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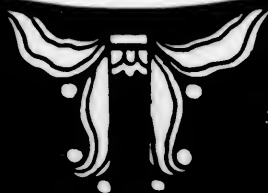
December 23, 1922

AN INTERVIEW WITH

HARRY J. SEAMON

By ELMER J. WALTERS

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

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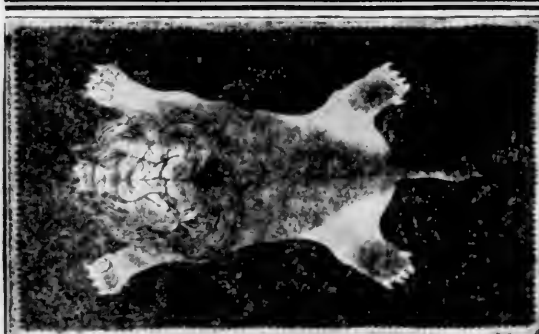
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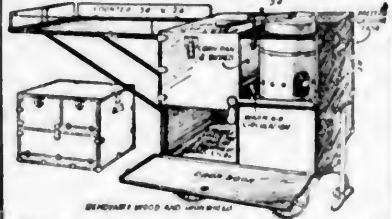
- 100 Assorted Novelty Toys \$ 7.00
- Jazz Kazoo Whistles, Per Dozen85
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Manufacturers for the Salesboard Operator and Concessions.
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Galveston Beach, Galveston, Texas

Have four or five desirable booths left for concessions in the Arcade Building. This building is in the heart of the bathing and amusement activities—admittedly the best location on the beach. Galveston gets thousands of visitors for her unsurpassed beach and bathing. Long season. Must be legitimate Merchandise Concessions and well stocked. Can place a Platform Show for part or whole of season. Must be entertaining and high class to appeal to a good class of patrons. Have for Rent, completely equipped, the best Dairy Lunch or Cafeteria on the beach. Did a wonderful business for the two years it has been operated. On request will give satisfactory reason for renting. We have many former road show people with us, and all satisfied. Write or wire promptly or look us over, as all concession contracts run from January to January and am getting many inquiries. Greetings of the Season to all friends.

C. E. BARFIELD, Arcade Bldg., Galveston, Texas.

EARN \$1500 A MONTH
SELL MEN'S GAS MASK GOODYEAR RAINCOATS
This coat is made of a better grade diagonal bombazine, each with a Good-year guarantee label rubberized to a pure Indian rubber, **\$1.85 Each**
Send \$2.00 for sample. 25% deposit balance C. O. D.
Send money order or certified check.
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THE BIGGEST HIT ON THE MARKET
AMERICAN EAGLE BUCKLES
With RUBBER BELTS **\$17.00 gross** With LEATHER BELTS **\$24.00 gross**
(All Firsts. No Seconds) Sample Doz. Eagle Rubber Belts \$1.75. Genuine Leather Belts, \$2.25 per Doz. Samples, each 25c, postage prepaid. Smooth and Velveteen. Black, Grey, Cordovan.
\$15.00 gross—RUBBER BELTS—\$15.00 gross. With Nickel Roller or Lever Buckles.
One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped.
PITT BELT MFG. CO., 705 Fifth Ave., Pittsburgh, Pa.

Christy Bros.' Wild Animal Shows

Want Woodworkers, Circus Painter, Wagon Builders, Prima Donna and Singers for Spec. Director to arrange and handle Spec. Few more Performers and Lady Riders. G. W. CHRISTY, Continental Hotel, New York City, Dec. 24th; Palmer House, Chicago, 27th; Coates House, Kansas City, 28th or 29th.

CALL—SMITH'S WILD ANIMALS—COMBINED LINCOLN BROS.' SHOWS,

All People and Concessions engaged, report on show grounds, near Court House, Spartanburg, S. Car., Thursday, December 21st. Capable Musicians for White and Colored Bands, few Legit. Concessions and Stock Wheels. Workingmen all Depts., Second Cook, Waiters, Car Porters. Wire, stating all and lowest winter salary.

AGENTS WANTED, MAN AND WIFE, OR SINGLES

If you are not afraid to set up and tear down and unpack stock answer this ad. Out all winter. This week, Slidell; week Dec. 25, Bogalusa, La. S. J. CANTARA.

T. A. Stevens Can Place for Coming Season **To Open in Pensacola, Fla., Mardi Gras**
Reliable Concession Agents for Merchandise Wheels and Grind Stores. Write me. Pensacola, Florida, care MILLER BROS.' SHOWS.

MANAGER

Capable and efficient, with a proven record, able to produce Novelties, supervise Contests, etc., wanted for a Chain of Theaters. Send photographs, particulars of past record, reference and salary. E. M., care The Billboard, New York City.

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A SURVIVAL OF THE FITTEST



DYKMAN AND JOYCE COMBINED EXPOSITION SHOWS

WANT

FOR SEASON
— 1923 —

CLEVER, SNAPPY UP-TO-DATE SHOWS

Handled by men of ability. New and modern riding devices. Will build or finance any new idea. Capable people in all branches. Wanted high-grade stock concessions.

Clean-Up Is the Slogan for Next Season

The country in general has been burdened with fly-by-night, so-called carnivals. "Out of the flood has survived a company of genuine merit." America's Biggest and Best 15-Car Show. Christmas Greetings to everybody. Write us.

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3 Styles of Feather "PLUMES"

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Plaster Dolls you can buy from 15c to 25c from any Plaster Shop in your nearest vicinity



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Real Ostrich Plume Feathers

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CORENSEN, 825 Sunset Blvd., Los Angeles, Cal.

Don't waste postage; we answer no letters. Send \$1.00 for samples. They Talk.

Musicians Wanted—Oboe, also Clarinet or Trombone

to double bass in vocal quartette. Season, 14 weeks in Florida's famed Sunshine City—St. Petersburg. Rehearsal Jan. 2. Write or wire ROYAL SCOTCH HIGHLANDERS BAND.

Ewing's Sparkling Sparklers Want Quick for Tab.

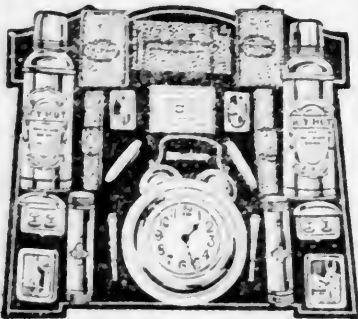
Character Woman, Ingenue, Soubrette, Fast Straight; plenty wardrobe. Four Chorus Girls. State all, lowest salary. Rehearsal starts 26th. Wire, don't write. 1985 Portland Avenue, EDW. W. EWING, Mgr., St. Paul, Minn.

VIRG DOWNARD'S ROSELAND MAIDS WANTS

General Business Team, with Specialties; Lady to double Chorus, Man to sing High Lead in Quartette. Also Character Woman, with Specialty. Chlek Bricmont and Ed Bolton, wire. Eighteen-Piece Tab. Show. This week, Lyrio Theatre, Ft. Wayne; next week, Crystal Theatre, Anderson, Indiana.

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is the fastest selling assortment today. A corking 22-Premium assortment, consisting of all high-grade articles, such as Eastman Cameras, Double - Gang Alarm Clocks, Ice Hot Vacuum Bottles, Flashlights, and other valuable premiums, with our special sectional 1,000 or 1,200-Hole Board, which sells out to the last punch.

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608 Arch St., PHILADELPHIA, PA.

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SHELL SCENIC STUDIO, COLUMBUS, OHIO.

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in 12 COLORS, easy to pick out, 1.200 for \$7.00. Send 10c for sample and 1 list on Crystal. **J. ZANCIG, Box 637, Asbury Park, New Jersey.**

WANTED—Medicine Show People

In all lines. A-1 LECTURER, to work on percent-age. State all you will do and your lowest salary in your first letter. Have to time to deliver. Will open in Western Pennsylvania. **C. E. BAKER, General Delivery, Kittanning, Pennsylvania.**

WANTED VIOLIN LEADER

Must be thoroughly experienced in playing Vaudeville or Tabled show. Address **GUS SUN, Springfield, Ohio.**

WANTED—PHYSICIAN REGISTERED IN OHIO

For office work. State salary. Dr. Barnett, answer. Address **ORIENTAL PANGBORN, 306 7th Street, Watkins, New York.**

WANTED—MEDICINE PERFORMERS

A-1 Novelty Man who can charge strong for one week and work in acts; Straight Man with specialties or Double Piano. Other useful people write. Must be able to open January 3. Your money every Sunday. Write don't write. State salary and tell all you can and will do in first letter. Address **EARL H. RAMSAY, Manager Ramsay Comedy Co., Dec. 24 to Jan. 6, Howard Hotel, Sioux City, Ia.**

Wanted, Musicians—Royal Hussar Band and Orchestra

Write **T. R. YARBOROUGH, Durham, N. C.**

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.

SUBSCRIPTION PRICE, \$3.00 PER YEAR.

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This issue contains 67 per cent reading matter and 33 per cent advertising.

Harley Sadler's Lone Star Attractions

Want to hear from Versatile and Clever Repertoire People. Musicians that double Vaudeville or Stage. Vaudeville People that can do parts or double Band. In answering, please state who you have been with and line of parts done. Give age, height and weight; in fact, full particulars. Be sure and mention salary; it will save correspondence. This is a Tent Repertoire Show that gives you year around work, playing Texas exclusively. Positively reliable in every respect. References second to none. You must learn lines, dress parts correctly and have pep. Equity, Kansas City base. Want to hear from Madge Haller, Mr. and Mrs. Bert Potter. Write. **DON'T WIRE.** Give mail time for forwarding. State when you can join. Write **HARLEY SADLER, P. O. Box 846, Sweetwater, Texas.**

P. S.—Want to buy plays for Texas, with Feature Comedy Parts. Toby, Character or Light Comedy.



RUBBER BELTS \$14.00

with roller bar buckles, now

Or with extra fine clamp buckle for only \$15.50. Colors: Gray, brown and black. Stitched, plain or Walrus design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.

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WANT IMMEDIATELY, GLASSY PIPE ORGANIST, also CLEVER LADIES' ORCHESTRA

Both to feature in different Stock Theatres here in the East. Always glad to hear from recognized clever Stock People and Scenic Artists. Will pay cash for Scenery and Plays. **Huguenot Park, Staten Island, New York.**

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Height, 6 ft.; weight, 170; age, 40. Anything Height, 5 ft., 5 in.; weight, 140; age, 33. Sec- cast for except blackface. (and bus. or gen. bus. Doris, age 18, plays ingenues or heavies. Wardrobe, experience and ability. Stock or rep. We do no specialties. Will put up 50-50 with some team to put out small show thru Florida this winter. **BEN E. EZZELL, 11 E. Chase St., Pensacola, Florida.**

AT LIBERTY, WILL F. CROCKETT

For Repertoire or Stock. Character Actor, Comedian and Specialties. Age, 45; weight, 190 lbs.; height, 5 ft., 9. All essentials. Join on wire and ticket. Salary your limit. Address **"THE WILSON", 251 W. 52d St., New York City.**

WANTED for Permanent Dramatic Stock in Large Northern City

One bill weekly. Leads, Director, People all lines. No joints; no boozers. Also Girl Interpretative Dancer. Give full truthful particulars. Photos returned. Address **L. STERN, 21 S. Howard St., Baltimore, Maryland.**

MINSTREL PEOPLE WANTED AT ONCE

All white. Comedians, Singers and Dancers. Musicians on all instruments that double Stage. Comed. Slide Tuba and Baritone for Band and Orchestra. Trap Rhythmic with full line of traps. Teams and Singles that can double Band. Name lowest first letter. Hotel show, playing New York and Pennsylvania. **C. J. PRINGLE, Box 307, Syracuse, New York.**

WANTED IMMEDIATELY, STRAIGHT MAN, LEAD NUMBERS, SING IN TRIO, WIFE CHORUS

Specialty Teams, with Girls, double Chorus; four good Chorus Girls. Booked solid Sun Time. Eighteen-People Show. Wire or write. Williams and Williams, answer. This week, Grand Theatre, Clarion, Penn. **LUDWIG & HOGAN WINTER GARDEN GIRLS.**

SECOND-HAND TRUNKS

FIBER SAMPLE ROAD TRUNKS, well constructed and in first-class condition. 31 inches long, 21 inches wide, 25 inches deep. SPECIAL..... **\$12.75**
VAN BUREN TRUNK SHOP, 163 W. Van Buren St. (Tel. Wabash 1016), Chicago.

H. R. SEEMAN WANTS

Straight Man, youthful, dramatic experience, strong singing voice. Inactive and Sourette strong enough to feature. Must have glowing voices. People with exceptional ability only. PLACE six real Chorus Girls, mediums. Girls with good voices. Salary, \$20 and \$35. Wire, write. **H. R. SEEMAN, Orpheum Theatre, Topeka, Kansas.**

YULETIDE GREETINGS

A Merry Christmas and Happy New Year

H. R. SEEMAN ATTRACTIONS

"Oh, You Wildcat Co."—Clyde Hooper, Grace Connelly, Helen Huntington, Harvey Gabbett, Bill and Margie Sutherland, Fred Farnut, Le. Jans, Sydney Burris, Charlie Chapman, Meredith Gatchett, Raymond Hudson, James Spraker, "Toby Wilson" Elbow—Toby Wilson, Tommy Spook, Bert and Vanello Evans, William Penderster, Emma Butler, Hal Hunter, Jack Fleming, The Sevens, Joe Lee, Manager, "Bill House" Michigan Wild Co.—Billy House, Beatrice Williams, Grace Robertson, Herman Weber, Tim Ryan, Irene Nublett, Harry Allen, Joe and Ethel Larche, Emmett Lewis, Nellie Bailey, Billie Evelyn, Jane Peyton, Bert Browning, Anne Graham, Babe Miller, Frank Lynn, Billie Gilson, Billie Fowler, Catherine Bradley, Ray Bondy, Musical Director, Gino Klock, Manager. **NOTE—"OH, YOU WILDCAT" is the original 1st Division Overseas Soldier Revue, with Clyde Hooper as private C. C. PHIL. PIRATES, BEWARE!**

NOTICE—THE P. S. GAME CO.

At your service after January 1, with leading line of original ideas in tape shell amusement games. Our concessions are useful and two of our line are operated by coin dropped in slot. Don't select your next season's outfit until you have directed the full contents of our catalogue, which is now under preparation and will be mailed upon your request the latter part of December. Wishing you a Merry Christmas, also a happy and prosperous New Year, we remain yours for business. **THE P. S. GAME CO., 96 Park St., Beverly, Mass. (The Garden City).**

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E-Z MACHINES BRING Real Money

If you like to make big money fast, don't fail to get the E-Z Nickel Ball Gum Vender.

Salesmen Wanted Everywhere. Write for Particulars.

AD-LEE NOVELTY CO. (Not Inc.) Chicago, Ill.

185 N. Mich. Av.

PRICE—QUALITY—SERVICE
BUY NOW—SAVE MONEY.

Imported Musical Clock, 8 Days As- sorted Songs, \$3.85 as illus....

Ideal Premium Item Ivory Clock good time, \$1.50 keeper

3-Piece Ivory Toilet Sets, Du Barry Pattern, in attractive box, \$4.00.

American Movement White House Clock, \$2.15. Silver-Plated Carving Set, \$1.40.

Flashlight Cam- erain Boxes, \$2.25. Small Ivory Clocks, \$1.40.

—can paid on all above items.

SINGER JEWELRY & NOVELTY CO.,
22 Quincy Street, Chicago.

WANTED

B. F. Comedian, Piano Player, Double Stage; a Lecturer that can get the money and any good Medicine Performer. Don't ask for tickets, been stung enough. Be ready to play during the holidays. Also M. D. Ad- dress MR. AND MRS. INLIAN GEORGE, Valderreit Med. Co., 3927 S. W. 10th St., South Miami, Fla. Wish all their friends and others a Merry Christmas and Wealthy New Year.

WANTED

Vaudeville Acts

Single or double, wishing to fill in Sunday dates in Cincinnati and vicinity, wire, write or call. **JACK MIDDLETON, Booking Agent, 21 East 6th St., Cincinnati, O.**

WANTED

YOUNG ITALIAN OR SPANISH who can sing and double on mandolin or lute, for vaudeville. Long season. Also Girl who can dance Spanish and sing some. Only desirable party considered. Address **L. P. FERNANDEZ, care The Billboard, Kansas City, Missouri.**

WANT TO BOOK WITH A LIVE SHOW

for 1923 season. Juice and perfume. BERRY Exclusive only. State full particulars. **STETTY A. HALLER, care Billboard, Cincinnati, O.**

WANTED—For Oh, Mister Jones, two Sketch Teams that sing and play parts, and 10 Medium Class Girls that can sing and dance. Salary \$25.00. Send photo. Rehearsal January 17. Open January 25. **C. R. FASIG, Hotel Hanover, Shamokin, Pa.**

WANTED, B. F. and WHITEFACE COMEDIANS

Both must fake or play piano, change ten days and generally useful. State age, weight, height, \$25 and B. K. after getting sure money. Let's go on at way. Address **MR. D. CARLTON, Le Raysville, Bradford Co., Pennsylvania.**

ANY INFORMATION of the whereabouts of Charles L. Hill, last heard from March, 1922, will be appreciated by his brother **LUTHER HILL, C. Greenville, Mississippi.**

"WHY I AM A KLANSMAN"

The Greatest Song in America! Wonderful words. Beautiful melody. Agents wanted. **P. O. BOX 516, Wichita Falls, Texas.**

WANTED—Character Man to do Specialties. Prefer man who plays slide trombone. Other Vaudeville People with Small musicalized tent show. **DAN SYLVESTER, Pinebluff, Georgia.**

The Billboard

DECORUM • DIGNITY • DECENCY

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BROADWAY SMILES AT PLAN

Of Producing Managers' Association To Oust Ticket Speculators

SHORT LIFE IS PREDICTED

For Lebiang's 10-Cent Central Ticket Agency With Suburban Branches

New York, Dec. 18.—Broadway is laughing at the latest plan of the Producing Managers' Association to rid the street of ticket speculators, and more than one experienced manager is predicting a short life and a not altogether merry one for the bogy man, Joe Lebiang, and his cohorts who are sponsoring as terror to "gymps" and "diggers" and also as a means to put out of operation the twenty-two recognized brokers who have found the fifty-cent surcharge plan profitable.

It was quite natural when the P. M. A. at a meeting attended by thirty members voted twenty-eight strong in favor of a central ticket agency for all theaters at which tickets could be purchased at a premium of ten cents

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GENERAL AGENTS RESIGN POSITIONS

W. C. Fleming Leaves Wolfe's Superior Shows and R. L. Lohmar the Wortham Shows

Two of outdoor showdom's most prominent general agents have just severed connections with their respective shows. W. C. (Bill) Fleming, general agent of the T. A. Wolfe Superior Shows, on December 16, from Buffalo, N. Y., tendered his resignation to Mr. Wolfe by both wire and letter, the resignation to take effect at once. R. L. (Bob) Lohmar has broken business relations with the C. A. Wortham interests after a season as general agent of C. A. Wortham's World's Greatest Shows.

Mr. Fleming has reached no decision as to the coming season other than that he will attend to some business for himself. He will remain at his office, 897 Main street, Buffalo, N. Y., until after the holidays. Previous to his connection with Mr. Wolfe, for whom he worked the past two seasons,

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THE ACTORS' STRIKE IN BERLIN



First picture to reach this country of the labor controversy which has closed the German theaters. Photo shows leaders of the strike in conference. —Central News Photo.

B. IDEN PAYNE DENOUNCES THE "PIGEON-HOLING" OF ACTORS

In Lecture Before the Drama League Well-Known Director Urges Encouragement of Versatility

New York, Dec. 18.—E. Iden Payne, one of the founders of the Manchester Players in England, and whose latest production here was "Dolly Jordan", denounced the practice of "pigeon-holing" actors in a lecture on casting and directing before the Drama League yesterday afternoon in the Earl Carroll Theater.

The speaker declared that the placing of an actor in one certain kind of part again and again prevented him from achieving the greatest art of an actor—that of versatility—and was likely to lessen his opportunity to gain a decent livelihood.

"With the managers, directors and authors and actors tied down by commercialism," said Mr. Payne, "versatility is now a detriment; an actor has to be a one-part man."

"There is always the danger of regarding the physical suitability of a prospective member of a cast as the main factor in his engagement or refusal. This has grown to be almost the rule for all casting. Managers have the whole theatrical profession divided into certain groups of characterizations so that when a certain type is desired they look up the man

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Only One C. A. Wortham Show Next Season

Organization Will Be Operated by Beckmann, Gerety and Robinson—Remaining Property Will Be Disposed Of

San Antonio, Tex., Dec. 17.—Arrangements were concluded yesterday by Mrs. C. A. Wortham whereby there will be but one large C. A. Wortham show in 1923.

This organization will be operated by Fred Beckmann, B. S. Gerety and G. E. Robinson, and will comprise a

selection of the best attractions, rides and novelties from the entire Wortham interests.

The show will open its season at the Battle of Flowers in San Antonio.

Mrs. Wortham will dispose of the remaining property either as complete shows or piecemeal.

S. L. A. BALL AND BANQUET FEB. 21

Annual Festival of Outdoor Showmen Will Be Held at Hotel Sherman, Chicago

Chicago, Dec. 16.—At the regular meeting of the Showmen's League of America last night it was decided to hold the annual banquet and ball of the league February 21. Treasurer Edward P. Neumann, who presided at the meeting, will again be chairman of the committee in charge of the entertainment. Sam J. Levy, Beverly White and Edward A. Hoek are on the committee.

After Col. Fred J. Owens had invoked the blessing as chaplain discussion arose as to the exact date on which to hold the annual banquet and ball and where to hold it. Beverly White spoke in favor of holding the function in the Hotel Sherman and a number of others agreed. On motion the Hotel Sherman was selected. There was applause when Mr. Neumann was chosen chairman of the committee to engineer the entertainment. Mr. Neumann distinguished himself in the past by making big successes of the huge functions.

It was reported that Mrs. Con T. Kennedy and other members of the

(Continued on page 107)

NO MORE FIDO PAID EMPLOYEES

Withdrawal of Financial Support of Cohan and Others Reported as Reason

New York, Dec. 18.—The Actors' Fidelity League, formed originally to combat the Actors' Equity Association, has dwindled to the status of a small social organization, its new headquarters at No. 17 East Forty-fifth street being little more than a resting place for its members. Since a meeting of the leaders of this organization last week there are no longer any paid employees, such as bookkeepers and stenographers.

Howard Kyle, secretary of Fidelity, is said to be no longer officiating in that capacity. He is now rehearsing in a vaudeville act, which will be seen in the B. F. Keith theaters.

The Fidelity rooms will be kept open, as the league is tied up with a lease. The leading "spirits" of the organization, such as Mrs. Pliske, Mrs. Sydney Toler, Mrs. Kenyon Bishop, May Irwin and Blanche Bates, have

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Last Week's Issue of The Billboard Contained 1,662 Classified Ads, Totaling 9,000 Lines, and 1,166 Display Ads, Totaling 79,456 Lines; 2,628 Ads, Occupying 83,456 Lines in All The Edition of This Issue of The Billboard Is 71,935

IOWA FAIR MANAGERS MEET IN DES MOINES

Approximately 175 Delegates and Others at 15th Annual Convention

COMMITTEE APPOINTED TO REVISE CONSTITUTION

E. Estel, President, and All Other Officers Are Re-Elected

THE 15th annual convention of the Iowa Fair Managers was held at the Savery Hotel, Des Moines, Ia., December 12, and the following day the State Agricultural Convention was held in the House of Representatives' Room of the State House of Iowa in that city, which was attended by every member of the Iowa Fair Managers, it being practically the second day of their convention, as all are interested in this subject, Iowa being an agricultural State; in fact, it was necessary for them to attend, as unless each county and district had a representative there they would not receive the last \$100 of State aid that was coming on their fairs. For Iowa is liberal to her fairs, contributing on the premiums and cash prizes offered by every fair 80 per cent of the first \$1,000, 60 per cent of the second and 50 per cent on the balance, the total amount contributed by the State not to exceed the sum of \$2,000. For instance, if a fair has \$3,000 in prizes and premiums offered the State would contribute \$1,900 of same and the fair would only have a cost for this part of \$1,100, and this entire amount, with the exception of \$100, is paid out by the State to the fairs previous to the Fair Managers' and State Agricultural Convention held annually in December, and which is retained to insure an attendance. Approximately 175 delegates and others were present, and the conventions were wonderfully well managed.

The writer, the Kansas City representative of The Billboard, was instructed to go to Des Moines to personally cover this convention. Our train was two hours late getting into the Iowa city, but we were duly thankful on arriving at the Savery Hotel to find that the convention was late a little, too, for, whereas it was scheduled to open promptly at 10 a.m., on account of registration of delegates, distribution of badges, etc., it was 10:30 when the delegates assembled in the convention room of the hotel. The convention was opened with community singing, led by D. V. Moore, of Sioux City, who, with his energetic, "peppy" way, soon had life and good feeling in the crowd. Then followed the roll call, appointment by the president, E. S. Estel, of committees on resolutions and credentials, the treasurer's report, the auditing committee's report and the secretary's synopsis of the year's work, which showed something like \$900 in bank, all expenses paid, with about \$700 in 1921 back bills taken care of. After this regular routine had been approved there followed a discussion of questions of importance to fairs received by the secretary from members previous to the meeting. These questions to be different from those scheduled on the afternoon program. The question box was established and all members were invited to write questions they are interested in, which questions were handed to the chairman to be read by him at the afternoon session, followed by general discussion.

One of the first discussions was who should be entitled to vote in the meeting, whether all representatives present or only such fairs as had paid their membership dues. This was put in the form of a motion by M. E. Bacon, of Davenport, Ia., to the effect that all members who had not paid their 1922 dues before roll call in the afternoon should not be entitled to vote, only those who had paid their dues would be given this privilege and all dues should be paid before the meeting starts. This was seconded and passed.

After much discussion pro and con for a revision of the constitution of the fair managers, it was moved and seconded and carried that the president appoint a committee of three to draft by-laws and a constitution, and this committee would be instructed to report at the 1923 meeting.

The first question asked was: "How many fairs are able to pay the extra cost of night shows from night receipts of their fairs?" And

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MUSICAL CONDUCTOR TAKEN AS MODEL FOR MURDERER CHARACTER IN NEW PLAY



Idris Lewis, conductor of "Whirled Into Happiness", at the Lyric Theater, London, was the original from whom George Elton modeled his makeup for the murderer in "The Balance" at the Strand Theater. Tom Walls, who acts in the former play and runs the latter with Leslie Henson, wanted a man who looked as little like a murderer as possible. He eventually found his ideal in Mr. Lewis, who faces him every night from the orchestra at the Lyric. The photo shows Mr. Lewis (top) and George Elton (bottom) in his makeup.

CO-OPERATIVE THEATER

To Be Established on the Bowery by Jewish Actors

New York, Dec. 18.—A co-operative theater will be shortly opened on the Bowery by Jewish actors, if the plans of Solomon Schumukler, organizer of the Jewish Actors' Co-operative Company, mature according to present intentions. It is the purpose to take over Major's Italian Theater, between Delancey and Broome streets, said Schumukler, who grew enthusiastic about the prospects. "At the head of the co-operative company," said he, "is Madame Malvine Lohel, who has had years of experience as a leading woman in Jewish theaters on the Bowery. The company will give the best plays at popular prices.

"The company of actors which will run the new co-operative theater includes also Gustav Schacht, Dave Barotz, Mme. Nadolska, Miss Notty Hoffman, Miss Lea Meltzer, Harry Miller, Morris Simonoff, Solomon Schumukler and others.

"It is possible that May Simon, the Bernhard of the Bowery, who established a big reputation in the old Windsor Theater and in the Atlantic Garden in Jewish productions, will also join the company."

"WIDOW'S WEEDS" IS A PROMISING FIRST PLAY

London, Dec. 16 (Special Cable to The Billboard).—The production of Edgar Milford's comedy, "Widow's Weeds", was made this week. It is a promising and amusing first play of provincial domesticity. Ethel Coleridge added a cleverly observed portrait to her gallery of varied types, Ivor Barnard's snappy bachelor was excellent. Margaret Watson, as the heroine, showed fine feeling, but failed to completely get over.

SALE OF LILLIAN RUSSELL'S PERSONAL BELONGINGS ENDED

New York, Dec. 17.—The sale of furniture and personal belongings of the late Lillian Russell was concluded yesterday at the American Art Galleries. The total of the sale for the three days was \$62,016.

SERIES OF PLAYS

With Fine New York Casts Will Be Presented at Princeton

New York, Dec. 18.—Mary Young and John Craig will present "The School for Scandal" at Princeton University this afternoon. The cast will include Mary Shaw, Ernest Glendinning, George Hassel, Herbert Vest and Walter Walker. It will be the first of a series of plays to be presented at Princeton with fine New York casts, under the general direction of Hardwicke Novis.

Following the production of "The School for Scandal" at the University, it will be brought to this city for special matinees.

Novis announces that he will shortly produce Shelley's "The Cenci". Costumes and scenery are now being designed by James Reynolds, and, after being seen in Princeton, the play will be brought here for a run.

SECOND PINERO REVIVAL

London, Dec. 16 (Special Cable to The Billboard).—"Sweet Lavender", the second Lion-Green cycle of Pinero revivals, was presented this week. The costumes, asides and interpolated music preserved the effect of thirty-five years ago. The cast was admirable with the exception of Jack Hobbs, who suggested ranga teas rather than the eighties.

Hobman Clark's Pheny was an ingeniously perfected characterization, Henry Came's assiduous American was neatly humorous.

Bearlina and Nettiegold, associated in this management, were congratulated on their illuminating sidelight on recent theatrical history.

"ARCHIBALD'S AFTERNOON"

London, Dec. 16 (Special Cable to The Billboard).—Ian Hay's farce comedy, "Archibald's Afternoon", was played at the Wimbledon Theater Monday. This was Arthur Wellesley's first management. Mr. Wellesley starred with Nan Marriott Watson, and the play had a strong cast.

AUSPICIOUS OPENING FOR FLORIDA PARK

Luna Literally Jammed With Pleasure Seekers—Nice Business Done

Luna Park, located in the heart of the city of Miami, Fla., with an immense entrance on Flagler street, the main-business street of the city, opened Saturday night, December 16, in a blaze of glory, from 6:30 to 11:30, according to a telegram from Con T. Kennedy. The spacious park, Mr. Kennedy states, was literally jammed with pleasure seekers. Rides, shows and concessions enjoyed a vice business, and if the opening night's business is a forerunner, then the success of Luna Park is assured.

A BIG BUNCH OF STARS

Helped the Christmas Basket Fund in Chicago

Chicago, Dec. 16.—It was a brilliant array of stage talent that entertained a packed house in Cohan's Grand Theater yesterday afternoon in behalf of The Herald and Examiner's Christmas Basket Fund. Of course Harry J. Ridings was at the head of things, with William Collier for master of ceremonies. Florence Moore assisted Mr. Collier.

Among the stage folks and organizations were Ernie Young's Marigold Revue, Herman Timberg, Joan Peers, Ernest Truex, Frank Craven's sketch, "The Little Stranger", in which appeared Harry Leighton, Lyster Chambers and Mr. Craven himself; Joseph Santley, Ivy Sawyer, Rene Riano, Joe E. Brown, Al Johnson, Middle Miller, Garrison Jones, Otis Skinner, Allan Paddock, Eva Puck, Sammy White, Billy B. Van, James J. Corbett, Charles Marshall, grand opera singer; J. C. Lewis, Sophie Tucker, Ted Lewis, Mildred Keats, Jimmy Hussey, Mlle. Ludmiller, Charles Coburn, William Greiner, Cyrena Van Gordon and others.

Among the house employees who gave their services were: Michael Mowshine, William Shront, Charles McCarthy, Grover Gallagher, Joe Sorg, George Parks, Ted Brill, Billy Williams, John Fanning, T. Fontana, T. Dink, Howard Lawrence, James Williams, C. Coalbrook, Edward Loftis, Kate O'Leary, Mrs. Margaret Gillespie, William Robinson, Tom Turner, Wiley Jones, Carl Randolph and John Laurie.

ILL AND INJURED AT AMERICAN HOSPITAL

Chicago, Dec. 16.—The following are patients at the American Hospital, under the personal care of Dr. Max Thorek: Stuart De Lang, manager of the Star Theater, operated upon for severe fracture of the forearm.

Doris Stanton, of the Haymarket Theatrical Stock Company, operated upon for peritonitis. Morris Gostreichler, assistant manager of the Paramount Theater, operated upon for hernia.

Mrs. Jake Isaacs, wife of the manager of the Playhouse, under medical treatment.

John Pauegasser, Chicago representative of the Motion Picture Operators, has had his tonsils removed.

Mrs. Charlotte Jay, wife of the leader of "Step Lively Girls" Company, operated upon for appendicitis.

Harry Rooney, stage electrician, came in in desperate condition, was operated upon for appendicitis and is making a good recovery.

Antonio Perry, in vaudeville, operated upon for hernia.

Mrs. Emma Andress, wife of Closs Andress, late with the White City and Sells-Floto shows, operated upon for appendicitis. Left the hospital in good condition.

Chas. Gilroy, of Gilroy, Haynes & Montgomery, suffering from osteomyelitis, has left the hospital in good condition.

ROYALTY LIKES MYSTERY PLAY

London, Dec. 16 (Special Cable to The Billboard).—The king and royalty, including the queen of Norway, much enjoyed "The Cat and the Canary" Thursday.

MAUDE ADAMS RETURNS TO U. S.

New York, Dec. 18.—Maude Adams returned to New York on the Celtic last week, after experiencing a rough voyage. Miss Adams would not disclose her plans for the future.

SPEARS ISSUES STATEMENT ABOUT NEW ASSOCIATION

Says Object of Organization Forming in Boston Is "To Make Vaudeville a Business Instead of a Hit-or-Miss Operation"—Public Announcements Will Be Made Later

Boston, Dec. 16.—New developments in the mysterious theatrical association now being formed in Boston are fast being brought to light despite the general orders sent out for all concerned to keep the publicity lid closed.

At the office of the Keith Vaudeville Exchange a Billboard reporter was told that they know of no new vaudeville organization being formed in Boston and called several acts to verify their statement before the reporter, yet the reporter has seen the application blanks in the hands of artists, several stating that they have asked to be made members.

Attorney Farr, in the Little Building, has admitted that he is the New England representative and, knowing the standing of the attorney, it looks as if someone was trying to throw the reporter off the track. With that in view the reporter one whole morning watched Farr's office with the hope that some act would call for information on the new association. No sets put in appearance, but the reporter did catch a booker named Spears going out the side door.

At Spears' office another surprise was due the reporter for he found employed there Ormsby Court, the dancer who sent the letter about the new association to The Billboard and which started the leak. When asked how long he had been in the employ of Spears he answered, "Since The Billboard published my letter." The reporter then put the direct question up to Spears that he knew for a fact that he (Spears) was connected with the association. Spears admitted the reporter was right and prepared the following statement:

"December 12, 1922.

"There seems to be an idea that this organization has some dangerous purpose because of the mystery connected with its forming. Nothing is more distant from the truth. Altho I am one of the few whose names have been published as being connected with the organization, I do not wish to create any impression that I am at all powerful in the work. Much bigger men will later make the announcements which will uncover all of this secrecy. In the meantime I repeat what the New England attorney for the organization has already stated: That no honest actor, manager or agent has anything to fear from this body. It aims to do for vaudeville what no other instrument has yet accomplished, and that is, briefly, to make vaudeville a business instead of a hit or miss operation. Under existing conditions and controls there is no certainty of anything to anybody. This organization's methods will bring certainty to every person connected with the business and place an industry upon a legitimate foundation of business principles.

"The secrecy in organizing is very necessary. Past efforts of every theatrical organization have proven that the biggest handicap is in allowing possible enemies to know the personnel of the organizations, their purposes and strength. Many a worthy attempt at co-operation has died unborn because opposition strangled the infant before it had sufficient strength to fight its own way. That same procedure has been followed, of course, in many other businesses outside of vaudeville.

"When this organization is recruited to sufficient strength there will be no more secrecy. On the day of announcement the standard bearers will gladly step into the light, the managers will be glad to welcome them and the public will be ready and waiting.

"Any person who has an idea that the organization is a strike breeder or a source of trouble is doomed to disappointment.

"I am not an organizer. That work is being conducted by commercial travelers, working on individuals instead of groups, talking privately instead of publicly. My work has been only in conferences. I have been thru the vaudeville mill, on all sides of the business, entertainer, union representative and agent. I am fairly intimate with the details of past organizations among both actor and manager. If my records of past events and my personal experience have proven of value in bringing the organization along to its present stage of development, I am amply repaid in the knowledge that I have been of service in helping something that will be worth while to vaudeville.

"I did not expect to have my name brought into this affair, altho there is no legitimate reason why it should not be known. I value my reputation and business standing too highly to allow my name to be used for anything that would not be honest in purpose or not of benefit to all of the people with whom I am

doing business. To be careless in such a matter would spell my business suicide.

"Even the backers who have made this organization possible are deserving of protection against premature announcement.

"Thru a strange coincidence a news man stumbled on one method of detail which suggested secret orders in process of organizing a local. He ran his story down and got as far as the attorney's identity. Then realizing that it was a trade matter he sent his discovery along to the trade paper.

"The organization's Boston attorney, discovered, has been hampered slightly in operation. Indications were that members of the organizing and business staff might also be discovered thru their coming to his office or by shadowing him. I was given the post of message bearer. How well the events were

York and Chicago and then it is only a brain storm of Harry Mountford's; that the attorney mentioned in the story does not know anything about the organization; that it is a campaign to add to the list of N. V. A. members. Others have argued that they know for a fact that a large number of acts have made application and that the new association is going to smash the N. V. A.

The reporter started out at first on what appeared to be a new organization of the Ku Klux Klan, but it has developed into something more mysterious when it comes to getting facts than the K. K. K. ever thought of being.

MONTREAL ORPHEUM TO REOPEN CHRISTMAS DAY

Montreal, Dec. 13.—The Orpheum Theater, which has been closed for some weeks, will reopen Christmas Day with a road company of "Mutt and Jeff".

It is probable that until the permanent policy of the house is decided the management will continue to book road productions. W. E. Cuthbert remains as house manager.

A SON TO BURNABY

London, Dec. 16 (Special Cable to The Billboard).—When Davy Burnaby, leader of the Co-Optimists, began a song Friday the rest of the company crooned "Hush-a-By Baby". Later Burnaby announced that his wife had just presented him with a son. The audience laughingly called for an encore.

DIRECTORS OF THE THEATER GUILD OF NEW YORK HOLD ANNUAL MEETING



A meeting of the directors of the Theater Guild of New York was held recently at the residence of Philip Moeller, at 108 Washington Place, New York, where various topics on theatrical productions and literature were discussed. Photo shows, back row, left to right: Messrs. Lee Simonson, Philip Moeller, Maurice Wertheim and Lawrence Langner. Seated, left to right (table): Helen Westley and Theresa Helburn, of the Garrick Theater. —Photo, Wide World Photos.

covered is shown by my discovery in conference with his office. Just as expected, his office was a place to be watched by the curious folk. Instead of who might have been, it happened to be myself who was found, thanks to their preparedness. I suppose that my own comings and goings will now be watched in the hope that I will lead them to the others they seek. Maybe; but I think not. If any trailers can tell, out of the acts, managers, business men and other people upon whom I wait daily, which of these is a person connected with the organization, then all I can say is that the investigator's perspicacity is worthy of far higher remuneration than he will be receiving as wages for trailing me.

"When the public announcements are ready they will be made and everybody shall know all. I sincerely believe that every honest man and woman in the business, both before and behind the footlights, will then realize what a tremendous benefit is being projected, as well as to realize that new life, new strength and new ideas have come to vaudeville.

"And unless some new phase requiring explanation should come up, there is nothing more to say until the day of public announcements. The work of organizing will continue and each individual act will have to be patient and await the approach of the organizers.

"This statement is made as a friend of the organization and with the organization's authority."

At the theaters and hotels here The Billboard story of the new organization is the leading topic of conversation. The reporter has listened in on conversations where the artists have argued that there was no such movement going on in Boston—that it is only in New

BRADY URGES GREATER RESPECT FOR STAGE FOLK

New York, Dec. 17.—William A. Brady spoke last night before the New York Public Lecture Association at the Hotel Astor. He said great good could be reflected in communities if they held actors and actresses in as high respect as they were held in other countries. He expressed regret that they were generally held in disrespect here.

Mr. Brady stated that more people go to the theater in New York than in all other metropolitan cities in the world combined, and said that lack of contact between the public and the actor was to be regretted, and was reflected in the general morale of the public.

LOTTIE PICKFORD HURT IN AUTOMOBILE ACCIDENT

Los Angeles, Dec. 12.—Lottie Pickford was injured Saturday in an automobile accident, her face being badly cut.

Mrs. Charlotte Pickford, mother of Lottie, said her daughter started for the Ambassador Hotel, a new chauffeur driving her car. Near the hotel her car came in collision with another car and was demolished. Miss Pickford was thrown thru the windshield and was unconscious when picked up from the street, but examination showed that except for minor bruises her only injuries were severe cuts about the face. Many stitches were required to close the cuts.

Miss Pickford is reported as resting comfortably, and it was said she will not be permanently disfigured.

"SPICE OF 1922" HAS A MOURNFUL ENDING

Performers Claimed Thousands in Salaries Unpaid and All Quit

Chicago, Dec. 16.—The show called "Spice of 1922" called off its engagement in the Studebaker Theater last night after the actors in the company refused to longer work unless paid. It is claimed that about \$8,000 in back salaries is due the performers. The show ran two weeks in the Studebaker and is said to have made some money the first week. This week the bottom fell out.

To further complicate matters the Shubert interests had a writ of attachment placed against the property of the company for \$25,000, claiming they loaned the management money to come to Chicago from New York. This writ will be returnable at the next term of Circuit Court. The Actors' Equity Association succeeded in getting the salaries of the chorus paid for the first week. The show was owned by the Armand Kalisz Company and Jack Lalt, the latter owing 25 per cent and having written the show.

New York, Dec. 17.—It is understood that the Actors' Equity Association is sending, or has already sent, on \$1,300 to bring the thirty-three members of the "Spice of 1922" Company "home".

ANDERSON RESIGNS

As Manager of Wilmer & Vincent Interests

Utica, N. Y., Dec. 14.—Ford A. Anderson, who for many years was manager of the Wilmer & Vincent theatrical interests in Utica, and who later became general manager for them in New York City, has resigned his position, effective December 15. His plans for the future are indefinite, but he will take a rest and may later re-enter the theatrical business. In September Mr. Anderson completed 22 years of service in the amusement world. He started here in 1900 as usher at the Majestic Theater. For six years he was with the Shuberts and later managed the old Orpheum, Majestic and Colonial theaters for Wilmer & Vincent. He was advanced from time to time until he became general manager of the company, a position which he has held for several years. While in Utica he married Helen Tuck, who was very popular as leading lady with the Majestic Players. The couple now live in a cottage at Rye, N. Y.

A NEW DANCE PALACE

South Side Amusement Structure Said To Be Finest of Its Kind

Chicago, Dec. 16.—The Trianon Dance Palace was opened Saturday night at Sixty-third and Cottage Grove avenue, and is said to be the most gorgeous resort of its kind in the country, having cost in the neighborhood of \$1,000,000. Andrew Kargus is the owner, and also the owner of the Woodlawn Theater.

Paul Whiteman's Band furnished the music for the opening night. The floor will accommodate 1,600 couples. The big place was packed on the first night.

There is liberal balcony room for spectators and the decorations are costly and beautiful throughout the structure. Every imaginable accommodation is at hand for the pleasure and comfort of the guests.

BECKERICH HEADS BUFFALO MANAGERS

Buffalo, N. Y., Dec. 14.—Al Beckerich, manager of Loew's State Theater, was elected president of the Theatrical Managers' Association here at a meeting held yesterday. Other officers chosen are Fred M. Shafer, manager of the Lafayette Square Theater, vice-president; W. W. Bradley, of the J. H. Schubert theatrical interests, secretary and treasurer; board of directors, Henry Carr, Shea's Theater; John R. Olshe, Shubert Teck Theater; Dr. Peter C. Cornell, Majestic Theater; Jules H. Michael, Regent Theater; Art Skinner, Victoria Theater; Elmer Winegar, Elmwood Theater.

SUNDAY MOVIES WIN

Ballston Spa, N. Y., Dec. 13.—The residents of Ballston Spa decided in favor of Sunday moving pictures by a vote of 856 to 758, in a special election held last Saturday. All persons over eighteen years of age were allowed to cast a ballot in the referendum on the question.

EXHIBITORS FIGHT FILM DOMINATION

One Hundred Independent Theater Owners Make
First Move Against Big Producers by Organizing

DISTRIBUTING CORPORATION CAPITALIZED AT \$5,000,000

Present Powers in Motion Picture Field Look
Upon Plan as Impracticable and Threat by

UNCONTROLLED PROPRIETORS OF HOUSES TO CUT RENTALS

Dictated by Movie Makers Who Exploit
Features in Own Broadway Playhouses

THE time to turn over a new leaf is approaching, and if there are any leaves left in the movie manual the film autocrats who have been wondering what has happened to their public may welcome the reminder that next year will be 1923 and that the recent quakings in the motion picture world warn of an upheaval.

The year 1922 saw many important moves in the movie game, but not nearly so many as are likely to be made during 1923. This rather safe prediction is based upon information that has been gathered for some time back and supported by events of the last few days. While the entry of Will J. Hays and William G. McAdoo into the field of motion pictures was, in each case, "big news", what will happen next year in the way of entries and exits perhaps will be "bigger news". Just as an indication of a few of the things that may "break" after the new year gets under way it may be of interest to read between the lines of these recent scribbles on the wall:

The first revolt of motion picture exhibitors, who for two years have been trying to shake off the shackles forged by powerful producers, took form last week in the organization at a meeting at the Hotel Sherman, Chicago of the Theater Owners' Distributing Corporation, a co-operative company, owned and controlled by independent exhibitors, and chartered

under the laws of Delaware, with an authorized capital of five million dollars.

Failure by one of the largest of the distributing concerns to combine with one of the leading producing organizations and thereby become a powerful competitor of the Zukor-Lasky organization is said to have been followed by a secret move on the part of the distributing concern to buy control of still another producing company of considerable consequence and reputation, and in that way maneuver into a position strong enough to risk battle with the Paramount people.

Carl Laemmle, head of the Universal Film Manufacturing Company, indicated by a statement in which he assailed the Broadway first-run system that all is not merry this Yuletide at the Will J. Hays fireside. Will Laemmle denies that he is opposed to Hays or the Hays plan the statement of the head of Universal would seem to indicate that he doesn't care a whole lot for the business meth-

ods of some of his associates in the motion picture outfit which has chosen Hays as its chief.

The departure of J. D. Williams, "formerly" of First National, for the Pacific Coast, with the Schenck-First National party, following a report that Williams, with new capital was about to get control of the Vitagraph, caused the film gossips to offer all sorts of inside information regarding just what this means.

100 at First Meeting

The meeting of the independents in Chicago was more important than was indicated by the attendance. Only 100 theater owners gathered at the Hotel Sherman in response to the call for a meeting to ratify the work of organization. However, these were representative men, many of them owning or controlling several important picture houses and in addition there were many messages indicating support from men too far away to get to the meeting at this time of the year.

The fact that the independents have organized at all is of vast importance in view of the repeated grumbings that have been heard by exhibitors in all parts of the country and at various meetings against the competition imposed by theater-owning producers and the resulting high rentals charged by the alleged autocrats of the industry—rentals that made profit for the outside exhibitor next to impossible.

Many exhibitors, in no way connected with exhibitor organizations, were instrumental in leading the revolt against exploited films, high rentals for "Broadway" pictures and alleged unfair methods of competition. One of the first moves made by the organizing exhibitors was to invite officers and members of the Motion Picture Theater Owners of America to meet with the new organization in an advisory capacity. William A. True of Hartford, Conn., was invited to preside at the organization meeting and read to the exhibitors the plan of action.

That all exhibitors may know just what the infant association is trying to do, the True speech is presented on page 52 of this issue.

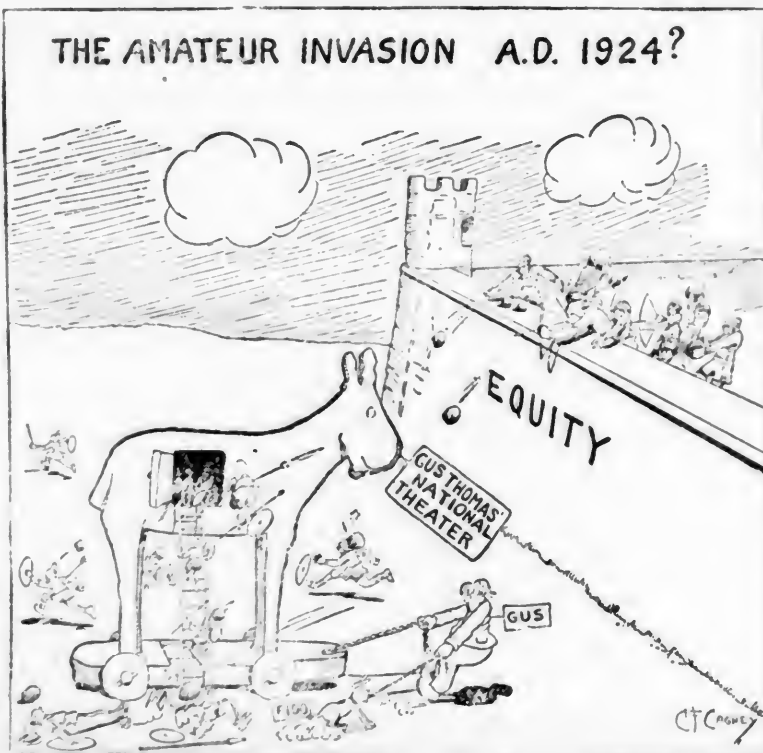
At the headquarters in New York of the Motion Picture Theater Owners of America Sydney S. Cohen and M. J. O'Toole were found following their return from Chicago. They were not ready to give out further information of importance, O'Toole stating he was not a member of the new outfit and Cohen asserting that nothing of consequence had developed since the meeting. Within a few days announcements of future meetings and membership lists will be made public, it was said.

By way of correcting the impression that has gone abroad that the exhibitors had organized for the purpose of producing as well as distributing films, Cohen said that the new organization is simply a distributing corporation for mutual benefits.

This statement meets the predictions of a few of the producing heads in New York, who said immediately news of the organization became public that the exhibitors had better stick to their theaters rather than venture into the deep and treacherous waters of picture producing. It was admitted that certain independent producers making three or four pictures a year might be financed to advantage and that these little fellows might welcome an alliance with a body of exhibitors large enough to insure a profitable distribution. Whether this is to be a part of the plan of operation of the new distributing corporation has not been made known. However, for the moment the "little fellow" is in the limelight with the "big fellows" sitting up and taking notice.

The bomb tossed by Carl Laemmle into the Hays camp caused no end of chatter on Broadway for and against Universal. While it was denied by Laemmle that he has any intention of breaking away from the organization Hays represents and of which Universal is a part, the

(Continued on page 113)



BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters
Theater Owners' Distributing Corp., Wilmington, motion pictures, \$5,000,000. (Corporation Trust Company of America.)

Masterpieces, Wilmington, moving pictures, \$500,000. (Colonial Charter Company.)

World Amusement Service Association, Philadelphia, \$3,100,000. (Corporation Guarantee & Trust Co.)

California Cinema Corp., Wilmington, \$2,500,000. (Corporation Trust Company of America.)

Unger Construction Company, Wilmington, places of amusement, \$100,000. (Corporation Trust Company of America.)

Consolidated Pictures, Inc., Dover, to produce, exhibit and present motion pictures, \$2,500,000.

Dragon Films Corporation, Wilmington, general amusement business, \$5,000,000.

New York Charters

Waverly Photoplay Corp., New York, operate theaters, \$100,000. J. J. Jansen, Jr., T. E. Halle, R. A. MacLean. (Attorney, F. J. Knorr, Albany.)

Ex Fin Company, New York, motion pictures, \$10,000. H. Glenby, E. Silton, A. Lewis (Attorney, M. Greenwald, 1493 Broadway.)

Schnee Ononta Corp., Gloversville, motion pictures, \$5,000. J. M. and L. W. and M. Schnee. (Attorney, Schnee Theatrical Enterprises, Gloversville.)

Ononta Strand Corp., Gloversville, motion pictures, \$50,000. Same as preceding.

Richard Bartlett, New York, \$5,000. S. Schwartz, A. Corey, D. Schmeer.

D. & L. Productions, New York, moving pictures, \$5,000. Same as preceding.

Jacques Tyrot Productions, New York, motion pictures, \$250,000. A. H. Kurland, J. Acks. (Attorney, L. Linker, 50 Court street, Brooklyn.)

Massachusetts Charter

Clinton Theater Company, Clinton, erect theater building, \$200,000. Phillip J. Philbin, president; Walter J. O'Toole, treasurer; Attorney Amos T. Saunders, clerk; Joseph H. Woodhead, director.

COOPER DENIED INJUNCTION

New York, Dec. 16.—Asserting that James Cooper, the burlesque manager, is attempting to interfere with the success of Bernard Gorey, the burlesque actor now playing on Broadway in "Able's Irish Rose", Supreme Court Justice Gaoghan this week denied Cooper's motion for an order enjoining Gorey from appearing in that play. Cooper brought suit for the injunction on the ground that he had Gorey under contract until June, 1923, and stated that he was suffering damage because the actor was not playing in his burlesque show. This was denied by Gorey, thru his attorneys, O'Brien, Malevinsky & Driscoll, who pointed out that Cooper's show has already been playing over ten weeks, with another performer doing the work Gorey would have done.

Justice Gaoghan's decision was as follows: "The motion is denied, as I am not satisfied on this preliminary application that the equities are with plaintiff this delay in asserting his alleged rights apparently enraged defendant to develop his subsequent engagement. It also seems to indicate that plaintiff was not much concerned until success came to plaintiff, not so much concerned with protecting plaintiff as with interfering with defendant's success."

MAY HOUSE BURLESQUE AGAIN

New Orleans, Dec. 17.—Negotiations have been going on quietly for some time past looking toward the opening of the old Dauphine Theater next season as a burlesque house, with one of the wheel circuits furnishing the attractions. It is also said that Lew Rose, for years identified with New Orleans burlesque, will be eliminated on account of the position taken against him by the district attorney and other officials. The Dauphine was to open this season with stock burlesque, but the bankers, believing that discretion was the better view of the proposition, called the matter off, especially when the owners of the property, the Mercer Realty Co., demanded triple the amount of rent usually asked.

New Jersey Charters

American Photo Production Company, Verona, \$170,000. Orlando B. Wilcox, Clarence C. Smithe, Leo Thomas, New York.

The Chelsea Pier Company, Atlantic City, \$100,000. Wilbur Zimmerman (agent), Herbert J. Cuthbert, George W. Pearson.

Ohio Charter

The Morrison Amusement Company, Youngstown, \$50,000. H. V. Walker, William Daniet, Ed Blown, I. J. Cantrell and Joseph T. Hill.

Pennsylvania Charter

Merrit Films, Inc., Philadelphia, moving pictures, \$50,000. (U. S. Corporation Co.)

Washington Charter

Seattle's Blue Mouse Theater, Seattle, \$250,000. John Hamrick, L. O. Lukan and Cassius E. Gates.

PROPOSE LICENSE INCREASE

Troy, N. Y., Dec. 14.—The license fee of theaters in this city would be increased under a new plan for the assignment of firemen to duty at playhouses, contained in an ordinance introduced in the Common Council. The scheme provides for the assignment of firemen from the ranks of the paid department, while under the present plan the larger theaters pay permanent fire-fighters \$3 a day to be on duty. The ordinance calls for an increase in the license fee of theaters from the present rate, \$50, to a new scale whose minimum will be \$200 and whose maximum will be \$1,000. Small moving picture houses would feel the increase more than any others.

GOLDIN GETS COURT ORDER TO SHOW CAUSE

New York, Dec. 18.—An order to show cause why an injunction should not be issued to restrain Victor A. Perry from alleged infringement, sale and disposition of certain rights in an illusion owned by Horace Goldin was signed last week by Justice Mullan in the Supreme Court. The order is returnable December 19.

CECILE SOREL, PARISIAN COMEDIENNE, AND MME. NAMARA, DIVA



Mme. Marguerite Namara, Chicago opera soprano, and wife of Guy Bolton, New York playwright, and Cecile Sorel, comedienne, star of the Comedie Francaise, Paris, arrived in New York recently on the S. S. Homeric. Mme. Namara returned from a concert tour of Europe, during which she was congratulated by Luisa Tetrazzini, who heard her sing at Albert Hall, London. She is making a concert tour of the United States and Canada. The accompanying photo was taken aboard the Homeric.

—Photo copyright by Underwood & Underwood, New York.

NOTED SINGER BUYS THEATER

New York, Dec. 14.—According to a cable dispatch from Paris, Ganna Walska, famous Polish grand opera singer and wife of Harold P. McCormick, Chicago multi-millionaire, purchased the beautiful Champs Elysees Theater there for 6,000,000 francs.

Mme. Walska has no intention of entering the managerial sphere, however, the venture simply being an investment of her own funds. The deal embraces a nine-year lease owned by Jacques Hebertot, who will continue to manage the theater. "I will never appear in my own theater," said Mme. Walska, "until I have gained recognition based solely on my merits as an artist."

At present the Moscow Art Theater Players are appearing at the Theater Champs Elysees in a repertoire.

JUDGMENT AGAINST VALENTINO

New York, Dec. 16.—Judgment in the sum of \$691 was filed this week against Rudolph Valentino, the movie actor, by Dr. Jesse Wilkes Aney, for professional services rendered. Dr. Aney, of 306 West Seventy-Fifth street, alleged that he attended Valentino in 1917 and tendered a bill for his services, but payment was refused. He brought suit in the Fifth District Municipal Court, thru Attorney A. C. Hame, and judgment was rendered in his favor last week.

REISENWEBER PARTY ECHOES

New York, Dec. 14.—Alexander Carr has become so "fed up" with litigation that when he was served last week at the Selwyn Theater, where he is playing in "Partners Again", with a summons in a suit brought by Reisenweber's, Inc., for restaurant charges amounting to only \$41, he immediately called up his lawyer and instructed him to settle the claim right then and there.

The \$11 charge against Carr dates back to last New Year's Eve, when the actor, who was entertaining at Reisenweber's cafe, found himself suddenly out of ready cash. It is said, another suit brought by Reisenweber's, Inc., also filed this week in the Third District Municipal Court, is against Norman Trevor, playing with Grace George in "To Love", and is for restaurant charges of \$15.45, alleged to have been incurred on January 6, 1920.

Reisenweber's, Inc., is the concern which recently sold its property, and the numerous suits for unpaid restaurant charges which are being brought against prominent people are part of the process of the liquidation of its assets.

"GIVE AND TAKE"

New York, Dec. 18.—"Give and Take", a comedy by Aaron Hoffman, featuring George Sidney and Sam Mann, will open at the Forty-ninth Street Theater here January 8.

MOVIE STAR DENIES PRESS AGENT'S YARN

Madge Kennedy Brands as False Story That She Is To Unite Equity and Fidos

New York, Dec. 16.—What is figured on Broadway as the biggest flap registered by a press agent in recent years was started this week by Joe Drum, press agent for John Golden, and finished by Madge Kennedy, the star of "Spite Corner", one of the John Golden productions, and now playing to big business at the Little Theater.

The story is perhaps best told in the actual documents in the case. The first is the "filmy" sent out by Drum to all the newspapers, and reads as follows:

For Wednesday
From J. C. Drum,
Press Rep.—"Spite Corner",
Little Theater

A compromise actors' organization, to be called the "Fid-Ecks", founded on a constitution acceptable to both the Actors' Equity and the Fidelity, will be discussed at a meeting inspired by Madge Kennedy, star of "Spite Corner", at the Little Theater. Several prominent players, loyal to either organization, will meet behind closed doors "to study", in the words of Miss Kennedy, "if there isn't a common ground on which we all can agree. We want to wipe out the 'no man's land' of the theater. We will all remain steadfast in our loyalty to our respective organizations, I and the others to our beloved Equity, and the Fidelity representatives to theirs, and hope a compromise may be reached. Should this happy medium be found and approved by the Equity and Fidelity, and the menacing 'house divided' wiped out, we may then present a common front to the managers and compromise with them and thus offset the disastrous battle coming in 1924 for which both sides are already arming. The idea has been suggested to me by playing in Mr. Golden's comedy, for surely no lover of the theater wants to see the American stage split and the public annoyed by a triangular wedge of 'Spite Corners'."

This story was printed in some of the papers for Wednesday and elicited the following denial from Madge Kennedy. It came in the form of a telegram to Equity and was sent the same day as the story appeared. Equity informs The Billboard that it was entirely unsolicited on its part. The telegram reads:

New York City, December 13, 1922.
Actors' Equity Association,
New York City:

I am very much distressed about an article in today's newspapers to the effect that I was attempting a program looking to the uniting of Equity and Fidelity. There is not the slightest foundation for the story. It was only a press-agent idea, given out without my knowledge. The first I knew of the matter was when I heard the newspapers were carrying the story. You are at liberty to give any publicity to this message which you deem necessary or desirable. Please call on me if I can give any additional assistance.

MADGE KENNEDY.

To this telegram Equity, thru Paul Dultzell, wrote the following reply:

December 14, 1922.

Miss Madge Kennedy,
Care "Spite Corner" Company,
Little Theater,

West 41th street, New York City:
Dear Miss Kennedy—Thank you for your splendid telegram refuting the statement that appeared in the daily press December 13. We are sure of the loyalty of members like yourself, but we are pleased and gratified when they put themselves on record in the emphatic manner you have thru your telegram. We appreciate it very much indeed and congratulate you. It is such assurances as those you have expressed that help to make the Christmas-tide a brighter and happier one, and we know that yours, too, will be radiant with all you desire.

Again we thank you.

Very truly yours,
ACTORS' EQUITY ASSOCIATION,
Paul Dultzell, Assistant Executive Secretary.

STOLL REVUE FOR COVENT GARDEN O. H.

London, Dec. 16 (Special Cable to The Billboard).—Sir Oswald Stoll takes the Covent Garden Opera House for a revue, with George Robey starring when the British National Opera Company finishes its season.

"LAST WARNING" FOR LONDON

New York, Dec. 15.—When Miss Law sailed on the Majestic for London last week she took with her the script of "The Last Warning" to arrange for its production in the British capital. Elaw will water in the Riviera.

SEEKS TO STOP PLAYS ON NEW YEAR'S EVE

**Lord's Day Alliance Opposes
Them as Being Enter-
ing Wedge for Sun-
day Opening**

New York, Dec. 18.—A determined effort to prevent the announced performances of plays in Broadway legitimate theaters on New Year's Eve, which falls on Sunday, will be made by the Lord's Day Alliance of the United States, according to Dr. H. L. Bowlby, general secretary of the organization. Dr. Bowlby, in a statement made to a Billboard reporter, asserted that the managers, while giving a portion of the profits of these performances to the Actors' Fund, intended the Sunday night showings to serve as an entering wedge to breaking the custom and law prohibiting Sunday shows. The managers, he said, if allowed to keep their theaters open on New Year's Eve, would try to continue the practice on subsequent Sundays, and the legitimate actors would soon be working seven days a week in New York.

"From a religious standpoint the Lord's Day Alliance seeks the recognition of the Sabbath as a day of rest," said Dr. Bowlby, "and also considers, as far as the theaters are concerned, that it is a great injustice to the actors to take from them their one day of rest. Theatrical performances for profit on Sunday are a violation of the State laws, and we intend to stop them. While the managers say that the entire receipts above the actual cost of operation will be donated to the Actors' Fund or some other charity, experience in other cities has taught us that the theater managers get a large share of the profits of Sabbath Day performances."

Daniel Frohman, president of the Actors' Fund, has obtained licenses for the operation of the legitimate theaters on New Year's Eve.

REALIZE \$822,500 PROFIT

St. Louis, Dec. 15.—By purchasing the fee to the site of the Columbia Theater Building, at 6th and St. Charles streets, Frank R. Tate, Joseph E. Martin and the estate of the late Louis A. Cella, represented by Charles Cella, are said to have realized a profit of approximately \$822,500. The price paid for the fee, it is understood, was \$362,500, while the present valuation of the site is estimated at \$1,185,000.

A 99-year lease was acquired on the site fifteen or more years ago by Louis A. Cella, Tate and Martin, composing the Columbia Theater Company, from the late George S. Meyers, of the Liggitt & Meyers Tobacco Company. According to real estate men, the lease provided for an annual rental of \$14,500 and gave the lessee privilege of purchasing the site on a basis of the rental. This deal was said to have been made on a 4 per cent basis net to the lessor, exclusive of taxes, on which basis all 99-year leases of sites in the central business district were formerly made. Hence the conclusion that the lessee made the purchase for \$362,500.

The same interests, thru the Columbia Theater Company, purchased a site adjoining the Columbus Theater Building from Charles Bates, an attorney, recently. This transaction was also made under the provisions of a 99-year lease, providing for an annual net rental of \$2,000.

THE LONG ARM OF THE LAW

Syracuse, N. Y., Dec. 13.—An offense alleged to have been committed about three years ago almost 3,000 miles away, caused a Syracuse man to be arrested on charges of conspiring against the United States Government to withhold war taxes due on amusement tickets.

The alleged offender is F. W. Kinney, of 1919 South State street, an appraiser. He was arrested and held in \$1,000 bail by United States Commissioner Higbee for trial in the Northern District of Texas.

Kinney is alleged to have been one of four proprietors of a motion-picture theater in Dallas in 1919. According to the charge, about \$2,000 due the government in taxes on admissions was not forthcoming. Meanwhile the theater has been sold and the partners have separated and are living in different parts of the country.

BUST OF ELWES UNVEILED

London, Dec. 16 (Special Cable to The Billboard).—A memorial bust of Gervase Elwes was unveiled at Queen's Hall Thursday. Many musicians were present.

The popular tenor was killed in a railway station in Boston, Mass.

WALLACE REID VERY ILL IN HOLLYWOOD SANITARIUM

Los Angeles, Calif., Dec. 16.—According to his wife, known professionally as Dorothy Davenport, and his mother-in-law, Mrs. Alice Davenport, Wallace Reid, famous film star, is "fighting for his life" in a Hollywood sanitarium. Reid suffered a breakdown nearly two months ago, after his health had been falling for three years, they said, and for several weeks he has been under the care of two physicians and two male nurses. They said they believed "the big struggle was over," after his return from the mountains, where he had gone to rest, but his condition soon grew worse and necessitated his going into the sanitarium.

FRENCH OPERETTA COMPANY GOING TO CANADA

Montreal, Can., Dec. 16.—M. Jacquet, noted French conductor, will be leading director for the French Operetta Company coming next month for a tour of the Dominion.

M. Jacquet has conducted at both the Opera Comique and Theatre de la Gaite Lyrique in Paris for many years, and is also known in Belgium and London.

The coming to Canada of the French Operetta Company, under the management of J. A. Gaurin, promises to be an interesting event. They will give their first production in this city January 15 at the St. Denis Theater.

Perry Pollock Is New Lightnin' Bill Jones

**John Golden Announces Him
as Successor of Frank Bacon
in First "Lightnin'"
Company**

New York, Dec. 19.—John Golden settled the much-mooted question of who would succeed the late Frank Bacon as Bill Jones in the No. 1 company of "Lightnin'" with the announcement today that the part had been assigned to Perry Pollock, who has had a long career on the stage in almost as great obscurity as his predecessor, and only received recognition recently for his work as the whimsical Mr. Grouch in "Spite Corner".

Pollock has been rehearsing the role of Bill Jones secretly with Winchell Smith, co-author and director of the play, and his identity as the man to fill Bacon's place has been closely guarded. Bacon himself, according to Golden, chose Pollock as his possible successor.

Pollock has had many years of struggle for

COLLEGE TEACHES PUPPET DRAMA

**University of California Is First To
Offer Course in Marionette
Production**

A few years ago the word marionette would have brought to the average American only a dim vision of a carnival "Punch and Judy" show. He would have booted at the idea that those figures would be hauled a few years later as "the salvation of the theater".

"Yet it is no less august a mission that Prof. Mathurin M. Dondo of the University of California assigns to them. Professor Dondo has founded the first class in marionette production in any university," says The San Francisco Chronicle.

Continuing, The Chronicle says: "Professor Dondo's connection with the marionette revival in America includes every phase of production. The producer or puppeteer must have marked dramatic ability and versatility, for he himself moves and speaks for each of the characters in turn. On his dramatic power alone depends the success of the interpretation to the public.

"It is a vocation in itself. But Professor Dondo is also in the most direct sense a creator. He himself carves and models the little faces, with their varied and appropriate expressions. He designs their costumes and the decorations and stage settings for his miniature stage.

"Professor Dondo also has written a large number of plays for marionettes and has adapted many more from medieval fables and old legends.

"To simplify the mechanical devices by which the marionettes are worked Professor Dondo has also invented a new form of construction, the first patent for marionette construction ever issued in America.

Revives Medieval Shows

"Realizing the historical importance of the vast field of literature ordinarily neglected by students of the drama Professor Dondo revived the medieval puppet show before academic audiences at Columbia, Smith and other colleges.

"The more ambitious plan of establishing a marionette theater in New York was knocked away by the war. But there still survives a most interesting prospectus of the project, Professor Dondo maintaining that the marionette theater is primarily a part of the revolt against real sin.

"The moment the actor, amid crowded accessories, strove to impart an actual representation of life the doors of imagination were closed," says Professor Dondo, "and the audience ceased to collaborate in the re-creation of the work of art. Much has been done in stage decoration towards simplicity, the artist having at last realized that to suggest is more important than to define.

"But the actor continues to impose upon us his overpowering personality. His name, rather than that of the play, is flashed in huge electric signs to attract the public. True dramatic art has been killed by the actor.

"Behind the spoken words of a drama there lies a world of mystery. As soon as we attempt to materialize this world, as soon as we make into creatures of flesh and blood the gods and heroes who can exist only in our mind, the spell is broken.

Stimulate the Imagination

"The Greeks understood this. Their actors wore masks in order to submerge the human element and thus heighten the value of the symbol. The marionette production returns to this idea of emphasizing the human individuality of the actor as little as possible.

"These fleshless creatures, which are like dolls of our fancy, become invested with a miraculous power of suggestion. They belong to the world of mystery."

"Professor Dondo does full justice to the appropriateness of the marionettes for the farcical and fantastic. Many of his own puppets of the caricature type carry out the idea that puppets, more bizarre than any human beings, more remote and irresponsible in their antics, can release hidden springs of laughter.

"But he strongly objects to the theory that all marionette actors are comedians. In the Greek and Shakespearean tragedies the puppets may be statuesque of the purest sculptural beauty, moving thru the great imaginative world of tragedy and romance.

"The superiority of the marionettes to living actors," says Professor Dondo, "lies in their ability to bring us back to simplicity of action, to the essential and significant gesture. Herein lies their affinity to the masked actors of classic Greece.

"The actor may well learn something of his art by watching and imitating the methods of the marionettes. Instead of relying on stage tricks, personal mannerisms or a charming presence, he may realize the importance of rhythmic movement and self-control, the expressiveness, not merely of the face, but of the whole body, which must feel as a unit."

Papers involving the transfer of ownership of the Capitol Theater, Oswego, N. Y., from Maria Halbeck to the Shafterland Corporation, of Syracuse, controlled by J. M. Schine, of Glensville, have been filed in the county clerk's office in Oswego.

WILL HAYS AND GEORGE EASTMAN



Photographed on the occasion of their recent conference at the Eastman home in Rochester, N. Y., for the purpose of increasing the usefulness of motion pictures.

LILLIAN RUSSELL'S JEWELRY BOUGHT BY STAGE FOLK

New York, Dec. 18.—Many of the personal effects of the late Lillian Russell, which were auctioned off here last week, were bid in by theatrical folk. William Fox, film producer, bought four pieces of jewelry studded with precious stones, paying \$8,000 for a platinum chain containing 411 diamonds. A pearl sautoir of 256 diamonds and 28 pearls went for \$4,075 and a pearl and diamond brooch and a sapphire bar pin for a total of \$2,525.

John Golden bid in a diamond, sapphire and crystal bar for \$300 and also purchased an initialed beaded bag, a pair of gold buckles and an embroidered vanity case. Theda Bara and Charlotte Greenwood were among other theatrical celebrities at the sale, which was very spirited in the bidding.

JUDGMENT FOR COSTUMER

New York, Dec. 16.—Judgment for \$633 was filed this week against Russel Janney, who produced "Marjoline" last season, by Hekson, Inc., costumer. Suit was brought in the Ninth District Municipal Court against Janney, for payment of a bill for costumes for "Marjoline", and judgment was rendered against the producer.

HILLIARD BETTER

New York, Dec. 18.—Robert Hilliard, who has been ill for quite some time, has improved greatly in health, having gained fourteen pounds and left last week for a protracted stay at Asheville, N. C.

success on the stage. He started his stage career at the age of four and today is forty-three. During his long and varied career he worked for two years on the Walter L. Main Circus and one year on the Pawnee Bill show as a concessionaire.

ORPHEUM, READING, TO CLOSE

Reading, Pa., Dec. 15.—Manager Heckman, of the Orpheum, has been notified by Lessee Nathan Appell that the house will close very shortly. The week of December 11 was to be the week, but it may remain open another week. Scarcity of bookings and poor business have been the cause. There are quite a number of rentals booked and the house will open on these occasions. Members of the crew back stage have received their two weeks' notice.

REMEMBERS ACTORS' FUND

New York, Dec. 17.—Gerald Griffin, vandle and screen artist, who died at Venice, Calif., March 15, 1915, left an estate of \$11,221. Among his bequests was \$500 to the Actors' Fund. The remainder was left to relatives.

HELP CHEER HER

Friends of Dorothy Antell will do a good turn during the holidays by sending letters of cheer to her or by personal call if they happen to be passing thru New York City, where she is confined to her bed at 612 W. 178th street. Miss Antell was injured about three years ago (New Year's eve, to be exact),

Brunen Murder Trial May Last Second Week

Prosecution Rests Case After 100 Witnesses Testify—De- fense To Be Heard This Week

The prosecution in the joint trial of Harry C. Mohr and Mrs. Doris Brunen as parties to the murder of "Honest" John T. Brunen while the latter was sitting near a window, reading a newspaper, at his home in Riverside, N. J., last March 10, consumed practically all of last week in presenting its witnesses and other proceedings to the jury. The defense was to start the giving of testimony and counteractive evidence Monday (December 18), and it was estimated Saturday that this phase of the case would require all of this week, with, possibly, some night sessions.

The trial was begun December 11 before Justice Samuel Kalisch, in Supreme Court, at Mount Holly, N. J., with Common Pleas Judge Harold B. Wells also sitting on the bench.

"Honest" John Brunen was the general manager and the supposed owner of a carnival organization (not a circus as stated in some newspapers) then known as the "Mighty Doris-Col. Francis Ferari Shows", the winter quarters of which was at Williamstown, N. J. The woman on trial is his widow, her co-defendant being her brother and an executive of the show. Charles M. Powell, a former employee of the Brunen show, and, according to his alleged confession to County Detective Ellis B. Parker, of Burlington County, New Jersey, the one to fire the shot that killed the showman, implicating Mohr and Mrs. Brunen in premeditated plans, was held as a witness for the State, his own trial being delayed for this purpose.

The impanelling of the jury was completed and five of the approximate 100 witnesses testified before the adjournment about 5:30 the first day of the trial, the remainder of the days being taken up with witnesses and evidence presented by the prosecution. Mr. Parker is said to have worked many weeks on the case before accepting Powell's confession and is assisting Prosecutor Jonathan H. Kelsey and Robert Peacock, assistant prosecutor, in conducting the case. Attorney Walter Keown is counsel for the defense.

Space will permit but a brief summary of the legal proceedings up to Saturday. The prosecutor outlined his case as he expected to present it to the jury, a part of which follows:

"We will show that on the night of March 10 last John Brunen had supper with his daughter, Hazel Brunen; his mother-in-law, Mrs. Augusta Mohr, and the defendant, Doris Brunen.

"We will show, after supper, that Brunen's mother-in-law and Hazel went to a picture show; that Brunen went into the kitchen of

(Continued on page 101)

BILLY ARNTE NOT DEAD

In last week's issue of The Billboard it was erroneously stated that Billy Arnte, known privately as C. J. Arrant, was killed in a pistol duel in Durham, N. C., December 6. Billy Arnte is at present principal comedian with Raymond Daley's "Chocolate Town", a Negro company, and writes that it was his cousin, Chas. J. Arrant, who was killed. Arnte is a widely known colored comedian, and has been in the business for upwards of eighteen years.

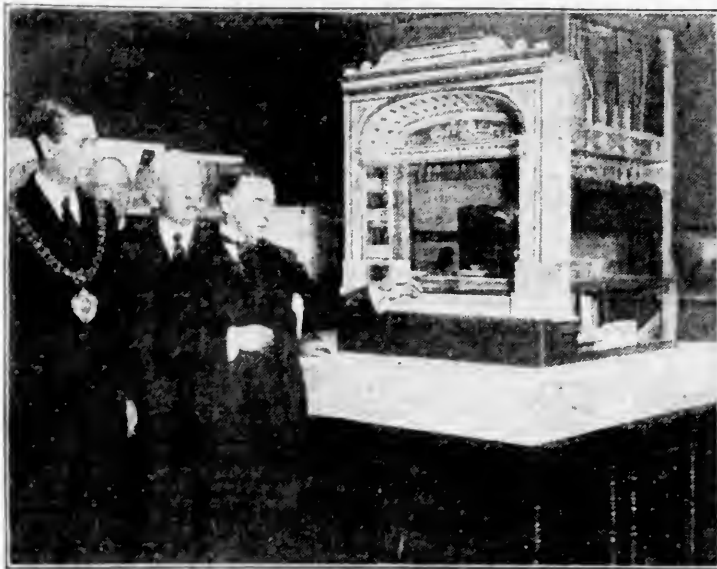
The error was due to misinformation and similarity of names.

MANAGER ARRESTED

Kansas City, Mo., Dec. 13.—Norman E. Cameron, manager of the Educational Film Corporation, was, at the request of the Los Angeles police department, arrested here last week. A telegram received by local authorities advised that Cameron is wanted on a charge of embezzling approximately \$15,000 from stockholders of the film company. Pending a preliminary hearing of the case, Cameron was released under \$2,000 bond.

JUDGMENT AGAINST CLIFFORD

Albany, N. Y., Dec. 17.—Jack Clifford, former husband and dancing partner of Evelyn Nesbit Thaw, failed to appear in Supreme Court Saturday before Justice Jerome L. Choney to defend a motion for dismissal of an answer and judgment on the complaint filed by King Bros., of Syracuse, on a bill for replacing a motor boat engine. A judgment of \$175 and costs was granted against the dancing star.



Sir John Martin Harvey explaining the points in the model of Drury Lane Theater to the Lord Mayor of Manchester, England, at the opening of the International Theater Exhibition at the Manchester Art Gallery. Sir John opened the exhibition.

—Photo, Wide World Photos.

THEATRICAL BRIEFS

John Maskole, of Monongahela City, Pa., recently purchased the Luna Theater, Tarentum, from Mrs. A. C. Evans.

C. C. Price, of Tarpon Springs, Fla., has purchased Lon Burton's interest in the Alimar Theater, Live Oak, Fla.

The Auditorium Theater, Dayton, O., operated by the Miami Amusement Co., is now known as The State, the name having been changed about two weeks ago.

Charles Couche recently took over the management of the People's Theater, Portland, Ore. Mr. Couche was formerly of the Couche Advertising Agency, of Portland.

The Majestic Theater, oldest playhouse in Waterloo, Ia., is to be converted into a business block by Frank L. Suffren, its owner. The entire undertaking will cost \$50,000.

Sam Freed, known in the circus and burlesque fields, reports that he has sold his picture theater in Schenectady, N. Y., to John and Elizabeth Hogan, of Hoboken, N. J.

No definite plans for the reopening of the Paek Theater, Asheville, N. C., have been announced, tho many rumors regarding its operation have been started from time to time.

The Gem Theater, Adrian, Mich., has been purchased by Parvin Johnson, manager of the Temple Theater, Adrian, from M. L. Gay. Mr. Johnson will close the old Temple and open the Gem under the name of The Temple.

The Metro Theater, Red Wing, Minn., is being improved and is being enlarged so that 100 additional seats can be installed. The theater will be operated by G. W. Johnson, who has secured a long-term lease on the building.

At a recent meeting of the city council of Wauwahn, Wis., it was decided to purchase the Davison Theater, that place, for \$23,000, for city hall purposes. All departments of the municipality will be housed in that building.

The Opera House building, Gardiner, Me., was swept by fire the morning of December 7 and damaged to the extent of \$75,000. The S. S. Smith Co. dry goods store, located in the Opera House, suffered the heaviest loss.

Fire, the night of December 10, destroyed the Greggs Theater, Norwood, N. Y. Nothing was saved and it is not believed the insurance will cover the loss. The theater was recently sold by John Castle to W. S. Gregg, who had made many improvements.

N. C. Wagner has been appointed manager of the Perry Theater, Erie, Pa., succeeding Thomas J. Fordham. Mr. Fordham has been appointed manager of the Strand Theater in that city, succeeding M. T. Lesko. Both houses are controlled by the Rowland & Clark interests.

Ground will be broken April 1 for the new Pond Theater, Tupper Lake, N. Y., which will cost \$35,000. The playhouse is to be built by the Pond Theater Company. It is one of five new houses which the Pond company plans to erect during the next year. The others are

to be at Potsdam, Saranac Lake, Malone and Plattsburgh.

The Jefferson Theater, Portland, Me., was purchased several days ago by the Roman Catholic Bishop Corporation, for \$167,000. The structure will be used by the church for religious, educational, charitable and social purposes.

ASKING \$118,500 DAMAGES

Harriet Hammond Brings Suit Against Fox Corporation

Los Angeles, Dec. 14.—A suit asking damages of \$118,500 of the Fox Film Corporation and the William Fox Vaudeville Company was brought in Federal Court December 6 by Harriet Hammond, moving-picture actress, in which she said that action in "The East Wall" while it was being filmed in a Hollywood studio on October 14 of last year was entirely too fast.

The actress alleges that during the progress of the picture a large quantity of dynamite was carelessly and negligently exploded close to where she was standing, burning her severely and shocking her nervous system. For three years prior to the accident her services were reasonably worth \$225 a week, the actress alleges, and says that she had a contract with Mack Sennett whereby she was to receive \$1,000 a week for a period of one year. This contract, the complaint states, cannot now be fulfilled because of results of the explosion.

LINDEMANS SELL INTEREST

Chicago, Dec. 16.—Mr. and Mrs. J. H. Lindeman, better known as Pete and Louise Nelson, have sold their interest in the Lindeman Bros.' Show, according to an announcement this week to The Billboard. Gust Lindeman states that he will have one of the best equipped motorized shows on the road the coming season. The outfit will be carried on eight one-ton trucks. The big top will be 50 feet, with a thirty-foot middle piece. The white top will be trimmed with red. The trucks are painted white, blue chassis and red trimmings. Men in winter quarters are busy building seats and painting trucks. Mr. Lindeman expects to open about May 5.

READ PLAY BEFORE SEEING IT

Chicago, Dec. 18.—The Drama League of America, with headquarters here and which has designated January 21-26 as National Drama Week, will observe Library Day tomorrow. The American Library Association has requested all librarians to suggest ways of making the library contribute to the cause of better plays. "Read a play before you see it" and "Drama books in every library" are among the slogans adopted.

RETURNING FROM ABROAD

New York, Dec. 18.—Returning from abroad on the White Star liner Olympic, due to arrive here Tuesday, are Ethel Leginska, violinist, and Ivor Novello, actor and composer. The latter is coming to visit his mother, Mrs. Clara Novello Davies.

"MASKED MEN" CLOSES

Baltimore Engagement Halted When, 'Tis Said, "Ghost Fails To Walk"

Baltimore, Md., Dec. 13.—Financial difficulties have engulfed "Masked Men", the mystery melodrama by Langdon Gillett. It quit the stage at Ford's December 5, when, 'tis claimed, the "ghost failed to walk". The closing was brought about by an attachment by the author, who claims \$291.41 is due him for royalties, by an order from the Actors' Equity insisting upon a suspension of performances.

Several of the players declared they were practically stranded and would have to wire for funds to get them home. They have no redress from the Equity, as warning was given by the association last week. It is said, that the backers were not considered solvent and that performers continuing in their employ did so at their own risk. However, the majority voted to keep on with the company in hopes that it would make good eventually and salaries be paid in full.

Edward Fielding, Equity deputy with the show, was the man who called a walkout.

The play was produced by Major C. Anderson Wright and was designed as propaganda against the Ku Klux Klan. Its introductory performances were in Wilmington, Del.; Harrisburg and Altoona, Pa. The company included Edward Nolan, Fred Tilden, Franklin Lee, Joseph Smith, Charles Cook, Dan E. Hanlon, Frank Burton, James Casey, Albert Hackett, Granville Palmer, Holley Pett, Jerome Lawler, William Moran, Fred G. Fennimore, Sam Lovett, Paul Henrich, Edward Power, Phil Flannigan, Elizabeth Irving, Constance Hope, Dorothy Gale, Florence Earle and Erin O'Brien Moore.

Major Wright, who arrived here Dec. 4 from New York, said that Gillett acted out of revenge for nonpayment of two weeks' salary, the money being withheld as he did not think the playwright, who was also retained as stage director of "Masked Men", had given satisfactory service. He considered it a plot to keep the production from opening in New York on schedule.

FORBIDS SHOWING OF FILM

On Account of Publicity "Suicide" Story

Oswego, N. Y., Dec. 14.—A publicity "suicide" story put over in behalf of the film "Outcast" has stirred Mayor Neal to act. A suitcase containing a few articles of women's wearing apparel, a picture and a farewell note was found on the Oswego River bridge. The note said that the writer was an outcast and had determined to "end it all". Chief of Police Mowatt detailed half of his force to run down the mystery. The picture was published in the local newspapers and the machinery of the law was set in motion to find the body of the writer. Excitement grew and the whole town joined the hunt. Then a publicity agent came into the chief's office and confessed he had "planted" the suitcase as an advertisement for the film "Outcast", starring Elsie Ferguson, hooked at the Strand Theater for next week.

Orders were issued today by Mayor Neal forbidding the showing of the film and the Mayor called Hal Schaefer, the manager, and all the other theater managers for a conference. He threatened to double and triple licenses and told them they could expect no more favors from him.

OPERA SINGER CANCELS CONCERT AT LOS ANGELES

Los Angeles, Calif., Dec. 16.—The Police Commissioners today called off a scheduled meeting at which it was to be decided whether or not Mme. Johanna Gadski, opera singer, would be permitted to appear in concert here tonight, when Mme. Gadski issued a statement declaring that she would not attempt to sing for a Los Angeles audience at this time.

Mme. Gadski explained that, while information received here from the Department of Justice showed that there was no ground for charges of pro-German activities during the war, brought against her by the American Legion, and that she believed the Legion members themselves would be the first to defend her against ruffianism at her proposed concert, she nevertheless did not wish to be "the innocent cause of even an unpleasant incident."

GANNA WALSKA SOON TO MAKE CONCERT TOUR

New York, Dec. 13.—Ganna Walska will sail from France aboard the steamer Homeric on January 3 for a two months' concert tour in this country that will take her as far south as Florida.

NEW THEATER FOR N. O.

New Orleans, Dec. 17.—The Peters Avenue Theater on Magazine street has been closed by the owners of the building, preparatory to tearing it down and erecting a magnificent structure which will be a credit to the upper

(Continued on page 103)

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

MAX SPIEGEL COMMITTED TO SANITARIUM BY COURT

Shubert Franchise Holder and Producer Confined at Stamford, Conn., Following Nervous Breakdown Caused by Reported Financial Worries

NEW YORK, Dec. 17.—Max Spiegel, Shubert franchise holder, producer of two Shubert Unit shows, "Success" and "Plenty of Pep", and interested in a half-dozen others, in addition to owning large blocks of stocks in a score or more theaters, is confined in a sanitarium in Stamford, Conn., by court commitment, following a nervous breakdown last week, brought on, his friends say, by financial worries.

Spiegel, according to friends, is said to have dropped upwards of \$50,000 on his own unit shows and nearly as much on the Nora Bayes show, "The Queen of Hearts", which he produced at George M. Cohan's Theater, where it closed recently. The real cause for his collapse, however, as given by Mortimer Fishel, of Gerber, Dittenhofer & Fishel, Spiegel's counsel, is as follows:

"Mr. Spiegel's troubles began with his signing of leases of certain properties which required that within a period of a few years he demolish the existing improvements and erect theaters. At the time he effected these contracts he could have built theaters for reasonable sums.

"When time for building, as demanded in the leases, arrived the cost of materials and labor would have made the expenses double the original estimates.

"That presented a situation difficult for him to solve. His purposes were sincere enough, but circumstances were against him. His mind could not stand the strain and he was committed.

"Accountants are now going over his books. I believe the creditors feel, from a preliminary examination of Mr. Spiegel's affairs, that there will be satisfactory adjustment.

"None of the enterprises with which Mr. Spiegel is connected is affected; the loss, if any, is his personally."

No verification can be secured as to the amount of Spiegel's losses, which are variously reported as amounting to somewhere between \$500,000 and \$1,200,000. As regards his assets, they are undeterminable at present, inasmuch as they consist chiefly in leaseholds. Spiegel is president and director of the Aldine Amusement Corporation, president and director of the Allentown Theater Company, Inc.; president, treasurer and director of the Hartford Grand Theater; vice-president of Max Spiegel Realty Corporation, president and director of the Market and Beaver Realty Company, vice-president of Mitchell H. Mark Realty Corporation, president and director of Shubert Theater Company, and heavily interested in a few homebuilding ventures, as well as connected closely with the Strand Theater in this city.

Records in Probate Court at Stamford, Conn., show that last Monday Dr. Leo F. Spiegel asked for commitment as insane of his brother Max. Judge Keating appointed Dr. Graeme M. Hammond, of New York, and Dr. Alfred C. Henderson, of Stamford, to examine Spiegel. They reported, the records show, on Thursday that, in their judgment, Max Spiegel was insane. He was thereupon ordered committed.

Up until last year Spiegel was a producer of several burlesque shows on the now extinct American Wheel. He is also said to have been interested in Shubert's straight vaudeville venture last season.

RACES BOOM BUSINESS

New Orleans, Dec. 17.—Business at the Orpheum Theater last week was exceptionally good, the house being sold out most of the time before the beginning of the performance. The influx of visitors to the city attending the races is making theatrical business exceedingly prosperous. As usual, Manager Steward has provided for an extra performance New Year's Eve, beginning at 10 o'clock, and seats are already being reserved.

TOYS FOR POOR CHILDREN

Cleveland, O., Dec. 18.—John F. Royal, manager of Keith's Palace Theater, and The Cleveland News have established a clearing-house with the intention of giving at least one Christmas toy to every poor child in Cleveland.

NEW BILL FOR CHI. CABARET

Chicago, Dec. 18.—May Devereaux, formerly with the New York Ziegfeld "Follies", Vera Gray for three years at the New York Moulin Rouge; Veronica, a Russian toe dancer; Thelma Carleton and Gold and Townsend opened here

N. V. A. Bars 4,000 Delinquent Members

Artistes Blame Unemployment Conditions for Failure To Pay Dues

New York, Dec. 18.—Because nearly 4,000 members of the National Vaudeville Artists are behind in their dues, orders were issued this week that no one is to be admitted to the club on West Forty-sixth street unless they can show a fully paid-up card or an extension card. This decree went into effect on Monday, with the result that a number of actors were refused admittance that day and each succeeding day of the week.

The total membership of the N. V. A. is about 8,500 and of these only a little more than half have paid their dues up to date, it is said. No announcement of the order barring unpaid-up members from the clubhouse was made officially, but Henry Chesterfield, the secretary of the organization, instructed the doormen of the club to demand to see the membership card of every person seeking to enter and to bar all those who could not show paid-up or extension cards. The extension cards are given to those members who cannot pay their dues, permitting them to delay making their payments for a short period.

One reason for the great number of delinquent members is that unemployment conditions have been so bad in the profession that actors could not afford the dues. With its high overhead expenses, despite revenues from the restaurant and billiard room, the N. V. A. is said to be operating at a great loss. With almost half of the members behind in their dues, the losses are said to have mounted to a surprisingly large figure during the past six months.

WEGEFARTH'S RULINGS UNPOPULARLY RECEIVED

New York, Dec. 18.—If you ask any vaudeville actor or agent along Broadway who wins the brown derby and all that goes with it for unpopularity this season he'll invariably tell you W. Dayton Wegefarth, efficiency expert and booking chief for the Keith Circuit.

From the artist's point of view Wegefarth is responsible for all the hard luck and tough breaks the current season has held for him. Especially does the artist wax indignant when the subject of cut salaries and consecutive bookings are mentioned. Says the artist:

"You want to know what's wrong with vaudeville? Well, this bird Wegefarth is the answer!"

As for the agents—the very idea of an efficiency expert in their midst has been a distasteful thought. And the way this ambitious young man has made them toe the mark with his orders commanding this and prohibiting that have been received by them with about as much joy as would a strict enforcement of the law limiting commissions to five per cent. Says the agent:

"You want to know what's wrong with vaudeville? Well, this bird Wegefarth is the answer!"

And to back up their opinion, they quote one of many irrevocable instances—the posting of two orders to which that gentleman's name is affixed during the past week.

The first of these orders wants to know just why it is the agents are not familiar with the proper billing matter for all the acts on their books. It subtly suggests a course in mind-training and winds up with the admonition that the agents had better equip themselves with a complete knowledge of the subject, or . . .

The second wants to know what the agents do with themselves of a Sunday. So far as Wegefarth has been able to determine the agents tax themselves to the extreme extent of reporting on that day, but immediately thereafter they do a disappearing stunt that has baffled the keenest minds in the executive office. So—in the future the agent must at least leave his telephone number before taking himself off for a quiet afternoon of pinchle or whatever it is the agent does on Sunday.

ANNA HELD, JR., ARRIVES ON S. S. PARIS



Anna Held, Jr., daughter of the late Anna Held, whose beauty and charm entranced theatergoers for many years, returned to New York on the S. S. Paris for the purpose of clearing up her mother's estate. Miss Held is here for the purpose of replenishing her wardrobe, saying that foreign tailors and dressmakers do not satisfy her and that she had to come back to dear old U. S. A. for her gowns and wraps. She is soon to make her reappearance on the French stage.

HORACE GOLDIN ILL

New York, Dec. 18.—Horace Goldin, the magician, who was booked for Stamford, Conn., this week, was forced to cancel because of illness. Goldin recently presented a new illusion act which he called "Tearing a Woman to Pieces". It was shown at Henderson's, Coney Island. Since then a number of changes have been made in the act and Goldin

this week at the Moulin Rouge Cafe in a new revue under the direction of Albert Bouche. Other principals are to be added every few weeks by Harry Walker, of New York, who cast the revue which just opened.

was to present a revised version this week when a sudden attack confined him to his rooms at the Palace Hotel.

SABBATH ALLIANCE TO RENEW FIGHT AGAINST SUNDAY VAUDE.

Dr. Bowlby Says Artistes Should Have Day of Rest—Would Have Law Rigidly Enforced

NEW YORK, Dec. 18.—A new offensive campaign against Sunday vaudeville performances will be made shortly by the Permanent Committee for Sabbath Observance, it was learned this week by The Billboard. Sunday vaudeville shows are direct violations of the State laws, it was stated by Dr. Harry L. Bowlby, general secretary of the Lord's Day Alliance, associated with the Sabbath Observance committee, and renewed efforts will soon be made to stop them.

There has been no effort made to stop vaudeville performances on Sunday in New York for several years, according to Dr. Bowlby, principally because the city magistrates before whom managers charged with violations were brought have been almost entirely opposed, for political and personal reasons, to the stopping of Sunday shows. Dr. Bowlby pointed out that as long as the laws prohibiting Sunday shows for profit were on the statute books of the State they must be enforced.

Dr. Bowlby is making an intensive study of conditions in the vaudeville profession and business with a view to sounding the opinions of artists and others. He asserted that the vaudeville actors are for the most part compelled to take part in Sunday shows for economic reasons, as they are unorganized and have no voice in the conditions governing their profession.

Artistes Are Losers

"The actors are certainly entitled to one day of rest each week, just as well as persons in other professions or trades," said Dr. Bowlby. "It shall be my aim to see that they get this day of rest if it is within my power to do so. Why should the actor be made to entertain others on Sunday, while these others are enjoying their day of rest? The actor, from information I have, not only is against working on Sunday, but actually receives, in most cases, absolutely no compensation for working on the Sabbath."

Dr. Bowlby pointed out the successful campaign the Lord's Day Alliance is making for the letter carriers and postal employees who heretofore have been made to work on Christmas and New Year's Day. The injustice of this, he said, is equalled in the theatrical business when actors are made to work on Sundays, while others profit from their efforts.

"When we start our campaign against the Sunday vaudeville shows," said Dr. Bowlby, "we will have perfected our evidence against the managers first. No loophole will be overlooked, and if the justices and court magistrates before whom the cases are brought are fair-minded and seek the enforcement of laws on the statute books we shall succeed in our efforts to aid the vaudeville actors to value the Sabbath as something more than just another working day."

The movement to enforce the Sunday closing laws against vaudeville managers will undoubtedly meet with strong political opposition, inspired by the vaudeville interests, but Dr. Bowlby said that when once begun the campaign would be carried thru to a finish light.

STONE AND ALDRICH CONTINUE FRIENDSHIP FOR EACH OTHER

Inseparable Pals of Twenty Years Ago Now Exercise Different Views on Organization of Artistes

Fred Stone and Charles T. Aldrich are as great friends today as they were more than a generation ago when, for seven or eight years, they were almost inseparable pals sharing the same ups and downs of show business. This despite the fact that Mr. Stone is now president of the National Vaudeville Artists' Association, while Mr. Aldrich, who is appearing under the banner of the Shuberts and is an active member of the American Artistes' Federation, lets no opportunity pass to express his dislike of the N. V. A. Evidence of their unbroken friendship was indicated in more ways than one last week in Cincinnati. At the time Fred Stone was appearing there in his "Tip-Top" production and Charles T. Aldrich was presenting his act of lightning change in the unit headed by Weber and Fields.

The Wednesday matinee of the Shubert show was attended by Fred and Mrs. Stone and their

VINE AND TEMPLE WIN ON APPEAL

Appellate Term Decides Novel Point Against Shubert Advanced Vaudeville

New York, Dec. 16.—The long-drawn-out and hard-fought case of Dave Vine and Luella Temple against the Shubert Advanced Vaudeville Agency, Inc., was decided in favor of the plaintiffs this week by Justices Bijur, Guy and Delehanty in the Appellate Term of the Supreme Court, the decision sustaining a novel point raised by Frederick E. Goldsmith, counsel for the vaudeville team.

Papers in the case show that Vine and Temple had a contract giving them twenty out of twenty-four weeks at \$375 a week. After working twelve weeks out of sixteen, with eight consecutive weeks due them under the contract, and while still laying off they filled in three days at the Hespe Theater in Jersey City.

The general booking manager for the Shubert Advanced Vaudeville Agency, Inc., wrote Vine and Temple that as a result of this brief engagement they had breached their contract. The team sued to recover \$2,000 in the City Court. Judge Callahan, before whom the case was tried, directed judgment for the full amount due the players.

The novel point in the decision was that as long as the Shubert Agency had no theater in Jersey City and in view of the fact that the contract did not specify any particular city and by reason of the ambiguity of the contract the plaintiffs had not violated the same.

William Klein, counsel for the Shuberts, appealed to the Appellate Term of the Supreme Court, which confirms the decision of the City Court with an order for judgment.

REFUTES SINGER'S STATEMENT THAT HE PAID CHORUS GIRLS

Cissie Hayden, whose sixteen dancing girls were mentioned among others, said to have been stranded in St. Louis when Jack Singer's Shubert Unit Show closed there recently, has written The Billboard from Chicago refuting the statement made by Singer last week that he didn't leave the troupe to shift for itself. Miss Hayden says:

"I saw the statement in The Billboard regarding 'Hello, New York,' unit—Jack Singer's. I wish to say I do not want to klick anybody when they are down, but I do want to contradict the untrue statements that have been made regarding my girls—Hayden's Sixteen Daisies. Mr. Singer said he paid the sixteen girls' fares back. He did not. Nor did he pay salaries, for he owes me for one full week and part of the other. Not one of my girls received her full week's salary. Also he did not pay their fares."

"I wired to New York for the money and got the girls here myself and nobody else did. It appears to me that friends of Mr. Singer's wife were brought back to New York, but she left the girls to do the best they could. I always thought that the girls of a company were paid before anybody else. But my girls were not. I sent a night letter to Mr. Singer, asking him to get the girls out of St. Louis, but he ignored my letter. I also wired to Lee Shubert, and he also ignored my letter. So it was up to me to do the best I could, which I did. Thanking you, Yours truly, "CISSIE HAYDEN."

RECEIVER FOR VON TILZER

New York, Dec. 18.—Judge Julian Mack, with the consent of creditors, will appoint E. C. Mills, chairman of the executive committee of the Music Publishers' Protective Association, receiver for the Harry Von Tilzer Music Publishing Company, against which a petition in bankruptcy was filed last week by these creditors: Ben Bornstein, Ager, Yellen & Bornstein, Inc., and Edwin Stern. Liabilities were listed as \$20,000, with assets of 1,000.

Von Tilzer is one of the oldest and best known music publishers in the business. His latest song, "A Picture Without a Frame", is said to have hit possibilities.

WE BEG YOUR PARDON

The Orlando equestrian act, one of the features of the current Hippodrome show, New York, will not leave that production as reported in a recent issue of The Billboard, but will remain with the show until its close in the spring.

AMBERG AT RIALTO

Chicago, Dec. 11.—Chester Amberg, several years ago assistant manager of McVicker's Theater when that house played continuous vaudeville, is now assistant manager of the Rialto Theater.

PATRICOLA IN AN OFF-STAGE ROLE



This photo shows "Pat" in the act of making the broom fly "back stage" at her Great Neck (Long Island) home. —Photo by Bain News Service.

M. M. P. U. APPEALS SUIT AGAINST JOSEPH WEBER

New York, Dec. 16.—The Musical Mutual Protective Union, which is suing Joseph N. Weber, president of the American Federation of Musicians, for reinstatement in the national organization, is appealing from the recent decision of Supreme Court Justice Wastervogel denying its motion for an injunction restraining Weber and other officials from interfering with the members of the M. M. P. U. The injunction suit is based upon the fact that M. M. P. U. members cannot obtain union employment unless they are also members of the Associated Musicians of Greater New York, the union which was formed by Weber to take the place of the expelled M. M. P. U.

MUSIC CRAFTS DINE

New York, Dec. 16.—The annual banquet of the Music Crafts Association, an organization composed of phonograph record and piano roll manufacturers, music publishers and recording artists, was held at the Gypsyland Restaurant, on West Forty-fifth street, on Wednesday night.

Among those present were Irving and Jack Kaufman, Ernest Hare, Harry Keller, Frederick Hagar, Jack Bliss, George Sheffield, Milton DeLacamp, Edwards Blooden, H. Emerson Yorke, Billy Jones, Bert Kolmar, Jack Ribey, Mary Reilly, Maybelle Jones, Letty Penn and others.

APPEARING AT MURRAY'S

Elizabeth Brown and Yocum, formerly with "Molly Darling", opened this week in New York at Murray's.

oldest daughter. In answer to the vigorous applause that greeted his act, Mr. Aldrich delivered an address in which, as he has frequently done since returning to this country last season to enter Shubert vaudeville, he voiced exception to what he alleges to be an attempt by E. F. Albee to serve as a one-man power over vaudeville in America. That same night, after Mr. Stone and Mr. Aldrich had performed at their respective theaters, they were two of eight men who assembled around the festive board in a leading local hotel as guests of S. Howard Swops, former vaudeville artiste and now a leading life insurance agent of Cincinnati. Others in the party were Joe Weber and Lew Fields, the famous comedians; Dave Lewis, manager of the Weber and Fields show, and Arthur Houghton, manager for Mr. Stone. Memories of the old theatrical days were revived and reminiscences exchanged. Experiences that were near tragedies at the time were recalled in a manner that provoked gales of laughter, and many interesting anecdotes were told of former well-known actors and artistes whose names have long been forgotten by the public.

Two days later a noon-day luncheon and entertainment was held in another Cincinnati hotel and announced by the local press as an affair staged by E. F. Albee for members of the N. V. A. Fred Stone officiated as master of ceremonies. Naturally, Mr. Aldrich was not among those present. However, that same day he received a silver container which bore the initials "D. C. M.", which was sent him by Mr. Stone. With it was a note reading: "Dear Charley: Here is the flask that belonged to our dear pal, Dave. Please accept it with my best wishes. Always, Fred." To (Continued on page 18)

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, December 18)

"Say It With Laughs", at the Central Theater this week, features Roger Imhoff and Company in his funny sketch, "The Pesthouse". Besides Imhoff, there are two or three other artists who are well worth witnessing and listening to; but as for the rest of the exhibition, it is an unimaginably dreary spectacle. The second part of the show, the revue section that has made Shubert vaudeville what it is today, is hardly bearable. George H. Stoddard is debited on the program with the writing of the several sketches which serve to bring out the agony; the result of his pen is ninety-nine and forty-four hundredths per cent stupidity.

The first straight vaudeville show that hits the Central Theater will be a welcome relief. These revues are the absolute limit.

The show opens with a chorus number. Then the Hayatake Brothers do some exceedingly clever foot juggling and balancing. White and Beck, two new appearing boys with very good voices, are on third. They should be more carefully made up. There is no need to look like wax window figures.

The Barr Twins, Evelyn and Gertrude, are two pretty, well-formed, well-dressed, charming girls. Their first number is a song with a clever lyric that they put over to perfection. Then they dance too much. If they would only sing instead of dance, the Barr Twins would have a mighty good act indeed.

Bob Nelson, dubbed "The Twentieth Century Comedian" on the program, gained a hearty hand from the audience. It must take all the starch out of those who are boosting for high-class vaudeville to see how an audience applauds Mr. Nelson. His smutty songs, with the attendant dance motions he makes with his hands, are as vulgar as a dirty carnival girl show. In every audience that Nelson plays to there must be dozens of people who go away disgusted with vaudeville.

Roger Imhoff, with Marilee Coreene and Jerry H. Herzell, was as amusing as ever with his funny sketch. Imhoff is a real artist.

In the revue section of the bill about the only person that stood out was Dick Lancaster, a personal, engaging straight man. As for the rest, while some of them are good players, the painfully unfunny lines they are forced to deliver made the entire affair exceedingly boring.

One of the numbers is called "A Table for Two", and engages the talents of Bobby Barr, Dick Lancaster and Miss Coreene. Every moldy gag that was used in restaurant scenes between the years 1865 and 1890 is used in this number. An amateur show would disdain it.

One act doth not a vaudeville show make.—H. E. SHUMLIN.

Loew's State, New York

(Reviewed Monday Matinee, December 18)

Another old-timer group make their bow to Broadway on the bill for the first half at Loew's State. They call themselves "The Boys of Long Ago" are sponsored by Jimmy Madison and Dave Marlon. Together with Milo, who has just completed a five weeks' engagement at the Boardwalk Cafe, they proved the outstanding hit of this afternoon's show.

The Pickfords set a fast tempo in the opening spot with a clever exhibition of juggling and acrobatic stunts—a pace McCormack and Regay, in the duce position, could hardly equal. The latter's Boverly tough specialty, danced before a house drop depicting a Corinthian marble exterior, must have caused a chuckle for an observing few.

Robey and Gould speeded things up again with a routine of rapid fire patter, interspersed with a song or two, and garnered a number of laughs and a fair hand therewith, giving way to Gordon and Healy, a neat double with a lot of comedy values sold in a fashion quite entertaining.

Milo? Scored his usual hit with his usual routine of song, snappy gags and mimicry delivered in his usual sure-fire manner. "The Boys of Long Ago", five old-time minstrel performers working whiteface, brought the performance to a close with a cleverly staged routine of specialties that drew a big hand. This act proved one of the most highly diverting of its class that ever has so far been seen. A special review will appear in later issue.—ED HAPPEL.

TWO TICKETS FOR JOKE

St. Paul, Dec. 16.—Lew Dockstader, well-known monologist, is using gags supplied by local jokesmiths this week at the Orpheum Theater. The puns were submitted in a contest conducted last week by The Daily News. Five pairs of seat tickets were awarded as prizes to the five winners.



(Reviewed Monday Matinee, December 18)

PROGRAM	PERCENTAGE OF ENTERTAINMENT
1 | Palace Orchestra	0 10 20 30 40 50 60 70 80 90 100
2 | Palace News Pictorial	
3 | Madame Bradna	
4 | Rule and O'Brien	
5 | Mr. Hymack	
6 | Miller and Mack	
7 | Fradkin and Jean Tell	
8 | Elsie Janis	
9 | Topics of the Day	
10 | TenEyck and Welly	
11 | Trixie Friganza	
12 | Mosconi Bros.	
13 | Mlle. LaToy's Models	

An exceptionally good bill, nearly every act stopping the show, with plenty of diversity, lots of laughs, clever exhibitions of unique talent, and, for the most part, well balanced. Opening the bill, however, with Mme. Bradna and closing with Mlle. LaToy is obviously unfair to the latter. Reversing the two acts would give much better results. The running was smooth, with the exception of the last act, Mlle. LaToy having had to call for lights several times and the running of her curtain being far from satisfactory. It seemed as if those entrusted with her effects were new on the job. One-hundred-percent Elsie Janis was head and shoulders above all the others as a true artiste, charming, refined and entertaining. What a pity that she is to leave the two-a-day after this week. Vaudeville is assuredly the loser. Needless to say Miss Janis stopped the show—and preceding intermission too. Other show-stoppers were Mr. Hymack, Miller and Mack, Trixie Friganza and the Mosconi Brothers. There was not the slightest excuse in the world for Trixie Friganza saying that she had her dress on "bass ackwards", nor for her unrefined reference to the fact that all the glands she has belong to her. Miss Friganza is doing the best vaudeville act she ever did, and it was a great pity, near the finish, that she resorted to the very unrefined allusions.

1—Palace Orchestra. Not so good. Missed a lot of cues and was ragged in spots.

2—Palace News Pictorial. As usual.

3—Mme. Bradna has a flashy sight act with horses, dogs and doves. It is well dressed, looks clean and bright, altho no exceptional tricks are shown. Went over nicely in the opening show.

4—Rule and O'Brien still plugging the same numbers they have sung for some time past. Failed to get a great deal of enthusiasm.

5—Mr. Hymack, the chameleon comedian, in "At Bogey Villa", was a sensation. Hymack has added one or two new effects to his lightning changes and manifestations. Despite the early position, he drew definite applause, and legitimately stopped proceedings. A later spot for him would have been better for the bill.

6—Miller and Mack have the same line of hokum they have dispensed around here for some time. The only new line noticed was a reference to "the old girl herself" as being Norma Talmadge, which failed to get a laugh. The audience took kindly to the tomfoolery and applauded vociferously. This was the second act to stop the show.

7—Fradkin and Jean Tell cannot be said to have started very much. Fradkin plays no better than many other violinists in vaudeville nor as well as some. Max Donlin, on the same bill, is a much better artist, not only in the matter of playing, but also in style and judgment. Donlin did not play the oft-repeated Gypsy dance of Sarasate Fradkin did. Miss Jean Tell was very nervous, which not only manifested itself in her voice, but thru her entire physique. Her singing of Tosti's "Good-By" was detached, and it was by a very obvious effort she reached for the high notes. Nevin's "Mighty Lak a Rose" was just as bad. The best number was the "Wack Up" song used for an encore. Miss Tell seemingly had recovered a little confidence after a couple of vigorous handshakes from Fradkin.

8—Elsie Janis repeated all her former successes and then some. Consummate to the nth degree, plus, with a most wonderful, marvelous personality and a dainty, artistic, refined grace. Our Elsie held the audience in the palm of her hand. Miss Janis has been reviewed by the writer so many times he has run out of adjectives adequate of application. It was during her Kiki-Lenore Uric speech of thanks, after referring to David Belasco, that someone in the gallery started to applaud, when Miss Janis said: "I shouldn't be in this theater." We thoroly agree with the audible expression of the sentiment of the gallery. Also Miss Janis, quick as a flash, said: "Maybe that's Mr. Belasco now." Her new Will Rogers imitation was great, as was also the larlat spinning she does so well. Is there no limit to this young person's versatility?

9—Topics of the Day. Which—

10—TenEyck and Welly repeated the act they showed at the Palace some time ago and it has lost nothing thru the repetition. Miss TenEyck is just as charming and graceful as ever and the conception and execution of the interpretative dances worthy of unsilnted praise.

11—Trixie Friganza, with a couple of new songs and several different gags between her older monolog, drew hearty laughs. The "wow" of the act, however, was the burlesque of the TenEyck and Welly act, Max Welly assisting. This was a scream and fine bit of travesty. Miss Friganza has a definite personality and seemingly enjoys the humor dispensed herself. She should refrain, however, from descending to the vulgar.

12—The Mosconi Brothers, assisted by Sister Verna and Brother Willie, were a riot. Father Mosconi came out at the end of the act for the bows and did a little stunt. Verna is developing into a wonder, as predicted by the writer quite some time ago. She is shapely, has a personality and a smile and dances as good as any of the family, showing great speed, together with remarkable ability. Act is sure-fire. The saxophone solo seemed lacking in tonal rotundity.

13—Mlle. LaToy's Models are certainly the best posing dogs in vaudeville. Several new effects added to the classy offering, which was very pretty, especially the snow scene.—MARK HENRY.

Majestic, Chicago

(Reviewed Sunday Matinee, December 17)

The usual line of pictures, Topics of the Day and comics, opened the bill with some interest and a visible evidence of appreciation.

The Lamont Trio, slackwire artists, did some fairly clever routine on wire, the juvenile member doing some stunts that were beyond her years.

Moore and Arnold attempted to sing and dance, injecting a splash of pianolog and an impersonation of two that gave some variety to the struggle.

Bobby Jackson and Company opened with a few "dirty cracks" and made an effort to sing that was only an attempt. As a dancer Bobby easily qualifies. There were three assisting artists and they were much in evidence.

Harry Gilbert, in character songs and stories, presented some fair material that went over into no man's land at least to the satisfaction of a large section of the house.

Creedon and Davis presented a sort of nut duolog that had the charm of some variety and a number of touches of originality in manner as well as in the material presented. It was clean rough-house stuff and was fairly well received.

"The Carnival of Venice", five men and two women, were compelled to work in their street clothes, as their baggage was delayed. They are sterling musicians presenting legitimate music and doing it in a most satisfying manner. Their act was a mental and moral relief. One number in which one of the ladies manipulated the tamborine was so vociferously received that they had to respond with an encore. This offering was a classic of its kind. This company topped the bill and closed very strong.

Billy Mason was introduced with a very pretentious movie setting. He made a hard struggle to get started. He revealed a lot of the seamy side of movie life, giving the impression that he carries a huzzard's head full that he might turn loose if properly urged. He has ability to entertain but seems to lack the ability to pick the sort of vehicle that suits his abilities. He begged for applause. He finally got off right and won out.

Ruth Howell Doo, two hard workers who keep a two-ring circus going with their clever fast trapeze, rings and acrobatic stunts. They start right in and keep things moving with here and there a hand to reward them for their efforts. Ranks second on the list as measured by ability to please and by the applause registered.—FRED HIGH.

Orpheum, San Francisco

(Reviewed Sunday Matinee, December 17)

The Florentis, Virgil and Blanche, opened the show at the Orpheum this afternoon with a daring and hazardous equilibrium act that drew plenty of applause. The act was rather out of the ordinary.

Fred Bernard and Sid Garry, a pair of natty chaps from the Southland, put over a comic interpretation of Southern synecopation that drew three bows and much applause.

Little Billy, billed as "Vaudeville's Tiniest Headliner", went over big. The applause the little fellow received was tremendous.

Headlining the bill were Bobby Folsom and Jack Denny and their Metropolitan Orchestra, and Dugan and Raymond in an airy comedy, "An Ace in the Hole". Miss Folsom presented some smart jazz character numbers to the musical background of the syncopators, with Mr. Denny, a dancer of national reputation, putting over some new steps. The applause that greeted them was deafening, and they bowed at least a dozen times before the curtain fell.

Dugan and Raymond showered the audience with their wit and snappy sayings and divided the honors of the show with Folsom and Denny.

Eric Zardo, a young concert pianist, won his share of the applause. His tickling of the keys was remarkable.

Billy Wayne and Ruth Warren, in "The Last Car", and Dewitt, Burns and Torrence, in their act, "The Awakening of Toys", wound up the show. As in the case of the other acts, the applause given them was merited by their clever work. The show, as a whole, was one of the best presented in weeks at the O'Farrell street playhouse.—STUART B. DUNBAR.

WALKER LEAVES \$15,000 ESTATE

Spokane, Wash., Dec. 18.—E. Clarke Walker, late Pantages Theater manager, left an estate of \$15,000, divided equally between his son, Horace James Walker, and his wife, Mrs. Gertrude Lee Walker, according to papers filed here in the Superior Court. Judge Lindsey appointed Mrs. Walker guardian of the boy. Her bond was fixed at \$2,000.

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, December 17)

A bill in which the first part carries most of the merit and which lacks the final punch sends the crowd away without enthusiasm this week.

Three McDonalds open with a two-wheel bike act, all three riding, and the blond girl and the man doing most of the dare-devil stuff. Skilled acrobats as well as cyclers, and put over a knock-out opening act. Eight minutes, full stage, and received three bows.

Nate Leipzig, international card expert. Leipzig does a dozen baffling tricks, seemingly controlling the cards at will, whether in his own hands or the other fellow's. Has a suave delivery which helps put his tricks over. Seventeen minutes, in one; one bow.

Tom Bryan and Lillian Broderick, with Lucille Jarret at the piano, in "Billboard Steps". Why this team of dancers are billed so early is a puzzle. The girl especially has an nimble pair of legs as have graced the Palace stage in many months, and only a lethargic audience prevented the act stopping the show cold. Nicely staged, well dressed, and the abbreviated gowns Miss Broderick wears put a terrible responsibility on a pair of flimsy shoulder straps. Novel billboard opening drew a good hand. Fifteen minutes, in four; three curtains.

James H. Cullen, "The Mau From the West". Sings original songs and parodies somewhat risque, puts his gags over in a quiet, painless way, and stays on for five minutes too long. Twenty minutes, in one; one bow and encore.

"Stars of Yesterday", with Barney Fagan, Lizzie Wilson, Tony Williams, Joe Sullivan, Mae Kennedy and Corlane. An old vaudeville artist act, with some genuine oldtimers, among them Fagan, who boasts 73 years with the pep of 17. The handling of the drops was slow, and the introductions are a trifle long, but the veterans danced and sang their way into the hearts of a chilly audience. Twenty-eight minutes, in four; four bows.

Ed Flaungan and Alex. Morrison, "A Lesson in Golf". An act that appeals to lovers of the pill-swallowing game, shows some nice club swinging by Morrison, and has a nice rhythmic swinging finish, blindfolded. With its present structure it will stand more fancy strokes, and without the fancy strokes should have more comedy. Fourteen minutes, three-quarters stage; two curtains.

Julian Eitinger, delineator of feminine characterizations. A bunch of new gowns with the old Eitinger style, peculiarly his own. The Parisian creations are beauties. Handicapped by meager drops. Some of the songs are new. Seventeen minutes, in two and three; four curtains.

Hanako Trio, a Jap magic act, using five primitive magic tricks of such nature that only the Oriental things saved the day. The audience would walk out on a Caucasian act specializing on a trunk act and silk handkerchiefs and bunting. Ten minutes, full stage; one bow.—LOUIS O. RUNNER.

Palace, Cincinnati

(Reviewed Monday Matinee, December 18)

Every act on this week's program is replete with the sublime or the ridiculous brand of entertainment. And there is just enough of each to make a very nicely balanced bill. Verily, this is the best show of the season.

"Western Pastimes" proved to be a quartet of harmony vocalists, three men and a woman. Their offerings gave evidence of careful selection and were nicely delivered, with just enough comedy tactfully intermingled. Eleven minutes, full stage; four bows.

Lucy Burch, youthful, winsome violinist, played classical and semi-classical numbers with the touch of a master. Her ability was proven by the manner in which she commanded attention, which, considering the class of music she offered and the fact that a vaudeville audience rarely takes to melodies of this kind, was a remarkable feat in itself. Ten minutes, in one; four bows.

Haverly and Mack are lively blackface comedians whose baseball talk, repartee scintillating with clean humor, gained ready response. A soft-shoe dance on a sanded floor was well received. They closed to hearty applause with a comedy patter song. Fourteen minutes, in one.

"The Barber of Seville", as presented by Murray Kissen and his three male assistants, was a diverting comedy and song offering. The quartet vocal offerings were enthusiastically applauded, especially "Georgette", which they sang in excellent harmony. Their comedy was refreshing and, above all, clean. Seventeen minutes, in three and one.

William Edmund and his unprogrammed feminine assistant, who by the way possesses sufficient ability to be mentioned in the bill, presented an original and clever comedy sketch. Edmund, as an Italian comedian, delivered lines containing an abundance of

Keith's, Cincinnati

(Reviewed Monday Matinee, December 18)

The new program is above the average and has Lillian Shaw as topper. Jessie Busley and Co. annex second importance, with Brown and Whitaker next in order. Down-stairs attendance was about half capacity.

Pathe News, Aesop's Fables.

Osborne Trio, man, woman and child, as "Novel Equilibrists". Thru good showmanship the routine, which is easy going and practically unchanged since presented here last season, is put over to the best possible results. Nine minutes, in two; bows.

Laura Ormshee and Howard Remig in "Moments of Melody". The couple is young, good appearing and works earnestly and with neatness. Piano and violin playing intersperses separate and joint vocalism in which both parties prove more than ordinary songsters. The numbers are special and selections from musical comedy successes. While two bows was their reward this afternoon, Ormshee and Remig undoubtedly will register big before the week is out. Thirteen minutes, special in one.

"Batty" is a sketch programmed as "a terrible result" of the mystery play from which its name is derived. It is acted by Jessie Busley, Wm. Raymond and Francesca Hill. There are several brief thrills and not a few genuine laughs. Miss Busley handles her part as the batty maid most capably and is nicely supported. Twenty-one minutes, interior in three; held attention thruout and five fast curtains.

Russ Brown and Jean Whitaker are bokum caterers of a somewhat refined class. After opening in a flirtation bit this nifty duo indulges in topical puns, injects a song or two and finishes with a zippy stepping specialty. Sixteen minutes, in one; four legitimate bows.

Brown reappeared and read an appeal from the Keith management for contributions by Keith patrons to a movement which has to do with the perpetuation of peace, has ex-President Wilson's name attached to it and is short some \$700,000 of reaching the million-dollar mark set for it. Then ushers passed thru the audience and collected the offerings, while the orchestra rendered "Keep the Home Fires Burning", "Dixie", and other reminders of the war days, in fast time.

After the collection, which consumed five minutes, Lillian Shaw entered to the accompaniment of slight applause. The applause quickly gained wide proportions, as Miss Shaw wastes no opportunity or time in landing her material. She is a character comedienne extraordinary. She seen as a "wop", "East Broadway vampire", "bride" and in "mother and baby" number for quite a few seasons, her facial expressions, jumbled Jewish and English words and mannerisms give a refreshing tang to the offering and make her ever popular. Twenty-four minutes, in one and two; four bows.

Fred Fenton and Sammy Fields appear as blackface funsters and hoofers. Their comedy is rough and died this afternoon. As steppers they merited applause. Ten minutes, in one; two bows.

Sensational Valentines, man and woman, featuring the "optical loop-the-loop". Attired in spotless white they performed gracefully on a double trapeze and changed to a pair of large hoops, fastened to either end of a revolving bar, in which they changed balance from one foot to the other while making a complete loop. The novelty of this act held 'em in unusually well. Five minutes, in three; applause.—JOB KOLLING.

subtle and broad humor well-nigh perfectly. Nineteen minutes, in two; four bows.

Bartram and Saxton are blessed with splendid tenor voices that are unusual in tone quality. Newer songs and a little more spirit (not necessarily comedy) injected into the singing of them would no doubt raise the status of these already gifted singers. Fourteen minutes, in one; three bows.

That a hit of grand opera, tactfully introduced and artistically presented, is appreciated by a vaudeville audience was proven by the universal applause accorded the three male and four female artists of Mme. Dorée's "Operalogue". Their offerings included the prayer song from "Cavalleria Rusticana", "Misere" from "Il Trovatore" and "Carry Me Back to Old Virginia". Eleven minutes, full stage; four curtains.—KARL D. SCHMITZ.

Proctor's Fifth Ave., N. Y.

(Reviewed Thursday Night, December 14)

There is a very satisfying layout at this house for the last half of the week. But it is a shame that such a nice, clean bill should be soiled by one offensive black spot. This is especially regrettable because there is no good reason for that black spot to be offensive. It could be a clean black spot. Suggestiveness

(Continued on page 107)

Shubert, Cincinnati

(Reviewed Sunday Night, December 17)

Herman Timberg and His "Frolles of 1922" started off cleverly and gave promise of an unusual bill, but depreciation set in shortly after the somewhat lengthy prolog, and, as the evening progressed, the show dragged more and more. True, there were some highly amusing episodes furnished by the Timbergs, Herman and Sammy, and by Hattie Darling and Buck and Bubbles, while Elise and Paulsen's sensational Apache dance on ice skates was the greatest thrill of the evening.

Hattie Darling sang popular songs, Sammy Timberg accompanying on the piano. Miss Darling has an appealing personality and the beauty of face and figure to alleviate any deficiencies she might have had in her voice or manner of singing. All thru the performance she showed a propensity for abbreviated, alluring costumes. Timberg played classical numbers with much gusto and was rewarded with heavy applause.

Elise and Paulsen performed their daring Apache dance in a pretentious full-stage setting, arranged to resemble a French cabaret. These two expert skaters have just about reached the acme of perfection in their particular specialty. Their dance occasioned a wild outburst of applause.

Herman Timberg, with his funny sayings and unique violin playing, kept the audience amused for fifteen or more minutes. Thruout the show Timberg did not use one line that was in the least objectionable or risque. For this he is deserving of much praise.

Buck and Bubbles, Nat Nazarro's Negro boys, were the shining lights of the "Frolles". They just acted natural and had little difficulty in provoking shrieks of laughter. Buck played the piano in a manner that proved he is blessed with all the latent talent for syncopation that is so characteristic of his race. Bubbles is a naturally gifted clog and soft shoe dancer who apparently enjoyed his work immensely. Nazarro was on the stage during most of this turn and hindered, rather than aided, his colored proteges. An unlisted young acrobat and contortionist was the fourth member of the act.

Seven fast scenes, typically "revue" in presentation and character, followed the intermission. The settings were about the average for Shubert nights. The same hackneyed ideas are incorporated in their arrangement and the scenes would have failed but for the ability of the principals and chorists. The songs, a mixture of original numbers and bits from other shows, were well selected and somewhat successful. Prominent in the afterpiece besides those mentioned were Ray King, straight singer; Eddie Heffernan, dancer and comedian, and Audrey McVey.—KARL D. SCHMITZ.

Columbia, St. Louis

(Reviewed Monday Matinee, December 18)

Harry Fisher and an assistant. Nonsense with a bicycle. Nine minutes; full stage; bow. Dresser and Wilson, eccentric buck dancers, do a very ordinary brand of hoofing—the female member even clumsily. Eight minutes, in one; no bows.

"A Day in the Movies", a new act of twenty-two people, produced by Leon Delamothé of the Midwest Producing Company, a local film studio. From a standpoint of personal opinion, the offering is grossly amateurish and the melodramatic plot a farce. Judged from the criterion of applause, the act died hard. Twenty-three minutes, in three; no bows.

Leighton and Duball, blackface dancers, gave a commendable exhibition of buck dancing with genuine "shoe shine" rhythm. The offering merited better applause, as it was the only life of the bill. Nine minutes, in one; no bows.

Herbert Dyer Company, comedy ring acrobats, whose performance consisted chiefly of pushing innumerable chairs off a table. Thirteen minutes, in one; one curtain as routine; no bows.—ALLEN HYDE CENTER.

LOEW THEATER CHANGES PRICE

Ottawa, Can., Dec. 18.—Capt. Frank Goodale, manager of Loew's vaudeville theater, announces a rearrangement of prices to start the first of the year. At present the afternoon price is 25 cents, with 40 cents for the evening. Owing to the rush during the supper show and before the evening prices are effective, those unable to get to the theater early are obliged to stand or depart disappointed. It is anticipated by Manager Goodale that by increasing the orchestra seats to 50 cents in the evenings and reducing the balcony seats to 35 cents, a certain element of the patrons will purchase upstairs seats and leave a larger number available for the late comers in the orchestra who are willing to pay the

Orpheum, St. Louis

(Reviewed Sunday Matinee, December 17)

Jack and Jessie Gibson. Thrilling, comical bicycle riding. Seven minutes, in full.

Williams and Taylor. Incomparable buck dancers, who execute the most delightful acrobatic we have heard. Ten minutes, in one; one bow.

Marmel Sisters present drama dances. They are assisted entre danse by Ruth Marr, chanteuse. Swift, vivid dances and richly costumed—all to interesting measures by Curg Peterson. Nineteen minutes, in full; four bows.

Liddell and Gibson present their impersonations with the same manner as last year. Their jokes are becoming ancient and lower the merit of the act. New material would help tremendously. Sixteen minutes, in one; six bows.

Sophie Tucker. No one but Sophie Tucker has the wonderful, soft, rippling assistance that Ted Shapiro and Jack Carroll give on two grand pianos. Few posesses a richer stage environment that drapes in ebony shadows and gleams with myriad colors like something metallic. Still fewer make the effort to sing only the liveliest aria and carefully adapt their songs to their personality. Thirty-two minutes, in full; two encores, three bows.

Billy B. Vau and James Corbett have much the same routine of gags as last year, but, nevertheless, held interest and encouragement. Twenty minutes, in one; two bows.

Catherine Sinclair and Company. An athletic potpourri notable for accurate balancing and aerial flips. Six minutes, in full; one bow.—ALLEN HYDE CENTER.

Lafayette, New York

(Reviewed Sunday Concert, December 17)

The Sailors' Review, a group of ten ex-service men, with the stuff they entertained their shipmates with during the war, well costumed and presented in nice, clean burlesque style, was the big amash of the bill. The boys worked with a cleverness that bore no taint, yet the six choristers, straight, prima donna and

(Continued on page 107)

PRE-VIEW THEATER FOR LOS ANGELES

After several months of intensive organization work in the East John A. Quinn, president of the Better Pictures Association of the World, has left for California. The nine-point program of B. P. A., which includes the safeguarding of the screen from unreasonable regulations and restrictions, the disseminating of dependable information concerning motion pictures and those concerned in the making of them, the elimination of objectionable pictures and misleading advertising, has been approved by leaders of all walks of life, including leaders of all branches of the motion picture industry.

After making short stops at the principal cities en route, Mr. Quinn will arrive in Los Angeles within two weeks and arrange immediately for the establishment of permanent B. P. A. Western headquarters, which will not only include association offices, but a modern theater of small capacity to be available for producers of worthy pictures.

At this pre-view theater the B. P. A. will in co-operation with producers arrange to have representative gatherings view pictures and criticize them, and when a favorable reaction is registered the B. P. A. Merit Seal will be awarded.

The late Frank Bacon, the much beloved author and star of "Lightnin'", was vice-president of B. P. A., and one of its founders and staunch supporters.

The New York quarters of B. P. A. at the Masonic Temple Building, 71 W. Twenty-third street, will be in charge of Halsey Boone, executive secretary of the association.

Among those in the motion picture industry who have pledged co-operation in carrying forward the B. P. A. nine-point program are Will H. Hays, president of the Motion Picture Producers and Distributors of America; Charles L. O'Reilly, president Motion Picture Theater Owners of New York State; Joseph Brandt, president Independent Producers and Distributors' Association; Hiram Abrams, president United Artists' Corporation; Illinois Theater Owners, Los Angeles Theater Association and many other leaders of all branches of the industry. All of the most important religious, civic, social and welfare organizations are co-operating in the B. P. A. program.

extra dime for the seat. It was explained to The Billboard representative that the rearrangement of prices was not for monetary purposes, as the difference even in a capacity house was very small.

NEW TURNS and RETURNS

BERNARD GRANVILLE AND HIS FOUR GIRLIES

Inez Courtney, Florence Courtney, Kathleen Hichens and Kathleen Robinson
In a Singing and Dancing Skit

Lyrics by Arthur Swanstrom, Music by Carey Morgan, Staged by Bert French.

THEATER—Palace, New York.
STYLE—Singing and dancing skit.
SETTING—Special in three.

DATE—December 11, matinee.
TIME—20 minutes.
SPOT—Five.

SCENERY—Hangings in gold and silver.

WARDROBE—Granville in black tuxedo, pearl gray trousers, white spats, patent leather shoes, checkered vest, blue tie, top hat, gloves and carrying cane. Girls in dresses of salmon, garnet, blue. Two change to green and white glingham, kid rompers, with bare legs and socks.

ROUTINE—Girls do introductory number. Granville enters, does dance with "Miss Broadway", "My Buddy", an old number by one of the girls, another dancing the second chorus. The girls neither harmonized in dress color scheme nor in vocalization, one singing decidedly flat. "Who Wants a Redhead" was done by two girls with the same steps and the same bits of business that every other sister team we have ever seen employ. Walk across the stage with the girl in the rear placing her hands on the hips of the other, change and reverse process, etc. Two of the lines in the song are: "Boys, we're telling you; everything they say about a red-head's true!" Granville returns as a mild souper, but is not vulgar with it, and, after the "In Sober" number, does his well-known dance in which some characteristic steps are shown and clever instep arabesques. In the number Granville paraphrased "When the frost is on the pumpkin". The girls then did a gossip number with an audience appeal, after which Granville attempted to recite the "Village Blacksmith", being interrupted by the girls. Upon the occasion of one girl saying a man had twelve children, Granville, still quoting from the poem, says: "He has earned his night's repose." Granville knows the line is suggestive and dashes off the stage, sticks his head around the center door and says: "May I come back?" apologizing by stating that the line is in the poem. The act stalls here wofully. Concludes with a dance, Granville doing "leapfrog" over one, two, three and all four of the girls simultaneously. For the direct finish Granville throws one of the girls around his body and dances off stage with her.

REMARKS—It is all so unworthy of Granville. He is a clever entertainer and one of the most versatile in the business. Has been seen to much better advantage in musical comedy and as a vaudeville singer, where he showed decided class with material all clever.

In the matter of girls, he has shown little discriminative selectivity, for they neither possess talent, ability, figures, especial beauty, nor the knowledge of makeup, and are indeed a hindrance rather than an asset. Even the the act has played the Orpheum Circuit, around here so much better work has been seen that it seems a shame for Granville not to be more suitably equipped. Granville might also do well to look over some of the dancing acts that do that throwaround and other pieces of dance business, and we are sure he will acknowledge that the present act is not up to his former standard.

YOUTH AND MELODY

THEATER—Broadway, New York.
STYLE—Singing, dancing and orchestra.
SETTING—Full.

DATE—December 6, matinee.
TIME—15 minutes.
SPOT—Closing.

SCENERY—Imitation gold cloth, etc.

WARDROBE—Conventional tux, for band and man singer. Three changes for girl dancer. Juvenile male dancer in tux, of unconventional cut. Girl plant in box, street clothes.

ROUTINE—Song and dance routine interspersed with numbers by the orchestra, including a piano solo, which, together with the Russian stepping of the juvenile male dancer, stood head and shoulders above all else the act had to offer. Sob ballad by man with comeback chorus from box by girl plant in very poor taste and smacks strongly of song plugging. An encore from the same source was entirely uncalled for.

REMARKS—An act that may do for the second-rate houses. Neither of the two principal members of the troupe—girl dancer and man singer—evinced any marked ability in their respective roles. Orchestra amateurishly directed, but this seemed to have little effect upon the players when reviewed. Got by to a fair band.

JIMMY CARR AND BAND

THEATER—Fifth Avenue, New York.
STYLE—Band.
SETTING—Special in three.

DATE—December 14, evening.
TIME—20 minutes.
SPOT—Six.

SCENERY—Special garden setting, profuse with flowery vines. Lighting effect in center to represent fountain.

WARDROBE—Tuxedos.

ROUTINE—Played successively "Eleanor", "Queen of the Orient", "Sweet Indiana Home", "Burning Sands", with lighting effects, and "Hot Lips". For encores, "The Sneak", "Three O'Clock" and another popular piece. Carr sings, dances and caricatures thruout.

REMARKS—The nine musicians, beard, but hardly seen because of dim lights, perform up to the standard in their class. Carr, with spotlight ever upon him, carries on too prominently. His singing and dancing are hardly worth the effort, and his manner of conducting is at times exaggerated without justification. Better display for the band and setting would give the audience a more pleasing impression of the act, also more satisfaction.

ROMA DUO

THEATER—Broadway, New York.
STYLE—Dancing.
SETTING—Special in three.

DATE—December 14, matinee.
TIME—9 minutes.
SPOT—Two.

SCENERY—An illuminated drop showing minarets with illuminated windows. Side hangings to mask.

WARDROBE—Costumes of white and fur, the girl in short skirt with bare legs and wearing boots. Man changes to suit of brown, ornamented with braid, and wearing a green silk blouse shirt and a black cape lined with green. Girl changes to short dress of green, ornamented with bars of black velvet and other trimmings.

ROUTINE—Opening dance to give the impression of skating. This is quite a novelty and was well done, the impression created being exactly the result intended. The balance of the act consists of a series of dances, including some excellent Russian steps and acrobatic turns.

REMARKS—A good novelty turn and dash for the medium houses.

ALLEN AND CANFIELD

THEATER—Broadway, New York.
STYLE—Singing and talking.
SETTING—One.

DATE—December 14, matinee.
TIME—14 minutes.
SPOT—Three.

SCENERY—House, one.

WARDROBE—Man in tuxedo. Girl in blue brocaded satin, trimmed with metallic silver net, yellow and green and rosettes pendant, from which were rainbow-hued baby-ribbon streamers. A headdress of metallic silver arranged in diamond shapes.

ROUTINE—Both enter waiting as if just coming from the dance. Dialog precedes a telephone number by Miss Canfield entitled "I'm Just Crazy Over Eddie", which drew a hand. More dialog in which there was one very odd bit—"Girl weighs 400 pounds; I made two trips." Miss Canfield then rolled a cigaret from "the makin'" and smoked it. As she did so crossed legs in rather an unrefined manner. This entire bit was tough, detracts from the class of the act and could be eliminated without ever being missed. Allen did "Go, But I Hate To Go Home Alone", preceding more talk, and the act was brought to a conclusion by the singing of "Tomorrow", both playing accompaniments on piano.

REMARKS—Just an act for an early spot in the medium houses, lacking sufficient novelty in the way of routine, material, class or dressing to place it in the better class theaters.

BARONESS DE HOLLUB

(HARRIETT LORRAINE)

And Her "Sheik"

In "FANTASY IN SONG"

THEATER—Palace, New York.
STYLE—Singing.
SETTING—Special in two.

DATE—December 11, matinee.
TIME—15 minutes.
SPOT—Two.

SCENERY—A drop that appeared to be of grayish tan, divided into three panels and ornamented with silver and black rosettes and tassels.

WARDROBE—"The Sheik" in an Oriental costume of gold, white and green. The "Baroness" in a dress of blue and white and a large black hat worn on a powdered wig of the Gainsboro period. Changes to a very tight-fitting gown of black and black jet spangles, the waist of which was cut to a considerable extent below the bust line in the middle and displayed considerable of the postural anatomy from a side view. A hat of black, ornamented with black plumes and having centered in front a small red peak. Change to gown of cream color, ornamented with brilliants arranged, for the most part, in diamond shapes; wearing white stockings and silver slippers, and a bandeau of brilliants around her head. The skirt of the gown was semi-transparent and the lower limbs very at times vaguely discernible and at other times not quite so discernible.

ROUTINE—The "Sheik", oscillating in the audience with his back against the orchestra rail, recited a verse or two, out of tempo to the music played, relative to what was to follow. The curtains parted center and the "Baroness" was discovered making a good appearance in the costume previously described. "When They Call Me the Gainsboro Girl" was sung to poor returns, lacking the necessary punch lyric to send it over. The line, "My lady, the King awaits you" was spoken off stage in the best off-stage, stage-hand manner, but the getback, "Well, let the King wait," did not raise a ripple.

The "Sheik" again stalled while a change was being made and followed the direction of Beulah Roberts, the orchestra leader, probably because he had nothing else to do. It's a certainty that the orchestra didn't pay the slightest attention to him, for if it had the Lord knows what the result would have been, for he was strangely at variance with Roberts several times.

The "Baroness" attempted to emote the vamp number, "For I'm a Bird of Prey", in her best Tieda Bara style, and concluded with a hushed dramatic whisper, but failed to get much in the way of plauditory commendation.

The "Sheik" next gave us a surprise, breaking forth into song. He has a nice conservatory voice, but neither the selection nor his style of singing seems best suited to vaudeville. He saluted at the finish, just as someone "saluted" down a seat. Whether this killed the band or not we do not know, but doubt it. "When Two Hearts Beat as One", by the "Baroness", preceded "Hum a Little Humming Tune", in which the "Sheik" left off his direction of the orchestra and joined in the vocalization. A part of "Faust" was succeeded by "Goodby Forever", which the bookers may take literally unless some changes are made.

REMARKS—Harriett Lorraine is a clever travesty artiste. In the sketch she formerly did in vaudeville she both looked and acted the part, speaking lines well and knowing how to get them over to good effect. As the "Baroness De Hollub" in the present offering her singing is flat, not at infrequent intervals, but more than occasionally. This may have been due to nervousness, but nevertheless Miss Lorraine's value does not seem to lie in singing. The "Sheik" gives the impression of a crystal-gazing mindreader until he starts to speak, when the magi dispels the illusion, but that's all he does dispel or dispense.

The act needs rearrangement—spoken characterizations to music would be suited to Miss Lorraine's dramatic style, and she should do them. Effects might help in one or two numbers. Quick changes could be arranged which would not necessitate the stalling by the "Sheik" or anyone else, which stalling is so very obvious at present.

GILBERT SISTERS AND ARMSTRONG

THEATER—Loew's American, New York.
STYLE—Singing.
SETTING—Special in one.

DATE—December 6, matinee.
TIME—17 minutes.
SPOT—Four.

SCENERY—Drop in blue with gold lower border in one.

WARDROBE—Armstrong in tuxedo and derby hat of black. The girls in cream-colored skirts, over which sweaters were worn of similar shade, ornamented with yellow and pink fringe, respectively. Knitted tam hats trimmed with fringe to match. One of the sisters in white silk tights, short pants and waist, semi-covered with black lace and brilliants as ornaments. The other in bridal costume of ruffled orange lined with iridescent changeable silk, shading principally to heliotrope, varicolored ribbon trimmings. A headdress ornamented with pearls and from which depended a white net bridal veil. The other changed to gown of blue trimmed with rainbow lace.

ROUTINE—"Georgia" as ensemble opening. Two girls sit on emergency automobile seats and, with Armstrong at the piano wearing goggles, do a question and answer number, the title of which sounded like "Dyddadum Taddledadum", one of the girls clowning and mugging. "Poor Little Me", by one of the sisters, followed by a dance. Of the dance, perhaps the less said the better. "He's Mine, All Mine", a palliating bridal lament, with a couple of lines approaching the border if not rather suggestive. "I know he'll be faithful, what else could he do?" in reference to a husband previously described as old—especially when sung by a young lady, can scarcely be said to be refined. "Kodlemoff" was rushed thru for a finish, after which the trio jockeyed for applause. They returned to do an "Ida" number dedicated to Eddie Leonard, who announced not an imitation. The man played a piano-acception and the girls danced at the finish. The orchestra was too loud.

REMARKS—Better effects would be obtained by keeping the orchestra piano. No better and no worse than many other acts which are similar, and needs a couple of stronger numbers and improvement in the dressing, together with the elimination of the dance referred to in the routine, before the better houses are in line.

LA VINE AND RITZ

THEATER—Fifth Avenue, New York.
STYLE—Singing, dancing, piano playing.
SETTING—One.

DATE—December 14, evening.
TIME—12 minutes.
SPOT—Two.

SCENERY—House, one.

WARDROBE—Tuxedos.

ROUTINE—One man at piano thruout. Other sings introductory song and does a caricature dance. Man at piano gives impression of a pianist in moving picture show. Partner then does three "guess" imitations, chosen by drawing from a derby which is supposed to contain a number of names of popular artistes. Impersonations are obviously of George Formosa, Pat Rooney and Kary Norman. Finish with announced imitation of themselves.

REMARKS—Both young men seem ambitious and energetic, but apparently haven't gotten their stage legs yet. All the imitations are worn out from overuse. Manner of delivery is a bit strained. Altho fairly pleasing, the act has no individual merit as it stands. With material of their own these chaps should do much better.

NELLIE ARNAUT AND BROTHERS

THEATER—Broadway, New York.
STYLE—Violin and acrobatic dancing.
SETTING—Special in three.

DATE—December 14, matinee.
TIME—19 minutes.
SPOT—One.

SCENERY—Special hangings of ornamented gray.

WARDROBE—Miss Arnaut in short dress of peach-colored silk; her brothers in black velvet suits of the short panta variety.

ROUTINE—Miss Arnaut sings and the boys play violins. On muted violins an ensemble number which lacked punch and failed to get much. All play and dance, including acrobatic tricks while playing the violin after the manner made familiar in this country by the team billed as the Arnaut Brothers, who are not the same boys appearing in this act. This drew a hand. With violin bows clasped between their knees the three then played "Glowworm" by drawing violin across the bows. This was repeated, with one of the boys playing an obligato and upon the second repetition this counter-melody obligato was vocalized by Miss Arnaut. For the finish all played and danced at the same time, doing "bells", and the boys, in conclusion, executing Russian steps.

REMARKS—A novelty for the medium houses in an early spot. Could stand considerable improvement in a new number for the violins in the first ensemble.

Who's Who In Vaudeville

INCIDENTAL MUSIC

By H. E. SHUMLIN

VAUDEVILLE in Review

LORRETTA McDERMOTT is the shapely Miss who appears to such advantage in the stage. She acquired prominence in vaudeville when appearing with Fiske, making an individual hit by reason of her beauty, physical proportions and nimble stepping. Married Eddie Cox shortly afterward and has appeared with him in vaudeville and high-class cabarets. In her favor, in addition to the attributes named, Miss McDermott has youth, fire, personality, life, effervescence and audacity. She is equally at home in the two-day or musical comedy production, and a valuable asset to either. Loretta displays good judgment in her selection of costumes, being always tastefully gowned and wearing the creations attractively. She also understands the art of makeup better than some of her sisters in the profession and in consequence gets the very best possible effect in the impression she wishes to create. Could be watched to advantage by many others whose slipshod methods are in a great measure responsible for failure.



talent tempered with the fire of experience. She is an admirable foil for the resolute Pat, and a pretty, winsome picture in the various hits she sings. Has appeared as a co-star in "Love Birds", which had a Broadway run, and in other productions. Her singing of "I'm Rosie O'Grady Herself", with its attendant dance, is one of the picturesque high lights of the act which has served Miss Bent and her well-known husband for several seasons. Marion is at all times professional, artistic, repressed, refined, refreshing and realistic in her portrayal of any part to which she is assigned.



TO an outsider there is no business or industry conducted upon more inspiring brotherly and compassionate lines than vaudeville. The layman sees and hears high-sounding phrases about "fraternity between actor and manager", the "spirit of co-operation", and so forth ad infinitum, and he goes upon his way believing it.

Propaganda is a remarkably efficient thing. Look at Coney; his strange idea of healing physical and mental ills is nothing more than propaganda self-applied. If you say to yourself, long enough and earnestly enough, that "day by day, in every way, the managers are getting better and better," it won't be long before you'll begin to believe it.

Up in the Palace Theater Building there is a high-salaried press-agent and publicity organization heeding its entire energies to the continuous turning out of propaganda about the sweet, sacrificing natures of the managers, whose sole ambition is to elevate the actor. All this propaganda has the desired effect. Especially if the nasty things that come up between the actors and manager are never given any publicity. But who is going to pay for press agents to turn out copy about the other side of the picture? Who, for instance, will broadcast the story of the vaudeville act which lost the chance for a twenty-week engagement a short time ago just thru the pique-meanness of a vaudeville manager?

Quite Another Story

There is a small-time variety theater in up-town New York that plays five or six acts and pictures with a split-week policy. The manager of this house is typical of the men in show business who look upon artists as just so much material to make up a bill. Actors to him are to be handled like a reel of motion picture films. On Monday and Thursday nights he gets as many as ten acts to "try out" for the three-day engagement. From these the manager selects five or six and lets the others go. A good three-act can get as high as \$80 for the date—but it must be a mighty good act.

The only acts that play at this theater are those that have to. And "this kindly, warm-hearted manager" knows there are plenty of acts not working just now and that they have to eat just the same.

A week or so ago a two-man act accepted the last half of this house, opening on Thursday. No new act this; it had played all over the country for years. Capable, entertaining and worthwhile, yet the act had to accept this miserable engagement rather than the alternative of laying off.

After playing two shows the act received a bid to open that very Sunday in Chicago in a big-time unit show. That meant a great deal to these two men; they felt once more that, after a lifetime on the stage, not only the vaudeville theaters were closed to them.

Very frankly they went to the manager of this house, who had the semblance of a human being, and put their case before him. "We've come to open in Chicago on Sunday," they said. "We'll get you another act to take our place, and if it demands more money than you are paying us, we will pay the difference."

The manager looked at the two actors with surprise. What! Was it possible that these actors had the nerve to want a better job? Did they expect him, a manager, to help them

(Continued on page 18)

SUES KNICKERBOCKER GRILL

New York, Dec. 16.—Lee Morrison, as assignee of Ned Wayburn, the stage director, brought suit this week against the Knickerbocker Grill, Inc., for \$1,287.50 alleged to be due for the engagement of the foreign dancer, Princess Nyota-Lynoka. Two suits were filed, one for \$1,000 in lieu of one week's notice of termination of employment and another for \$287.50 alleged to be the balance of salary unpaid for the week ending November 18 that Princess Nyota danced at the Knickerbocker.

Wayburn entered into an agreement with Joseph Park, president of the Knickerbocker Grill, Inc., on October 11, according to the complaint filed in the Third District Municipal Court, for the production of an entertainment with Princess Nyota and four supporting performers, being guaranteed \$1,100 a week for the act, which was to receive one-half of the cover charges collected less the salary of an orchestra. The act opened on October 18. On November 11 Park gave two weeks' notice, but on November 18 Wayburn was informed that the act was closed right then, and was not allowed to give any further performances. It is alleged the \$1,100 salary for that week was not paid in full, it is alleged, \$287.50 still remaining unpaid.

The Princess Nyota-Lynoka was brought over by Florenz Ziegfeld for his "Follies", but was not used. Ziegfeld turned her over to Wayburn, who staged the "Follies", for employment at the Knickerbocker Grill, which is located in the office building at Broadway and Forty-second street, formerly the Knickerbocker Hotel. Lee Morrison, the plaintiff, is an employee of Wayburn.

ATTACHES DANCING SALARY

New York, Dec. 16.—When Frankie Fartum, the jazz dancer, was breaking in a new act at Keith's State Theater, New Brunswick, N. J., last week, an attachment was placed on his act and his salary at the box-office by the Broadway Clothes Shop, for \$171 due for clothing purchased. The attorney for the clothing firm came down on Fartum on Saturday, and the attachment was removed when Fartum made immediate settlement of the claim.

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

HARRY CARROLL is a vaudevillian and composer of decided popularity with the devotees of the two-day. Such hits as "I'm Always Chasing Rainbows", "Trail of the Lonesome Pine", "On the Mississippi", "By the Sea", "Girl in the Heart of Maryland", and many others have come from the prolific pen of this youthful melodist. He has also written the music for many Broadway successes, including "The Blue Mouse" and the "Ziegfeld Midnight Frolic of 1921". In vaudeville Carroll formerly did a feature act with Anna Whelan which was always a decided hit. Later Harry produced the very best vaudeville revue ever seen in this country and more than possibly the best in the world. It had snap, life, abandon, staging, beautiful and talented girls who could not only dance entrancingly but sing as well. Carroll is appearing this week at Keith's New York Palace with Vivienne Segal, formerly of the "Yankee Princess". In a new act which bids fair to outrival his former presentations and success in vaudeville.



JEAN ARCHER, of Lou and Jean Archer, who is appearing in a vaudeville skit, "Tailor-Made", a combination of catchy songs, artistic dances and bright dialog, is a clever artist with a personality of the plus variety and an entertainer of refinement and class. When it comes to wearing gowns or costumes Miss Archer certainly knows how, and has the nature-endowed symmetry and inherent grace to display them to the best possible advantage. Jean has a sense of motion, knows well the value of clearness in the spoken or sung line, and gets exactly the correct tonal inflection to produce the best results. In "Tailor-Made" Miss Archer wears quite a number and variety of costumes, each of which seems more fittingly resplendent than the former, yet all are of good taste and become the Diana of the faun-like proportions as if molded to encase her beautiful physical proportions. Well modulated tones dispersed over a considerable register, harmoniously blended, tersely and entertainingly, attractively compelling and temperamentally significant are all attributes that may well be applied to Jean, an Archer who always makes a hit.



MARION BENT, who with Pat Rooney, in "Kings of Smoke", and other vehicles, has been a vaudeville feature for a number of years, is long on personality. Miss Bent sings, dances and reads lines with the keen artistic value resultant from inherent

APPLE SAUCE By C.F. CAGNEY



YEAR after year the legitimate and musical comedy stage is enriched with more and more new blood from vaudeville—or from "the 'alls", as they say in London—and year after year the vaudeville stage replenishes itself with palpitating new talent from the Four Corners of the Earth, from the nooks and crannies of life or the "great open spaces", or wherever that talent is asserting itself.

For it is the nature of talent to assert itself, also there are sometimes tedious obstacles to recognition and reward. And when fame and fortune are made overnight, as happens every little while, the story of how the artist arrived at the place where the lightning could get at him constitutes the romance of the game.

Where do these new faces and attractive figures come from? In every well-regulated zoo there is a pelican that does a buck and wing dance and otherwise plays the clown so spontaneously that the other wading birds gather in a ring to watch him, and would watch him all day if he'd keep on doing it. And travelers tell of the same sort of clownish performances being carried on in the freedom of the life of nature.

So it is with the born vaudevillian. He doesn't hide his gifts from his neighbors. Like the clown pelican, his talent for entertaining bubbles out of him wherever he may be. If Willie can imitate the pop of a champagne cork, make funny faces, play the jew's-harp, dance grotesquely, sing amusingly and do a comic juggling act in the back yard, there's no need for his mother to lament that he isn't as steady and saving as his brother John.

Because, you see, although it may be true that Willie will never become, like John, the proprietor of a thriving garage and undertaking business, mother can't tell at what moment Willie may not leap into fame as a vaudeville headliner, with a salary that would enable him to buy out brother John several times a year.

Take Joe Cook, famous all over the country as the "one man vaudeville show", because in his act he does a little bit of everything—Joe rigged up a tightrope in his father's barn at Evansville, Ind., and became a boy master of the art of Ploindin and of a varied repertory of acrobatics.

He went to the county fair and watched the jugglers and tumblers and imitated their stunts until he could perform them perfectly. With the instincts of the born Pagliacchi he thus laid a sure and stable foundation of aerobic skill for the art that was to blossom in him.

Not until later was his genius for comedy to become manifest. His first professional engagement was in a circus, where he walked up and down one of those immense rolling balls. Afterward he worked in "small time" vaudeville for years before achieving recognition as a great comedian as well as an adroit jongleur.

But at length the intelligentsia plucked on him and began to invite him to lunch and write him up in futurist magazines, and it was discovered that Joe had picked up somehow rather a fair education, and was quite diverting at the "nut stuff" he now spilt in the form of patter, and—well, by that time Joe had opened the door to opportunity, made some new contracts and began looking over the specifications of limousines.

Similarly the world got a Harry Lander, because his gift was too vigorous and joyous to stay underground or remain confined to Scottish pit mouth towns. And Eddie Leonard learned his first Negro songs while working in the rolling mills of Virginia, before gravitating into Haverly's minstrels.

Quite a few of today's top liners broke into vaudeville thru what used to be known as "illustrated songs". They were a form of sentimental diversion popular a dozen or more years ago, when the movies were in their infancy. Belle Baker arrived in that way.

A native of the lower East Side and a factory girl by force of circumstances, she had that within her which impelled her to go into a ramshackle movie house, tell the woman she could do illustrated songs, and get an engagement to sing two a night for \$3 a week. Afterward Jacob Adler engaged her to play child parts and sing in his stock company.

The salaried scouts of the vaudeville magazines, ever prospecting for rare talent, have brought many stars to light. One of them is credited with the discovery of The Sharrocks, mind readers, who had worked country fairs for years before coming into the dazzling heritage of "big time."

When one considers that Al Jolson was a boy singer in the Middle West before the scouts picked him up, it is easier to believe that Vincent Lopez, the new jazz band head-

(Continued on page 18)

NATIONAL CONJURERS' SHOW WELL ATTENDED

New York, Dec. 16.—The National Conjurers' Association gave a show at the French Y. M. C. A. here this week which proved not only the best from a standpoint of quality, but attracted the largest audience since the inception of the organization. Between 300 and 400 persons, all interested in magic, crowded into the little theater, many standing and packing the limited space almost to suffocation.

Jack Miller gave the initial impetus to the performance with a clever presentation of the Foo restored paper, and patter in rhyme which synchronized with the various and deft manipulatory deceptions. A couple of card tricks, a handkerchief change and the twentieth century handkerchief concluded his offering.

Sidney Brown, for no reason whatsoever, gave an imitation of Harry Brown. Just why anyone should elect to give an imitation of Brown, and above all, why Brown was permitted to do so, was one of the greatest mysteries of the entire evening, and one that even the experts present will never be able to solve.

The balance of the entertainment was, for the most part, good. La Violette, who has improved greatly in his work and presentations, did the handkerchief dyeing with flag finish, well, the Sucker-Box, flying glass of water and restored card and cigar combination. He was accorded considerable applause. Jeanette Case sang a couple of kid songs, concluding with "Let Me Be Your Toodles", and Eddie Clark's very good exhibition of juggling with various objects brought extreme plauditory acclaim. His comedy is deserving of special mention, more particularly in the nonchalance of the style.

Raudano did the floating wand, a handkerchief production, appearance of flowers from small fire-bowl, production of pigeon from large bag and a watch production. He concluded with the portfolio trick, producing several animals therefrom. Little Carmen, a graceful child showing promise, did a couple of dances preceding Meylenberg, who did his "Disappearing Camel" trick, several impersonations and the rice-bowls.

Ravona, a ventriloquist, amused with witty dialog between himself and the dummy, and Legler, recently arrived from South America, occasioned much mystification by his deft manipulatory skill and thru the clowning of Eddie Clark, who was genuinely funny as an assistant. Legler did a handkerchief production and color change, rings and tapes, rings on glove and umbrella and handkerchiefs.

S. P. Bowman gave a Punch and Judy exhibition and Ruhlman did the egg-lag, spirit picture in photographic printing frame, half-dollar in ball of wool, using nickel boxes, and some card tricks.

"Dorny", who is now playing the Keith Time after a successful season with Elsie Janis, interested with his witty patter and did his version of the twentieth century handkerchief trick, getting away nicely to definite recognition.

Jean Irving brought the entertainment to a close with the Chinese rings, cleverly handled, and a few card tricks. Daisy White officiated at the piano during the entire show.

Among other magicians present were Frank Ducrot, Servais Leroy, Guissart, Louis Water, Roma, Schubert, Arthur Hill and John McManus.

ALBEE SPONSORING BENEFIT

Arrangements were perfected yesterday by officials representing E. F. Albee for a monster benefit program at the Lexington Opera House, secured thru the courtesy of Frederick Brown, the owner, on Sunday night, February 11. The entire proceeds will be used to carry on the welfare work at the Manhattan State Hospital, Ward's Island, and the King's Park State Hospital. The entire entertainment, which will be contributed by Keith artists, will be under the direction of E. F. Albee, and the chairman of

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the entertainment committee in charge of the details is Nat Kolbel, who has for many years been active in providing amusement and diversion for these two State charities. A portion of the sum realized by this gala performance is to be used to buy and install a pipe organ in the new theater now being erected by the State at the hospital at Ward's Island.

HALES LANDLADY TO COURT

New York, Dec. 16.—Myrtle Stella, owner of an apartment house at 274 West Seventy-Second street, who was haled into court by Harry Rose, the comedian now playing at the Sideshow Restaurant, on West Fifty-Second street, was held in \$500 bail on a charge of grand larceny by Magistrate Douras in the West Side Court on Friday.

Rose had Mrs. Stella summoned to court on the charge that she was withholding \$125 he had deposited with her in advance for an apartment in her house, and which he demanded returned to him when he refused to meet her terms. He said that he had examined an apartment in her house after seeing it advertised for rent in a newspaper, and had given her \$25 deposit while he departed to bring his wife to see it. His wife approved of the place, and \$100 more was given Mrs. Stella, it is alleged. This was de-

SHERBO SUES CLOVER GARDENS

New York, Dec. 16.—D. Sherbo, orchestra manager, is bringing legal proceedings against the Clover Gardens, Inc., dance hall operator, and Joseph Smith, also an orchestra manager, to enjoin them from employing one of Smith's orchestras at Clover Gardens on the ground that Sherbo holds a contract for supplying the music there. The motion for the injunction was set for Tuesday of this week, but the argument has been adjourned until Monday.

Sherbo claims a contract effective until June, 1923, for Ambrose's Orchestra, which is composed of twenty-five musicians, at a salary of \$2,800 weekly. This orchestra opened last June and played until the week of December 2, when, Sherbo alleges, the Clover Gardens, Inc., installed Smith's Orchestra in its place.

Sherbo brought charges against Smith before the Associated Musicians of Greater New York, local 802 of the American Federation of Musicians, which held that Smith was at fault in accepting the engagement at Clover Gardens while Sherbo held the contract for the music. A fine of \$600 was imposed on Smith, but he refuses to pay it or withdraw his band, on the ground that the union has no authority in the matter.

A REMARKABLE STUNT ON A BICYCLE



This sensational stunt recently amazed theatergoers in Berlin. A quartet of cyclists, with back rests that Japanese foot jugglers use, balance a circular plane, similar to a table top, on their wheels, and spin the board about. A fifth cyclist places his wheel on the board and pedals in the opposite direction. The cyclist on top, the pedaling at top speed, does not progress any, because the cyclists below maintain an equal speed with the board plane.

\$2,500 FOR MIDGET ACT

New York, Dec. 16.—In line with the policy laid down by Jake Lubin recently to rejuvenate business in the local metropolitan houses with big draw acts, the Rose's Royal Lilliputians have been signed for a twelve weeks' engagement, at a salary said to approximate \$2,500 a week. The midget act will follow Eva Tanguay in the metropolitan houses of the Loew Circuit. The act opened this week at Loew's Metropolitan, Brooklyn.

CAVE OPENS THIS WEEK

Ernie Young in Charge of Production

New Orleans, Dec. 17.—The Cave, under the Hotel Gruenwald, opens for the season Saturday night, December 23, with one of the largest and best companies ever seen in this popular amusement place. Ernie Young will have charge of the production this year and has engaged a company of twenty vocalists and dancers, to be supported by a chorus costumed only as the Hotel Gruenwald manager knows how. The Cave is the one place to which New Orleans society flocks for pure, wholesome amusement presented by competent artists.

VERIFIED VAUDEVILLE

Acrobatic tumbles,
Lifting half a ton.
Juggler throws and fumbles—
Does it just for fun.
Little bit of dancing.
Sing a song or two,
Some unfunny joking;
Not a gag that's new.
Ukelele strumming
Music soft and low.
Quaint old couple bumping
Songs of long ago.
Monolog on Volstead,
Politician style,
Very strongly burlesqued,
Makes the people smile.
Next a little playlet,
Short but not so sweet.
Rather cruel to say it—
Ending proves a treat.
Now for something speedy:
Up-to-date revue,
Jazz band, steppers, singers,
Old stuff with the new.
Two miffed comedians
Stopping up the stage.
Vaudeville collegiana
Always are the rage.
Special for the children—
Stunts done by a freak.
People starting homeward;
Come again next week.

—D. C. G.

SILVER IS MUSICAL DIRECTOR

Frank Silver is now associated as musical director with the Harry Walker Theatrical Exchange. Silver at present has bands in Murray's, both in New York and Philadelphia.

STONE AND ALDRICH CONTINUE FRIENDSHIP FOR EACH OTHER

(Continued from page 13)
explain fully, the task was a prize effect of the late David Craig Montgomery, famous co-worker of Fred Stone and a personal friend of Charles T. Aldrich.

When asked about his feeling toward Fred Stone, Mr. Aldrich stated: "He is one of my very dear friends. We were together in theatricals on this side of the Atlantic and also in England. We shared the same rooms together. Just this week, when it was my pleasure to again see Mr. Stone's wife, she showed me the ring that I put on her finger when she and Fred were married.

"Fred Stone and I agree on most everything but the organization of a vaudeville artists' association. He is president of the N. V. A. I belong to the American Artists' Federation and am opposed to the N. V. A. because it is not a vaudeville artists' association. By that I mean it is not owned and managed by the artists. It is owned and controlled wholly and solely by the employers' organization, of which E. F. Albee is the power.

"Some twenty-three years ago Fred Stone, Dave Montgomery and six other men had to do with the organization of the White Rats. It was an organization of the artists and formed to offset one by the employers in which E. F. Albee was deeply interested. I was the first man asked to join the White Rats by those eight men. In joining I promised Fred Stone I would always oppose an employers' association that worked against an artists' organization. In the not distant past I have been given reason to believe that I would be welcomed to join Mr. Albee's organization, but I haven't forgotten my promise to Fred Stone."

INCIDENTAL MUSIC

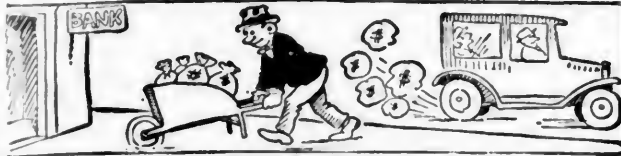
(Continued from page 17)
get this job? Can you imagine that? He, a manager, without whom these actors wouldn't be working right now, being asked to be a regular fellow? Gosh, it's annoying to have to bother with these actors, always wanting things, never satisfied. Well, they could make up their minds that they were going to play out the engagement and that's all there is to it. "Some noive, yonse actors has got. I'll tell a well."

Maybe the feelings of these two actors can be estimated. They didn't get angry. They got over that long before. Once upon a time, these two actors had been members of a union strong enough to enforce reasonable fairness from the managers. But that day was gone. The union had lost its membership and its power when another organization, designed to promote the "Fraternal Spirit Between Actor and Manager", had taken its place, promoted by managerial money. The actors had to report that they wouldn't be able to accept the engagement in Chicago; they knew that the old grind of the three days here, last-half there, and two days another place would have to continue. Nice people, this manager—and this is just one case.

VAUDEVILLE IN REVIEW

(Continued from page 17)
liner, was educated for the priesthood. But he had abandoned the cloth and was playing the piano at the now extinct Pekin, at Broadway and Forty-seventh street, when Pat Rooney engaged him for his sketche, "Kings of Smokes".
—NEW YORK SUN.

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MARGUERITE FAYE KILLED

Young Vaudeville Artiste Victim of Auto Mishap—Hotel Manager Suffers Fatal Injuries

Saginaw, Mich., Dec. 15.—Marguerite Faye, 18, of the act of Harry Cornell and the Four Faye Sisters, and Milton J. Morford, 41, proprietor of the Veague Hotel here, were fatally injured, and five other vaudeville artistes were hurt severely in an automobile accident early last Saturday morning. Miss Faye and Mr. Morford died several hours after the mishap in the Saginaw General Hospital. Tillie Norman, of New Orleans, was seriously, perhaps fatally, hurt; Estelle Faye, sister of the dead girl, and Yvonne Strauser, of Kansas City, Mo., were

TANGUAY FOR FOX

New York, Dec. 18.—Eva Tanguay, who has been attracting phenomenal business to the Loew houses for the past month, is duplicating her success this week for William Fox at the Audubon. Miss Tanguay resumes her Loew bookings Christmas week.

BRITISH EXPO. INQUIRY

London, Dec. 16 (Special Cable to The Billboard).—Sir William Johnson Hicks held the first meeting of the Board of Trade December 12 to inquire into the affairs of the British Empires Exposition, one of the terms of reference being the granting of concessions for entertainments and amusements for the exposition.

OSCAR ADLER'S ORCHESTRA



This well-known New York organization is now playing the Keith Circuit, featured with Eva Shirley. Shown in the picture are, left to right: Irving Rothwell, trombone; Lloyd Baker, trumpet; Max Rosen, bass; Hobart Kennedy, banjo; Preston Sargent, piano; Oscar Adler, director; Vincent Carlin, first sax; Sylvan Solomon, second sax; Max MacIntosh, drums.

badly bruised and cut, and Harry Cornell, of Chicago, suffered painful bruises. Larry Comer, the seventh member of the party, suffered slight injuries. All, with the exception of Morford, were appearing at the Jeffers-Strand theater here.

Following the Friday night show the seven started out in Morford's machine, and were driving along Michigan avenue when Morford lost control and crashed into an iron pole at the intersection of Michigan and Bristol streets. The machine was demolished.

Mr. Morford was well known in Saginaw, having been in the hotel business here for several years. He is survived by his widow, mother and four brothers.

\$1,000,000 THEATER TO BE BUILT IN MILWAUKEE

Milwaukee, Dec. 16.—Oscar Brachman, representing the Sixth and Grand Building, Inc., took out a building permit early this month for the \$1,000,000 Wisconsin Theater, to be located at Grand avenue and Sixth street. The theater will have a seating capacity of 3,500. Included in the building will be a number of spacious storerooms. Work of construction is about to be started.

STARS TO AID ELVIN FUND

London, Dec. 16 (Special Cable to The Billboard).—Charles Gulliver has the Donald Palladium for a matinee for the Elvin Fund February 1. This event is to be supported by all available stars and culminates the Fund's efforts on behalf of Elvin, who made the Brinsworth Old Performers' Home possible.

ROYAL SHOW CRITICIZED

London, Dec. 16 (Special Cable to The Billboard).—The royal show at the Hippodrome December 12 was criticized as being shy of comedy, also for several acts greedily overstepping their time allowance to the detriment of their colleagues, as well as wearying the audience.

The proceeds of the show may gross \$7,500.

"HOBO KING" IN VAUDE.

New York, Dec. 16.—Jeff Davis, "the Hobo King", is to enter vaudeville, playing the Keith Time, via the William Lykens office. At a recent showing at the morning tryout at the Palace the bookers expressed themselves as being satisfied, and Davis will be routed in the near future.

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VAUDEVILLE NOTES

Both Herri and Grant and Wing are recent acquisitions at the New York Monte Carlo.

Charles Cankins has recently accepted a vaudeville engagement with Clarke & Davis.

Cortez and Peggy are now playing in the Texas Guinan Room in the New York Beaux Arts Building.

Aunt Sally has been given a route over the Keith Circuit and opens on the Delmar Time Christmas week.

Jack De Vere, who has recovered from a recent severe illness, will resume vaudeville engagements after January 1.

Elity Doper, sister Rose and brother Ted will shortly appear in a musical production at the New York Winter Garden.

Pictures were discontinued and vaudeville and musical comedy substituted at the Hippodrome Theater, Utica, N. Y., last week.

"Goulash", a miniature musical comedy with five people, will shortly be presented in vaudeville with Edward Zaday featured.

Miss Be Hall, who is at present appearing at the Bo-chun Inn, Minneapolis, is to re-enter vaudeville after the first of the year.

Muriel Morgan and Louise Blinder, "The Long and Short Duo", are touring the Poll

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Time. They opened at Hartford, Conn., a short time ago.

Ford S. Anderson, a manager and executive for Wilmer & Vincent, has resigned after seven-year connection with that firm.

William S. Hart, the motion picture star, is contemplating vaudeville. He will appear in a sketch if negotiations with the Keith people are completed.

Frances Fritchard, who has been having considerable trouble with her ankle, due to dancing, is shortly to present a new act on the Keith Time.

Gordon and Rica, at present touring the Poll Time, have been routed over the Orpheum Time. They will start on the Orpheum in about six weeks.

Willard Mack will appear in a motion picture version of "Your Friend and Mine", which he wrote and in which he appeared under the name of "The Hat" in vaudeville.

The personnel of the act, "Tunes and Steps", playing Keith Time, includes Alice Isabella, dancer; Lillian Isabella, Lillian Nichols, Ethel Seidel and Billy Farrell. A jazz band is also carried.

Michael J. Devancey, Charles S. Tart, George R. Schroeder and Raymond Mattlack, comprising the Devancey Quintet, which recently appeared at an Elks' Lodge minstrel show at

the Trent Theater, Trenton, N. J., have been engaged by the Keith people and will appear at the Capitol Theater, Trenton, shortly.

Miss Jean Davidson, of New Orleans, has joined the Gus Edwards Revue and later will have a part in the new Edwards Revue which opens in the spring. Miss Davidson has a voice of unusual quality.

Elwood Benton and Mae Clarke, "The Fashion Plate Pair", formerly in burlesque, are covering the Bert Levy and Ackerman & Harris circuits on the West Coast. They will spend the holidays in Los Angeles.

Bob and Peggy Valentine will hereafter be billed as "Valentine and True". They will shortly appear in a new comedy act entitled "On a Moonlight Night", from the pens of Larry Johnson and Robert Valentine.

After closing a very successful fair season at the Florida State Fair, Jacksonville, November 25, the Duttons opened their vaudeville season at the Keith Theater, Washington, December 11. They are booked solid until May, 1923. Press and public are one in the opinion that the Duttons have one of the prettiest equestrian acts seen in the Capitol City for some time.

SCHAEFER GOES TO EUROPE

Chicago, Dec. 14.—Peter J. Schaefer, of Jones, Linck & Schaefer, has sailed for Europe with the intention of obtaining some headlines for the J., L. & S. vaudeville circuit.

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SONG NOTES

John D. Sutherland and Chas. H. Lewis have written a waltz number called "True Love of Simple Folks".

M. Witmark & Sons have obtained trademark registration for their well-known series of songs called "The Black and White Series".

Maurice Abrahams, long the professional manager with Waterson, Berlin & Snyder, will have a publishing firm of his own. He plans to get going early in January.

Harry Akst, the song writer, is suing Ben All Haggin for \$441.20 for providing an orchestra at a party given by Haggin at the Ritz. He claims he can't collect his bill.

Joseph W. Stern may re-enter the music publishing business. His brother, Henry W. Stern, is now in Europe looking over numbers with a view to having them published here.

Irving Caesar, the lyric writer, is about to make a trip to Europe. While there he will confer with some musical composers who are under contract to deliver musical comedies for production here. Caesar is to do the adaptations.

Harry T. Haubury, who formerly managed the professional department for Harms, Inc., is now the general manager for the B. A. Music Company. He is busy putting on some special exploitation work for "Sunny Jim" and has lined up many acts to use the number, including the Duncan Sisters.

The clean-up movement which has hit the Broadway dance halls has caused some reference to be made to the class of music that is being played in them. Some of the interested parties are trying to throw the blame of the misconduct of the dancers on the music. It is not believed that this diversion will amount to much.

Some of the music publishers are said to be behind a scheme to have the amount of royalty paid by the phonograph people raised. The amount fixed by law is two cents a record. It is said that the figure looked for is four cents. To put this thru will require legislative action by Congress and it will probably be bitterly fought by the record people.

"Love Sends a Little Gift of Roses" has now reached the proportions of a national hit. According to the publisher, Harms, Inc., it will exceed the sales records of most of the other ballads put out by this firm in former years. The song is being extensively used by vaudevillians and orchestras.

HELP SELL MUSIC

New York, Dec. 15.—A unique stunt was pulled off in Buffalo last week by Van and Schenck, who, besides playing in vaudeville, are also exclusive Columbia artists. The W. T. Grant store in that city had just received a shipment of "Who Did You Fool After All", which was written by Van and Schenck and Johnny S. Black.

Noticing the display of the sheet music in the Grant store, the boys dropped in to see how the number was selling. The manager, seeing them, took advantage of the situation and got them to autograph every copy of the song sold. This stunt resulted in a very considerable sale, according to Goodman & Rose, Inc., the publishers of the number.

RICHMOND-ROBBINS GETS AKST SONG

New York, Dec. 15.—Harry Akst, for years with Irving Berlin, has placed his latest song, "South Sea Eyes", with Richmond-Robbins. Akst lately left the Berlin firm.

Olivia Gray is to feature "South Sea Eyes" at the Rendezvous. Akst is the author of several big hits, including "Granny" and "Home Again Blues".

LEAVES STAGE FOR RECORDS

New York, Dec. 15.—Sheelah Flaherty, a contralto who was in vaudeville last season, has left that field of work to devote her time exclusively to the making of records. She begins work this month for the Victor Company.

LANDS SONGS IN SHOWS

New York, Dec. 15.—The Edward B. Marks Music Company has hung up an enviable record

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In landing its songs with current shows, "The Parade of the Wooden Soldiers" is the hit of the "Shanties-Sonris". "Sonja" is in the "Passing Show of 1922". "The Pellean" is a feature of the Weber and Fields vaudeville unit, and now "When Blossoms Bloom Again" is being used in "It Is the Law", the mystery melodrama playing here.

WILLIAM JEROME HURT

New York, Dec. 15.—William Jerome, the well-known lyric writer, was badly hurt this week when he was hit by a taxicab while

crossing Amsterdam avenue at Seventy-third street.

The cab started to back up just as Jerome stepped off the curb and it knocked him down. The chauffeur, not knowing that he had run into anyone, continued to back his car till he was stopped by the cries of passers-by. Mr. Jerome was removed to his home.

William Jerome wrote for years with Schwartz, the melody writer, under the team name of Jerome and Schwartz. They turned out many hits. Later Jerome had his own publishing firm and brought out "Over There", which was later sold to another publisher.

LANDIS VOCAL AND BRASS QUARTET



This type of organization has proven very popular with lyceum and chautauqua audiences during the past year. In fact they are so popular that M. L. Landis, organizer and director, has found it necessary to organize ten companies to supply the demand. He has two brass bands under contract for long seasons, and is now busy recruiting artists for his other organizations. The purpose is to give the audience a first-class male quartet singing the better grade of popular songs, as well as adequately presenting the most worthwhile in classic selections. The brass numbers are a delight to every audience and make a very pleasing setting for a real musical event, whether on the winter lyceum course or the summer chautauqua.

JOINT ADVISORY BOARD

To Be Established in London To Deal With Bogus Managers

London, Dec. 16 (Special Cable to The Billboard).—At a meeting between delegates from the Variety Artists' Federation, the Actors' Association, National Association of Theatrical Employees, Musicians' Union and the Association of Touring Managers, held in the latter's office December 13, it was decided to set up a Joint Advisory Board to deal with the question of bogus managers.

The board will comprise three members of each organization, and will start to function as soon as the national executives have approved of the plan. This means with the commencement of the new year, as each society is pledged to the policy of stamping out bogus management.

APPEAR BEFORE ROYALTY

Among those who appeared on a special bill for the King and Queen of England at the London Hippodrome December 11 were the following turns well known in vaudeville here:

The Trix Sisters, Helen and Josephine; Du Cailon, ladder balancer, who was one of the outstanding features of last season's Shubert vaudeville venture; Kharum, pianist, who gave special performances here before ex-President Wilson and President Harding; the Flemings and P. T. Selbit, presenting the "Sawing thru a woman" illusion.

Entire proceeds of the performance went to the Variety Artists' Benevolent Fund.

HALLS CUTTING DOWN ON VAUDEVILLE

London, Dec. 16 (Special Cable to The Billboard).—The week commencing December 18 shows the practical elimination of individual vaudeville artists from vaudeville theaters at London Theaters Variety, sixteen halls only playing one vaudeville program; Variety Theaters Controlling playing eight, Broadhead none and Moss Empires none.

It is usual the week before Christmas to play week vaudeville programs, but this year revues and dramas have ousted them. Christmas week and the three following weeks most of the vaudeville theaters will play pantomimes.

\$1,000,000 VAUDE. THEATER

May Be Erected in St. Paul by Orpheum Circuit

St. Paul, Minn., Dec. 16.—Directors of the Orpheum Circuit decided this week to erect a theater here at a cost of approximately \$1,000,000 to replace the old Orpheum Theater at Fifth and St. Peter streets. Orpheum officials are expected to arrive here within the next few days to conclude negotiations for the project. Manager Arthur White, of the present St. Paul Orpheum, stated that the new theater will probably be modeled after the Hennepin-Orpheum in Minneapolis.

GUS SUN AS SANTA CLAUS

Springfield, O., Dec. 16.—Gus Sun, operator of a chain of theaters in this and other cities, will enact his role of Santa Claus again this year for several hundred children, inmates of local fraternal and religious homes. From Tuesday to Friday of Christmas week the Regent and New Sun theaters will practically be turned over to the children from the Ohio Old Fellows, Ohio Pythian, Ohio Masonic, Oesterlein Lutheran and Clark County children's homes. In addition to seeing the two shows, the children will receive plenty of candy donated by the theater owner.

JOE SCHENCK ILL

Montreal, Can., Dec. 15.—General disappointment was expressed at the Princess Theater this week when it was announced that Van and Schenck, two of the best known singers in vaudeville and who have a great following here, were unable to appear owing to Joe Schenck having been taken ill with pneumonia in Toronto last week. They will be booked for this city later in the season. To replace them Renee Roberts, a dancer of unusual charm and the Giers-Dorf Symphony Band came on from New York.

McLEOD A BIG HIT

London, Dec. 16 (Special Cable to The Billboard).—Savoy's Havana Band and Cowboy Tex McLeod were a riot hit this week at the Alhambra Theater. McLeod was acclaimed as one of the best of stage tsksaters.

FRITZ REFUSED LICENSE

London, Dec. 16 (Special Cable to The Billboard).—Leo Fritz, one-time vaudeville agent, failed to impress the London County Council December 15 that he was a fit and proper person to hold their license to trade as a vaudeville agent, as the L. C. C. raked up divorce and other unsavory things about him.

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THE SUCCESS
Of Miniature Musical Comedy

The difference in quality of the present offering in the miniature musical comedy field to what was offered in the past is so marked that it cannot be escaped the attention of any of its patrons. Even owners, performers and producers themselves must concede that the public will no longer stand for the old slapstick comedy, decrepit scenery and wardrobe in the last stage of decay. Of course there are still a number of so-called tabs, playing thru the smaller towns around the oil fields and mining districts that are getting away with it, but these are few and far between and the audiences are men who will pay to see anything for the sake of a little diversion from their daily routine. To my personal knowledge the name Tab, was taboo in certain towns thru the South, due to nothing else but the class of entertainment offered. These theaters had a reputation that would disgrace many a burlesque house. Never at any time was a woman to be seen in the audience, as in most instances the owners of the show were paying so little to their people that they could only obtain third-rate principals, who had to resort to flith and vulgarity to get over with the auditors, who were little short of degenerates. One circuit alone in the days when the necessities of life were at their highest prices was paying companies of ten to twelve people \$400 to \$450 a week. Out of this the company had to provide the wardrobe and most of the scenery and pay transportation, so one can readily see there was little left for twelve performers.

Today, due to the efforts of such people as Hyett's Booking Exchange in the East, the Dalton Bros. in the West, and with the Middle-West and South also well taken care of by reliable producers, this state of affairs no longer exists, and the old ten and twelve-people cast has given way to eighteen and even more, with owners and producers making their performers give of their best. Where the chorus girls in the old regime were paid \$18 to \$20 a week, the poorest paid girl now receives her \$25.

To cite individual instances one can do no better than take for example the Dalton Bros., who are operating a number of miniature musical comedy companies in California. They operate on a kind of semi-stock, the principals changing at frequent intervals, whilst the choristers mostly remain in the one house, and it is to their credit to state that most of their people have been with them for months and even years. In these shows everything is done back stage for the comfort of the performers, who are provided with well-lighted and heated dressing rooms. All performers are paid a living wage and treated like human beings. Here the producer and theater manager are the cause of the Dalton Bros.' success. When a person is pleased with the treatment he receives at the hands of his employers he has his interests at heart, and their success is his success. In giving the foregoing example do not jump to the conclusion that it is isolated, as this is by no means the case. Will King has been producing musical comedy in San Francisco now for over four years, and it is a well-known fact that he has a number of principals and choristers who have been with him all this time. Ed. Armstrong, Sam Loeb, Fred Hurley, Jack Shears and Jack Russell (who has had his company at the Century Theater, Oakland, Calif., for almost twelve months) are among the numerous others who have made a reputation for themselves in the tabloid field, and I am sure they will all agree with me that their success is due to the treatment accorded by them to their performers.

During the years of the war this class of entertainment took a great hold in both England and Australia, but in these instances the performance was given at the vaudeville theaters, and so had to be kept from the objectionable matter referred to in the opening of this article. A number of American producers are responsible for these efforts abroad, and, from what I saw myself, were being well paid for their efforts in this direction. In most instances they were providing the complete outfit with the various theatrical syndicates providing the performers.

In closing, I venture to predict good days in store in this field of entertainment if owners, producers and performers will all get together



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and treat their patrons to shows to which a man can take his wife, mother or sweetheart and freeze out the shoestring merchanth whose hobby in the past has been to cater to wastrels and degenerates.—ARTHUR STONE.

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

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CALLS BRITISH MAGICIANS THE INVENTIVE GENIUSES

R. H. Gillespie, managing director of the Moss Empires, Ltd., and one of the foremost British managers, thinks that the English magician leads all magicians in inventive genius, according to a recent issue of The Performer, the variety artists' paper of Great Britain. But, says Mr. Gillespie, the British magician doesn't make the profit out of his inventiveness that he should. In fact, American magicians, by means of better production and better advertisements, frequently make more out of British magical creations than does the average British performer. This view, which he expressed as chairman of a gathering of members of the Magicians' Club in London, Mr. Gillespie bases on his experience on both sides of the Atlantic. In his travels on the Continent and in America, the variety magnate said, he had noticed how much more the foreigner makes of his business than the average Englishman—particularly in the sphere of conjuring and the mystic arts.

Mr. Gillespie told his audience that during the past year he had seen many wonderful feats of magic presented on the British stage—but, with very few exceptions, these had failed to get over because of one thing—the showmanship was weak. "The British public is 'bursting,'" he declared, "for a really good magic show. For all types of business move in cycles, and the time has arrived for magic to come into its own."

THREAT TO SUE FOY
New York, Dec. 15.—Thomas A. Keppler says that Gallagher and Shean are about to sue Bryan Foy for malicious prosecution and libel. Gallagher and Shean maintain, according to their attorney, that Bryan Foy's claim that he is the author of "Absolutely, Mister Gallagher; Positively, Mr. Shean" has been denied in the Federal Courts, but, notwithstanding, he has continued to spread by word of mouth that he is the real author and now threatens to bring another suit against Gallagher and Shean. They are going to try to stop him with the counter-suit, according to Keppler.

OLDTIMERS ON W. V. M. A.
"Favorites of the Past", one of Hokey & Green's old time combinations, has been routed over the Western Vaudeville Circuit, opening at Evansville, Ind., this week and closing at Elgin, Ill., week of May 7. The act includes Charles A. Loder, Katerina Marco, Harry Bartlett, May Hoey and Frances Singlehurst. Tom Powell, of Chicago, arranged the bookings.

EVA SHIRLEY CANCELS
New York, Dec. 16.—Eva Shirley, who was appearing with her Jazz Band at E. S. Moss' Broadway Theater here this week, found it necessary to retire from the bill during the early part of the week. Miss Shirley contracted a severe cold which made it impossible to hear the music, she said.

ELSIE JANIS CONCLUDES TOUR
New York, Dec. 15.—Elsie Janis, who is appearing at the Palace Theater here this week, is shortly to sail for Europe for a month's rest prior to her contemplated appearance in a new production.



Graceful St. Louis dancer who has been pleasing audiences in the Middle West for the past four years.

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A DEPARTMENT OF NEWS AND OPINIONS

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

Many Openings for Holidays

Eight Shows Slated for Broadway Premieres Christmas Night

NEW YORK, Dec. 18.—The managers are hanging the mistletoe up in the box-office windows in happy anticipation of the throngs of pleasureseekers who will kiss their money good-by during the holidays. Twelve new plays are slated to get under way during this and next week, and of this number no less than eight are scheduled to open on Christmas night.

On Wednesday night of this week the long-expected premiere of the Selwyns' made-in-Germany production, "Johannes Kreisler", which to date is said to have set this twain of managers back \$100,000, will make its bow at the Apollo, which house has been dark for several weeks. The show was originally announced for Monday night of this week, but the Selwyns were unable to get the production ready by that time.

Thursday night will mark one of the high lights of the current theatrical season when David Belasco presents David Warfield in "The Merchant of Venice" at the Lyceum, from which house "Shore Leave" took its departure on Saturday night. Belasco is said to have spent more than \$150,000 on his production of "The Merchant of Venice", of which out-of-town critics have spoken in glowing terms, declaring it to be his most ambitious effort.

At the Eltinge Theater, where "East of Suez" closed Saturday night, Al Woods will present Helen MacKellar in "The Masked Woman" on Friday night. The piece is based on the French of Charles Mere, and Kate Jordan is credited with the adaptation. In the cast will be Lowell Sherman, Ian Keith, Ethel Jackson, Florence Flynn, Jane Houston, Gladys Frazin, Russell Fillmore, Albert Traverser and others.

Christmas Openings

Opening Christmas night are "The Tidings Brought to Mary", which the Theater Guild will present at the Garrick, from which house "The Lucky One" took its departure Saturday night. Helen Westley and Percy Waram, both of whom were featured in the last-named piece, will have important roles in the new play. Peggy Wood, in "The Clinging Vine", will come to the Knickerbocker, made dark by the closing of "The Yankee Princess" Saturday night a week ago.

Flo Ziegfeld will present his wife, Billie Burke, in "Rose Briar", at the Empire, where "The Texas Nightingale" closed Saturday. In regard to the latter piece, which is said to have been drawing good money since it took its stand at the Empire several weeks back, it is reported that Gilbert Miller refused several offers for another house because, in his opinion, the play wasn't there.

Margaret Lawrence in "Secrets" will come to the Fulton. "Glory", the James Montgomery musical play, will take the place of "The Torch Bearer", which closed at the Vanderbilt Saturday night. Fay Bainter, in "The Lady Christlinda", which was originally slated to open at the Ritz several weeks back and which was suddenly called off for repairs, will open at the Broadhurst, taking the place of "The Springtime of Youth", which will fold Saturday night.

The Equity Players will present their third bill of the season, Jesse Lynch Williams' "Why Not?", at the Forty-eighth Street Theater, from which house "Hospitality" will depart Friday night. In the cast of the new Equity show will be Jane Grey, Margaret Mower, Norma Mitchell, Tom Powers, Warburton Gamble and Cecil Yapp.

Leo Ditrichstein in "The Sublime Egotist" will come to the Thirty-ninth Street Theater, where "The Bootleggers" will fold this Saturday night. The supporting company will include Maude Hanaford, Mabel Turner, Mary Duncan, Catherine Carter, Carlotta Irwin, Lee Miller, Albert Morrison, Earle Mitchell, M. A.

MOSCOW ART THEATER OPENS AT JOLSON'S THEATER JAN. 8

New York, Dec. 18.—Morris Gest will present the Moscow Art Theater at Jolson's Fifty-ninth Street Theater on Monday evening, January 8, instead of at the Forty-fourth Street Theater, as originally scheduled. "The World We Live In", now at the Jolson, will be moved to the Forty-fourth street house.

WILL STAR GLORIA FOY

William A. Brady has signed Gloria Foy, the leading woman of "Up She Goes", the musical comedy at the Playhouse, New York, to a contract for three years. This is a result of the personal success she has achieved since this piece opened. It stipulates for her to be starred shortly.

PHYLLIS POVAH AND TOM POWERS



Two young players who find many opportunities to display their splendid powers of dramatic portrayal in Equity Players' second offering, "Hospitality", at the Forty-eighth Street Theater, New York.

Lolly, Alexis Polianov, Jack Belgrave and Leo Young.

Two of the eight shows opening Christmas night will give special press performances. They are the Equity Players' production of "Why Not?", which will play for the critics on Saturday night, and "Rose Briar", which will give its special showing the following night. In the case of both plays this move has been made in order to insure early reviews in the newspapers, in view of the congestion of premieres for Christmas night.

The list of openings for the holidays will be rounded out with Ethel Barrymore in "Romeo and Juliet" at the Longacre on Wednesday evening, December 27. In Miss Barrymore's support will be McKay Morris, Basil Sidney, Russ Whytal, Charlotte Granville, Leonore Chippendale, Alice John and others.

HODGE GETS EXTENSION

Chicago, Dec. 12.—William Hodge, playing in "For All of Us" in the LaSalle, has been doing so well that he has gotten an extension of one week on his tenure. Mr. Hodge will now play until December 23. Mr. Hodge, who has been playing to a neat profit, is loath to leave Chicago and would like to get into another Loop theater.

Hugh Huntley replaced Lowell Sherman in "The Fool", due to Mr. Sherman joining the cast of "The Masked Woman".

COMEDIE FRANCAISE COMPANY SAILS—WILL RETURN AGAIN

New York, Dec. 16.—Mme. Cecil Sorel and other members of the Comedie Francaise Company sailed yesterday for Paris aboard the liner Paris after concluding a brief but extraordinarily successful season in New York and Boston, following appearances in Montreal and Quebec. Members of the company said they were highly pleased with the reception accorded them here and hoped to obtain government consent to return.

Other passengers of theatrical affiliations were Reuben Guskin, manager of the Hebrew Actors' Union, who is on his way to Russia to establish a hospital in Homel, and Ruth Donnelly, leading woman with George M. Cohan.

David Belasco's production of "The Merchant of Venice", starring David Warfield as Shylock, goes to the Lyceum Theater, New York, this week, after a successful preliminary tour in outlying cities. Mary Servoss portrays Portia, Philip Merivale is Bassanio, Ian MacLaren is Antonio, W. I. Percival is Gratiano, A. E. Anson is the Duke of Venice, Julia Adler is Jessica, Mary Ellis is Nerissa. Others in the cast are Herbert Greenwood, Albert Bruning, Horace Braham, Reginald Goole, Herbert Ransom, Fuller Mellich, Charles Harbury, Percival Vivian, Morris Strassberg, Edward H. Weyer, Edward Crandall, Wardie de Wolfe, Nick Long, H. Brown and Pat Walshe. Settings were designed by Ernest Gros.

Phyllis Povah Discusses the Equity Theater Subscription Plan, Babies and Little Theaters

Can you imagine lovely, radiant Phyllis Povah, who has the warm coloring of a gold-brown autumn leaf; red-gold hair, tan-brown eyes and glowing cheeks in which the color comes and goes; Phyllis Povah, the romantic "Dinah" of the Theater Guild's production, "Mr. Pim Passes By", playing an altogether unsympathetic role that makes her audience feel like boxing her pink ears?

No, you cannot; not unless you have seen her in the Equity Players' second production, "Hospitality", at the Forty-eighth Street Theater, New York. And if you have seen her in "Hospitality", you can well understand the feeling of outraged heroine worship that drove us post haste to her dressing-room after the first act. Or, perhaps if you are an actor yourself, you will say "Fiddlesticks! Blissful ignorance doesn't recognize art." But, keep your fiddlesticks. We did recognize and wonder at the versatility of the true artist after we had chatted with serene Miss Povah during the whole course of the second act, in which she does not appear, and had seen her tempestuous exit in the last act.

In the dressing-room we found the unamplified "Muriel Humphrey" transformed into charming Phyllis Povah again, seated before her mirror, gazing tenderly at the photograph of Baby Phyllis Ann Shields, while an attractive young "understudy person", Miss Mary Holton, sat close by writing a letter with a pleasantly detached air.

After introduction, explanation, apologies and assurances, we asked Miss Povah what she had been doing in the interval that passed between her appearance in "Mr. Pim" and "Hospitality".

In reply, Miss Povah took the photograph of Baby Phyllis Ann from the mirror and handed it to the interviewer. "This is my alibi," said she. And a plump, chuckling, dimpled little alibi it was!

"She'll be just one year old this Christmas eve," supplemented Miss Povah.

"A Christmas gift," we suggested, "how fortunate you were that Christmas Day!"

"Yes, I have been fortunate," replied Miss Povah, putting the baby picture back on its mirror perch. "In EVERY way. I am afraid I have not had to encounter the hardships that fall to the lot of most young actresses starting out in quest of a career," adding "for which I am very, very thankful. One thing that helped me so tremendously is the fact that I have been able to play with such big people as Louise Closser Hale and Laura Hope Crews."

What impressed us most during our interview with Miss Povah was her statement that the experience of motherhood broadens the actress' horizon; deepens her perceptions, quickens her sympathies; teaches her more about the dramatic instinct. "Babies," said she, humorously, "have the dramatic instinct. It comes to life usually when they want their dinner. But seriously speaking, the attempt to mold the dramatic instincts of the child teaches one more subtle methods of approach in awakening desirable emotions."

Miss Povah is very enthusiastic about the Equity Players and their future. She believes that the subscription plan establishes the true ideal of the intimate theater. "It gives the subscriber a more personal contact that the intermittent theatergoer cannot have," said she. "The fact that an individual has contributed to the support of an Equity play gives him a feeling of personal responsibility, a deeper interest in the activities of the players themselves. I have even received requests for the names of the piano selections I play during the first and last acts."

After a great deal of coaxing Miss Povah's interest was veered around to personal history. She is a Detroit girl and became interested in the theater when she joined the Comedy Club, at the University of Michigan, of which Leon Cunningham, author of "Hospitality", was also a member. Later she became identified with the Arts and Crafts Theater in Detroit.

"My professional debut," said Miss Povah, "was made as a member of a mob that walked on in 'The Light of the World'. Then I played a small part with James K. Hackett, in the Theater Guild's road company of 'The Rise of Silas Lapham'. After a five weeks' tour I returned to New York and understudied a role in Drinkwater's 'Abraham Lincoln' and walked on in the last act. After that I followed Dorothy Mackaye in Miss Mayo's 'Seeing Things', appeared with Henry Miller in 'Stepping Stones' and understudied in the Guild's production, 'Heartbreak House'. Then came the opportunity to play Dinah in 'Mr. Pim Passes By', and then—well, I left the cast in August and in December little Phyllis arrived. Watching over little Phyllis has been an absorbing occupation for a year. And now, here I am in 'Hospitality'."

We then asked Miss Povah to express her views on the little theater, to which she referred.

(Continued on page 29)

'ROUND THE RIALTO

RIGHT now things are pretty slack on the Rialto, but by the time this gets into print there will be lively doings... The openings are going to come thick and fast from now on... Tom hears that any number of shows are being held in the Hinterland waiting for a crack at Broadway... The theater shortage in New York is so great that guarantees of \$3,500 to \$4,000 a week are being asked... The Selwyns are doing things in style for the opening of "Johannes Kreisler"... All the newspaper lads are receiving special tickets for the opening, consisting of a large card with a reproduction of one of the scenes from the play in color... Also, The Selwyns are mailing out a booklet giving the musical themes of the play... Max Bendix, who will conduct the orchestra, has got it up in real symphony orchestra style... Good academic music-it sounds, too, on the piano... We met Ludwig Lewisohn, the critic of The Nation... He told us that Gerhardt Hauptmann, the eminent German dramatist, is to make a tour of this country, beginning in January... Tom was also told by another friend that George Ade is busy on a play for Tom Meighan... He is wondering if that means that Thomas is going to desert the "galloping tin-types"... You can never tell... Quite a few of the big favorites are threatening to desert the vertical drama for the horizontal... We received a note from Englefield saying that Birbeck College, of the University of London, is about to stage the play of "Sir Thomas Moore" from the Shakespeare Apocrypha... This will be its first performance on any stage, and the fifth important Elizabethan revival produced by the Birbeck students... One of Tom's most valued clients told him a good yarn... He asked us if we knew why George M. Cohan had sailed for Europe... We confessed that we didn't... Whereupon our client said: "He went to help the German actors' strike. Didn't you know that just before he sailed he sent them a cable reading "Don't do anything till you hear from me?"... We hadn't heard any such thing... Furthermore, we don't know whether to believe the story or not... Wells Hawks sends us a note saying that his father, Arthur W. Hawks, has just completed his fiftieth year on the lecture platform and is still going strong... Wells says his dad is seventy-five and boasts that he still gets laughs with some of the material he started with half a century ago... Our salutations to Mr. Hawks... May he always be as virile as his gags... This is nothing new, tho, this making a gag last fifty years... Some heard on Broadway date back to Homer... Frank Gillmore is on business bent in Chicago and Kansas City... While in the former town he will address the local Drama League... In his absence, Paul Dullzell holds the fort at the New York headquarters... Fred Burt tells us that he is rehearsing with a musical comedy... We want to see Fred dancing a pas seul and chanting an aria... That will be worth waiting for... Tom met Grant Stewart, who told him that he was rehearsing in "Mike Angelo"... He is to play the part of a benevolent doctor... We hope he will have as good a role as the one he had in "Dear Brutus"... Grant will agree that we can wait in nothing better... Tom has had an animated discussion between Ralph Stuart Pollo Lloyd, John MacGowan and A. J. Herbert at the Green Room Club on "Hamlet"... It was really scholarly and dignified until some one switched to "Romeo and Juliet"... Then A. J. Herbert offered that he would like to play Friar

John in the show... When asked why he wanted to play such a miserable part, A. J. denied that it was any such thing... Pressed for a reason, he said that he knew the part was a good one, for he had got eight weeks' work playing it in the motion picture version... That broke up the party... We met Hamilton Smith, the motion picture director. He was full of a scheme to make an under-water picture by means of double exposures and a bowl full of fish... He said he had a great scheme for a fight between the hero and a lot of sharks... When Tom asked him what he was going to do for sharks, he said he was going to put false faces on the goldfish and make sharks of them... He got away while Tom was looking for a rock... Your friend Pepper heard a good argument between Giorgio Majeroni and Henry Travers anent the merits of scenery... Henry,

being a Theater Guilder, held out for the new styles, while Giorgio was all for the old... It ended in virtual agreement that both were good... When they were good... And that's our view precisely... Then Giorgio told Tom some good stories about Mark Hambourg, the eminent pianist... By the way, Giorgio is making a whale of a hit in "Listening In"... But, then, he usually does that in any play he is in... A distinguished and resourceful actor say we... Well, the Christmas cards are rolling in... That means something... We are sure it does... Tom wonders if he will get his Christmas card this year from Frank Campbell, of the Funeral Church... He forgot us last year... We were much disappointed... To each and all of you, Tom wishes a Merry Christmas... And a Happy New Year.—TOM PEPPER.

Lauder, Irene Franklin, James Watta and Jacky Coogan will appear as headliners. Mrs. Fiske's new play, "Paddy", will be called "The Last Card", but the name of the leading character, played by Mrs. Fiske, will not be changed. Grant McKay has been engaged for Rachel Crothers' new play, "Marry the Third", which is being produced by the Shuberts under Miss Crothers' direction. Robert Ames will play the leading role in Sam H. Harris' production, "Icebound", a play by Owen Davis. This play started rehearsals on Monday, December 18. Whitford Kane has written a three-act comedy in association with Jeany Trimble called "The Brook". Mr. Kane is a member of the cast of "Hamlet". Tallulah Bankhead is ill in her apartments at the Webster Hotel, New York. She contracted a cold some time ago, and has been confined since to her bed. Allan Pollock, actor and manager, will revive "The Pinch Hitter" at the Princess in Chicago, under the title of "Why, Certainly". Mr. Pollock will play the chief role. Helen Westley and Percy Waram, from the cast of "The Lucky One", will have important parts in the next Theater Guild production, "The Tidings Brought to Mary". Genevieve Tobin will have the leading role in "Polly Preferred", a new play by Guy Bolton and Winchell Smith, which will be produced by Morris Gest and F. Ray Comstock. Lucille Watson and J. D. Murphy will appear in Dudley Digges' presentation of "The Dragon", opening at the Earl Carroll Theater, New York, for matinee beginning December 26. "The Golden Goblin", a play for children, was played at the Fraser Theater, New York, on the afternoons of December 18, 19, 21 and 22. This is an offering of the Junior Players' Guild. Marion Dyer, recently in the "Her Happiness" Company, is at the Woman's Hospital, New York, recovering from a major operation. She expects to return to her home in the near future. Edmond Gurney has taken the place of Maclyn Arbutckle in the cast of "Old Bill, M. P.". Mr. Arbutckle was slated to play the title role. The production expects to open in Montreal, Can., Christmas night. Margaret Lawrence will appear in Sam H. Harris' new production, "Secrets", written by Rudolf Besier and May Egington. This play will open at the Fulton Theater, New York, Christmas night. The annual entertainment of the Stage Children's Fund is being rehearsed under the direction of a professional coach. Fifty-eight children, many of whom have appeared in productions and vaudeville, are taking part. Madeline Armistead, a Middle-Western girl, will be starred in "Scarlet and Sabie", a new play by Ralph Kettering, one of the members of the firm of Primrose & Kettering, Chicago producers. Willard Robertson, now appearing in "Whispering Wires", has had a play accepted for production by the Shuberts. Margaret Anglin has accepted Mr. Robertson's "The Sea Woman", which she will produce shortly. Frank Thomas, last seen in "The National Anthem" with Laurette Taylor, will appear in Lee Shubert's and Walter C. Jordan's production of Fred de Gresac's play, "The Tiger Lily", starring Sessue Hayakawa. Channing Pollock, author of "The Fool", spoke at a meeting of the Catholic Actors' Guild at the Hotel Astor, New York, on the afternoon of December 15. His topic was "More Serious Thought in the Stage". Barry Macollum, who was seen with Frank R. Benson and James K. Hackett in classical productions in England, has been engaged by Arthur Hopkins for his production of "Romeo and Juliet", starring Ethel Barrymore. Leslie Howard and Ethelbert Hales will support Fay Bainter in "The Lady Christlinda", written by Monckton Hoffe. This play will open Christmas night under the management of Wm. Harris, Jr. Dan McGrath will make his New York bow as a principal of "Abie's Irish Rose", playing the role of the Irish father. Mr. McGrath has been identified solely with out-of-town centers of art, and was seen on tour with "Mary's Lamb" and "Seminary Girls". Richard G. Herndon wishes it understood that "A Clean Town", which was tried out

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 16.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, theater, and number of performances. Includes titles like 'Able's Irish Rose', 'Awful Truth', 'Bootleggers', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, theater, and number of performances. Includes titles like 'Cat and Canary', 'Divorcement', 'First Year', etc.

DRAMATIC NOTES

"R. U. R." is to be produced in Paris under the management of Firmin Gemler. "The Doormat" was withdrawn from the Punch and Judy, New York, December 9. Miss Daisy Markham will portray Edith Satterly in "Thin Ice", Percival Knight's comedy, in London next season. Stanley Howlett and Charles Francis will be seen in the Theater Guild's production, "The Tidings Brought to Mary". Bennett Southard will head the cast of "The Invisible Empire", by Charles T. Parks, opening in Chicago December 30. Edward Van Vechten has been engaged as a puppeteer with Lillian Owen's Marionettes. The company was to open December 14. Chicago will witness "The Last Warning" at the Blackstone Theater, a second company of the play having been formed for this purpose. Ruth Donnelly, who was seen in "The Meanest Man in the World" and in "Madeline and the Morlies", has sailed for a holiday in Europe. "Casting and Directing a Play" was R. Iden Payne's subject when he lectured at the Earl Carroll Theater, New York, on Sunday, December 17. "The Lucky One" closed at the Garrick, New York, December 16. The Garrick will be dark until "The Tidings Brought to Mary" moves in. Bertha Kalich is to be starred by the Shuberts in "Gitta's Atonement", a play by Siegfried Trebitsch, and translated by George Bernard Shaw. Margaret Raynor, Martha Gonzales and Edna Rendine have been added to the cast of "The Bootleggers" at the Thirty-ninth Street Theater, New York. Leo Carillo will star in "Mike Angelo", opening in New Haven on Christmas Day. Wanda Lyon and Grant Stewart are members of the company. Lillian Owen will present her Marionettes at the Princess Theater, New York, Christmas week. The program will include Dickens' "Christmas Carol" and a vaudeville bill in which the puppet impersonators of Harry

Willard Robertson, now appearing in "Whispering Wires", has had a play accepted for production by the Shuberts. Margaret Anglin has accepted Mr. Robertson's "The Sea Woman", which she will produce shortly. Frank Thomas, last seen in "The National Anthem" with Laurette Taylor, will appear in Lee Shubert's and Walter C. Jordan's production of Fred de Gresac's play, "The Tiger Lily", starring Sessue Hayakawa. Channing Pollock, author of "The Fool", spoke at a meeting of the Catholic Actors' Guild at the Hotel Astor, New York, on the afternoon of December 15. His topic was "More Serious Thought in the Stage". Barry Macollum, who was seen with Frank R. Benson and James K. Hackett in classical productions in England, has been engaged by Arthur Hopkins for his production of "Romeo and Juliet", starring Ethel Barrymore. Leslie Howard and Ethelbert Hales will support Fay Bainter in "The Lady Christlinda", written by Monckton Hoffe. This play will open Christmas night under the management of Wm. Harris, Jr. Dan McGrath will make his New York bow as a principal of "Abie's Irish Rose", playing the role of the Irish father. Mr. McGrath has been identified solely with out-of-town centers of art, and was seen on tour with "Mary's Lamb" and "Seminary Girls". Richard G. Herndon wishes it understood that "A Clean Town", which was tried out

(Continued on page 29)

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

KRAMER PLAYERS

Say Farewell to Sunbury, Pa.

Company To Return About Easter for Ten Weeks' Run After Williamsport Engagement

Sunbury, Pa., Dec. 16.—The Ella Kramer Stock Company closed a most successful season here this week, offering "Smilin' Thru" as the farewell play. The Jane Cowl success proved easily the most delightful offering of the season by this popular organization. The play was well portrayed by the different members of the company. During one of the intermissions Miss Kramer spoke to the audience, thanking them for their patronage during the past fifteen weeks and inviting all who could to "fill up the old car with gasoline" and travel to Williamsport, where the company is booked to show during the remaining winter months. Miss Kramer and her company will return to Sunbury about Easter time to fill a ten weeks' engagement, and it is needless to say that they will receive a hearty welcome, for their plays have been greatly enjoyed by capacity audiences. When one stops to think that during the fifteen weeks in which they held the boards at the Chestnut Street Opera House they have played twenty-nine separate and distinct plays, one can appreciate the great amount of mental as well as physical labor involved, and can but marvel at the elasticity of the memories of the members of the company.

In "Smilin' Thru", Miss Kramer made a pleasing and graceful stage picture as Kathleen Dunnigan. Tex Perry carried an important part, correct in conception and accurate in detail. He was equally convincing as the grouchy, embittered old man and as the gay, care-free lover of "fifty years ago." Perry Norman played opposite him as Dr. Owen Harding to a big hand. Clarence LeRoy, as the impetuous Kenneth, was more than satisfactory, having a splendid physique and looking well on the stage. Russel McCoy contributed a fine bit as an unsuccessful suitor. Patsy Banard and Edythe Appleton helped greatly in the party scene with their pretty costumes and bits. The staging of this bill was complete and a high compliment was paid to Chester Woodward, scenic artist. The colorful scenes were brought out to their fullest by unusual lighting effects. C. A. Bralsted, manager, is to be congratulated on having such a wonderful organization of artists. The company will be greatly missed by the theater-going public of this city. For the coming months the Opera House management has contracted for moving pictures and a number of acts of vaudeville, opening with "The Mistakes of 1922".—H. EDW. CULP.

"WHEN KNIGHTHOOD WAS IN FLOWER" FAVORED

Schenectady, N. Y., Dec. 14.—Voting by patrons of the Broadway Players on the choice of the piece for New Year's Week reveals several interesting facts. Of the 324 ballots cast Monday night 84 indicated a preference for "When Knighthood Was in Flower". The current release of the film is undoubtedly responsible for the desire of local theatergoers to see the drama revived in spoken form. Next to "When Knighthood Was in Flower" "The Man Who Came Back" received the largest number of votes, 71. "The Brat" received 36 votes, "Twin Beds" 34, "Three Wise Fools" 32, "Tog o' My Heart" 29 and "Pollyanna" 21. "Up in Mabel's Room" and "The Meanest Man in the World" also had their backers.

MARTELLE RETURNING EAST

Tommy Martelle's stock starring tour in "The Fascinating Widow" has been highly successful, extra matinees having been necessary in towns where daily matinees have not been the policy of the house. The chorus of six girls which Mr. Martelle has carried and the stage director will lay off for two weeks following the Albany (N. Y.) engagement while the star goes on to Cleveland to play the Ettinge role with the Robert McLanchlin Players at the Metropolitan Theater. Mr. Martelle will

GIVEN TWO WEEKS' NOTICE FOR DEFENDING ASSOCIATE

Albert Van Antwerp, president with the New American players at Spokane, Wash., was given two weeks' notice by Albert McGovern, producing manager, and left the company after the evening performance on December 16. Van Antwerp claims the break came after he defended a woman player against a cut in salary after the young lady had rehearsed a part and then was replaced by an inexperienced player when the play opened. They are all Equity at the New American. Grumblings have been heard within the company. Ned Doyle, comedian, is warden in Spokane.

BOSTON STOCKS PLEASE

Boston, Mass., Dec. 14.—"The Ghost Between", written by a former Boston newspaper man, Vincent Lawrence, had its first local presentation by the St. James Theater Stock Company this week. The play, which served Arthur Byron as a vehicle on Broadway, was kindly received by the local critics. Walter Gilbert as Dr. John Dillard was good in the rather thankless star role and rose to the big scene at the end of the second act. Pretty Eveta Nudsen made the most of the rather colorless part of the young widow, while Edward Darney played "the other man" adequately. Ralph M. Remley, Anna Layng and

ADA MEADE



Miss Meade made a place for herself in the hearts of the theatergoers of Albany, N. Y., during the few weeks she appeared with the Proctor Players at F. F. Proctor's Harmanus Bleecker Hall, succeeding Clara Joel as leading lady.

GEORGE KEARNEY ILL

Spokane, Wash., Dec. 14.—George F. Kearney has been confined to his room at the Spokane Hotel under the care of Dr. F. E. Pope since last February, when the Woodward Players closed in this city. Kearney had been manager of the Woodward Theater here for four years and had been Mr. Woodward's business manager for 25 years in charge of the front of the theater. He has been suffering from asthma for years and has a complication of lung and heart trouble, causing the crisis now. His friends in Spokane are looking after him and the hotel management has taken a special interest in his case. Friends in the theatrical profession have talked of arranging a benefit performance, but no plans have been completed.

produce the play himself in Cleveland, using local girls for the chorus. At the conclusion of this engagement he will return to the East and continue playing the Eastern stock companies, using his own chorus and director as he has done all season. By carrying his own director, who goes on ahead, it has been possible to play the various stock companies without losing any time, as Mr. Martelle and his chorus have but one rehearsal in each city before they open.

Harold Chase completed the small cast required for this comedy-drama. Business is very fair for this time of year.

The Henry Jewett Players, Boston's "high-brow" stock company, are playing St. John Hankin's "The Cassilis Engagement" at the Copley Theater. This play of modern English life was one of the successes of the Jewett season last year and is revived because of many requests. It is a play full of real people and it is splendidly acted. The adoring mother is delightfully played by Jessamine Newcombe, while Phyllis Cleveland repeats her corking performance of the fiancee. The vulgar London girl, May Ediss gave a splendid character bit as the rector's wife, while Walter Kingsford was excellent as the rector. Gerald Rogers, E. E. Clive, Catherine Willard, Marie Hassell and Octavia Kenmore made their parts stand out.

Next week, "Raffles".—W. H. C.

ST. PAUL STOCK OPENS

St. Paul, Minn., Dec. 14.—A capacity audience attended the opening performance of the Gallinagh Players at the Garrick Theater Sunday night in "Husbands for Three". Diane Evers and Butler Hixon are the leading players.

Look thru the Letter List in this issue. There may be a letter advertised for you.

"UP IN MABEL'S ROOM"

Attracts Large Audiences in Woonsocket, R. I.

"Up in Mabel's Room", as presented by the Leon Brown Players, attracted large audiences to the Bijou Theater, Woonsocket, R. I., last week. Mrs. Ethnor Arnold, of The Call, says in part: "Ainy Dennis portrays Mabel, whose adamant refusal to return Garry's gift was the cause of all the trouble. Hooper Atchley, as Garry, the innocent victim of a mountain of circumstantial evidence; Earle Mayne, as Jimmy Larchmont, who misunderstood everybody and was misunderstood in the same degree, and Elizabeth Wells, as Geraldine, Garry's wife, contributed to the hilarious tumult and kept the comedy ball rolling. Frederick Allen, as Garry's man, Corlis, also came in for his share of the laughs in his frantic efforts to obtain for Garry the coveted gift.

"Written for no other purpose than that of genuine entertainment, 'Up in Mabel's Room' certainly fulfills its mission and may truthfully be said to be one of the funniest farces on the American stage today."

MORE CHANGES MADE IN TOLEDO (O.) STOCK

Toledo, O., Dec. 14.—Changes in the personnel of the players at the Toledo Theater continue. Mabel Colcord, the favorite character actress who has been with the company since its opening last fall, is no longer connected with the organization. Last week a new leading woman, Juliette Day (the fourth this season), made her debut here in the Ina Claire role in "Bluebeard's Eighth Wife", the French farce that has never before been presented in Toledo. Miss Day came on from New York specially to play this role, for which she is admirably suited. Duncan Penwarden, also specially engaged for this production, gave her excellent support. Don Burroughs, the most popular leading man the company has had since the days of Ralph Kellard, was excellent, his intoxicated scene being particularly well done. He handled the disrobing scene very delicately and without offense, not an easy thing to do, for the lines and situations of "Bluebeard's Eighth Wife" are a trifle broad for stock. Neil Pratt, Howard Miller and Beulah Bondy were excellent in the minor roles. The three sets were charming and the ladies, especially Miss Day, displayed some unusually smart clothes.—W. H. C.

NEW LEADING WOMAN FOR WOODWARD PLAYERS

Detroit, Dec. 14.—Isabel Randolph made her debut with the Woodward Players Sunday night, December 3, in "Branded", in the role of Ruth Belmar, and received an enthusiastic reception. Drab as the character is, it gave Miss Randolph an opportunity to display her genius and she disclosed a wide range of emotional ability. She is an actress of surpassing charm and striking talent. Walter Combs gave a fine performance as "Velvet" Dray and Richard Taber played the crafty Tony true to life. Myna Montgomery did the sour tempered old maid school principal with commendable skill and Jane Darwell drew a vivid portrait of the notorious "Dot" Belmar. J. Arthur Young, as the father of Douglass Courtney, revealed the blindness of paternal indulgence. William Amsdell, recruited from his duties as stage manager to play a policeman, deserves credit for a neat bit of acting. Walker Davis, Alice Hanley, Nedia Herigan, Glendora Forshee, Forrest Orr and Douglass MacPherson worked diligently and contributed effectively to the splendid performance.

ASSUMES LEADING ROLE ON VERY SHORT NOTICE

New Haven, Conn., Dec. 14.—When Betty Wales, leading lady of the Hyperion Players, suffered a nervous breakdown Saturday evening Georgianna Hewitt stepped into the leading role. Much credit must be given Miss Hewitt in the way she handled the role of Ann Thornton in "The Nightcap". From the manner in which she acted while on the stage Monday evening one could imagine her as always having been a leading lady. The role of Robert Andrews was entrusted to Arthur Howard, popular leading man. Mr. Howard did extremely well in the role. The two leads were well supported by a capable company.

MARJORIE FOSTER NOW WITH HYPERION PLAYERS

New Haven, Conn., Dec. 13.—Marjorie Foster has been secured to play the leads for the Hyperion Players. The play that Director Hulman selected for Miss Foster to make her initial appearance in is New Haven's "Nice People". Miss Foster is admirably suited to the role that Francine Larrimore created. Arthur Howard, leading man, gave fairly good support. The rest of the cast wasn't up to standard. They did too much walking in and out of doors.

STOCK CHATTER

Jack Lowry is now in his eighth week doing leading business with the National Players in Chicago.

Mr. Robins and other members of his stock company, which recently closed in Montreal, Ont., have returned to New York.

The Jack Norworth Stock at the Duquesne, Pittsburgh, is doing all late comedy and dramatic stuff to very satisfactory business.

Ernest J. Williams, leading man of the Saenger Players, in New Orleans, has made application to the local lodge of Elks for membership.

The Vaughn Glaser Players will give a matinee performance every day from Christmas to New Year's Day at the Uptown Theater, Toronto, Can.

"The Unknown Purje" and "Persons Unknown" are being released for stock production in all territory by the American Play Company, Inc., of New York.

The Empress Stock Company, of Vancouver, B. C., has made a general admission price reduction, cutting to fifty cents top. The company is and has been doing good business and pleasing the people nightly.

Both Merrill, who was leading lady with the Malcolm Fassett Players in Albany, N. Y., the spring and summer of 1921, has a role in "Fashions for Men", the Molnar comedy now at the National Theater, New York. After leaving Albany Miss Merrill was to open in a Broadway production, but she met with an accident and was unable to be about for a time. Last summer she headed a stock company with Walter Regan in Columbus, O.

Miss Gombell, well known as a leading lady in stock, and Ernest Glendonning, who is usually associated with Broadway productions, but who has played leads in stock, opened in "Listen! In" at the Bijou Theater, New York, recently. Miss Gombell's last stock engagement was with the Proctor Players in Albany. Mr. Glendonning, with Helen Menken (now scoring heavily in "The Seventh Heaven"), headed the company at Elitch's Garden, Denver, last summer.

Nash Weil, upon taking over the Hippodrome in Dallas, Tex., realized that a general reorganization of the company was necessary, and the present members are those that will compose the cast permanently. The theater is now in its sixteenth week, having been under Mr. Weil's management for the last eight. Mr. Weil says that the outlook is very good for a profitable season in spite of the reverses encountered at the beginning. Fred Wear, in addition to being second man, is also directing, while Mr. Lammons is stage manager in addition to his position as general business man.

"JIM'S GIRL" IN MT. VERNON

Mt. Vernon, N. Y., Dec. 11.—The Westchester Players are presenting "Jim's Girl" this week. The play, one with a war-time atmosphere, was written by two men who saw service, Earl Carroll and Thomas J. Gray, the former in the armed forces and the latter in the ranks of overseas entertainers. The press notices referring to the youthful Mr. Carroll as the composer of "Canary Cottage" and other musical hits must have been written several years ago, for of late he has been identified with legitimate plays, authoring a Chinese piece and a Russian affair. One of them was called "Rahn"; the name of the other has slipped the writer's memory. Mr. Gray is advertised as a Winter Garden contributor. It is in musical comedy and in vaudeville, here and abroad, that he has made his most conspicuous success as a writer of humorous skits.

Alfred Swenson plays the hero Jim in the local presentation and I. H. H. Desmond the French heroine. Other members of the stock company are seen to various degrees of advantage in supporting roles.

SEATTLE PUBLIC LIKES STOCK

Seattle, Dec. 14.—Seattle's new stock company, the Cosmopolitan Players, will open Christmas night in "Miss Lulu Bett" at Levy's Orpheum Theater. Thomas Wilkes closed up shop last winter because of poor patronage after five years at the stock game in Seattle. The Woodward Players moved into Levy's Orpheum last winter after a successful Spokane

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DIRECTOR ADDRESSES CLUB "THE ROSARY"

Knowles Entriakin Speaks of Theater Admirably Presented by Carle-Davis Players

Rochester, N. Y., Dec. 11.—Signal recognition was given the work of the Rochester Players recently when Knowles Entriakin, director of the organization, spoke before the Rochester City Club, which organization maintains the only open forum in the city. Nationally known speakers appear each week at the Saturday lunch and it is rare thing for local speakers to be asked to deliver the main address. The reception of the speaker and his remarks was very eager and the local newspapers devoted columns of space to the speech. He spoke for half an hour upon "The Theater of Today", dealing for the most part with the organization of the theater and the various types of manager and artist at work in the theater. His remarks on the possibilities of such an organization as the Rochester Resident Theater were greeted with applause. He contrasted the work in the theater of the men who are interested primarily in the excellence of production against those who are in the business simply to get the most possible money out of it. After the conclusion of his speech the floor was opened to members who put various questions which they wished answered. Mr. Entriakin's answers drew much laughter and some applause. One newspaper says: "Mr. Entriakin's remarks got a good laugh from an audience he had pleased in a talk that showed a keen appreciation of the possibilities of the stage, and a penetrating insight into the factors that have worked and are working in the theatrical world of the past and present."

The Rochester Players recently gave "The Charlatan" its first stock showing and found it a popular mystery play. The business of the magicians' trick has been very cleverly worked out and the secret cabinet used is entirely successful. When Miss Newton and Mr. Entriakin chose the play they expected to bring the magical effects from New York, but found two members of their stage crew who had toured with magicians and were able to work out the desired mystery effects.

BONSTELLE PLAYERS IN "LADY WINDERMERE'S FAN"

Providence, R. I., Dec. 14.—The Bonstelle Players are offering Oscar Wilde's "Lady Windermere's Fan" at the Opera House this week. At the end of the first act Monday night the players were given continuous applause. The players were cast as follows: Corliss Giles, Lord Windermere; Jessie Bonstelle, Mrs. Erlynne; Gilberta Faust, Duchess of Berwick; Ellen Crowe, Lady Agatha; Harris Gilmore, Cecil Graham; Walter Sherwin, Lord Augustus Lorton; Walter Young, Charles Dauby. Katherine Alexander played what the local newspaper critic termed a co-equal lead with Miss Bonstelle. Prof. Thos. T. Crosby, Jr., of Brown University, assisted in the support.

engagement, but promptly stopped due to poor management. Seattle is a good stock town and the "fans" await with interest the advent of the new company, which, it will be hoped, will meet with popular favor. Levy's Orpheum has been dark almost continuously since the war when Levy's Musical Comedy Company played to capacity business during the shipyard boom. The house is one of the largest in Seattle, extensively furnished, and at Third and Madison has one of the best locations in the city

Reviewing the Carle-Davis Players' performance last week of "The Rosary", at the Star Theater, Pawtucket, R. I., a local critic said in part:

"A masterpiece, the finished product of a master, and presented by capable artists was the comment of a most critical audience that filed out of the theater with the final curtain. Spectacular, pathetic and appealing to all, the production might well stand out as a fitting tribute to the local players for their efforts to bring to this community wholesome and clean entertainment.

"To place one member of the cast above the other would be impossible. Henry Carleton's interpretation of Father Kelly, a Catholic priest whose only desire was to do good, was flawless. His ability to meet any occasion evoked rounds and rounds of applause.

"Mildred Dana was forced to play a dual role and she did her part well. As a devoted wife, the victim of unfortunate circumstances, and a despondent sister, Miss Dana proved conclusively to last night's audience that no role was too difficult for her to portray.

"Robert Le Sueur was a big success as Bruce Wilton, a jealous husband whose despondency was paramount. Percy Bollinger also did well as Kenward Wright, a suitor of Mrs. Wilton.

"John Fleming and Betty Ferris, as Charley Harrow and Katherine O'Connor, a love-sick couple, were the big laugh encouragers. John Flynn as Lee (Skeeters) Marlin, an ex-pugilist and reformed crook, also made a big hit. Peggy Martin would make a rural maiden look on with envy if she saw her play the part of Lesura Watkins of Bellows Falls, Vt."

FIRST TIME IN SALEM FOR "THE BIRD OF PARADISE"

Salem, Mass., Dec. 13.—With the assistance of a Hawaiian Quintet, specially engaged for the week, the Luttringer Players at the Empire Theater are giving the first local presentation of Richard Walton Tully's "The Bird of Paradise". The Hawaiian settings are most realistic, and members of the company are giving a very good account of themselves. Dwight Meade, leading man, is excellent in the role of \$10,000 Dean. For several years Mr. Meade was leading man at the Auditorium Stock in Malden and many of his old admirers journey over to Salem each week to see their former favorite. Ann Kingsley plays Luana, the princess, who throws herself into the fire to save her people from the angry-defied mountain. Daily matinees are being given and capacity business is the rule at all performances.—W. H. C.

LEAVE VANCOUVER STOCK

Vancouver, B. C., Dec. 14.—Ray B. Collins, formerly a favorite at the Empress, is here for one week only, opening last Monday in "The Brat", having just recently arrived from Calgary, where he was in stock at the Grand Theater. J. Anthony Smythe, at present leading man at the Empress, is retiring and will return to Los Angeles. Clara Meyers also leaves the company, having never fully recovered from her operation while in L. S. C. some three weeks ago.

BROADWAY PLAYERS

Score in "Friendly Enemies"—Ramon Greenleaf Makes Debut With Company

Schenectady, N. Y., Dec. 13.—The Broadway Players this week are presenting "Friendly Enemies", which, altho lacking its war-time punch and the two excellent actors who played the leading roles in the New York production, is still good stock fare as presented by the local company. Harry Hollingsworth and Jerome Kennedy have the main roles. Mr. Hollingsworth scores heavily as the idealizing, humorous, quarrelsome "odd-time" German, Pfeiffer. Jerome Kennedy, as Pfeiffer's friend, is a good foil for Mr. Hollingsworth. A local paper favorably commented on Mr. Kennedy's acting Monday night, but criticized his account Charlotte Wade Danels contributes a splendid characterization as the German mother. Ruth Robinson this week has a "pretty girl" part, with a fair opportunity for the display of ability at emotional acting and a much better one for the display of handsome gowns, and takes care of both very nicely. Ramon Greenleaf makes his local debut in the role of a young soldier. Marie Holzkens is cast as a non-talkative maid and John Ellis and John Webber as plain clothes men, without a line to speak. John Ellis is stage director.

The set, representing a room in the Pfeiffer home, is well done.

Monday night Manager Wright announced the plays for next week and Christmas week as "The White Sister" and "Shore Acres", respectively. He asked the audience to indicate by ballot their choice for the opening production of the New Year.

KEENEY PLAYERS OPEN

Brooklyn, N. Y., Dec. 13.—Frank A. Keeney's new stock company, the Keeney Players, opened Monday night at the Bay Ridge Theater for a season of stock in "The Woman in Room 13".

Jack Rosleigh, who played long with the Corse Payton Co., is leading man. Paulin Shay will divide honors with Edna Ruckler. Edward Farroll and Susabel Sterling also are members of the new company.

Frank Keeney, who is head of the Keeney Amusement Enterprises, will give the theater his personal supervision, convinced as he is that the Bay Ridge public wants high-class stock.

Allan St. John is house manager for the theater, and Edward Hartford has been secured as stage director. Mr. Hartford has come from Halifax to take charge of the work, and will live in this borough.

"Nice People" is underlined for the week commencing December 18.

GORDINIER BROTHERS DISSOLVE PARTNERSHIP

Ft. Dodge, Ia., Dec. 14.—S. O. Gordinier is giving a clever interpretation of Tim Mayo, the leading character role in "The Game", the current offering of the Gordinier Players at the Princess Theater. Monte A. Everett, for the first time since her engagement here, is playing a "heavy" role, that of Ned's Vicar. Gene Lane, a favorite with the organization last year, appeared for the first time this season with the company last week in "Believe Me Nantippe", a play which is said to have drawn the largest first-day patronage of any the Gordiniers have produced in this city.

S. O. Gordinier announced last week from the stage that he and his brother, Clyde, had dissolved partnership and that henceforth he would own and control the Gordinier Players.

JEFFERSON PLAYERS

Bid Good-By to Portland—House Changes Hands

Portland, Me., Dec. 12.—The Jefferson Theater, the home of the Jefferson Players, has been sold to the Roman Catholic Bishop Corporation, tho the theater proper will continue under its present management until all contracts or plans already made are carried out before March 1, 1923. It is to be given over then to religious work. Construction work on (Continued on page 29)

AIR CALLOPES DRAW ALL THE CROWDS. PLAYS AUTOMATIC OR BY HAND. TWO STYLES FOR INSIDE OR OUTSIDE PLAYING. TANGLEY CO. MUSCATINE IOWA

AT LIBERTY For Hearties, Characters and General Business. Age, 58; Height, 6 ft.; weight, 155. Need debut. Join on wire. State salary. Address JACK HAMILTON, care of Washington Theatre, Belleville, Illinois. AT LIBERTY, GOOD GEN. BUS. WOMAN with Seattle Specialties. Play most anything cast for. Blood: 5 ft., 2 1/2; 125 lbs.; age 37. Best with dramatic, opera and vaudeville. Soprano voice. Can harmonize. Only reliable shows or stock. ANNA BELL, Lumber City, Clearfield Co., Pa.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

THRU WITH REP.

Are Newton and Livingston

Say They Are in "Tom" Show
Game To Stay—Report
Business Wonderful

Writing from Kaiser, W. Va., under date of December 13, Earle Newton, of Newton & Livingston's "Uncle Tom's Cabin" Company, says:

"Altho this is our first season with a 'Tom' show we are meeting with success everywhere. We are in our eighteenth week. We hear lots of complaints from other managers about business, but truthfully our business has been wonderful. We carry twenty-five people, including a 12-piece band and a colored drum corps, all wearing new uniforms. All the managers along the line say we have the fastest stepping 'Tom' show on the road. Mr. Livingston and myself give all the credit to Thomas Alton, our business manager, for the success our company is enjoying. The company is booked solid until spring. We used to like the repertoire game, but no more. We are in the 'Tom' game to stay." The following people are members of the company: Lillian St. Clair, Claid St. Clair, Earl Wilson, May Irving, Ethel Livingston, Daisy Newton, Madeline Newton, T. I. Fohl, Billie Fohl, William Blyth, Harry Lincoln, Oscar Lutinger, Del Smith, Jack Sweetman, Henry Cohn, Bobby Fay, Charlie Points, Howard Gitchel, Charlie Jones, Jimmy Craig, Gus Goines, Fred Finley and Geo. Johnson. Mr. Alton is in New York arranging bookings with C. O. Tennis and the K. & E. offices.

HERSCHELL PLAYERS REVIVE "ST. ELMO"

"St. Elmo", the play dramatized from Augusta Evans' novel, the scenes of which were laid in the shadow of Lookout Mountain, had an appeal to patrons of the Hippodrome Theater, Covington, Ky., last week. To sit and witness the work of the Herschell Players was worth while. Robert Toepfert was intrusted with the title role, St. Elmo Murray, which he handled nicely. Herschell Weiss gave a thoroughly satisfactory interpretation of Dr. Harding. Dolores Devere played Edna Earle, who bubbled over with the Christian teachings of her sainted grandfather. Charles Clemons broke the serious vein for a spell with his brand of comedy as Van Jiggins, an inventor. May Plummer made her debut with the company as Agnes, the worldly, gold-digging widow. At times her performance was not smooth, due probably to unfamiliarity with the acting of her associates. This defect, however, will undoubtedly be overcome. There is another new member in the cast, Minerva Dimpfi, who had the more or less minor role of Gertrude. Her work does not permit accurate scrutiny as yet, tho she made a most favorable impression. The new ladies of the company are charming in every sense of the word. Others were good in their respective roles. The interior setting was in good taste.

LaRUE PASSES TENTH WEEK IN INDIANAPOLIS

The Bobby LaRue Players have passed their tenth week of circle stock in Indianapolis, and Bobby says turnaway business is the rule at most of the houses on the circuit. This is Mr. LaRue's third season of stock in the capital city, and he says that never before has he seen business hold up as well at this time of the year. A couple of changes have been made in the personnel since the opening, and the following is the present roster: Jack Clifton and Queenie Marlow, leads; Ray Muzar, heavies; Pearl Cogswell, general business; Bobby LaRue, director and comedian.

NUTT PLAYERS ANTICIPATE NEW RECORD IN MOBILE

The Ed. O. Nutt Players are now nicely located in Mobile, Ala., and playing under canvas. The company's last engagement there lasted twenty-nine weeks, and it is expected this record will be broken this season. The program is changed twice weekly and standard

FEAGIN STOCK COMPANY

Adds Another House to Circuit in Cincinnati

The Bob Feagin Stock Company has added the Boulevard Theater to its circuit of houses in Cincinnati and to a large audience presented "Jake's Ma", a delightful fun vehicle, as its opening play. Bob Feagin never did a funnier bit of acting to our knowledge than his interpretation of Jake. He labored diligently in spite of a severe toothache and offered his specialty between the second and third acts contrary to the wishes of his co-workers. It is only indicative of the spirit of the man. Leo Mosler, as Harry Fairfield, has a juvenile bit and romped gaily thru his lines with ease. Joe Williams' interpretation of Jack Henderson was distinctly his own and an excellent one. Elizabeth Lewis, as Jake's Ma, was the pivot around which the comedy revolved. Miss Lewis won her audience in the opening scene and held them amused to the final curtain. Grace Feagin, as Rosabelle, the innocent country girl who believed Henderson's subtle flat-

KELLY MASTERS BACK

WITH HARRISON PLAYERS

Kelly Masters, late of the Hazel McQueen Company, playing thru Nebraska, will rejoin the Harrison Players at the Majestic Theater, Pueblo, Col., to play opposite leads to Adelalde Irving. Mr. Masters was with the Harrison Company last winter until a short time prior to the burning of the Grand Theater at Pueblo. He reports business good with the McQueen Company and says that Manager Ralph Moody is an ideal showman, but decidedly uninteresting with a billiard cue. The members of the McQueen Company are making a week-end Christmas shopping tour in Omaha.

GEORGE MORTIMER VISITS

George Mortimer was in Cincinnati the other day, breaking the train jump from Birmingham, Ala., to Mogadore, O., where he has since associated himself with the veteran showman, John (Dad) B. Negratto, in producing amateur shows. "Dad" shows his versatility in other directions and has developed a large trade in

THE W. I. SWAIN SHOW COMPANY



The above photo shows members of the W. I. Swain Show Company, well-known repertoire organization, which is a favorite thruout the Southwest.

streamers, banners and highly-colored show signs. Mr. Mortimer is just recovering from a long siege of illness, having had to forego several engagements with touring companies as a consequence. We have the pleasure of congratulating him upon his fifty-second birthday.

WISCONSIN PROFITABLE FOR CAIRNS BROTHERS

Entering their thirty-fifth week the Cairns Bros. find Wisconsin a profitable show State. Aside from the week layoff to store the tent and arrange the winter show, the Cairns boys had an uninterrupted season from last March. But one change has been made in the personnel, Ray Wilbur and wife replacing the Brodies, who left in September. Frank Farrell is in his seventh season as comed and Col. Bill Phelps continues to find the likely spots for the organization as he has done for the past five years. The company is booked solid until their spring opening in May. Yes, Ray Wilbur is still a popular member of the company.

WEST AND FIELDS HOME

West and Fields have arrived at their own home in Everett, Wash., after what they considered a very successful twenty weeks' stock engagement in Bellingham with the Val Howland Stock Company. "Home for Christmas" was their slogan, and they swear they will not leave the fireside until after the holidays.

repertoire plays are presented. Business opened nicely and the prospects of a good season are excellent. Some of the members of the company are: Vida Sedgwick, Dorothy Chase, Roland Sedgwick, Merab Hinchliffe, Leon Finch, Roscoe Slater, Adrian Billy Lee, Al Kalpe and Chas. Monroe. Vaudeville is offered between the acts.

ALLENS TO HAVE NEW OUTFIT NEXT SPRING

Harry Allen and wife are busy getting in shape a new outfit for the coming season. The company will be known as the Betty Mae Allen Comedy Players, named after their daughter, who was born on October 7 of this year. The show will open about May 1 for a tour of Eastern and New England States, playing three-day stands. Two trucks and five wagons include the transportation equipment. There will be six acting people and a six-piece band. Mr. Allen will be manager and his wife secretary and treasurer.

MONS LA PLACE TO LAUNCH \$10,000 "TOM" PRODUCTION

Mons La Place, owner and manager of the Amazon Bros.' Dramatic Company, advises he will launch a \$10,000 scenic production of "Uncle Tom's Cabin" next season. The show will be motorized with fourteen specially-built trucks, which are arranged for living accommodations. The big tent will be a 60-ft. R. T., with two 30-ft. middies. Special scenery is now being built by the Shell Studio of Columbus, O. Mr. La Place will carry a band and orchestra. The show will open in May and tour Ohio, Michigan, Indiana and Illinois.

Ruth C. Burba has been located in Omaha, Neb., for the past two months, and likes the city very much. She is pianist in one of the suburban houses.

CHAMPLIN'S NEW PLAY

Is Brilliant Success, Says Critic—Play
Being Made Ready for Broadway

People of Peekskill, N. Y., take advantage of good things when they can get them, and the large audience that attended the performances of the Chas. K. Champlin Stock Company recently created no surprise. The local newspaper critic was loud in his praise of the company as a whole. In his review of December 7 he said, in part:

"Their productions of 'East Is West' Monday and 'Experience' Tuesday were equally as good as any \$2.50 attraction that has ever played in this neighborhood, while 'The Man Who Made Good', the play given last night, was as good if not better than many of the big hits running in New York right now. 'The Man Who Made Good' is a new play, written by Chas. K. Champlin himself, and right here we take our hats off to Charlie as a writer. In years past we remember his many visits to Peekskill, and of his writing and producing 'Only a Private', 'The Burden of Proof', 'The Lamb and the Brute', 'The Arizona Limited', 'The Love Tiger', etc. These plays he wrote to produce with his traveling stock organization in the different seasons it played here. In connection with the plays of his own writing, Mr. Champlin for years has been producing the very best Broadway plays obtainable, and his attraction stands in a class by itself. But to get back to his new play, 'The Man Who Made Good', he has written what looks to be a sure-fire success, a play that will hold its own in New York City with any of them. The story krips you from the very beginning and holds your interest thruout. It has many surprising situations, beautiful mother love, punch after punch, pathos, tears and comedy galore. Good, wholesome, natural comedy. The kind that is not just built in a play. Mr. Champlin in his announcement from the stage said that he was only giving the play a few performances with his stock company to whip it into shape, as he expects to have it produced with a New York cast in the near future. In the hands of a big New York producer this play should be a tremendous hit."

ZALLO PRAISES TRIPLETT

According to J. Zallo, manager of the Zallo Theater, Williamsville, Ill., the William Triplett Company is worthy of much praise, it being one of the cleanest attractions he has booked in a long time. William Triplett, Mr. Zallo says, is a very staunch advocate of clean amusement and is an accomplished character actor with it. The supporting cast includes Mrs. Triplett, characters and pianist; Doc Little, general business; John A. Hopper, heavies; Burrus Patterson, juvenile; Mignon Reve, leading lady; Mrs. Ruffner, and Sidney Laddley, advance agent.

QUALITY PLAYERS STAY OVER ADDITIONAL WEEK

The Quality Players opened for a week at the American Theater, Enid, Ok., December 4, and drew such good business that the engagement was extended an additional week. Managers Billy Neff and Bob Leefers, who say their company was formerly known as Kell's Comedians, are presenting a fine repertoire of comedies and dramas with vaudeville. The feature vaudeville act is Master Lewis Holtman, doing a single specialty and singing tenor in the harmony trio. The company has some very promising towns booked in Oklahoma and Texas.

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() **MIRAGE**, by George M. P. Baird. A one-act play from the Pitt Players, Pittsburgh, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)

() **SOUNDING BRASS**, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)

() **LITHUANIA**, by Rupert Brooke. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)

() **MANSIONS**, by Hildegarde Flanner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)

() **SWEET AND TWENTY**, by Floyd Dell. Author of "Moon Call", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)

() **THE SHEPHERD IN THE DISTANCE**, by Holland Hudson. A pantomime in seven scenes from the Washington Square Players, New York. (10 char.)

() **THE STICK-UP**, by Pierre Lotvin. A fantastic comedy in one act from the Provincetown Players. (3 m.)

() **SCRAMBLED EGGS**, by Lawton Mackall and Francis R. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (2 m. 3 w., with opportunity for 10 or 12 others.)

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() **A FAN AND TWO CANDLESTICKS**, by Mary MacMillan. A costume play in one act from the Portman Theatre. (2 m. 1 w.)

() **TWO SLATTERNS AND A KING**, by Edna St. Vincent Millay. A whimsical interlude in verse first presented at Vassar College. (1 char.)

() **THURSDAY EVENING**, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (11 m. 3 w.)

() **THE EMPEROR JONES**, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (Large cast.)

() **HEARTS TO MEND**, by H. A. Overstreet. A fantasy in one act from the Fireside Players, White Plains, N. Y. (2 m. 1 w.)

() **THE FOUNTAIN OF YOUTH**, by Serafin & Joaquin Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Baker. (11 m. 1 w.)

() **THE GHOST STORY**, by Booth Tarkington, author of "Seventeen". A comedy in one act for persons of no great age. (5 m. 5 w.)

() **SHAM**, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)

() **SIX WHO PASS WHILE THE LENTILS BOIL**, by Stuart Walker. A fantastic play in one act from the Portman Theatre. (11 char.)

() **SIR DAVID WEARS A CROWN**, by Stuart Walker. A fantasy in one act from the Portman Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)

() **SOCIETY NOTES**, by Duffy R. West. A comedy in one act. (3 m. 3 w.) A wittily written thrust at social climbers and their publicity campaign.

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REP. TATTLES

Ethan M. Allen writes that the criminal charges against him at Lawton, Ok., have been dismissed.

Ted and Virginia Maxwell, postponing their drive thru Southern California, have instead driven to San Francisco, where they will start work immediately on a feature play they are to write for Ethel Tucker.

Prof. J. W. Hopper and wife are getting their rolling home in shape for an early opening in the spring. The professor thinks it's great to travel without being dependent upon hotels and railroads. They propose to have a free show under canvas next season.

Ralph and Ethel Lown, who just closed a season of twenty-three weeks with the Hila Morgan No. 2 show, are in Chicago organizing a six-piece jazz orchestra to play the picture houses. They will carry two entertainers, and the act will be known as "The Mid-Nite Entertainers". Ralph will play traps and the Missus the piano.

After a prosperous and pleasant trip thru the eastern provinces of Canada, the members of Palmer's "Uncle Tom's Cabin" Company are enjoying their usual holiday vacation. The management has purchased two beautiful great dane dogs for the coming season, which begins around the first of the new year. Owners Wark and Reap will spend the holidays at their homes.

Harry E. Lloyd closed with the Herschell Players in Cincinnati last week, and left for Gordon, Ark., to join the Gny E. Long Comedians. Before his departure he visited The Billboard office and spoke enthusiastically of the way he was treated by Herschell Weiss and other members of the company. He also stated the kindness and courtesy extended to him by "Billyboy" editors and his friends and admirers in Cincinnati will live long in his memory.

A LINE ON THE GRANDI BROS.' COMPANY

"It pays to give the public plays of the better and cleaner class and clean the smut and suggestive jokes from your vaudeville specialties. That is the policy adopted by the Grandi Bros.' Stock Company," writes Billy F. Stahlman, a member of the company.

"I am not much on this bragadolesco stuff," says Stahlman, "and as we all know so much of this kind of stuff sent in by some shows is only written because it sounds nice in print. Why can't we have things a little more like they really are in the columns of The Billboard? Why can't we keep our good old repertoire dramatic companies clean and by themselves, not mix musical comedy bits up in them or perhaps use musical comedy concerts and aftershows? Isn't it better to know that even the ministers of every town you play are with you, recommend you, and always will welcome you back? Think what it will mean to uplift our noble profession to such a standard as to have even the ministers, priests, etc., recommend you to their congregations and request them to attend your performances. It can be done, and the Grandi Bros., with their company of ladies and gentlemen, are doing that very thing.

"Let's do a little more of this kind of stuff and less of the 'shooting the bull' about

(Continued on page 105)

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JEFFERSON PLAYERS

(Continued from page 27)

the Jefferson started in the spring of 1897 and was completed in autumn. The curtain was painted by the Boston scenic artists, Gates and Morange. The cost of the theater was a trifle over \$150,000. First lessee and manager of the new playhouse was A. J. Fay, of Lowell, Mass., and the second lessees were Cahn & Grant, who came into possession of the lease in January, 1899, and continued to hold it until the death of A. L. Grant in 1905, when Julius C. Cahn assumed the lease. Only a few years ago M. J. Garrity, who was Mr. Cahn's manager for several years, took over the lease. Later A. Goodside leased it from the owners, holding it for about two years. In 1902 the theater was taken over by the Jefferson Theater Company, of which William D. Bradstreet, Jr., of Malden, was president. The Jefferson was first opened formally on the evening of September 15, 1897, and during the intervening years some of the world's greatest stars and artists, drama and opera, have appeared under its roof.

The present stock company, of which Adelyn Bushnell was leading lady, terminated its engagement last Saturday night. The "sold out" sign was out and chairs were even placed in the aisles on the lower floor. Miss Bushnell as Marlon Lennox, Edith Spense as Millie, and Raymond Bramley as Bronson Lennox were applauded at every opportunity, but no other member of the company was slighted. And all earned the ovation tendered them in this, their last performance in the Jefferson.

Miss Bushnell's farewell speech was delivered from the footlights of a packed theater at the end of the second act of "Goodness Knows", the play which ushered out the existence of the Jefferson Theater as a house dedicated to the legitimate drama.

EDMONTON (ALTA.) STOCKS

Edmonton, Alta., Dec. 14.—The Allen Players have completed "a very successful season of fifty-two weeks in Edmonton and this week celebrated the commencement of what looks like another year of satisfactory patronage. They made an admirable production of "The

Law of the Land". Verna Felton gave a very fine performance of Mrs. Harding. Taylor Bennett's Robert Harding was one of the best of his many characterizations. Allen Strickfaden was a manly and sympathetic Geoffrey Morton. Alvin Baird, whose work shows steady improvement, was at his best in the part of the secretary. Al Cunningham was a typical representative of one kind of police inspector and showed a nice sense of comedy. The balance of the cast and the settings were entirely satisfactory.

Under the direction of Griff Barnette the Metropolitan Players are showing marked improvement. There is a briskness to their performances which was missing prior to his advent. They gave a remarkably smooth performance of "Experience" this week. Most of the players had to handle two or three parts, but in all cases they were so well differentiated that there was no incongruity. Mr. Luce's "Experience" was of a very high order throughout and he arose to great heights in his reading of the big speech at the close of the eighth episode, "the house of lost souls". Other outstanding performances were given by Jane Aubrey as Pleasure, Marguerite Klein as Frailty, Fred Sullivan as Ambition, Cliff Dunstan as Youth, Norman Wendell as Grouch, Christine Deby as Excitement and Harry Coles as Poverty. Business big.

PHYLLIS POVAH DISCUSSES THE EQUITY THEATER SUBSCRIPTION PLAN, BABIES AND LITTLE THEATERS

(Continued from page 24)

pled: "The little theater discovers talent. The beautiful thing about it is its democracy. For instance, the Arts and Crafts Theater of Detroit once gave a performance in which a millionairess and a shoe clerk were included in the cast. It discovers talent for anybody and everybody, and is giving the folks of communities a better understanding of each other; is awakening America's innate ability to act and create.

"It is almost time for the last act," reminded Miss Povah. "You are going to enjoy it immensely, for you will see Louise Closser Hale

at her best. She is a wonderful woman on and off stage. Her admirable poise, calm, splendid sense of artistic values and especially her understanding of human nature have taught me volumes."

Then we left the sweet and radiant Phyllis and wended our way back to the theater to be alternately thrilled and shocked by her dramatic tantrums, both on piano and stage.—ELITA MILLER LENZ.

DRAMATIC NOTES

(Continued from page 25)

recently, has not been abandoned, but that the authors, J. C. and Elliott Nugent, are revising this play for production in New York early next year.

Wanda Lyon has been engaged by Oliver Morosco for the leading feminine role in his production of "Mike Angelo". Leo Carillo is the star. This play has been revised since its last appearance in cities near New York, where it is slated to reopen shortly after the holidays.

Helen MacKellar is to be presented by A. H. Woods in "The Masked Woman" at the Eltinge Theater, New York, December 22. Kate Jordan is the author of this play, which is based on the French of Charles Mere. Lowell Sherman is also a member of the cast.

Edward E. Rose and Charles Francis Park, authors of "The Invisible Empire", a Ku Klux Klan piece, will open that production in Chicago for an indefinite engagement beginning December 30. Robert T. Haines, Renita Standolph and Bennett Southard are among the leading players.

Percy Pollock, now playing the leading comedy role in "Spite Corner", may play the title role in "Lightnin'", when that piece moves to the Hollis Street Theater, Boston. Mr. Pollock has been rehearsing the part secretly for a while back, and is a likely candidate for the character when the show opens Christmas night.

Jeanne de Casalis will play in the Theater Guild's production of "The Tiddings Brought to Mary", opening at the Garrick, New York, on Christmas Eve. This is the same role which she created in the first version of that play when it was produced in France, and directed by the author.

Ben Greet, noted Shakespearean actor and producer, who has not been seen in the United States for a number of years, will come to New York the latter part of January, where he will be seen in eight Shakespearean plays. After a limited engagement in New York, Mr. Greet will make a tour of the United States and Japan under the arrangement of James D. Barton and Dixie Hines.

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AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

American Music Guild

Announces Interesting Program for First Subscription Concert

The American Music Guild has announced a most interesting program for the first of its series of three subscription concerts in New York City during the season. The concert will be given in the Town Hall Wednesday evening, January 3, and the program, true to the object of the Guild—namely to present the works of American composers—will be devoted exclusively to American compositions. The first number will be "First Sonata for Violin and Piano", by Louis Gruenberg, and will be presented by Albert Stoessel and the composer. The second number will be Daniel Gregory Mason's song cycle, "The Russians", which will be sung by Reinald Werrenrath, with the composer at the piano. Third on the program will be "Piano Sonata" (in one movement), by Charles T. Griffes, which will be played by Katherine Bacon, and this will mark the first public performance of this composition in New York City. The concert will be brought to a close with the presentation of Charles Martin Loeffler's "Two Rhapsodies for Oboe, Viola and Piano", which will be played by Albert Marsh, Sador Harmiti and Harold Morris.

The American Music Guild should have the hearty support of all those who are interested in furthering the progress of American music, as its sole aim is to provide thru these concerts opportunity to the American composer for a public hearing of his works under most favorable conditions.

"THE ROSE MAIDEN"

Presented by Community Service
Draws Large Audience

At the Jefferson Theater, Lafayette, La., the cantata, "The Rose Maiden", was most successfully presented under the auspices of Community Service of Lafayette Parish, on the evening of December 7. H. B. Skinner, executive director, and Harry Murrison, of Community Service, New York, who have had wide experience both in amateur and professional attractions, pronounced the performance most artistic and effective, and from the press reports the general opinion was that it was a musical treat. The soloists were Ruth Stodghill, soprano; Mrs. H. C. McKean, contralto; Bentley Nicholson, tenor, of New Orleans; Stephen Lubbe, baritone; Mrs. R. S. Barnett, alto. The cantata consists of prolog and two acts, and in addition to the five soloists a large chorus is used in the presentation of the several musical features included in the outlining of the story.

The cantata can be utilized in any city desirous of creating a better community spirit, as choral organizations, soloists, boy and girl scouts and other community organizations can be asked to co-operate. Anyone desiring particulars concerning "The Rose Maiden" can obtain them by addressing Community Service, Inc., New York City.

JOSEPH SCHWARZ

To Be Soloist With Philharmonic
Orchestra

Joseph Schwarz, baritone, will give a special concert with the Philharmonic Orchestra, directed by Josef Stravinsky, in Carnegie Hall, New York City, December 28. A program consisting entirely of songs and arias with the orchestra, which will include songs by Brahms, will be presented.

ERIKA MORINI

Soloist With City Symphony
Orchestra

The only New York appearance with orchestra will be made by Erika Morini, the distinguished violinist, at a pair of concerts given by the City Symphony Orchestra on Wednesday afternoon, December 20, and Thursday night, December 21, at the Town and Carnegie halls. Miss Morini will play the Brahms concerto.

TWO CITIES

In Dippel Opera Circuit Abandon
Opera Season

It is reported that plans for a grand opera season by the Dippel United States Opera Company have been abandoned in at least two cities in the circuit. The committee in charge of the performances to be given in Pittsburg decided to abandon the season in that city, claiming other cities in the circuit had not taken care of their quota and Pittsburg could not be expected to assume the expense. According to word from Detroit that city also has given up plans for the Detroit unit, and it is said that several members of the company were stranded in that city awaiting salaries.

MANY ENGAGEMENTS

Booked for Alfred Cortot

Alfred Cortot will be busy in the early days of the New Year, as he is booked for four consecutive appearances from December 29 to January 2. On December 29 and 30 he will be soloist with the Philadelphia Orchestra, under Conductor Stokowski, in Philadelphia, and on New Year's Day he will again be heard in the Quaker City, after which he will immediately return to New York to play an engagement at the Mannes School January 2. Following this appearance Mr. Cortot will go on tour, playing at Washington on January 4, and at Chicago on January 7.

NEW YORK RECITALS

Monday evening, December 11, in Aeolian Hall, the New York Trio was heard in its first concert of the season. It presented Gabriel Pierne's Trio in C Minor, Op. 45 which it had played earlier in the season at the Berkshire Festival, and the only other number on the program was Brahms' Trio in B Major, Op. 8. The trio appeared at its best in the Brahms number, altho its ensemble work in the Pierne composition was excellent.

Tuesday evening, December 12, in Aeolian Hall, the Letz Quartet gave what is claimed will be its only appearance in New York City this season, and was assisted in its program by Hugo Kortschak, viola, and Paul Kefer, cello. The compositions presented were Mozart's Quartet, C Major; David Stanley Smith's Quartet in C, Op. 46, and Schoenberg's Sextette for Two Violins, Two Violas and Two Cellos (Verklarte Nacht). The quartet's playing thruout the evening was of the same high standard one has come to expect of these artists, and it is to be regretted that the audience was not of larger proportions.

Wednesday evening, December 13, in Carnegie Hall, Josef Lhevinne was heard in his first recital in New York City in a long time. His program included compositions by Rameau, Bach-d'Albert, Beethoven, Chopin, Debussy, Medtner and Liszt. As a technician Mr. Lhevinne ranks with the best artists but at times one wished for more expression and less speed.

OPERAS TO BE OFFERED

By Metropolitan and Chicago Companies

The operas to be presented the latter part of this week by the Metropolitan and Chicago Opera companies are—Metropolitan: Thursday, December 21, "Samson et Delila", with Matzenauer and Martinelli in the name parts; Friday, December 22, "Loreley", with Alda, Suddellus, Gigli, Mardones and Danise; Saturday matinee, December 23, "Der Rosenkavalier", with Jeritza, Easton, Bender and Harrold, and a special matinee will be given on Christmas Day for which the opera "Thais" has been selected, and the cast includes Jeritza, Harrold, Whitehill and D'Angelo.

In Chicago, at the Auditorium, the following operas will be presented: Thursday, December 21, "Madame Butterfly", with Mme. Galli-Curci making her first appearance this season. Others in the cast will be Pavloska, Crimi and Rimini; Friday evening, December 22, "Mefistofele" will be repeated, with Feodor Chaliapin in the title role and the remainder of the cast the same as for the Tuesday performance; Saturday matinee, December 23, "Il Trovatore", with Ralisa, Forrest Lamont and Cyrena Van Gordon, and for Saturday evening the popular double bill, "Cavalleria Rusticana" and "Ingiliz".

SEVERAL CONCERTS

To Be Given by the New York Symphony
During the Holidays

During the holiday season the New York Symphony Orchestra will give several concerts in New York City. On Thursday afternoon and Friday evening, December 28 and 29, Conductor Damrosch will direct the orchestra in a Brahms program in Carnegie Hall. Pablo Casals and Paul Kochanski are the soloists and will play the Double Concerto in A Minor for Violin and Violoncello with orchestra. On Saturday afternoon, December 30, a Christmas program for the third concert of the Young People's series will be presented by Mr. Damrosch, for which the orchestra will be assisted by the Schola Cantorum, of New York, under Kurt Schindler.

On Sunday afternoon, December 31, in Aeolian Hall, Walter Damrosch will conclude the first half of the New York Symphony Orchestra series with a Wagner program, and this will make his last appearance with the orchestra until March. Albert Coates, the London director, will appear as guest conductor at all the concerts during January and February.

Joseph Bonnet, noted French organist, who is now filling engagements in Europe, expects to return to this country for a tour the early part of January.



ERNEST HUTCHESON

Ernest Hutcheson, pianist, in achieving a notable success in New York and Boston in a series of recitals devoted to the compositions of the five masters of music, Bach, Beethoven, Schumann, Chopin and Liszt.

MUSICIANS' UNION

Rules American Musicians Must Be
Employed for Wagnerian Opera
Festival

Owing to a decision of the American Federation of Musicians, no foreign orchestra will be allowed to participate in the Wagnerian Opera Festival, to be held in the Manhattan Opera House, New York City, next spring. The musicians' organization had the matter under consideration for some time, and it was decided at a meeting of the Executive Board of the Musicians' Union that the German orchestra, which it was planned to bring over for the festival, must be substituted by an orchestra of eighty American musicians. This ruling was immediately sent to George Hartmann, director and general manager of the Wagnerian Opera Festival, and word has since been received from him to the effect that Eugene Gottlieb, conductor of the Landes Theater, at Weisbaden, would sail in time to arrive here for the purpose of organizing an orchestra of American musicians for this tour.

SCHUMANN PROGRAM

By Ernest Hutcheson, Pianist

New York, Dec. 9.—The third of the series of five programs devoted to great masters of music, by Ernest Hutcheson, pianist, was given this afternoon at Aeolian Hall. Following his prior offerings of Bach and Beethoven, this one contained Schumann and included his Kreisleriana (Fantasiesstücke), consisting of eight short pieces; his Childhood Scenes, Op. 15, and also his Op. 13—Symphonique Etudes. To these he was generously requested to add several familiar compositions. Mr. Hutcheson's programs are ever keenly enjoyable and his excellent interpretations, tone colorings and beautiful singing quality, aside from their special value to students of the piano, make him an ideal recitalist. Chopin and Liszt programs will be given December 30 and January 20, respectively.

The well-known New York musical manager, W. Spencer Jones, of the firm of Haenschel & Jones, is seriously ill in the Post-Graduate Hospital from a complication of diseases.

MUSICAL EVENTS IN NEW YORK CITY

DEC. 20 TO JAN. 3, 1923

- AEOLIAN HALL
(Eve.) Song recital, Rosalind Rudko.
(Eve.) Song recital, Vernon Archibald
(Aft.) Piano recital, Ernest Hutchinson.
(Aft.) New York Symphony Orchestra.
(Eve.) Song recital, Ann Robinson.
CARNEGIE HALL
(Eve.) Christmas concert, Schola Cantorum, Kurt Schindler, director.
(Eve.) City Symphony Orchestra.
(Aft.) Song recital, Chialupin.
(Eve.) Oratorio Society.
(Aft.) New York Symphony Orchestra.
(Eve.) Joseph Schwarz with Philharmonic Orchestra, Josef Strausky conducting.
(Aft.) Philharmonic Society.
(Eve.) New York Symphony Orchestra.
(Aft.) Symphony Concert for Young People.
(Aft.) Philharmonic Society.
(Eve.) Song recital, Isa Kremer.
Jan. 1. (Aft.) Violin recital, Tscheta Seldel.
(Eve.) City Symphony Orchestra.
(Eve.) Philadelphia Orchestra.
(Eve.) Song recital, Paul Bender.
TOWN HALL
(Eve.) City Symphony Orchestra, Dirk Foch, conductor.
(Eve.) Song recital, Gertrude Weil.
(Aft.) Society of Friends of Music Artur Bodansky, conductor.
Jan. 3. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
(Eve.) American Music Guild.
HIPPODROME
Dec. 21. New York American Christmas Concert.
Louise Homer and Ossip Lablilowitch.
METROPOLITAN OPERA HOUSE
Metropolitan Opera Company in repertoire.

ORATORIO SOCIETY

To Give "The Messiah" on Dec. 27

On Wednesday evening, December 27, the New York Oratorio Society will be heard in Carnegie Hall in Handel's "The Messiah", directed by Albert Stuessel. This will mark the ninety-seventh performance of the oratorio by the society, the first having been performed on Christmas Day, 1874, by Dr. Leopold Damrosch. Mr. Stuessel will present as soloists Olive Marshall, soprano; Mary Allen, contralto; Frederick Patton, bass; Judson House, tenor; with Philip James at the organ and the New York Symphony Orchestra for the orchestral part of the program.

FIVE LECTURES

To Be Given by Daniel Gregory Mason Under the Auspices of the Philharmonic Society of New York

As a part of the educational work to be undertaken during this season by the Philharmonic Society of New York, a series of five lectures on "The Orchestra and Orchestral Music" will be given at the University Settlement, in Eldridge street, by Daniel Gregory Mason, composer, author and associate professor of music at Columbia University. In these lectures Mr. Mason will explain clearly and in untechnical language the various groups of instruments of a modern orchestra, how they produce sound and what their function is in relation to the orchestra as a whole.

Players from the Philharmonic Orchestra will illustrate the different groups. Mr. Mason will also trace briefly the historic evolution of the orchestra from the time of the beginning of opera in Italy and will also explain the methods of some of the chief orchestral masters from Monteverde, Bach and Handel to Strauss and Debussy. The subjects and dates of the lectures are December 22, General Introduction; Constitution of Orchestra; January 5, The Orchestra of Beethoven; January 19, The Brass Instruments; February 9, The Orchestra Since Wagner; March 2, The Wood Wind Instruments.

This course, in accordance with the educational plans of the Philharmonic Society, will be offered at an extremely low price, a price that puts it within reach of practically everyone; namely \$1.50 for the series of five lectures, and tickets may be obtained from the University Settlement Society at 154 Eldridge street, New York City.

JOHN BARCLAY

To Sing in "The Messiah" in Chicago

John Barclay, English baritone, who made a great success on his first tour of this country last season, is to appear in oratorio in Chicago. He has been engaged as one of the soloists for the presentation of "The Messiah" in Chicago on Christmas Eve.

ANITA DAMROSCH

Preparing for the Stage

Anita Damrosch, daughter of Walter Damrosch, conductor of the New York Symphony Orchestra, is preparing for a career on the professional stage. She has been studying at a dramatic school for several months.

It is said another daughter of Mr. Damrosch, Miss Polly Blaine Damrosch, is also preparing for the stage.

MARGUERITA SYLVA

To Appear in Vaudeville

Marguerita Sylva, well-known prima donna, will be seen in vaudeville early in the spring prior to her appearance as a dramatic star on Broadway. She is being booked for a vaudeville tour of several weeks, but before starting on it Mme. Sylva will give another recital of songs in New York City early in January.

CONCERT AND OPERA NOTES

Emmet O'Toole, well-known Irish singer, was heard recently in a second recital in Cincinnati within two months. He is now on his way East to give a series of concerts, where he will also make some records.

The Russian Opera Company, which will be heard in Chicago after the season of the Civic Opera is completed, leaves for its tour in February. The Russian organization will also play a two weeks' engagement in Boston.

A New York recital is announced for the evening of January 3 by Paul Bender, basso of the Metropolitan Opera forces, in Carnegie Hall. Mr. Bender will have Michel Rancoulet at the piano as his assistant.

On December 15 Carmen Ferraro, tenor and conductor with offices formerly in the Metropolitan Opera House, moved to larger quarters and is now located at 112 East 59th street in Studio "A" of the International Studios.

The next recital in the series of New York programs being given by Ernest Hutchinson is scheduled for December 30 in Aeolian Hall, when the all-French artist will be heard in an all-choral program.

For the all-Wagner program to be given by the New York Symphony Orchestra in Aeolian Hall, Manhattan, on Sunday afternoon, December 31, the soloists will be Ruth Blackman Rodgers, soprano, and Richard Crooks, tenor.

Clara Drex, recently returned from a successful tour of the South and Middle West, has been making a new series of records for Brunswick in New York. Mme. Drex will resume her tour after the first of the year, her last appearance being scheduled for January 4 in Ft. Worth, Texas.

Walter Damrosch, well-known conductor of the New York Symphony Orchestra, has ac-

cepted an invitation to direct concerts of the Minneapolis Symphony Orchestra for two weeks following the last concert of his New York organization. After this Minneapolis engagement he has planned to go South for a few weeks' rest.

During this month a number of most successful lecture-recitals of American Indian music have been given by Harold A. Loring, pianist, assisted by Brave Eagle, a full-blood Sioux Indian. These programs were presented in Rockford, Ill., on December 7, before an afternoon audience of over 2,000 school children, and in the evening before over 600 adults. Before a capacity audience Mr. Loring gave his program for the Geographic Society of Chicago at the Art Institute on the 8th of the month, and on the 17th at Ft. Wayne, Ind., under the auspices of the European School of Music, and on the 18th played at DePaul University, Chicago.

Pablo Casals and Paul Kochanski will be soloists at the pair of concerts announced by the New York Symphony Orchestra for Carnegie Hall December 28 and 29. An all-Brahms program will be presented by Walter Damrosch.

MOTION PICTURE MUSIC NOTES

Society of Theater Organists Elects Officers

The annual election of the Society of Theater Organists was held December 5 at the Haven Studio, 100 West 54th street, New York. The following officers were elected: President, Robert Berentsen; vice-president, Frank Stewart Adams; recording secretary, J. VanCleft Cooper; corresponding secretary, Raymond Willaver; treasurer, Sigmund Krumgold; members-at-large of the Board of Trustees, academic, Vera Kitchener and Harold D. Smith; associate, Fred Spencer and M. Mauro-Cytton.

Reports of the treasurer and the Membership Committee were presented and plans for the coming year discussed, including those for publicity. Stories have appeared in organ and other musical magazines, trade papers and New York dailies. The society maintains a department in The American Organist. Prominent speakers will address some of the monthly meetings and a banquet and entertainment will be held during the winter.

Dr. Alexander Russell, concert director of Wanamaker's New York and Philadelphia stores and director of music at Princeton University, was elected an honorary member in recognition of his distinguished services in behalf of the organ profession and especially in making possible the society's demonstrations at the New York Wanamaker Auditorium.

Bernard Ferguson, concert baritone, and Helen Newitt, well-known Edison artist, are soon to be heard in the Balaban and Katz theaters, in Chicago.

Favorite airs from the popular operettas of Victor Herbert are among the attractive features on the program of the Capitol Theater, in New York, this week. S. L. Rothfel has staged them in a "Herbertiana", in which he has enlisted the services of the Capitol Grand Orchestra, with Erno Rapee conducting; the Ballet Corp with Mlle. Gambarelli, Alexander Oumansky, Doris Niles and Thalia Zanon, and solo numbers by Betsy Ayres, Ethel Rye, Evelyn Herbert and Robert Davis.

Crowded houses are ample testimony of the appreciation for good music which is being given by Nathaniel Finston at the Chicago Theater, Chicago, during the Sunday morning concerts. Mr. Finston recently presented an all-Wagner program.

The Serova Dancers are making their debut at the New York Rivoli Theater this week, interpreting four famous compositions by Franz Schubert.

Owing to the death of John Wanamaker, the program which was to have been presented in the Wanamaker Auditorium, New York, under the auspices of the Society of Theater Organists December 15, has been postponed to Friday afternoon, January 12.

The soloists for the current week at Mr. Rosenfeld's Rialto Theater are Miriam Lax, soprano, and Adrian deSilva, tenor. A new dancer, Asya, is also being introduced in a Tunisian dance.

A special engagement is being played by Ralph Errolle for Balaban & Katz at the new Chicago Theater. Mr. Errolle was recently heard in New York with the Zuro Opera Company.

The well-known dancer, Miss Bobby Tremaine, has just created a most pretentious offering, "Lottago", or the "Rain Prayer", especially for motion picture theaters, and it was recently shown at the New Grand Central Theater in St. Louis, where it met with splendid success.

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MUSICAL COMEDY

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Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

HIPPODROME IN NEW YORK MAY GO

Rumored Department Store or Hotel Will Be Erected on Big Playhouse Site

New York, Dec. 15.—For the past week or so there have been insistent rumors that the Hippodrome would be torn down at the conclusion of the present season and either a large department store or a hotel erected on the site. If the story is true this will be the last season of the big playhouse, tho the present season would be completed before any tearing down was done.

The Hippodrome is owned by the United States Realty and Improvement Company and H. O. Winsor, who is vice-president of the corporation, refuses to deny that the demolition of the building is contemplated.

"There is nothing definite I can say at this time," said Mr. Winsor. "We are in the real estate business and it is safe to say that eventually such a valuable site as that of the Hippodrome will be devoted to some other purpose. Just what the other purpose will be, or when, I will not discuss now. From a business point of view I do not think the matter should be given publicity now."

The Hippodrome site covers 200 feet on Sixth avenue, covering the block front, and extends back on 43rd and 44th streets for 240 feet. The tax assessment for 1922 is \$1,870,000, and the building and land together are assessed at \$2,400,000.

NO STAR—NO REHEARSAL

New York, Dec. 15.—Ned Wayburn, who is directing the rehearsals of "The Little Kangaroo" for Morosco, had to confine his efforts to coaching the chorus only this week because he had no star for the piece. James T. Powers, who played the part for a few weeks on the road, left the show last week and so far no one has been found to fill his place. Until a player is found the principals will not be called for rehearsal. "The Little Kangaroo" is scheduled to open here on New Year's night, and it probably will, according to latest reports.

"TAKE A CHANCE" STARTING

New York, Dec. 15.—"Take a Chance", a new musical comedy by Harold Orlob and H. I. Phillips, will probably start rehearsing next week. It will be taken out under Orlob's management and the present intention is to bring it to Broadway early in January.

TESSA KOSTA IN "VIRGINIA"

New York, Dec. 15.—The Shuberts announced this week that they will present Tessa Costa as the star in a new musical comedy, called "Virginia". This piece is a translation from the German of Herman Haller and Edward Rideamus and was known in the original as "Der Vetter aus Dingsda". The American adaptation has been made by Harry R. Smith and E. Kunnke. The music is by Edward Rideamus and Alfred Goodman.

"Virginia" will open in Wilmington, Del., December 22, and from there goes to Pittsburg and Atlantic City, arriving on Broadway about January 15, according to present plans.

The cast engaged for "Virginia" includes besides Miss Costa, Helen Sherman, Eva Davenport, Viola Gillette, J. Harold Murray, Barnett Parker, Harrison Brockbank, Ben Linn and Worth Faulkner. Charles Sinclair is staging the show.

CHANGE NAME OF SHOW

New York, Dec. 15.—A. H. Woods has changed the name of the musical comedy he is about to produce from "Lonely Wives" to "Diana Comes to Town". The piece is announced to open at the Shubert Teller Theater, Brooklyn, on New Year's night, and will come to Broadway a few weeks later. Charles Ruggles is the featured player with the production.

FRED STONE'S DAUGHTER

Takes Part in "Tip-Top" as Preliminary Step to Her Debut in New Show

A Dorothy Stone, 16-year-old daughter of Fred Stone, replaced Teresa Valerio in "Tip-Top" last week in Cincinnati and will continue the singing and dancing part for the next week or two. In this way Mr. Stone is preparing his daughter for a stellar part with him in his new show for next season. Miss Stone, a cute little blond, is sparkling in song and exceptionally clever as a dancer, especially in a cane and clog dance with her father. Mr. Stone's wife and his other two children, Paula and Carol, aged 10 and 7, respectively, joined him last week and will continue with the show until after the holidays.

HOBOS ON AND OFF

New York, Dec. 15.—It isn't often that an actor characterizes a hobo on and off the stage, but Charles (Tramp) McNally, the comedian in the Manhattan-Vail "Jazz-Time Revue", on the Mutual Circuit, does it to his credit as a member of Jeff Davis' organization, and has induced his co-comic, Benny Moore, to do likewise, and both of them are looking forward to the Hobos' Ball at Tammany Hall in the near future.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 16.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	177
Blossom Time.....	Century.....	S. P. 29.....	165
Bunch and Judy, The.....	Globe.....	Nov. 28.....	23
Chaute-Sours (3d edition).....	Century Roof.....	Feb. 3.....	207
Fantastic Friesssee, A.....	Greenwich Village.....	Sep. 11.....	111
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	124
Greenwich Village Follies.....	Shubert.....	S. P. 12.....	112
Lady in Ermine, The.....	Wilda Bennett.....	O. T. 2.....	90
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	40
Liza.....	Daly's.....	Nov. 27.....	24
Music Box Revue.....	Music Box.....	Oct. 23.....	65
*Orange Blossoms.....	Fulton.....	Sep. 19.....	95
Our Nell.....	Nora Bayes.....	Dec. 4.....	16
Passing Show of 1922, The.....	Winter Garden.....	Sep. 20.....	95
Sally, Irene, Mary.....	Casino.....	Sept. 4.....	122
Springtime of Youth.....	Broadhurst.....	O. T. 26.....	61
Up She Goes.....	Playhouse.....	Nov. 6.....	49
*Yankee Princess, The.....	Knickerbocker.....	Oct. 2.....	80
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	224

*Closed December 9.

†Closed December 2.

IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	59
Greenwich Village Follies.....	.....	Great Northern.....	Nov. 27.....	24
Music Box Revue.....	.....	Colonial.....	Nov. 12.....	40
One Exciting Night.....	Film.....	Illinois.....	Nov. 12.....	40
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....	40
Spice of 1922.....	Valaska Suratt.....	Studebaker.....	Dec. 3.....	18

ROGER MURRELL TO PRODUCE

Chicago, Dec. 15.—Roger Murrell, formerly a partner with T. Dwight Pepple in the producing business, will now enter the production game on his own account following his recent retirement from the Pepple firm. Mr. Murrell has planned an extensive campaign in the production business. Besides the productions which Mr. Murrell now has, which will include Henry Catalano and Company, Roberts and Clark, with Isabelle Mohr; Henry Antrim and Company, "Along Broadway", he has also an interest with Mr. Pepple in the Lamb & Goodrich Revue. He also plans to open two new productions about the first of the year. Tom Howell is handling the acts and in the meantime Mr. Murrell has a desk in the office of Harry Spingold, 363 Woods' Theater Building.

NEW SHOW FOR G. V. THEATER

New York, Dec. 15.—A new revue is in preparation for production at the Greenwich Village Theater. It will be called "The Merry-Go-Round" and will replace "The Fantastic Friesssee" in a week or so.

A number of special features, including a burlesque of Oscar Wilde's play, "Salome", and a production of Clemenceau's "The Veil of Happiness" will be in the show. Among the players engaged are Mabel Rowland, Bobby Edwards and James Watts.

"CLINGING VINE" OPENING

New York, Dec. 15.—Henry W. Savage will give a special performance for the critics and an invited audience of "The Clinging Vine", at the Knickerbocker Theater, on Sunday afternoon, December 24. The show will have its first public performance on Christmas night.

The cast of the show besides Peggy Wood, who is starred, includes Louise Galloway, James C. Marlowe, Reginald Pasch, Eleanor Dawn, Raymond Crane, Josephine Adair, Charles Derickson, Charles Schofield, Irene Dunn, Joyce White and William Gordon. Ira Haras staged the book of the piece. Julian Alfred directed the dances and the costumes are the work of Peggy Hoyt.

"A PAIR OF PEACHES"

New York, Dec. 15.—George W. Lederer has a new musical comedy in rehearsal, called "A Pair of Peaches". The show was originally known as "The Strawberry Blonde".

Included in the cast are: Stella Mayhew, Ada Mae Weeks, Marguerite Zender, Eric Grieg, Madeline Cameron, the Keene Twins, Fred Heider, Adolph Link, Jack McGowan, Stanley Furde, Joseph Smith, George Neville and Marha and William Cameron. The show is slated for early Broadway showing.

MUSICAL COMEDY NOTES

Mabel Withee has been engaged to appear in "The Little Kangaroo".

Esther Muir is the latest addition to the "Greenwich Village Follies".

Thomas Coniton, the veteran clown, has been elected president of the Hippodrome Mutual Benefit Association.

Mme. Serova is the latest player to join "The Fantastic Friesssee". She does some dancing in the ballet.

Gloria Fox, who is appearing in "Up She Goes", has been signed up for a term of years by William A. Brady.

Irving Berlin has written the music for the Duncan Sisters' show and Guy Bolton has done the book and lyrics. Sam H. Harris will produce it.

Janet Stone, who was a member of the Ziegfeld "Follies" last year, is to be the principal female dancer with "The Little Kangaroo".

The Ziegfeld "Follies" has passed its 225th performance. This gives the current company the longest stay on Broadway of all the series bearing this name.

Harry Fender, who is appearing in "The Lady in Ermine", was the party of the second part to a long-term contract signed last week by him and the Shuberts.

Nelson Snow, Charles Columbus and Harriette Barker have been engaged by Sam H. Harris for the musical comedy in which he will star the Duncan Sisters.

Ned Lincoln has introduced a Zulu dance in "The Fantastic Friesssee". He has just recovered from an injury to his foot and this will be his first dancing in six weeks.

Joe Allen and Charles Irwin have been engaged to play in "Diana Comes to Town", the musical comedy made from "Lonely Wives", which A. H. Woods is about to produce.

Al Davis announces that he is about to organize a second company of "Liza", the all-colored musical show now at Daly's Theater, New York. The second show will take to the road.

The New Amsterdam Roof will be ready to open about January 15. By that time it will be converted into a modern theater. The opening attraction will probably be "Diana Comes to Town".

Lucius Metz will play the part of Vogl in the third company of "Blossom Time" which is about ready to open. His brother, Raymond, will play the part of Baron Schober in the same company.

Edith Thayer will be the Mital in the new road company of "Blossom Time" which is about to open. Miss Thayer has appeared in "Katinka", "The Peasant Girl", "The Fire-ty" and "Sue, Dear".

"The Wild Cat", the musical show seen at the Park Theater, New York, a season or so ago, may be played in Gypsyland, a Broadway cabaret, in a cut-down version. At any rate negotiations are on to that end.

"The Brok n Wine", a melodrama which had a considerable Broadway run a season or so back, may be made into a musical comedy. It is said that Harry Carroll will do the music and Harold Atteridge attend to the book.

"Blossom Time" is scheduled to play matinees daily during Christmas week at the Century Theater, New York. This will be the first time that any musical show has played twelve performances for the week at this house.

Grace Hays, who sings popular songs in the cabaret scene of "The Bunch and Judy", is a native of San Francisco and made her professional debut there two years ago. Charles Billingham saw her working in that city and placed her under contract.

Nancy Welford will play the part created by Edith Day in "Orange Blossoms" during its road tour. Miss Welford is the daughter of Dallas Welford, the well-known comedian. In the same show Walter Regan will replace Pat Somerset.

Joseph Cawthorne, who originally played the chief comedy role in "The Bunch and Judy" and had to leave the cast thru injury, is now able to get about. The other night he saw Johnny Dooley play his role in the show at the Globe Theater.

Mable Gay, who appeared here in the ill-fated "Pins and Needles" and was announced to appear in "The Bunch and Judy", is now playing in London. It is said that she did not like her part in "The Bunch and Judy" and stepped out.

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Musical Comedy Owners and Managers Note: "3" Consecutive Seasons' Bookings, Sun and Affiliated Circuits. Attraction that have not played the territory and are really meritorious write wire, phone where and attraction can be reviewed. Immediate booking follows if satisfactory.

TABLOIDS

(Communications to our Cincinnati Office)

BILLY S. NEWTON, dancer, has joined Novak's "Merry Makers", playing circuit tab in Chicago.

IRE MORRIS, comedian, is now a member of the vaudeville team of Morris and Block, playing the Middle West.

HELEN STERLING recently joined the Billy Maine Show, which is playing stock engagements in Wisconsin and Minnesota.

WALTER MENROE joined the "Monte Carlo Four" at the Palace Theater, Oklahoma City, December 7, replacing Leon McDonald, bass.

BILLY (BLACK) RUSSELL has organized a musical comedy company known as the "Loretta Players", to play circuit stock in Ohio. The organization opened last week.

MR. AND MRS. ARTHUR SEARLES, formerly of the "Broadway Jingles" Company, recently joined "Town Hall", a vaudeville act of five people, which is playing a Western route. Arthur is introducing his whistling specialty.

HARRY "SWITCH" EVANSON, formerly owner of the "Krazy Kats" in tabloid, and now featured comedian with Joe Levitt's "Giggles" Company on the Columbia Wheel, has signed a five-year contract with Levitt. In the future he will be known as Harry "Giggles" Evanson.

TOP FRIEDLANDER'S No. 2 company, playing in and around Chicago, is reported enjoying wonderful popularity. Monte Wilkes relates he's with and for the company. Producing—no, just acting. Mrs. Wilkes—oh, yes—is strutting around with the rest of the ballet. There are six other principals besides Monte.

JAS. BOVA'S "Carly Heads" played before a capacity house last Sunday night at Heuck's Opera House, Cincinnati. The crowd was warmly appreciative throughout the performance and the applause was for the most part hearty and continuous, which again demonstrated that Bova and his company have an army of admirers in the neighborhood houses.

LOU NEWMAN relinquished his engagement at the Lyric Theater, Seattle, Wash., November 25, to join Jewell's Comedians as principal comedian. Other members of the company are: Billy Jewell, straight and light comedy; Edd Russell, character; Senorita Dorita, prima donna; Frances Doelfer, ingenue; Madena Armstrong, characters.

DE WITT MOTT'S "American Beauty Revue" was the musical comedy tabloid attraction at the Hippodrome, Utica, N. Y., last week. Nat ("Nut") Alberts, comedian; Estelle McIntosh, soubrette, and Bert Leonard, vocalist, were the principal players. Mr. Leonard is a former Utican.

JAMES P. LEE, with the "Rose Time" Company last season on the Hyatt Time, joined Dan Coleman's "American Girls" on the Columbia Wheel December 11 at Waldron's Casino Theater, Boston, Mass. For the rest of the season he will play opposite Mr. Coleman, and this week is on dear old Broadway for the first time in twenty years.

MARION BENNETT, a member of Chas. Solador's "Brinkley Girls", was recently operated upon in Okmulgee, Ok., according to a telegram from Billy Gold, stage manager of the Yale Theater there. Mr. Gold also states that Miss Bennett is without funds to pay for transportation to her home. Mr. Gold says any financial assistance should be mailed to the Salvation Army, Okmulgee.

CHAS. BERGO and wife, Iona Sexton, were recent callers at The Billboard office in Cincinnati. Mr. and Mrs. Delton, formerly with Bob Huber's "All-American Girls", Price's "Popular Players", Miss Warren's "Honey-Moon Girls" and other attractions, arrived here from Louisville, where the former says theatrical conditions are not the best by any means. He also reported the closing of the Davis Theatrical Exchange in that city.

MARTIN BOWERS reports the continued success of Friedlander & George's (No. 1) Musical Comedy Company, which is playing rotary stock in and around Chicago, offering two bills a week. Mr. Bowers, who is second comedian, says he has been with the company eighteen weeks. Frank Perry, principal comedian and producer; Holly Leslie, straight; Carl George, bits; Ivy Sawyer, prima donna; Bill Russell, soubrette, and ten chorus girls complete the roster.

THE "S R O" sign was hung outside the Grand Theater, Auburn, N. Y., Friday night, December 8. "Up in Mabel's Flat", a musical comedy given by Harvey Orr's "Million-Dollar Dolls", and the amateur contest brought out so many of the townsfolk that they had to be turned away. Before the box-office was opened at 6:30 o'clock people were lined up in front of the theater. Orr's company put on an entertainment one night for the inmates of Auburn State Prison.

HALE TROUT, in private life Miss Higgins, who underwent an operation December 5 at the Deaconess Hospital, Indianapolis, Ind., is resting comfortably at her home, 812 North Illinois street, Indianapolis. Babe believes that when she regains her health she can

work along with the skinny ones, but not the tall ones. She is still under the impression that she is too large for kid parts such as she contracted for in Anderson, Ind. Babe would like to hear from her friends.

CHIC AND JO DELMAR have changed the title of their Stratford Musical Comedy Company to "The Stratford Revue", and contemplate organizing a number two company to also play the rotary stock houses in Detroit. Mr. Delmar says that tabloid is a form of entertainment that has been shockingly abused and would be one of the best branches of the show business if tabloid owners would not allow vulgarity to drive the public away and give the patrons a little more and better for their money.

THE HIPPODROME, Utica, N. Y., changed its policy last week from one of featuring motion pictures to one of featuring tabloid attractions, the films being of secondary importance. De Witt Mott's "American Beauty Revue" was the show. The revue was billed as "musical comedy". The Hippodrome prices are 20 cents in the afternoon and 25 cents at night, a scale quite similar to the one in effect at the Park, burlesque. Three shows a day are played at the Hipp. With the Hipp. and the Park both presenting "musical

comedy" and pictures, at low admission prices, they are practically opposition to one another.

WILSON YOUNGBLOOD and Earl Warner have organized the "Radio Girls", a tab. show, to play the neighborhood houses in New Orleans, and it is said that a good line of bookings has been secured. Up to this season New Orleans has boasted of at least two tab. shows in the various houses, affiliated and independent, but for some reason or other the promoters have disbanded their companies and accepted positions on the road. New Orleans takes kindly to vaudeville or combinations in the movie houses, and in the past promoters have reaped a fair salary for their efforts.

MORTON'S "KENTUCKY BELLES", a well-produced and fast-stepping tabloid attraction, played a most successful week's engagement at the Bonita Theater, Atlanta, Ga., recently. Homer Meachum, manager, director and principal comedian, has lined up a fine array of talent. He has worked out a routine marked by emphatic originality and cleverness and his own stellar performance aids in making up a splendid entertainment. Other members are Adele Labagan, soubrette, with plenty of magnetism and good looks; Birch and Birch, in a high-grade musical act; Joe Kiljoy, who is a big drawing card with his novelty acrobatic

and roller skating; the Matt Sisters, Helen and Billie, song and dance; Jack Pearl, general business; Red Silverstein, tenor, and the Dorothy Comedy Four.

SAM LOEB, whose new musical comedy show is now playing at the Gem Theater, Lutue Rock, Ark., reports good business. This is the fourteenth week for the show, Mr. Loeb having closed his other company to take a trip to Europe last March, after a consecutive run of 110 weeks at the same theater. Mr. Loeb has equipped his new show with an entire new line of wardrobe and scenery. Gayle Weyer, Bud Hawkins, Wallace Griggs, Dorothy Hall and Agnes Geary are a few of the new organization. Mr. Loeb, in addition to managing and owning his own company, is also manager of the Gem Theater for the Arkansas Enterprises.

JIM COLLIER and his "Flapper Review" are playing at the King Edward Theater, Montreal, Can. The company is booked there for three weeks, but indications point to an extension of time. They say Collier has one of the best shows in that territory. The personnel includes: Jim Collier, principal comedian, producer and manager; Miss Collier, prima donna; Joe King, second comic; Tommy Murray, straight; Eleanor Van, ingenue; Irene Bolton, Katherine Hale, Mary Tucker, Caroline Tant, Kitty McCarthy, Rita Van and Doris Ekhart. The company is booked in the Dominion until the middle of January, when it expects to return to the States.

LEW HERSHEY, "The Frog Man", is still with Buddie McMillan's "Whirl of Gaiety" Company on the Barbour Time and doing right well. As yet he has not signed up with any circus for next season, but expects to be crawling into the box with one of them when the time comes. While playing Des Moines a few weeks ago, Lew had the pleasure of meeting Dr. B. J. Palmer, head of the Palmer School of Chiropractic, who gave a demonstration of dislocations at the Iowa Chiropractors' Association. Some interesting X-Ray photographs were taken of Lew's neck and spine.

CLARK & LOKER'S "Musical Jollities" are reported enjoying a successful season on the Sun Time. This company is from New England and is entirely new on that circuit. Featured are Sam J. Park, eccentric comedian; Dainty Mary Clark, violinist; the Imperial Saxophone Quartet, and the Jollity Jazzers, a six-piece jazz band for lobby concerts, which is making a big hit with managers and public. The roster of the company is as follows: Sam J. Park, John Fagan, second comic; John Clark, character; Will Loker, manager and straight; Andy McCann, juveniles; Frank McDonough, musical director; Irene Finlay, soubrette; Grace Maxwell, prima donna; Mary and Agnes Clark, specialties; Mabel Lord, Cecil McCann, Marjorie Loomis, Rose Clark, Sarah Cairns, Betty Ward and Edna Robbins, choristers. Mrs. John Clark is wardrobe mistress.

THE PHELPS-COBB Musical Comedy Company, headed by those two popular black-face delineators, Verne (Buzz) Phelps and Gene (Honey Gal) Cobb, the "African Flapper", is reported enjoying the longest run of any company ever playing the Star Theater, Muncie, Ind. This company is said to offer exclusively material written especially by Mr. Phelps, who also paints one big set each week for the production. Hal Hoyt, who is presenting the show, is said to have purchased some very elaborate scenery and has also started a big special advertising campaign for this attraction. Mr. and Mrs. Ray Andrews tendered the members of the company a banquet after the show Thanksgiving night. Mr. Andrews, a well-known wirewalker and dramatic actor of bygone days, is now manager of the Star Theater. Other members of the company are: Helen Stanzel, prima donna; Dora Cullenbine, ingenue; Hazel O'Leary, soubrette; Eugene O'Gorman, straight; Tommy Hanlon, general business; Chas. Ost, pianist, and a fast-stepping chorus of ten. The engagement in Muncie is indefinite.

THE OLYMPIC THEATER, Seattle, Wash., is again the home of tabloid musical comedy with Ted Howland, one of the best known producers, at the helm. He has an able cast and should be assured of a successful run at this house. This theater is conveniently situated at Second avenue and Madison street and under its old name of the Oak Theater was the home of musical comedy for a long time. When reviewed recently the offering was "Mother's Lips" and also having no new features was a very pleasing little entertainment. Anna Chick, the character woman, is without doubt one of the best in the business and seems to be a prime favorite at this house. Her number, "John Skedaddled", was a riot. A chic little soubrette full of personality and at the same time dainty and refined is Vic Burka, who is always natural. She is also responsible for the arranging of the dancing numbers and on this is also to be congratulated. Prima Donna Elsie Brosche's voice is hardly strong enough for the roles she portrays. Frank

(Continued on page 35)

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WANTED—Musical Tabloid PEOPLE and SHOWS

We have orders from eight Musical Shows now playing for Principals in all lines. Teams with specialties preferred. Musical Novelty and Dancing Teams; sixes double Chorus, Sister Teams and 25 Chorus Girls. (Give full description). Send photo if possible. We have from ten to fifteen weeks of guarantee and percentage time for Musical Tabloids, Vaudeville Acts and Dramatic Companies. Write, wire or phone. Show Managers wanting Principals or Chorus Girls, write or wire us. BLUE RIDGE THEATRICAL AGENCY, H. L. Crawford, General Manager, Haywood Bldg., Asheville, North Carolina.

WANTED FOR HAZEL HESTON'S GINGER GIRLS

Four good Chorus Girls, good Team, Character Man, sing harmony. Can use useful people in all lines. Join at once. HAZEL HESTON GINGER GIRLS, Rex Theatre, Ottumwa, Iowa.

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Ingenue Prima Donna or Singing and Dancing Soubrette. Script bills. CAN USE Straight Man. Other Musical Comedy people write. FRED CARMELO, Variety Theatre, Calgary, Alta., Canada.

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Sister Team, Specialties and Chorus; fast Soubrette, Specialty Team, musical or dancing. Write or wire ALLEN FORTH, Manager Gate City Revue, Pastime Theatre, Marting Ferry O., Box 21, 22, 23; Princess Theatre, Yaugetown, O., week Dec. 24.

WANTED TROMBONE

Must be hot and know what baritone means. A real faker, able to duplicate phonograph records. Good tone. Young, neat, pep, personality. Prefer one who sings. Wire. Other Feature Men doubling, write. COLLINS' JAZZ BAND, Tampa, Florida.

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Musical Act or Sister Team preferred. CAN USE two good Chorus Girls. Enlarging show. Wire, don't write. Week of Dec. 18, Reliance Theatre, Orangeburg, South Carolina. WARREN CANDLER, Manager Feity Revue.

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MUTUAL CIRCUIT CENSORS

Criticised by Peck and Kolb Producers

New York, Dec. 15.—When Al Singer, general manager, and Dancing Dan Dody, the official censors of the Mutual Burlesque Association Circuit, wired from Columbus that it would be necessary for Peck and Kolb's "Jazz Babies" to lay off for reconstruction, it came as a big surprise to the officials of the circuit, and a much bigger shock to the producers, Messrs. Peck and Kolb, for the reason that everyone interested had conceded the show to be one of the best on the circuit, so much so that it had played return engagements at Indianapolis and Columbus within three weeks' time, and they could not understand why the censors recommended five distinct changes in the cast.

On receipt of the wire of complaint Matt Kolb entrained for Columbus, carrying with him his former comedian clothes, fully prepared to jump into the show and make good as he had done as a circuit comic for several seasons. On his arrival in Columbus Mr. Kolb found that the show required but little change, and that only in placing a second comic. He was further prepared to play the following week at Cleveland, and communicated that fact to Joe Jermon, manager of the Cleveland house, who informed Kolb that the "Pat White Irish Daisies", a Mannheim-Vall show that was to lay off for the week, had been booked to play the "Jazz Babies" week, and was being billed; furthermore, that transportation for the "Jazz Babies" was being furnished to carry them into Buffalo for the week of December 18.

As there was nothing further that Kolb could do, he returned to New York City for a consultation with Mr. Peck, which resulted in their visit to the offices of the Mutual Burlesque Association this morning to protest the laying off of their show to give the week to the Mannheim-Vall "Pat White" show.

At the M. B. A. office they found Messrs. Mannheim and Vall, who were on from Cleveland for a conference, and they both denied responsibility for the layoff of the "Jazz Babies" and the substitution of their "Pat White" show in its place. Dave Krauss, president, and Al Singer, general manager of the M. B. A., also denied the responsibility and put it up to the local management at Cleveland.

Messrs. Peck and Kolb, convinced that the officials of the circuit were passing the buck and making someone in Cleveland the goat, asserted themselves and for a time it looked as if there would be a parting of the ways, but President Dave Krauss, with his usual diplomacy, pacified the combatants and an armistice was agreed upon, and the "Jazz Babies" will play Buffalo this week as per their original routine.

While everyone interested in the controversy is apparently trying to keep it from other producers, those most vitally affected do not hesitate to criticize both Singer and Dody for being instrumental in bringing about an untenable position for the M. B. A. Among those familiar with burlesque and the conditions on the M. B. A. Circuit there are many who claim that neither Singer nor Dody is qualified by experience to pass upon the merits of burlesque production or presentation sufficiently to lay off a company and cause loss of money to producers and salaries to twenty-odd artists. Be that as it may, it's a matter of personal opin-

ion, for Singer has been the official investigator of the Jacobs and Jermon shows on the Columbia Circuit for several years, and Dancing Dan Dody has been a producer of dances and ensemble numbers for many and varied shows for many years.

On Monday of this week Censors Singer and Dody wired their New York City office that they desired James Madison's "Baby Bears" to lay off for the week of December 18 for reconstruction and Pat White's show substituted for it in Columbus.

The laying off of both "Jazz Babies" and "Baby Bears" and giving the two weeks' play to Pat White may be only a coincidence, but it will appear to many as favoritism in the interests of Mannheim and Vall, who control the Western circuit playing Mutual Burlesque Association attractions.

STONE AND PILLARD'S BIG NIGHT

New York, Dec. 15.—When Stone and Pillard were announced as the featured performers in Hurtig & Seamon's "Social Maids" at the Casino Theater, Brooklyn, N. Y., for the week of December 11, Howard Sloan, the Dapper Dan treasurer of the Casino, procured one of those double-car telephone receivers, for the calls for reservations coming in from various points on Long Island kept Howard on the jump, and the Monday night show was a sell-out to the St. James Club, whose members appeared in autos, burdened down with floral tributes, including a five-foot horseshoe, which was passed over the footlights to Etta Pillard.

BABY HELEN IN VAUDEVILLE

New York, Dec. 15.—Like Weber is highly elated at his success in placing Baby Helen Fordyce, formerly in Harry Harting's attractions, with the "Star of the Future", at the Palace this week, and Mark Henry, The Billboard vaudeville reviewer, commends the act highly.

BURLESQUE REVIEWS

"SOCIAL MAIDS"

"SOCIAL MAIDS", with Stone and Pillard—A Columbia Circuit attraction staged under the personal direction of Joe Hurtig; book by George Stone; dances and ensembles by Bennie Bernard; presented by Joe Hurtig at the Casino Theater, Brooklyn, N. Y., week of December 11.

REVIEW

THE CAST—George Stone, Billy Baker, Sam Wright, Elmore Wilson, Billy Gaston, Marie Hart, Rose Duffin, Dudley Farnsworth and Etta Pillard.

THE CHORUS—Ethel Davenport, Frances Morris, Agnes Herrick, Peggy Lambert, Helen Lane, Lee Freed, Peggy Sanders, Mildred Wallace, Helen LaMare, Buddy Cort, Ditty Montell, Pearl Tussot, Flo Martin, Helen Gibson, Helen LaVelle, Anita White, Agnes Dunn, Ida Hurtman, Lillian Kirby, Vivian Curtis, Anna Bell, Betty Rhoad, Lillian Keene, Charlotte La Rose, Stone and Pillard's Dancing Band.

PART ONE

Scene I was a cottage and garden set for an ensemble of prancing ponies, mediums and show girls of exceptional personal attractiveness and the ability to sing in harmony and dance in unison.

Marie Hart and Rose Duffin, petite, near-blond soubretts, sang and danced in a graceful manner that was enhanced by their own pleasing personality.

Billy Gaston, a manly appearing straight, introduced the old Stone and Pillard book that deals with an aunt, her two nieces and a trip to Mexico to start a brewery, by his narrative to Soubretts Hart and Duffin and Sam Wright, who is doing a putty-nose, Dutch comic thru-out the show.

Elmore Wilson, a regal appearing prima donna, as the Aunt, delivered her lines like the

(Continued on page 92)

CHANGE IN CAST ON CIRCUITS

In Davenport & Cain's "Mimic World" Company on the Columbia Circuit, the Harmon Bros. have exited, and Janie Coughlin has been engaged to be featured, supplemented by Harry Morris and Harry Peterson.

In Jake Potar's "Kandy Kids" Company on the Mutual Circuit, Wee Mary McPherson, soubret, and Marie Grenier, prima, replaces Sophia Wilson, ingenue, and Doris Leon, prima.

In Mannheim-Vall "Jazz-Time Revue" Company on the Mutual Circuit, Vi Kelly, ingenue-comedienne, replaces Jackie Addison.

In Howard & Messing's "Pepper Pots" Company on the Mutual Circuit, Alpha Giles, soubret, replaces Peggy Day.

In James Madison's "Baby Bears" Company on the Mutual Circuit, Watson, comic, replaces Charles Collins, and Louis Lesser, manager, replaces Frank Hickson.

In "Heads Up" Company on the Mutual Circuit, Ruby Wallace, prima, replaces Doris Claire, and Mina Bernard, soubret, replaces Alpha Giles.

BROADWAY SEES BURLESQUE

New York, Dec. 15.—Broadway strollers, scenting something unusual by a crowd at the Columbia Corner, started in that direction and were confronted with "burlesque" in large letters on the new sign on the Columbia Theater Building. In the middle of the sign, which is about 40 feet high, is a six-foot dial for an electric clock that will start with the New Year, which also ushers in a midnight vaudeville show, due to it being Sunday.

WODETSKY WORKING WONDERS

New York, Dec. 15.—J. C. Wodetsky, better known to his numerous friends as "Chiff", producing and company manager of various shows, and more recently manager of Poli theaters in New England, where he made burlesque history in the newspapers, is now working wonders along the same line as manager of a Butterfield Theater in Kalamazoo, Mich.

"THE JAZZ-TIME REVUE"

"THE JAZZ-TIME REVUE"—A Mutual Circuit attraction with Charles (Tramp) McNally, produced and presented by the Mannheim-Vall Productions, Inc., at the Star Theater, Brooklyn, N. Y., week of December 11.

REVIEW

THE CAST—Jimmy Walters, Jack Stalb, Jackie Addison, Ethel Bartlett, Viola Bohlen, Nate Busby, Benny Moore, Chas. (Tramp) McNally, Vi Kelly.

THE CHORUS—Johnnie Deon, Gene Parker, Orel Gordon, Anna Parker, Laura Earl, Frances Cramer, Gleg Busby, Helen Mitchell, Eleanor Mullen, Helen Ritchie, Ida Ordway, Josie Henderson, Pearl Spans, Margie Beatt, Annabelle Tilford, Bess Cressy.

PART ONE

Scene I was a garden set for an ensemble of ingenues, French maids and feminine jockeys, led by Viola Bohlen, a lipped blond ingenue of pleasing personality, and Vi Kelly, a chubby-cheeked, stately brunet ingenue, in their respective song numbers to encores.

Jack Stalb, a clean-cut juvenile, came on for a dialog with Nate Busby, a home-jointed, shuffling, black-face comic in hotel porter uniform for a dialog, until chased off stage by a typical devil in the person of Jimmy Walters, a clever character straight.

Ethel Bartlett, a dainty diminutive bobbed brunet soubret, may be new to burlesque, but long may she live and continue in burlesque, for she is the personification of everything desirable in soubretism, and her singing and dancing of her first number was encored sufficiently to bring on Comie Busby as a dancing accompanist and Juvenile Stalb in an acrobatic dance.

Benny Moore, the co-comic of McNally, appeared as a nattily-attired "wop" with his

(Continued on page 92)

CASINO NUT CLUB

Philadelphia, Dec. 13.—There was a large attendance of active members and invited guests at the business meeting of the Casino Nut Club at the Casino Theater on the evening of November 16, at which time plans were formulated for the monster banquet and Thanksgiving party to follow later. Among the guests at the business session were John J. Jermon, of the Columbia Circuit; "Pater-son" Billy Watson and many of the members of his company who were playing the house that week. Mr. Jermon voiced his pleasure at being present on this occasion and expressed a wish that other houses on the circuit might form branches of the Nut Club for the pleasure and enjoyment of the traveling members.

On the evening of November 29 the Thanksgiving party took place, with over 150 "Nuts" in attendance. Following the traditional banquet there were speeches by the officers of the club as well as individual members of the "Keep Smiling" Company who were the guests of the evening. The usual snake dance was a feature, followed by dancing to the music of Stage Manager Harry Spillman's Anchor Club Jazz Orchestra. Among those present were Bert Lahr and wife, Maurice Weinstock, Lillian Rockley, Miss Florette and the entire chorus of the "Keep Smiling" show.

The Nut Club now numbers 1,542 members, all prominent in burlesque circles, as well as 25 local Philadelphians who are the active members. Manager Chas. Edwards of the Casino is the latest member. Morris Levy joined recently. The officers for the current year are Harry Spillman, president; W. H. Watta, vice-president; John S. Baughman, treasurer, and Morton Schumacher, secretary.

Arrangements are now being made for the Christmas party, a full account of which will appear in The Billboard.—BAUGHMAN.

Nut Notes

The meeting on the evening of Thursday, December 7, at the Casino Theater Philadelphia, was a hummer. Lots of sociability and the people of the Billy Watson Show proved to be a dandy bunch of candidates. Following are the names of those who joined the club on this occasion: Mrs. Bob Travers, Lillian Harvey, Ethel DeVeaux, Howard Platt, Frank Mel-lahan, Lloyd Peddick, Joe Manne, Mildred Doyle, Mae Gilmore, Una Chadwick, Mabel Novell, Middle LaMont, Frances Berceze, Billie Rhodes, Lorraine Page, Lillian Mack, Ruth Hall, Edith Hobbs, Dora Mason, Rena De Larkey, Stella Gray, Marie LaMont, Addie LaMont, Tessie Baker and Rose Fredman.

We were sorry that "Sliding Billie" could not be present, but he had been suffering from a severe cold so remained at his hotel.

Bob Travers is a "Nut" of years' standing and one of the club's loyal boosters, and incidentally an all-round good fellow.

Billy Rosenbach presented Stage Manager Harry Spillman with a carving set, which Harry accepted in a neat speech expressing his appreciation of the gift.

The club is rapidly approaching the 2,000 mark in point of membership and there is some talk in the matter of forming other Nut clubs in several other cities on the wheel.

The Anchor Club Orchestra was again present and furnished music for the dancing that followed the dinner. They are an excellent bunch of able musicians.

Inez D. Verdier (Mrs. Bob Travers) proved herself the bravest woman member of the Billy Watson Company, and her fearlessness during the initiation was the cause of much comment.

The Christmas party will be the best ever and some hundreds of dollars are now in the treasury awaiting disposal in the way of gifts and entertainment for our guests.—BAUGHMAN.

BURNING UP BERNSTEIN

New York, Dec. 15.—Rube Bernstein, producing manager of the "Broadway Flappers", on the Columbia Circuit, has been telling the Columbia Corner clientele of the Columbia Theater that his show was "burning them up on the circuit", and when a report reached the Corner on Monday last that Bernstein had been burned out in Boston, there was much speculation as to what was meant, until Rube appeared on the scene and notified Brother Bert that the show required several sets of new costumes, due to a fire in a cleaning establishment in Boston that depleted the "Broadway Flappers" wardrobe.

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NEW THEATERS

The new theater at Colorado, Tex., has been renamed the Palace.

Floyd Parker has opened a new picture theater at Crosbyton, Tex.

It has been announced that a new picture theater will be erected in Greensfield, Ind., next spring.

William Ostenberg, of Scottsbluff, Neb., plans to open the new theater which he is erecting in Hayward, Neb., about January 1.

A new theater, the Bijou, under the management of William Helmecke, has been opened in Lewistown, Mont.

Plans and specifications for a \$10,000 picture theater to be erected in Columbia City, Wash., by Alfred Goddard, have been completed.

The Vacaville (Calif.) Boosters' Association is sponsoring a movement to build a new theater in that place.

The 1,850-seat picture and vaudeville theater in Grand Rapids, Mich., will be completed late next March, according to present plans outlined.

Alex Salomon announced early this month that plans have been completed for the construction of a \$100,000 1,300-seat theater in Lodi, Calif.

Plans for the Ideal Theater building, which is to be erected in Ponchatoula, La., have been completed and construction work will be started in a few days.

The Frolic, newest theater in Helena, Mont., was opened late last month. The theater is in the Knights of Pythias Building and is managed by C. J. Hill.

Oscar Tatklin a short time ago applied for a permit to construct a picture theater on Grand avenue, between Cambridge and Baldwin streets, St. Paul, Minn.

It has been reported that the Stanley Company of America, with headquarters in Philadelphia, will erect a half-million-dollar theater in Pleasantville, N. J., next spring.

George Reizner, of Raymond, Wash., recently announced that he will raze the picture theater in South Bend, Wash., which he owns, and erect a new playhouse on the site.

Mrs. E. M. Eberman, who owns the Batavia (Ill.) Opera House, will erect a new picture theater in that city, work to be started as soon as a suitable site can be obtained.

Bids for the new theater to be erected at Broadway and Huestis avenue, Ft. Wayne, Ind., will be asked for about February 1. It is estimated this structure will cost \$50,000. According to present plans it will have a seating capacity of 700.

The Miller Memorial open-air theater, being constructed in Hermann Park, Houston, Tex., will be completed soon. It is being modeled after the old Greek theaters and will be used for pageants, plays, concerts, school exercises, etc. Seating capacity will be around 2,000.

The owners of the old Lobero Theater at Canon Perdido and Anapa streets, Santa Barbara, Calif., have decided to raze that structure and erect a new theater on the same site. The new structure will be an exact replica of the old Lobero and will have a seating capacity of 1,000.

A full settlement has about been reached between the owners of the Criterion Theater, End, Ok., and the company in which the theater was insured. The Criterion was destroyed by fire three weeks ago. As soon as all monetary matters are settled work of rebuilding the theater will be started.

The new theater and auditorium being erected by the West Virginia Amusement Company in Fairmont, W. Va., is now under roof and work of fitting up the interior is now well under way. When finished this building will not only be used as an amusement house but as it has a seating capacity of 1,500, will be used for various conventions and meetings.

The Roseland, new \$250,000 picture theater at Twenty-fourth and O streets, South Side, Omaha, Neb., was formally opened recently. It was erected by Jas. Murphy and John King and is being operated by the Icesces, Samuel and Louis Epstein, who manage two other theaters, Omaha. The Roseland has a seating capacity of 1,200 and a stage equipped to accommodate pictures as well as legitimate attractions and vaudeville.



(Communications to Our New York Office)

SOME MUSICAL SKETCHES

THERE are not many men in America who have heard more music than H. T. Parker, and he writes of what he has seen and heard in *Eighth Notes* most entertainingly. There are a great number of musicians treated of in this volume, all in short sketches of little more than a couple of pages in length, and the amount of acute observation and just criticism which the author has been able to pack into small space is little short of amazing.

One can visualize the artist when Parker writes of him. His platform manner, the little mannerisms which time has made dim in your memory, are brought back in his pages. Like most critics, Mr. Parker has his whims and fancies, and, of course, no one is expected to agree with all his judgments; but justice, understanding and a wide sympathy with music generally are evident in what he writes.

I particularly like his chapters on the conductors. These all-important musical executives are not written of as much as the soloists and the estimate of a seasoned critic as to their ability is not frequently met with. Mr. Parker has a catholic taste when it comes to orchestral leadership and finds much to admire in conductors as diverse in their methods and interpretations as Mengelberg and Monteux. He can lay his finger on their faults and their virtues—no easy thing to do, by the way—and tell you how and how not they get to the bottom of the compositions they conduct. It is all highly interesting.

The rest of *Eighth Notes* is taken up with estimates of the great soloists in the musical field. One group of sketches deals with the singers, another with the violinists, the pianists, and even the dancers are not neglected. The same compact treatment is given to all, and when one has read the book one has a very fair idea, as Mr. Parker sees it, of their several capabilities. Never dogmatic, always just, ever concise, the author has made a genuine contribution to musical criticism. I can highly recommend *Eighth Notes* to anyone who is interested in the musical personalities of our time.

A NEGRO TRAGEDY

Goat Alley, by Ernest Howard Culbertson, is a tragedy of Negro life in the slums of Washington. It is sordid, grim and serious drama. Last year it was presented in New York and had a short run, the public which frequents the Broadway theaters not taking kindly to it. Nevertheless it is a powerful play that stays right down on the ground and at times rolls around in the dirt. No one can say that it is not real. It is. But at the same time it is very sordid, and our theater does not take kindly to this sort of drama.

Goat Alley is well written. The author knows a dramatic situation when he runs across one, and he manages the transitions in his dialog, always the hardest thing for a dramatist to fabricate skillfully, with the facility which bespeaks a real knowledge of the dramatist's craft. Opinions will differ as to whether he has drawn a true or a representative picture of Negro life. Of that I cannot speak with any degree of surety, but Mr. Culbertson at any rate has let his characters, as he conceives them, lead him, and he has not tried to stop their course, even tho it reaches the very depths of degradation. He is true to this extent and has not sacrificed the real for the false, always bearing in mind that he writes his conception of the character's actions and not necessarily a delineation of their race characteristics. Again I say, I am no judge of the verity of the latter.

As to the play's adaptability to performance, it is easy to see that it would play well. The difficulty would be in the casting, but if this could be overcome Goat Alley would be a distinct novelty for the Little Theater.

The volume contains a laudatory introduction by Ludwig Lewisohn. I bow to no one in my admiration for Mr. Lewisohn's fine critical knowledge, but I do not believe that Goat Alley is quite so admirable as he would have us believe. However, that is a matter of opinion. One can at least agree with the last sentence of Mr. Lewisohn's, wherein he says of the play: "No competent observer will fail to note here the evidence of an effort as serious, as intelligent, as sensitive to the character and quality of what makes tragedy as our recent theater has produced." That seems to me a very just estimate of Goat Alley.

PLAYS FOR THE LITTLE THEATER

Percival Wilde, than whom there is no more industrious writer of one-act plays, is the author of *Eight Comedies for Little Theaters*. It is a pleasure to see a book of comedies avowedly written for the Little Theater. Generally the programs in these playhouses are deficient in the lighter side of the drama. It is also a pleasure to record that Mr. Wilde has succeeded in writing eight comedies of a pretty high order of excellence.

The plays in this volume are: *The Sequel*, a "crook" playlet; *The Previous Engagement*, a most ingenious play with only one character; *The Dyspeptic Ogre*, a fairy play; *In the Net*, *A Wonderful Woman*, *Catesby*, *His Return* and *Embryo*. Of all I like best *The Previous Engagement*. It is very cleverly done and the devices which the author uses to avoid the appearance of soliloquy are plausibly used and not dragged in by the scruff of the neck. This is really a stunt piece, this writing a play with only one character, but, unlike most stunts of a dramatic form, it has worked out well, having a dramatic interest of its own quite aside from its constructional novelty. These eight little plays should be much used in the Little Theaters.

IN THE MAGAZINES

Shadowland for December has several articles which will interest the people of the stage. These include *The Cad as Hero*, by Kenneth Macgowan, a discussion of one phase of modern drama; *The Play, the Part and the Time*, by Benjamin De Casseres; *Importing Europe's Foremost Stage*, by Oliver M. Saylor, a description of the Moscow Art Theater which is most timely, and *The Devil Among the Critics*, by Jerome Hart, a good piece of musical criticism.

There is a one-act play in *The Ladies' Home Journal* for December by Roland Pertwee, called *The Loveliest Thing*, which is well worth looking over.

NEW BOOKS

On the Theater, Drama and Music

CINDERELLA AND FIVE OTHER FAIRY PLAYS—By Lindsey Barber; il. by Harlan Tarbell. 146 pages. T. S. Denison & Co., 154 West Randolph street, Chicago. \$1.25.

CONTINENTAL STAGECRAFT—By Kenneth Macgowan and Robert Edmond Jones. 233

TABLOIDS

(Continued from page 33)

O'Rourke is a straight man of no mean ability. He has a nice singing voice and is also a good dancer. Frank Ellis is a character man second to none. Phil Berg, the principal comic, as the Jew is always there with the goods and keeps his audience laughing. He adopts a clean makeup and when necessary proves his versatility by resorting to Scotch comedy, especially in the drug store scene with Mrs. Carlson playing straight. Oscar Martin is an experienced performer and always well to the fore. Al Perry, a newcomer to musical comedy, has a pleasing voice and is a welcome addition to the cast. The Olympic Trio, Al Perry, Frank O'Rourke and Phil Berg, are sure there when it comes to dispensing harmony and stopped the show at every performance with Comic Berg having to apologize to the patrons that they did not know any more numbers. Producer Ted Howland has without any exception one of the finest 14-people tabs, on the Coast and if he keeps his show up to the present standard is deserving of every success. The cast: Ted Howland, producer; Frank O'Rourke, straight; Frank Ellis, characters; Oscar Martin, bits; Phil Berg, principal comic; Al Perry, bit; Anna Chick, characters; Elsie Brosche, prima donna; Vic Burka, souffret; Etta Hyland, Bobbie West, Leslie Collins, Babe Kendall, Terry Hunt, Grace Le Pine and Viola Lee, chorus.—ARTHUR STONE.

GEORGE CLIFFORD'S REVUE finished its second week of a three-week return engagement at the Casino Theater, Ottawa, Can., to appreciative audiences last Saturday night. Undoubtedly this show is of a type to elevate the tabloid business—the comedy is clean, quick and given unexpected turns. Steve Mills, first comic, is ably assisted by Ralph Heltzer, second comic. During the Ottawa engagement of the company Teddy Burns is engaged as French comic and his work is well received, especially his French songs. Marlon Mason, leads, wears nice dresses in an effective manner and her songs are of a pleasing character. Dot Mills is a dainty dancer with some original business bits of her own, while Beatrice Vester in her specialty, novelty dances, is pleasing, presenting a nice appearance of the timid type and receives deserved applause. George Clifford, straight, carries on his work in an effective manner, while in the line are Dot Mills, Beatrice Vester, Annie Osogode, Aggie Vester, Dolly Greenfield, Betty Shannon, Jean Kitson, Lydia King, Mildred Brown and Sarah Wolfe. Special mention must again be made of the variety and quality of wardrobe used in this company, wardrobe evidently being a hobby of Clifford, for outside the plentitude of it, the designs and novelty are of a wide range. The chorus is well balanced and peppy steppers. The bits, while not always new, are presented in a new clothing which relieves the sameness. Mrs. A. Vester is wardrobe mistress and Charles Kreuger is musical director. The singing is good.

pages. Harcourt, Brace & Co., 1 West 47th street, New York City. \$5.

Covers the general field of the new stagecraft in text and pictures, providing a comprehensive view of the new movement in the theater as it has developed abroad in the past ten years, together with a presentation of the most radical stage reforms of Central Europe.

DEAR BRUTUS — By Sir James Matthew Barrie, Bart. A comedy in three acts. 140 pages. Chas. Scribner's Sons, 597 Fifth avenue, New York City. \$1.

THE FILM—By M. Jackson Wrigley. Its use in popular education; with a foreword by Rt. Hon. Sir Gilbert Parker; and an introd. by Walter A. Briscoe. 124 pages. H. W. Wilson Co., 960 University avenue, New York City. \$1.50.

REPRESENTATIVE ONE-ACT PLAYS BY CONTINENTAL AUTHORS—By Montrose Jonas Moses, comp.; selected, with biographical notes by author. 463 pages. Little, Brown & Co., 34 Beacon street, Boston, Mass. \$3.

THE STICK-UP — By Pierre Loti. A rough-neck fantasy. 21 pages. Stewart-Kidd Company, Cincinnati, O. Paper, 50 cents.

STORIES FROM THE RUSSIAN OPERAS—By Gladys Davidson. 238 pages. J. B. Lippincott Co., East Washington Square, Philadelphia. \$2.

THREE PLAYS—By Luigi Pirandello. Six Characters in Search of an Author; "Henry 4th"; Right You Are! If You Think So!; translated by Edward Storer and Arthur Livingston. 233 pages. E. P. Dutton & Co., 681 Fifth avenue, New York City. \$3.50.

Specimens of the dramatic work of the "new" theater in Italy—a young, impulsive Italy, with a drama to match, which has broken into fragments the conventionalities of the old-fashioned "Latin" play.

THREE WONDER PLAYS—By Isabella Augusta Perse Lady Gregory. The Dragon; Aristotle's Belongs; The Jester. 290 pages. S. P. Putnam Sons, 2 West 45th street, New York City. \$2.

THE WINTER'S TALE—By William Shakespeare. With colored pictures painted in tempera by Maxwell Armfield. 98 pages. E. P. Dutton & Co., 681 Fifth avenue, New York City. \$7.

OFF THE RECORD

By PATTERSON JAMES

THE 350,679TH revival of the celebrated Broadway farce, "Putting the Ticket Speculators Out of Business", is now under way, and rehearsals are being held daily in the columns of the newspapers. It looks, however, as if there would be several clashes of direction before the production is ready to be hooted off by the public.

Joe Leblang, proprietor of the cut-rate ticket agency, which has pumped money into and thereby saved the life of many an anemic presentation, is responsible for giving the initial push to the present interest in the old gumbo farce. Mr. Leblang, perhaps, has been reading the poundings the ticket hatchmen received in this column for two years or so, and has grabbed onto the plan that has been so often advanced by me.

Whether he has or not I propose to claim all the credit for the idea before some one else rises and says "Mr. Leblang, you are stealing my stuff." According to the ever veracious press of December 4, 1922, Mr. Leblang says that Augustus Thomas, Boss Canvasman for the Producing Managers' Association, "is deeply impressed by the possibilities of the plan and has appointed a committee to examine it thoroughly from every angle."

A very pretty thought and not without an element of humor as you will discover by pursuing me down this page!

Mr. Leblang's scheme is outlined as follows:

A big central office will be established at some convenient point in the heart of the city with branch offices in outlying districts and the larger suburban towns. At any of these offices it would be possible for theater patrons to purchase tickets for any theater at box-office prices plus a service cost of ten cents. It is held that ease with which tickets could be purchased and with an absence of profiteering would greatly increase patronage.

To obtain funds for establishing the various offices it is proposed to incorporate the agency and issue capital stock for an amount not yet determined. A return on this investment would come from the ten-cent tax. It is also proposed to issue cards of \$1 entitling the holder to service for one year. More than half a million of these could be disposed of, it was said.

All the branch offices would be connected with the central by telephone and the agents after ascertaining from the main station what seats were available would fill in the numbers given on blank seat checks in the same way that railroad branch ticket offices fill in car and berth numbers for Pullman reservations.

When I read that I was strongly impelled to write a letter to The New York Times, the champion of all papers, and give Mr. Leblang a blurb of approval. I could visualize the little flushing genius set in the Manhattan landscape, like gasoline-filling stations, where one could drop in and load up on good seats for just what it would cost to ride down to the theater district and get blackjacked at the agencies or insulted at the playhouse box-office. Then my Sense of Experience kicked me savagely in the ribs and I awoke; I knew someone had been spoofing Mr. Leblang. It was too good to be true, and the newspapers of December 5, 1922, speedily demonstrated that fact. On that date this story appeared:

The Board of Directors of the Producing Managers' Association, at a meeting in the offices of the association, No. 231 West 45th street, yesterday adopted a plan whereby it hopes to eliminate operations of theater ticket speculators in this city.

The association would police and supervise all theater ticket agencies, which would be limited to twenty-two in number, under the proposed plan. The agencies, it was proposed, on their part would be permitted to turn back to the theaters all of their surplus tickets, which heretofore have found their way into the hands of speculators.

The plan will be submitted to the entire membership of the association at a meeting probably tomorrow. It was adopted almost unanimously by the directors, and was proposed by John McBride of the McBride Ticket Agency, and William J. Fallon of Tyson's Agency.

The problem of cut-rate ticket agencies did not come before the meeting yesterday.

Under the proposed plan theater box-offices will continue to sell tickets. Allotments will be made to the twenty-two agencies, which will be bound by written agreement to charge an advance of not more than fifty cents on each ticket, and which will agree to refrain from boosting any one show.

Augustus Thomas, executive chairman of the association, presided.

A very cursory study of the two plans will readily disclose the difference in them. Mr. Leblang's consolidated ticket office would sell seats at ten cents advance. The "adopted-by-the-Producing-Managers'-Association"-McBride-Tyson scheme would still get fifty cents advance per ticket on the box-office price, there would be only twenty-two offices, and the speculators would be permitted to return unsold tickets "which hitherto have found their way into the hands of speculators." That last phrase is commended to all who are interested in the rhetorical figure known as "euphemism."

No doubt that the McBride-Tyson idea is a fine one for the ticket agencies, which in the past have been forced to bolster up the doubtful judgment of producers on the plays that they have staged by buying so many seats for so many weeks. This assured the manager that whatever happened he would get back from speculators' pockets a large share of the expense of putting on the show. It was hard on the "specs", but in view of the sneering brigandage they had enjoyed for so long no one lost sleep worrying over the injustice of the policy. Evidently the agencies have turned, like the worm, and more evidently they held a cudgel over the managers' heads before they got the "return" concession the plan contains. No one ever got anything out of the Producing Managers' Association except by the choking process. The cudgel wielded by the ticket agencies must have been knobby as well as heavy.

But is it any wonder that the P. M. A. "adopted" the McBride-Tyson proposition in preference to the Leblang one? The difference between ten cents and fifty cents is forty cents. Even tho the managers do not get a penny of the fifty cents (Those who wish to laugh may do so!) and even tho there is no collusion between the ticket agents and grafting box-office treasurers, the public is still being made to pay. Nothing else matters. It is worth forty cents a ticket to keep the patrons of the theater in the state of suckerdom.

"UNDER the proposed plan theater box-offices will continue to sell tickets," continues the laugh.

Tickets for what part of the house? The cellar or the roof?

It is impossible now to buy tickets for any half-way worth-while show at the box-office and get nearer the

stage than the fourteenth row. I know because I try to do it all the time and I have never yet got a decent seat for a success that I did not have to buy it at an agency. For some playhouses it is impossible to get decent seats even at the fifty-cent advance agencies because the theater treasurers dispose of the best seats to the highbinder speculators who charge all that the traffic will stand.

If the plan adopted by the producing managers is permitted to get under way I want to see the person that can buy a decent seat for ANY show without going to the agencies and paying the advance demanded.

Evidently when Mr. Leblang said, as he is reported, that Augustus Thomas was "deeply impressed by the possibilities of the plan" he did not realize that in addition to his position as translator into English for the Producing Managers' Association Mr. Thomas is one of the most accomplished jokesmiths in America and knows words and their uses pretty thoroughly.

What Mr. Leblang had better do is stop trying to save the public money and trouble and get one of those twenty-two franchises that are to be issued. He should get in while the getting is good. Otherwise he may find that all the places at the table have been grabbed.

"THERE is no connection between the box-office of the theater and the ticket agencies!" (Refrain of the organization anthem of the Producing Managers' Association.)

Advertisement for the coming presentation of "Johannes Kreisler" at the Apollo Theater:

"Seats for all performances now on sale at box-office, McBride's, and all leading agencies."

If there is no connection between the theater and the speculators how does it happen that a ticket agency is mentioned in the advertisement inserted by the theater management?

The possibilities of this question are "deeply impressive and a committee of humorists should be appointed to examine it from every angle!"

WHILE I am on the subject I take great pleasure in reprinting a letter which appeared in The New York Evening Globe and which says all that is necessary to say, especially in the last paragraph:

Editor Globe: Hubert E. Leland writes a letter to The Globe warmly extolling the theater ticket agent for his "service" to the public. I have never been able to regard him in any other light but a parasite who leeches the public and does not earn a penny of the money that comes to him.

Unfortunately, some people are so accustomed to petty extortion of various kinds that they actually take it as a matter of course, and not only excuse but defend it. I believe the theater is slowly but surely losing its hold on the public because of this ticket situation. A great many people will not pay more than the already exorbitant box-office prices for the privilege of seeing a show, and prefer to stay at home rather than submit to this extortion. It is more a matter of principle with them than money.

For my part, I fail to see the difference between a ticket speculator and a ticket agent, which Mr. Leland tries so carefully to point out, except that one is considered a respectable business man and the other an outlaw. To my mind, they are both pirates, with the public the goat.

I realize it is convenient to call at one place for seats to any show, but the public should not pay for this con-

venience. The theaters profit by this arrangement and they should, therefore, stand the expense. . . .

VICTOR C. DONNER.

New York, November 29.

Government by injunction was exemplified by an incident which occurred in an up-State New York city recently. The manager of a theater secured an injunction from one judge which forbade the musicians in the house orchestra of another theater he controlled from quitting their jobs, altho he had already given them notice that they would be discharged in two weeks. The row started over a bill of \$92 which a union piano player had against the manager, who tendered \$55 in payment. When no settlement could be effected the musicians thought they would lay off. The manager thought they wouldn't. So did the first judge who heard the case. He told the hornblowers and the fiddlers and the bass drum thumper to stay on the job. The next judge, however, had different ideas and made short work of the issue.

"It seems ridiculous to me," he said, "to have a row and get an injunction over \$92. These musicians have the right to quit if they want to. Pay the money. That is your remedy."

THE incident has significance. Suppose the second judge had been of the same mind as the first! The musicians would be forced to work whether they wished to or not. Of course they could quit and go to jail for contempt of court, but musicians never do that. The point of interest is that according to Judge No. 1 the musicians could not quit when they liked, but the manager could fire them whenever he chose.

OUT in Chicago another judge declared that he was getting sick of vampires breaking up harmonious homes, and in one case told the offending lady eye-batter that if she didn't stop chasing around with another woman's husband he would issue an injunction forbidding her to hold hands with him, write to him, call him on the telephone, address him as "honey lamb" and "Daddy Doorkums" or speak to him at all. That evidently is to be the finish of the Eternal Triangle, put out of business by the writ of injunction.

BOTH cases are funny enough, but they indicate that the point of view of intelligent labor leaders on the abuse of the injunctive power by the courts is sound. They say that the only way the injustice of the process can be eliminated is for the use of it to be increased in every conceivable way. Injunctions preventing men from breathing thru the mouth, wearing a certain kind of pants, raising whiskers, donning ear laps, adorning themselves with knitted wristlets, tippets and crocheted neckties and forbidding the acquisition of the habits of chilblains, talking in the sleep, speaking thru the nose and thru the hat, expressing an honest opinion of a rotten show and refusing to hand the overcoat into the tender mercies of the theater coat room bandits will do more to drive the nation to rise in rebellion than any amount of printed propaganda or meetings of protest. The surest way to destroy any abuse is to make it ridiculous. As far as injunctions go it looks as if the judges were doing that little thing.

EVEN the pictures are experiencing the Shakespearean revival. It is true that no one has yet disturbed the famous version of "Macbeth" made by the late Beerholm Tree, but little allusions here and there to the Bard are significant of a film uplift which cannot help but be cheering to Will Hays.

Last week I dropped into one of the cut-rate picture palaces to kill time and eyesight. Incidentally I wanted

(Continued on page 111)

Walter C. Jordan's
NATIONAL THEATER, NEW YORK
Beginning Tuesday Evening, December 5, 1922

MAURICE S. REVNES Presents
"FASHIONS FOR MEN"
(A Comedy in Three Acts)

By Ferenc Molnar

- English Text by Benjamin Glazer
Peter Juhasz.....O. P. Heggie
Adele, his wife.....Beth Merrill
The Nervous Lady.....George Frenger
The Assumed Lady.....Clarke Silvernall
Philip.....Frank Peters
The Young Gentleman.....Fairfax Burgher
Pauline.....Helen Gahagan
Arrangement with Wm. A. Brady)
Adolf.....George Frenger
The Count.....Edwin Nicander
The Delivery Boy.....James Hagan
Isabel.....George Frenger
Sandra.....Fairfax Burgher
Mary.....John Rogers
The Maid.....Sudonia Elin
The Tough Young Lady.....Katherine Haden
The Dissatisfied Lady.....Frances Goodrich
The Nervous Gentleman.....John Rogers
The Old Gentleman.....James Hagan
The Patient Lady.....Sudonia Elin
The Cabman.....George Frenger

Not that it matters a whoop, but I enjoyed "Fashions for Men" even if I didn't see the reason for the title. It has a spice of novelty, a gently ironic humor, clear-cut character writing, a bold-faced vaudeville "gag" now and then to keep it human, and it is played with agreeable conscientiousness if not with conspicuous distinction. The translation is most irritating. Whether Benjamin Glazer tried to copy the idiom of Molnar I don't pretend to know, but I do know his English is string-baited, first gradeish and painfully literal. Only the clumsiest translators use the word "one" instead of the personal pronoun. Imagine saying "One rolls one's pants up at the bottom when one goes out in the rain!" It is just as easy to say "I roll my pants up at the bottom when I go out in weather like this." There is nothing about rolling up my pants in "Fashions for Men" and no rain that I noticed, but there is so much of the "One" style of conversation that I rolled up my literary pants to make my point clear. The translation makes the actors sound like a lot of talking machines and gives the play an air as stilted as that of the advertising gentleman who walks Broadway o' nights on legs twelve feet long.

The character of the mild-mannered, middle-aged shopkeeper who hands his wife over to a young brash salesman in his employ because she loves the hired man and not the boss, and later insists on rescuing from an amiable old rake a girl who prefers to be left in easy jeopardy, is a trifle hard to choke down. Peter Juhasz is too good for this earth. That impression may be due to the monotonously gentle impersonation given by O. P. Heggie. Mr. Heggie is gentle enough, and kindly enough, and appealing enough, but it is the gentleness, kindness and appeal of depression. A not cheerful unassertiveness. His Peter is timid with the timidity of weariness, not self-effacement. The note of sadness not wistfulness is overaccented, the helplessness exhibited is born of almost stupidity rather than of lack of personal aggressiveness. Mr. Heggie's whole performance lacks light and shade, and yet in spite of all its deficiencies it has effectiveness and one or two fine moments. His tenderness is very gentle even if it is continuously cloying.

The most likable characterization is given by Edwin Nicander as the hot, sporty, elderly Hungarian nobleman whose proudest achievement is the crossing of two different cheeses to get an irreproachable third, and whose passion for the pretty shonigrl, Paula, is regulated by a pride that will not tolerate duress of any sort to secure gratification. It is in Mr. Nicander's

lines that the awkwardness of the translation is most apparent, but the clumsiness of Mr. Glazer is made up for by the merry quality of the actor's performance. There is a funny little break in Mr. Nicander's voice, a sophisticated gleam in his eye, and a debonaire blitheness in his manner that robs the role of any taint of grossness. His Count is really and truly gay. I have never seen him do such good work.

A sound and faithful portrait is painted by Frank Peters as the uncompromising head clerk who has been going to Lohengrin for years and has never yet seen the opening. Clarke Silvernall gives an unusual touch of authority to the part of the self-sufficient Oscar who carries off Peter's first wife.

The chief feminine role is played

are dumb. She appears mentally and bodily too taut. Plenty of physical exercise will speedily correct the latter, but the other will only go when it is swept away by deliberately unrestrained expression. If Miss Gahagan has an impulse to do anything on the stage she ought to do it. It may be wrong, but it will break down her timorousness and in the long run be her theatrical salvation because it will give her flexibility, assurance and naturalness. She has everything else she needs, including indubitable talent—except the ability to let go completely into a part. The other ladies of the company were not conspicuous except for inarticulateness. "Fashions for Men" is a play for those who like something with the naiveite in it. I liked it. If this be treason, try, try again!—PATTERSON JAMES.

AL DAVIS Presents
"LIZA"

Book by Irvin C. Miller. Lyrics and Music by Maceo Pinkard. Special Lyrics by Nat Vincent. Entire Production Staged by Walter Brooks.

"LIZA" is a long way behind "Shuffle Along", in whose footsteps it is trying to follow. There is a painful lack of sequence in the scenes, the comedy is antiquated and forced, and, with the exception of one or two bits, it is not well done, because the players exhibit the great weakness of Negroes playing to white audiences—they try to act seriously and comically. There is a woeful absence of the simple, plain and unctuous humor of the Miller & Lyle show. The fun, instead of being characteristically Negroid, is distinctively "black-face". "The Three O'clock Train" is the outstanding comedy hit, and, without taking anything away from Irvin C. Miller and Emmett Anthony, that old "nigger" afterpiece has been done infinitely better by many, many white actors. Comedy of this kind is not suited to Negro players, but they will insist on doing it. Instead of working out their own ideas, giving them the flavor of their own racy uniqueness, they rehash white men's concepts of Negro character. In doing that they lose all semblance of reality and naturalness and become tiresome. That is the big drawback to the performance of "Liza". The moment the dancing, which is full of life, the Negro spirit of enthusiasm and whirlwind speed, ceases, the show is dead. Without the spectacular abandon of the dancers, "Liza" would not last long. There are two excellent specialties by Greenlee and Drayton, another corking one by Eddie Fields which held the show up until it was repeated, a number called "Dandy", done by Margaret Simms, and the male chorus that was made a veritable sensation by the "strutting" off stage at the finish by one of the boys, and another cayenne offering, "The Charleston Dance", by Maude Russell and a group of girls.

The music is written better than it is delivered. The song, "Liza", is particularly tuneful, and "My Old Man", thanks to the clear, sweet soprano of Elizabeth Welch, is effective. There is plenty of talent in the show, but it has little material to work with. The influence of bad example is obvious in the leg exposure business which closes the barber shop scene in the first act. That kind of trash belongs only in a second-rate white burlesque show. One of the great charms of Negro comedy is its cleanliness. It would be a pity if the degraded taste of white producers were to ruin the wholesomeness of Negro show entertainment. "Liza" as a dancing show is excellent. Otherwise it is a slammed-together assortment of very mediocre specialties.—PATTERSON JAMES.

by Helen Gahagan, as Paula, the shop-girl, for whom Peter feels what he thinks is a paternal and protective affection, but which turns out to be the same unselfish love which he had for his renegade spouse. She is a mixture of honesty and duplicity, of goodness and weakness, of callousness and tenderness, of love for Peter and humor for the creature comfort of life which the Count is so willing to furnish. It is a stimulating but exacting part and one which Miss Gahagan's inexperience cannot cope with fully. That she does so well with it is an indication of her inherent ability and encouraging promise. She needs more training, development and careful study before she can completely realize her talent. She acts as if the emotion to act were frozen or tied or somehow bound down in her, as if the forceful inclination to do something was dominated by an inability to let go of herself completely. It shows in her stooping carriage. Her stiffly held hands show an occasional fluttering intuitive gesture which is never completed but for the most part

NEW BIJOU THEATER, NEW YORK
Beginning Monday Evening, December 4, 1922

MILTON PRODUCTIONS Presents
"LISTENING IN"

An Emotional Comedy in a Prologue and Three Acts by Carlyle Moore. Staged by Ira Hards.

- Jonathan Cumberland.....Dodson Mitchell
Mr. Morrison.....Giorgio Majeroni
Miriam Adrian.....Helen Flint
Janet Van Sloan.....Mina Gambell
John Cumber.....Ernest Glendinning
Harry Van Sloan.....Harry Stubbs
William Archer.....William Kelghtley
Dr. Emil Bachman.....Frank Andrews
Jonas McKesson.....Frank J. Kirk
Messonger.....George Gaston
Abu.....Herbert Farjeon
Mrs. Grace Pemberton.....Margaret Linden
Reginald Pemberton.....William Davidson
Geoffrey.....Gerald Stopp
Police Officer.....C. L. Emerson

For a few minutes in the first act of "Listening In" I thought the Ghost in "Hamlet" had escaped from the Sam Harris Theater, and, like the stage doorkeeper who took his first holiday in twenty years and spent it

visiting with another stage door-keeper down the block, was amusing himself by appearing at the Bijou as the spook with a narrow forehead and a pointed beard in Carlyle Moore's play. Then I recalled that Arthur Hopkins never loaned ideas except to enrich the plays of William Shakespeare—and I settled down to watch the proceedings of the latest addition to the season's list of goblin dramas. Compared with what has gone before "Listening In" is not a shocker at all. It reverts to the craze of two seasons ago, when automatic writing, shade apparitions and spiritistic manifestations occupied the attention and distracted the talents of the playwrights for revenue only. Mr. Moore ought to know that long ago we have passed out of that cycle. The public must now be scared out of its wits by murder, suicide and sudden and unprovided death on the stage before its interest can be roused. No disembodied spirit can hope to compete with the Hell-Let-Loose play terrors of the day, especially when the comedy accompaniment to the hysteria-creating is as slight as that in "Listening In". That expression of amusement called by the delightful designation of "belly laughs" must be accompanied by spinal shivers if a surprise drama is to survive the ferocity of present competition in the same field. Mr. Moore has made the mistake of being legitimate in his effort to amuse. It cannot be done successfully in the type of play he has elected to write. Reason must be flung out the window in the plot and the fun must be sloshed over the audience by the bucketful.

For two acts the play promises good fun. An engaging young hero has been befriended by an amiable departed spirit which gives him highly profitable tips on the stock market, an irreproachable Indian servant, and advance information on coming railroad wrecks. Instead of carrying out that idea to its comedy limits and disregarding the drama urge, Mr. Moore drags in a murder which has the misfortune not to be a murder at all. That is unpardonable in a mystery drama. The blood must be real, red and unremitting. No suspended animation goes. We must have our gore hot and heavy, and smack out of the left ventricle. "Either kill 'em or let 'em alone" is a rule of law in these cases. The third act collapses like a house of cards when Mr. Moore tries to clean up the mess following the shooting scrape. It is too long, involved and unconvincing.

As Mr. Moore will probably receive about nine million suggestions how to fix up his show I might as well chip in with mine. The prolog should be altogether altered. There should be more mystery and less talk. It should be impossible for anyone to tell from the lines what is going to happen. They may make sense, but should never be coherent. The more finger-on-the-lip stuff, strange whisperings, senseless movements which have not the slightest bearing on what is to come after, the better. There should be no explanation of what is to come. That must come after everything has happened. A mysterious box should be lugged in. It might contain the electrical equipment which is now exposed in the last act, but the audience should be forced to believe that it contains several strangled women. The harmless scientist who makes all the spirit movements should be pictured as a sinister wretch whose very look and manner are suggestive of poison pellets, throat slittings, learned orphanages and outraged feminine virtue. The audience must think the worst of everyone involved. Then when the expose comes the customers, having been successfully fooled, will go out please and send back all their friends to be hoaxed. Having rewritten the play, as all good constructionists must do for be damned

(Continued on page 111)

ACTORS' EQUITY ASSOCIATION

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"Prompt sense of equity! to thee belongs
The swift redress of unexamined wrongs!
Eager to serve, the cause perhaps untried,
But always apt to choose the suffering side!"
HANNAL MOBE (1745-1833). Sensibility.

Rep. Questions Answered

ONE of our deputies with a traveling stock company is very active and earnest in the performance of his duties. He has inaugurated, every two or three weeks, Equity Talks, amongst the members, after the show, and also keeps a large bulletin board on the stage, to keep members informed of our activities. Recently he posted "Your Deputy's Answers to the Questionnaire, Page 15, November Issue of 'Equity'."

Here is an extract from his letter:

"A performer has his choice between rep. and stock. He chooses rep. probably because it eliminates the steady rehearsal. Stock pays much more than rep., but the daily rehearsal he doesn't like. He joins the rep., gets up in the ten bills, for the week's performance, we will say. During the season of six months the manager is constantly dropping the bills, putting up new ones, and rehearsing every day, so that at the end of the season he has had as much rehearsing as he would have had in stock, and only half the money. It has been known that some managers constantly rehearse their actors in order to get their worth of work. It seems to me that in a week's rep. of ten bills, a bill for each performance, a bonus of three extras should be given or the rep. manager will have the actor up in thirty bills by the end of the season. What protection has the artist in this case?"

The Bridge Builder

Somebody asked Francis Wilson why at his time of life he was so interested in the progress of an Actors' Theater! The answer is perhaps contained in a bit of verse entitled "The Bridge Builder":

"An old man, traveling a lone highway
Came at the evening cold and gray,
To a chasm deep and wide,
The old man crossed in a twilight dim,
For the sudden stream held no fears for him,
For he turned when he reached the other side,
And builded a bridge to span the tide.

"'Old man,' cried a fellow pilgrim near,
"You are wasting your strength with building here.
Your journey will end with the ending day
And you never again will pass this way.
You have crossed the chasm deep and wide,
Why build a bridge at eventide?"

"And the builder raised his old gray head,
'Good friend, on the path I have come,' he said,
There followeth after me today
A youth whose feet will pass this way.
This stream which has been naught to me,
To that fair-haired boy may a peril be.
He, too, must cross in the twilight dim,
Good friend, I am building this bridge for him."

Equity Proves Record C. D. L. Attraction

The Drama League of Chicago gave the members of the Actors' Equity Association now in that city a luncheon in the gold ballroom of the Congress Hotel, Thursday, December 7. Brief talks were made by Miss Doris Keane, Grant Mitchell, Richard Bennett, Miss Florence Moore and Joseph Santley. Mrs. Clarence Housh, president of the league, introduced the speakers. The attendance, we are told, was the largest they have ever had at one of their luncheons, which is certainly a wonderful compliment to our Association.

Equity Chicago Ball

The second annual Chicago Equity Ball, to be held this year at the First Infantry Armory, Sixth and Michigan streets, Chicago, Saturday evening, December 30, is expected to be a tremendous success. The affair, coming

on Saturday of Christmas Week, when the social season is at its height, with all the prominent stars and stage and screen folk in town present, and an extensive entertainment program, should set a new mark for the New York Committee to shoot at.

Sponsored by Mrs. Kellogg Fairbanks, Mrs. Joseph Fish, Mrs. James Potts, Mrs. Edward Fifield, Mrs. John Alden Carpenter, and with the assistance of the Equity Committee, which includes Grant Mitchell, Joseph Santley, Harry Davenport, Ralph Morcan, Ernest Trux, Barton Churchill, plans are now under way for an elaborate decoration of the armory, which will include a stage suitable for the presentation of "The Midnight Jollies", the all-star ball-room revue, which will include every stage star of prominence in the city. This is to be followed by the same Equity pageant which was the feature of this year's ball in New York.

An Appreciation

A member of the "Steve" Company now playing on the road writes to commend the splendid treatment accorded them by their manager, George M. Gatts. Some of the theaters visited are not especially commodious and up to date, but their manager sent ahead orders for cleaning dressing rooms and stage and for making "the family" as comfortable as could be under the circumstances. Such a manager will be well repaid in the appreciation of his actors.

Gillmore on Flying Trip

Our executive secretary, Frank Gillmore, is on a visit to the Chicago and Kansas City offices. Meetings of members will probably be held after theater in both cities. In Chicago he will confer with Grant Mitchell, chairman of the Chicago ball.

The Stock Manager's Case

Equity wishes to present all the arguments in the stock and rep. discussion. The manager's side to the question of ten performances a week in stock is represented by the following letter:

"The stock and rep. questionnaire in the November issue of Equity prompts me as a member of Equity, also a stock manager, to give my views regarding the number of performances to be given by a stock company.

"In my mind, this is a matter that will be very difficult to make a satisfactory ruling on, there being many different angles that must be given consideration.

"There are many theaters where the manager could play ten performances and make a

comfortable profit. On the other hand there are many small theaters seating nine hundred or even less that could be filled ten times a week, and after paying the actor a fair salary, paying the royalty for the play, rental of the theater, giving the play a decent production as must now be done, salary of musicians and stage hands, employees in the front of the house, heat, light, advertising and many other smaller items, and only give the manager a small margin of profit, not enough to make it worth his while to play stock. This is based upon his playing every week to full houses. But no matter how good the company, or how carefully the manager selects his plays, there will be plays that the public does not like, and there will be a slump in business. The house may be filled down stairs every night, but the balcony may be only half filled, and the matinees may all be light, and the manager will lose a sum of money that will take three or four weeks of S. R. O. business to even things up.

"On the other hand, with the two extra matinees, when business is good, the manager has from two to four hundred dollars a week which will go quite a ways towards paying for the weeks when business was bad.

"You have only to note the closing of the many stock companies each season to learn that the path of the stock manager is not always paved with gold. I know many that have given up the struggle and are devoting their efforts to other lines of endeavor.

"In my own particular case, here in the city of Woonsocket, I wish to state that there would be no stock here unless we played twelve performances a week. For ten years the house has played pictures, vaudeville and tabs. For a long time I have felt that stock would do well here, and have tried to get a theater here, but was unable to do so, all of the managers being content with the policy of their houses.

"Last June, after many unsuccessful efforts to get a foothold here, I had a long talk with the manager of the Bijou Theater, and signed a contract to open here with my company last Labor Day, but only on condition that I should play twelve performances a week, as for the past ten years this theater has been open from 1:30 until 10:30, and the manager would not listen to closing the house two afternoons a week, as he felt it would hurt his business if he decided to go back to vaudeville or tabs, furthermore the house only seats 614, and here is where we meet the conditions I have explained above regarding the small theater.

"You may say that if I did not bring my

company here other actors would be working here, as there would be vaudeville and tabs in the theater. True, but they would be playing three performances a day and four on holidays, and they would not be Equity members, and give no support to the organization.

"So here is a case where there is an engagement for twelve Equity members that would not be open to them if we did not play twelve performances a week.

"I do not like the idea of working twelve performances a week any more than the other actors, and my wife, a member of the company, does not like it either, but I think I can safely say that every member of the company will say that they would rather be here under these conditions than to go back to New York and run the chances of getting an engagement where the work is easier.

"Now a few words as to the salary of the actor being based on ten performances a week. I think it is safe to say that every manager, before the ten weeks clause went into effect, had his salary figured down to the lowest figure that he felt he could pay. If the manager was only playing three or four matinees a week, all well and good, but if he was giving six matinees, he at once cut the actor's salary to the figure where he could add the ten percent required for each extra matinee, and then the actor's salary stood just the same as before the clause went into effect.

"I know that when you get all of your answers to your questionnaire nearly all will be in favor of the ten performances, but there will be only a few who look from both sides.

"For the past thirty years I have given my best efforts to the stage. I have played my six performances a day in vaudeville, and I have played in the tents and have seen many of the actors become great Broadway favorites. For many years I was associated with only the best of the Broadway companies, and I have always made a study as to why the play or company was successful or otherwise.

"From the very beginning of my career until the present day I have listened to the actor saying 'What a wonderful business we are doing', when if they were to devote fifteen minutes to careful figuring they would say 'I wonder where the manager gets the money to keep us out?'

"I can say with definite knowledge of the subject that there are many actors working today who would be idle were it not for the fact that they are playing twelve performances a week.

"You may not find many of the Council who will see things as I do, but there are some of them who have been thru the twelve-performance mill and now only look back upon the work as a stretch of very rough road they have traveled in reaching the high places they now occupy.

"If the road of the others can be made easier let it be done, but much care and thought must be given to the subject, and fixed rules should not be made until every point is weighed.

"Again I say that I do not like the twelve performances a week and I dislike to have my actors do them, but in coming here I saw an opportunity to get work (for myself and for twelve actors), and I feel that they are all glad they are with me.

(Signed) LEON E. BROWN,
Bijou Theater, Woonsocket, R. I."

Strike Clippings Filed

Carl Van Vechten, husband of Fania Marinoff, has presented Equity with a perfectly splendid collection of press clippings relative to the strike. They will be arranged chronologically in a careful manner, for they will make a valuable file. The Council has passed Mr. Van Vechten a vote of thanks.

Time and Costs

Los Angeles members and others mailing in their dues must understand that it takes some little time to get out cards. A larger staff of clerks might facilitate matters, but, of course, every effort is made to keep down overhead expense.

A Merry Christmas

Work of The Stage Door Inn, the National Stage Woman's Exchange, Inc., at 13 West 17th Street, is well known. A most cordial invitation has just come to the Equity office from Margaret M. Allen, treasurer and manager to any member of our profession who will be alone on Christmas Day to join their fellow members at the party they are to give at the Inn on Christmas Day from 4 to 12 p.m. They will have an entertainment, dinner, dancing and so on.

(Continued on page 66)

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

TWO hundred and twenty-six new members were elected to the Chorus Equity at the Executive Committee meeting held on Wednesday, December 12.

We are holding checks in settlement of claims for Ann Smith, Marie Miller, Violet DeChevrie, Charles Murray Blackwood, Larriss Lawrence, Salome Clark, Royal Troff, Margaret Boyce Collignon.

Recently one of our representatives visited a company, playing in New York, which is governed by the Equity Shop ruling. The representative was greeted by the remark, from several members in the chorus, that they were Equity members, but they really didn't know why; they had joined because they were told they had to and they did not see what good it did them. Practically the entire chorus had entered the profession since the strike. A meeting was called for the members of this company in order that they might have explained to them just what Equity means. Four of a chorus of twenty attended the meeting. Of the four three were new in the business. They were surprised to find that, altho they had never had a claim to bring to the Equity, they had rehearsed with their company four weeks instead of ten or twelve—because of Equity—their shoes and stockings had been furnished

for them and they were to receive full salary instead of half salary the week before Christmas. Thanksgiving week they had played eight performances instead of nine because the manager would have had to pay for an extra performance had they had nine. Only one of the four who attended the meeting realized that there was any difference between the Equity contract and that issued before the strike. She was also the only one who realized that should the Chorus Equity become a thing of the past its contract would go with it. If you don't know why you are paying dues it is your duty to find out. The Equity Shop ruling was passed to protect chorus people against themselves. The easiest thing in the world is to take advantage of people who do not take an intelligent interest in their own affairs. The managers are counting on your lack of interest in your organization to beat you. The organization is yours. Show that you are capable of taking care of yourselves and insisting that the organization to which you pay dues is run as you think it should be.

Members holding cards good only to November 1, 1922, are subject to a fine of twenty-five cents a month beginning December 1, unless they hold excused cards.—DOROTHY BRYANT, Executive Secretary.

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THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

"The Romantic Age" by A. A. Milne is not an emotional play. It is poetic and beautiful. It deals especially with a more wistful girl and a rather practical young man whose ability to extemporize in moon-walking fairy talk is the witty part of him. The two fall in love, and the girl has to be disillusioned about her fairy prince and has to make up her mind to be as practical as the family cook. No part of the play deals with the elemental emotions that are the mainstay of realistic drama. Margalo Gillmore was entrusted with the part of the romantic girl, and Leslie Howard was the lover.

The scenes in this play do not work with the dramatic strategy and climax familiar to the stage. No one defers anybody. Each actor is left to himself to see what he can create out of the air singlehanded and alone. The part of Melisande furnished a good opportunity to study Miss Gillmore. Such a part shows the limitations of a young actress more than a heavier part would do. Vocally Miss Gillmore was often colorless in this fanciful play. This was especially true of the second act. It takes technique to save a play of this kind from monotony. The actor has to deliberately face the danger of monotony and decide how to avoid it—when and where. And he has to know how. Enchantment and fairyland appear to signify to Miss Gillmore a breathy tone. She did much of her work on a diffused head tone. I find consolation in the remark of David C. Taylor: "One of the most potent means of emotional expression is vocal tone color."

A breathy tone is a dangerous one. Part of it is sound and not voice, and the breathy tone is likely to be devoid of tone color. It has no body and it has no heart. It is white. Mrs. Patrick Campbell considers this problem of varying tone and giving subtlety to tone the most difficult of technical difficulties. Miss Gillmore has variety in her range of voice. She has no particular control over this variety. In an emotional scene of sufficient realism she is on fairly safe ground. Her emotional nature is strong and is intuitively guided when sufficiently aroused. In a play where her conscious judgment must do the guiding she is not so dependable. In act one Miss Gillmore recited some poetry in good voice. Her voice had natural fullness and feeling. In the more fanciful moments of the play Miss Gillmore lost this quality. In finding her tone of enchantment she became too childish. She lost the human note and the grown-up note too entirely. Every part of the play gives us to understand that Melisande is well past the age of seventeen. She is not a child but a young woman. The failure of this diffusive head tone was most pathetic in the love scene in the forest. The practical young man falls in love with his fairy princess, and Melisande falls in love with the practical young man, altho she doesn't know that he is practical at the time. That makes no difference. She falls in love seriously and just as humanly as any other girl falls in love. That is where Miss Gillmore needed tone color of a very definite quality, but she left lower notes out of the question and "kept keyed up on 'white' breath. Leslie Howard was admirable in this love scene. Because of his easy, disarming manner, he has been cast for light, youthful, superficial parts that deal only with surface grace and repartee. Mr. Howard has inward weight that gives him title to much stronger parts. In a love scene he is earnest and convincing and he shows a voice that is quite lost to view in the easy-going dialog usually assigned him.

Mr. Howard's change from mere banter and pleasantry to real love was quite marked. The change showed especially in the voice. In the love scene the conversational head tone gave way to a much deeper tone from the chest and a modulation from the heart. While Mr. Howard was voicing love in convincing music Miss Gillmore was still seeking the clouds in her diffusive head tone. The two voices never struck a common note of wedded beauty and understanding. That was Miss Gillmore's fault. To go back to ancient history there was once a musical play entitled "1492". Columbus and his sweetheart sang a love song. The song was not recitative, and yet it was dramatic dialog as much as it was lyrical. It started on a note just above middle C and it kept within the range of that first octave. The lovers' voices in that duet were never more than a "half" apart. That was the intimate blending that made the verities of that song convincing dramatic dialog. All the popular love songs probably keep this same relationship of harmony. Mr. Howard in "The Romantic Age" was a true Columbus with the middle register of his speaking voice tuned to love notes and dramatic appeal. Miss Gillmore didn't find her-

self in this scene. She was up on a monotone. She wasn't even singing on a sixth. She was mooning with another tune altogether. She was unprepared for her problem. Ruth Chatterton brought a very definite and a very adequate technique to the part of Mary Rose two years ago. To this intangible character she brought a very tangible quality of voice and tone color. It was a voice of distinct character that could be heard and felt and whose music would be remembered. Even vague fancy requires tangible voice. A transition from fanciful dreams to real experience with love requires vocal subtlety timed with well-marked gradation. The only thing that worries me about Miss Gillmore is the adulation of an admiring public. She has too completely disarmed her audience. She has as much to learn as any woman of her years, but her audience will not encourage her to believe that.

In gesture Miss Gillmore has not the grace of body of Florence Eldridge. In a full-arm gesture Miss Gillmore sometimes tries to put her arms away from her as if she wished them to be removed. She has a somewhat literal sense of gesture. Her hand and wrist is often prosaic in rigidity and flatness. There is no curve in the unfolding of gesture and no law of balance. Miss Gillmore's body doesn't necessarily follow her gesture, neither does it balance the action to give breath and poise.

"Romantic Age". We have to make choices in these things. I am quite sure that Ruth Chatterton made a choice of artistic beauty in this matter. I am not sure that Miss Gillmore has. Neil Martin and Jean Ford proved agreeable actors in "The Romantic Age". J. M. Kerrigan contributed a thoroughly delightful scene. The makeup was particularly happy, and the voice and intonation had marked distinction. Daisy Belmore was broadly entertaining, altho not so unique as she was in "The Faithful

THE FRENCH THEATER

THE engagement of Mile. Sorel and her company at the Thirty-ninth Street Theater, New York, brings to our attention the influence of classical drama and a national theater of artistic tradition. The spirit of the French players is modern. They consider declamation, stage strut and grand gesture as out of date, as we do. That does not mean, however, that they deliver their plays in a slovenly dialect of the street, not even in the everyday pronunciation of educated speakers. They speak with trained articulation and with an artistry of speech that is acquired. The muscular touch of their articulation is enviable. In my two visits to see this company I found the English-speaking listener and the French-speaking listener equally gratified by the enjoyment of adequate and clearly spoken French. Francis Wilson has always been interested in the refinements of voice and pronunciation in the theater because he believes it is such a great influence on public taste. I thought of that as I sat beside a young French woman who came here from Paris less than two years ago. She could not conceal her admiration for the speech of the company. It was the classical beauty of the diction that appealed to her. It made her ashamed of her own pronunciation. There are only two theaters in Paris where this standard prevails, the young woman said, at the Comedie Francaise and the Odéon. But it was apparent that this young woman when in Paris sought out these two theaters for the sake of the exquisite pronunciation. She by all means preferred it to the everyday speech that she heard in the other French houses. It means something for actors to be trained under such traditions. We find a significant contrast if we compare the training of Mile. Berendi in the Sorel Company with the training of some of the young women featured in Broadway productions. Mile. Berendi is accepting an obscure position in the Sorel Company, considering some of the things she has done abroad. But what did she do before she played professionally before an audience? She worked four years at the Paris Conservatoire, and in that time learned eighty parts. To be a classical actress in the French theater means to be a student. Even graduation from the Conservatoire means simply the beginning of professional experience in a supporting company. The French actor knows that his training depends on continually going thru the mill. In this matter of speech America has no conservatory and no tradition that in any way establishes a precedent comparable to the French.

Edwin Alexander plays the manly count in "Fashions for Men". It is not an effeminate part. Quite the contrary. Mr. Alexander in arm, wrist and little finger has rhythmic beauty. By proper opposition in the balance of head and weight he suggests great eloquence by the slightest move. It is the rhythm and precision of his action that gives it authority and charm. In some of these things Miss Gillmore is prosaic, even crude.

It takes all kinds of training to make an artist. Some of the finely disciplined bodies in musical comedy give the serious actor a hard rub for depicting grace and elegance on the stage. To watch the comedians in "Little Nellie Kelly" and the principals in "Up the Ladder" is to realize what hours of training the musical comedy actor is subjected to if he excels in his work. If we could ever get as much into the voice as we get into the physical part of us, what a theater we would have.

In "Little Nellie Kelly" Charles King plays the part of Conroy from the Bronx. At the end of the play Conroy makes this speech to Nellie about Jack: "That boy's crazy about you." Mr. King said "about you" without colloquial slurring. Shall we compare that little speech from "the Bronx" in a George M. Cohan musical comedy with some of Miss Gillmore's pronunciation in the Milne comedy? Miss Gillmore says "did you" with the colloquial slurring (did ju). She said "hurt your feelings" with the same kind of slurring. This is possible, of course. This is every-day speech—quite everyday. For an actress who is to hold Miss Gillmore's position on the stage it is conceivable that we could encourage a more careful standard of speech in a part as delicate and poetic as Melisande in "The

Heart". Mr. Howard's work leaves the indelible impression that he should play Orlando before the winter is over.

Mona Morgan gave a recital, "An Evening of Shakespeare", at the Punch and Judy Theater December 19. She was assisted by Isabelle Kom Losy, who gave groups of songs. Miss Morgan arranges an adaptation of Shakespeare with surprising ease. She gives a coherent version of "The Merchant of Venice" without annoying you once by telling you that "this is the end of act three." She seldom tells you any of the stage directions, and if she does she blends it so gracefully with interpretation that the two things become one. In a recital of fifteen or twenty minutes you feel that you have seen a whole play from beginning to end. The situations are clear. The characterization is convincing. The reading has a movement and rhythm that is musical and yet as natural as conversation. Miss Morgan is an interesting figure on the platform. She will hold the attention of any audience and rightly so. When the school children and their parents attend the Shakespeare productions of the Broadway theaters this winter the actors and managers will have Miss Morgan to thank for some of this general interest in the plays. It is Miss Morgan who has made Shakespeare popular with the school children of New York City. There could be no better advance agent for a Shakespeare company than to send Miss Morgan on ahead giving recitals. She is an institution all by herself.

The Los Angeles Times recently broadcast its congratulations across the country in behalf of the Shakespearean revival that is of national significance. Mrs. Florence Dobinson was spokesman at the broadcasting station. The

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TOILET PREPARATIONS and THEATRICAL MAKE UP

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Times is using its influence to see that the Coast comes in for its share of classical drama, along with New York.

Reminders

Donald Brian is an educated speaker. The muscular intelligence of his body is always in good form. He takes a dance step in elegant poise, and he articulates a four-syllable word with corresponding smoothness and precision of touch. His utterance of "miserable" and "comfortable" has a rhythm and tempo and smoothness of voice that is not too common in our theater of everyday manners. Mr. Brian voices his speech smoothly in a tone of vibrant quality. It is in the sounding of consonants that Mr. Brian is better than the ordinary speaker. Mr. Brian seems to know that the short vowel in a word is followed by a lengthened consonant. In "good", "then", "well" and "plans" the final -d and -n are given sufficient voice and sufficient length to make them count for something in the word. This keeps the speech vividly alive instead of dotting it with inaudible and uncertain voids. This unvoicing of speech is a thing that Stuart Sage is guilty of from time to time. In "Hospitality" Mr. Sage has the line "may turn into Indian summer." Mr. Sage fairly trips on the word "turn". He seems to know that there is a final -n to the word but he doesn't know what to do with it. He smells of it suspiciously and then trots off without touching it. The result is a hitch and interruption in the phrasing of the line. It gives a jerky reading and a bad rhythm. Mr. Brian is never guilty of this. He touches off his sounds like a master of the English keyboard. Mr. Brian will tell you that he was taught to do this, and that it was a habit acquired in childhood. Fortunate Mr. Brian. In "Up She Goes" Mr. Brian speaks of "looking for an hotel." I am wondering if that is in the script, or if that is a Canadian reflection of British English. "An hotel" is especially British.

Richard Gallagher is a neat workman as a light comedian. The apt and minutely-timed precision of his work is the delightful part of it. One never feels that he has polished his acting to dazzle the eye. He is more artless than that. It is wholly in terms of fine workmanship that he excels. So long as his work pleases he is happy. He seems to seek no applause for himself. He creates as much suspense as a mouse in the radiator, for when he does come out you know he is going to make things lively. Mr. Gallagher has an unerring sense of wit, and in general deportment he is decidedly high class.

Mr. Gallagher is so exceptional in his natural refinement that I would recommend a standard of speech in his comedy as high grade as his gentlemanly manner. As it is Mr. Gallagher speaks an American dialect often heard in musical comedy. It appears to be Mr. Gallagher's habitual pronunciation. It is so widely used in America that it cannot be called vulgar. At the same time it does not represent the best speech of the theater. If this dialect contributed anything to Mr. Gallagher's comedy I would make no suggestion, but it doesn't. It is just an accidental thing. In his present surroundings it leaves Mr. Gallagher speaking a somewhat common dialect, while his colleagues speak Standard English. Mr. Brian's pronunciation is pretty sure to measure up to the standard dialect of educated speech. Frederick Graham, Gloria Foy and Helen Bolton keep Mr. Brian company in a dialect of standard form. Mr. Gallagher is the odd one. He uses flat pronunciations where the rest of his associates use broad-a. His most objectionable pronunciations are those that involve back-a. With him the -a in "card" is so far back in the mouth it sounds like -aw (cawd) with an obscure vowel sound tucked in before the -d (caw-ed). Other words in this class are "parton", "Party", "are" and "yard". These back-a pronunciations would not be taught by any first-class teacher. They do

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Feminine Frills

By Elita Miller Lenz

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York, making money orders payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, she requests that you enclose a stamp for reply.

The negligee worn by Kitty Gordon in the photograph on the opposite page may be purchased for \$21.50. Order thru The Shopper.

1. The frock at the left is of cream-colored handkerchief linen, the skirt in two tiers and the Bertha in point effect, showing open-work embroidery and a border of Copenhagen blue. This is the type of dress that one may wear for stage or street wear in summer. It may be that some of you are playing in summer settings or may be later on, so a dress of this type will answer your requirements admirably. It may also be used for street wear next summer, as it will be right in style.

The design at the right is developed from pale green taffeta, with the skirt made bouffant by full ruffles of organdy lace. The tiny leaves at the shoulder line are caught up with yellow buds.

2. If you seek bizarre novelties from Paris, Vienna, Switzerland, Italy or Japan to enhance your stage costuming, there is a beautiful booklet, entitled "Importations", which may be had for the asking. It contains illustrations of all kinds of jewelry, combs, dolls, handbags, girdles, buckles, gowns, fans and other dress accessories. These novelties are not low in price, but will appeal to the actress who believes that money spent for charming personal embellishments is a good investment and who knows how to wear such adornments with an "air".

3. One of our customer friends just 'phoned The Shopper that he had some real news for theatrical folk: "I am selling \$5 worsted tights for \$3.50 or \$36 a dozen, in twelve different shades," said he. He also makes plaited silk, silkalene and pure silk tights to order. This customer invites correspondence.

4. Now is the time to buy furs at a saving. And even tho you are far away you can avail yourself of New York bargains by shopping from a furrier's catalog, which The Shopper will have sent to you on request.

5. There is nothing so comforting as one of those black princess slips, or one of any color to match your gown. It will give a graceful foundation for your gown and the pleasing assurance that there is no petticoat to sag out of place. One of these slips may be purchased in a fine quality of radium silk, for \$5. The colors are black, navy, gray, tan, brown, fenna, flesh or white, and the sizes are 36 to 44.

6. Sport hosiery, unperted lace hosiery and clox hosiery of unusual types are illustrated and described in a pamphlet issued by a leading Fifth Avenue house. Prices from \$1.95 up. Would you like one?

7. If you are thinking of beginning the New Year with a course in weight reduction, you will be interested in Basy Bread, with which you are not obliged to exercise or starve. You simply eat three slices a day. Do you think you would be interested in a booklet telling the story of Basy Bread?

8. There is just one place that you can purchase silk undervests, pink only, and silk stockings in every shade but gold or silver, for \$1, and that is Fain's. The splendid values offered by this shop have helped to increase its business until it now has two elegant shops on Fifth Avenue, near Forty-second street.

9. If you are in need of rhinestones to trim your costumes or for shoulder straps, The Shopper will be pleased to forward your inquiry to a dealer who will be glad to correspond with you, serve you expertly and give you the advantage of expert eye. This dealer will send you 100 brilliant gems, with instructions how to attach to any flexible material, for \$2. The Shopper will be glad to forward your order to him.

SIDE GLANCES

Cake or Cocktails?

That "a nation of drinkers" is drifting into a nation of "cake-eaters" (to say nothing of waffles) is strikingly apparent to anyone who peeks into the windows of the myriad shops springing up along Broadway and its tributary cross streets, displaying the sign, "We do our own baking."

Really, everybody, especially the theatrical folk, is doing it, and this fact must be viewed with no small sense of alarm by the "wets", for confirmed cake-eaters can hardly be counted on to bolster up the volume of votes necessary

for the "liquid cause" at the coming national elections.

Reflecting on this threatening situation, the question arises in our mind as to which will really give a man the more stamina for the BATTLE of life, cake or cocktails. Someone suggests that we take a cake-eater poll, since we are so worried about the matter.

Thinking of Marriage?

Before taking the matrimonial leap, consider well the following: "When the Siamese Twins died recently it was said they left a big for-

(Continued on page 66)



Quaint Period Types With Period Theme Persist in Fashions Prepared for Springtime Wear.

—(Reproduced by courtesy of Women's Wear).

The above are original designs, especially prepared for Women's Wear, as inspiration for fashion creators, and are not for sale.—(See Shopper's column for descriptions.)

THE VANITY BOX

(a) The Shopper has been investigating the insecto process of hair dyeing at beauty shops where this process is used, and finds that hair-dressers are unanimous in praising it. This dye takes effect in fifteen minutes, they say. And further, it may also be used as a corrective where hair has been bleached an "off shade". It restores gray or faded hair to its original color, leaves a glossy, natural finish, and will not interfere with any tendency to natural waviness.

Hair-dressers are charging \$25 an application for the insecto dye, but you can apply it at home for \$5, under the guidance of the insecto expert. The Shopper will be glad to pass along your inquiry for literature to the insecto people. Your correspondence will be confidential. Address all inquiries to "Insecto", care The Shopper, The Billboard, 1493 Broadway, New York City.

(b) For so breeding white, in the Sunburnt tint,

at 50 cents a tube, is proving very popular with actresses and dancers who wish to impart to their skins a healthy sunburnt tint. This preparation does not rub off.

(c) Would you like a large sample of Delela-Brow, a waterproof dressing for lashes and brows that makes the lashes appear long and luxuriant? It stays on all day, and is very popular with motion picture actresses because it is not dissolved by tears. A large sample for 25 cents. Please send money order or stamps.

(d) Do you sometimes feel too languid to go thru the process of cleaning the skin and patting in a massage cream before retiring? If you do, it is because you haven't a "Beha" Beauty Box. The very sight of dainty pink Beha, filled with Elizabeth Arden's beauty preparations, including cleansing cream, cleansing tissue, massage cream, an astringent.

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GLIMPING THE MODE

FASHION'S NOVELTIES NOW HOLD SWAY

This seems to be the age of novelties. On stage and in the audience one sees striking coiffures, due perhaps to the fact that the bobbed-haired lady is letting her locks grow and is forced to study ingenious ways of dressing tresses that have reached that stage of being described as unruly. Of course, the art of the hairdresser has much to do with the charming effects attained with these locks of awkward length. Transformations and side-pieces are in vogue, and plenty of combs are needed to hold them in place. The hairband, too, plays an important role, as well as narrow ribbons, the latter being woven thru the hair in many pleasing ways. It is difficult to describe the ways, but a little practice before the mirror, after the hair has been nicely waved and curled will suggest many becoming effects. You may even dispense with the wave, if your hair looks well groomed to glossy smoothness and dress it in Egyptian style, with the aid of combs or clips. A brunet at a concert wound the short ends of her glossy hair, parted in the middle and back, around the stems of two poppies and fastened them at either side of her ears with hairpins.

NOVEL BOUDOIR CAPS

In the privacy of the home, one may wear novel little boudoir caps, fashioned from bandeaux of brocade or embossed fabrics, from gold and silver ribbons, combined with laces and ribbons. Some of these caps have wired "ear flaps" that stand straight out, the effect being achieved with lace, of course. One charming boudoir cap is made of cream lace with a butterfly perched above the forehead and tied under the chin with streamers of narrow black velvet. Some are inspired by ancient warriors' helmets; others are trimmed with maribean and some follow the lines of Dutch and Brittany peasant caps.

SMART PAJAMA SETS

"Palama sets, or "smoking sets" to be a bit saucy, are very much in vogue. They consist usually of mannish-looking trousers and feminine-looking coats. Turned up cuffs around the bottoms of the trousers, made of the same material as the coat, give pleasing contrast to the trousers, which are made from a different colored fabric than the coat. The materials used are velvet, Paisley, metalasses, radium, crepe back satin, printed jersey de chine and satin. The patterns are simple but the sets are extremely modest looking as the necks are either bateau, square or tuxedo effect, some even having Peter Pan collars tied with confining bows; while the sleeves are long and flowing or elbow length. Black satin coats worn with brightly colored trousers are most in favor, because they do not soil easily.

STYLETTES

If you have a last season's dress that you would like to make up-to-date, here is a suggestion: Take gold or Chantilly lace and make frilled hip rosettes from which drape a generous panel of the lace, which should sweep the floor. Place the panels to the side back of the frock, which should be very plain, of course.

Then make a circular cape of the lace, bring it down to a point just above the waistline, and finish it with a frilled or plaited collar to match the rosettes that hold the hip panels in place. The cape should cover only the back and shoulders.

Another unique idea for making over a last season's satin dress is to cut it away just below the hip line, leaving sufficient material to drape to the left hip and tie in a daring bow. Graduate four deep ruffles or gold or silver lace on a princess slip; to wear under the altered satin dress. The vogue for draping and the popularity of metal laces offer many ways of adapting last season's gowns to this season's styles.

If you knit you will be pleased to learn that two-piece knitted sport suits, with jaunty short jackets, are going to be in vogue next spring and summer. A two-piece suit of purple Angora trimmed with grey canton, with a plaited skirt makes a chic costume, especially when there is a capelet to match.

The shops are showing plain silk petticoats with flowers of gold and silver lace. Pastel shades are in demand to wear under metal cloth evening gowns with "parting" draperies. There is no decided variation in petticoats, the preference still being for plain models with flat trimmings.

Grace Hamilton, who plays in "The Springtime of Youth", one of the new musical comedies, has as a specialty a song entitled "Our Hussy Needles Fly". Miss Hamilton and the busy needle choros have knitted forty sweaters for an orphan's home.

The ladies of the League of Professional Women, who gave a bazaar at the Hotel Mc

(Continued on page 66)

LITTLE THEATERS

Mrs. Ruth Leder has leased the City Auditorium at Oklahoma City, Ok., from O. W. Connally, for dancing purposes.

The Masque of Troy broadcasted selections from "My Heart" from Station WIAZ at Rensselaer Polytechnic Institute Broadcasting Station, Troy, December 4, and had the honor to be the first organization to broadcast a play from that station.

A list of one-act plays was presented by the Hudson Guild at the Cellar Theater, 436 West Twenty-seventh street, New York, on Friday evening, December 8. The playlets are Eugene O'Neill's "Where the Cross is Made", Stuart Walker's "The Very Naked Boy" and Lady Gregory's "The Traveling Man". The Cellar Theater has been renovated and modernized.

A new Dramatic Club was organized at the Oklahoma City College, Oklahoma City, Ok., under the direction of Professor Wayne Campbell, with the following officers: Charles Farnheart, president; Cecille McKeehan, vice-president; Vera Luck, secretary; Mrs. J. Q. Vance, treasurer, and Harold Taylor, reporter. It is the aim of the club to present several one-act plays during the coming winter.

The Little Theater Club of New York City, which gave a fantastic comedy-drama of high finance, entitled "A Glimpse Ahead", at the Hotel Malesic, on Monday evening, December 4, repeated the performance on December 5, 11, 12 and 13. Members of the cast were Charles Dickson, Victor Morley, Alpheus Lincoln, Gage Bennett, Tammany Young, Florence LaR, Zilla Thompson and Bertha Creighton.

The Little Theater Society of Des Moines, Ia., presented a series of one-act plays at the Unitarian Church, on Monday evening, November 27. "The Golden Doom", a one-act fantasy, by Lord Dunsany, was the first of the series, and was presented by the same cast which presented the playlet at the Iowa State Fair last fall, with the exception of the prophetic role, which was assumed by Dale Kaarstadt.

The Institute Players of Brooklyn, N. Y., presented three performances of Alfred Sutor's "The Two Virtues", at the Academy of Music, on Friday and Saturday evenings, December 8 and 9. The players were: Bennet Kilpack, Jeffrey Pantan; Charles Webster, Claudi Jervoise; Esther Davis, Mrs. Gullford; Edie Lawrence Palmer, Lady Milligan; Dorothy Vale, Mrs. Jervoise; Gladys West, Alice Exern; David Mathison, Baylis, Mary Lane, Mary.

The Hart House Theater, the show place of the Victoria College Dramatic Society, honored no less an important production than A. A. Milne's "Romantic Age" on December 1 and 2. The play was produced under the direction of Prof. W. H. Greaves, of Victoria College.

"The Romantic Age" is the first play staged by the society during the season of 1922-23, and will probably be followed by one or two others of a less pretentious nature.

The National Association for American Speech gave its third annual entertainment and dance at the Hotel Plaza, New York, on Tuesday evening, December 12. The star number on the program was a one-act comedy, entitled "Pygmalion, Jr.", by Edmund Summers Hawley. Dagmar Perkins, president of the society, contributed recitations to the program. The entertainment was given to increase the scholarship fund of the organization.

The Soek and Buskin Society, of Brown University, Providence, R. I., produced the Greek tragedy, "Oedipus Rex", by Sophocles, at the Brown Union, Tuesday evening, December 5, under the direction of Ben W. Brown, instructor of public speaking at the university. It is reported that a large audience, including

evening, December 16, gave their first full-length play, George M. Cohan's "Seven Keys to Baldpate", in the Little Theater at the Washington Square center of the university. The cast of the play, selected from Randolph Somerville's classes in dramatic art, was: Elijah Quimby, Thomas Kilmartin; Mrs. Quimby, Ruth Hornung; John Magee, Eugene Molyneux; Bland, Robert Dale; Mary Norton, Annette Mason; Mrs. Rhodes, Miriam Rubin; Peters, Richard Lambert; Max, Walter Platt; Mayor Carzan, Richard Ceough; Myra Thornhill, Mitzel Kalish; Chief Kennedy, Harry Halihan; owner of Baldpate, Tom Moore.

The Mission Theater at Mount Vernon, Wash., one of the best small town houses in the State, is open again, this time under the sole management of Oscar A. Ruth. The Mission opened in 1919 under the management of Harry Atken and supervision of Mrs. B. Stalo Murphy, the owner. In 1920 the house was leased to Lonis Goldsmith, of Seattle, who released it to R. K. Dunham, owner of the Rex in Mt. Vernon. In July of 1922 Mrs. Murphy built the Vernon Theater and put in Oscar A. Ruth as sole manager. Because of this Dunham jumped his lease on the Mission. Mrs. Murphy then re-leasing it to Mr. Ruth. Dunham, not to be outdone, tore down the Rex and is now building a new house. This will

KITTY GORDON GREET'S THE MORN



in a charming negligee of changeable blue taffete, with row after row of narrow, cream-tinted lace. The amusing little bunches of apples are various pastel shades. Miss Gordon discovered this dainty negligee at Best & Co., Fifth avenue and Thirty-fifth street, New York. —Photo from Ira L. Hill's Studio.

a delegation from Harvard, followed the story with keen interest.

The Junior Class of Iowa State College, Ames, Ia., presented "A Tailor Made Man", by Harry James Smith, on December 8, in Agricultural Hall. The production was under the direction of Professor Lester Raines, Helene E. Wilson and Mildred I. Thorne, of the Department of Public Speaking of the college. It was the seventh number of the dramatic productions planned by the Department of Public Speaking, and was presented as the Junior class play. A Christmas play was given by the same group on December 14.

The annual entertainment of the Stage Children's Fund will be held on Sunday evening, January 7. Fifty-eight children, sons and daughters of professional players, are rehearsing for the entertainment, which will be held in a theater loaned for the occasion. The children who will participate are being trained for stage careers, and many of them are playing or have been engaged on the professional stage. A professional coach is directing the little ones.

After three seasons devoted to producing one-act plays, the Washington Square College Players, of New York University, on Saturday

gave Mt. Vernon, a town of 4,000, three up-to-date houses. The first road show to play the Mission after reopening was Milo's "Merry Minstrels". Harry Atken, the Mission's first manager, is now publicity manager of the Colonial and Class A in Seattle.

Iowa's University Theater, Iowa City, Ia., has the distinction of being the first "little theater" to send a Shakespearean production on tour. "The Merchant of Venice" has been chosen and bookings are being made for a tour of the entire State. The script has been especially prepared by Prof. E. C. Mabie and is an arrangement of a folio of 1623. First presentation will be January 18 in the University Theater and two days later the tour starts with production in the Decatur High School. Drama leaders in Cedar Rapids plan to secure the play, too, if satisfactory arrangements can be made. Special lighting effects and scenery devised by university students and intended for use in small auditoriums have been constructed.

The Billboard has received the following information from T. D. DeBois, treasurer of the Ottawa Drama League:

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(Continued on page 45)



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SAY "I SAW IT IN THE BILLBOARD."

A Cabaret Contract

London, Dec. 1.—The A. A. has set up a contract to cover cabaret shows. Its main features are a minimum salary of four pounds per week, with one pound expenses and a guarantee of ten weeks. It is stipulated that artistes shall not enter the cabaret-restaurant nor reside in nor use the hotel in which such performances take place.

London County Council Licenses

Colonel Levitt, of the L. C. C., proposes to raise the matter of theater and other licenses at a full meeting of the council in the near future. The existing anomalies are to be discussed and amended.

Chorus Singing De Luxe

My cable note on the excellence of the Grigori Markaroff Choir's glorious singing of Russian folk choruses as entreaties to "The Beating on the Door" (which, justly, beat in vain) was echoed almost universally thruout the London press. I have not heard of their re-engagement, but it will be a matter for real regret if they do not have an opportunity of delighting big London audiences in the near future, for I have never listened to such exquisite choral singing.

Moscovitch Downhearted

"Devil Dick" comes off tomorrow and I learn that Moscovitch is most disappointed at the lack of public interest in the goods which he has offered since he went into management.

I suggest to this great actor that the public is reasonably disappointed. He made a reputation in the East End playing good Jewish and European masterpieces. His "Shylock" (under J. E. Fagan's management) was a tour de force and called crowds into the Court Theater.

He could make a contribution to the dramatic life of London, for few actors can excel him in strongly dramatic or romantic parts. Then why does he waste his talents on third-line work? It is just announced that his next production will be a new comedy by Jerome K. Jerome. I hope he has found a winner, but I would put my money on him in Strindberg's "The Father" or as Dr. Stockman in "An Enemy of the People"—a piece that would be well worth reviving.

—But Jewish Drama Thrives

As a contrast to the Jewish actor's comparative failure, the Vilna Troupe has gone on tour with a chorus of regret. It is hoped that it will get another theater in town after its provincial trip and its great success bodes well for the future of a permanent Yiddish theater in London.

A Fine Elizabethan Play

Dekker's "Shoemaker's Holiday or the Gentle Craft" is being played at Birmingham Repertory Theater and I can well believe the report of its effectiveness. Why in heaven's name this piece has not been revived in the West End was a mystery to me until by inquiries in various quarters I found that several managers had never heard of it!

That a fine robust, high-spirited comedy, full of the fun and frolic of Elizabethan England, would not find a place in the esteem of a wide public during these anxious days is inconceivable.

First-Night Frenzy

Many of our critics would revise their opinions of the ability of artists if they acquired the habit of dropping into theaters during the run of a piece as well as on the first night.

When I see how some of our big folk slacken off after the first burst I can understand why the audience so often disagrees with the first-night experts' diagnoses, and why a piece which began with the expenditure of columns of newspaper space soon comes to rely for an audience on "paper" of another sort.

Critics in "The Gods"

It has been my habit as a critic frequently to sacrifice my stall for a seat at the back of the pit or in the gallery. As a result I have formed a very different opinion of Miss So-and-so's "subtle effects" or Mr. What's-his-name's "beautiful diction" from that of the critics who sat almost within arm's length of the players.

Now, I am ill-favored and democratic enough to believe that a theater does not live by stalls alone, and to hold that the patron who hands over half a dollar, or even the modest shilling, for his seat has a right to hear—and see—all that is to be heard and seen. Of course, this may be wrong. It may be that a subtle conspiracy is afoot among the actors and managers to persuade the galleryites and pities to patronize the higher-priced seats.

But I am more inclined to think that Mr. What's-his-name and Miss So-and-so simply don't know enough of their carrying power or

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

don't trouble to judge the full range of the house so as to get the author's intention over.

A Fine Conductor

When "Blossom Time" is produced the orchestra will be under the baton of one of the ablest and most sensitive of our younger generation of conductors, Clarence Raybould. After the run of the piece I hear that Raybould is likely to undertake an important musical function in the States, so a word of introduction is not out of place.

Some years ago this composer's one-act opera, "The Sumida River", was performed at the Glastonbury Festival and afterwards at the Birmingham Repertory Theater. If opera producers had one-tenth the nous of the average revue producer this work would never have been allowed to drop out of range of English audiences. Of late years, despite the successful presentations of his "Orchestra Variations", Raybould appears to have ceased composition to devote himself entirely to conducting and accompanying—in both of which arts he is a pastmaster. He has played for Paul Reimans, Titta Ruffo and Frieda Hempel, but principally has occupied himself with rehearsing and conducting for Beecham, for the Russian Ballet and for Covent Garden and other opera seasons. In this sphere he is no narrow specialist, having won great praise in works as divergent in type as "Coq d'Or", "Faust", "Aida",

"Therese", and even recently "The Beggar's Opera" at the Lyric.

I predict a lively interest among music lovers on your side when this original reader of the big scores is with you shortly.

Opera Rumors

Supporters of past seasons of international opera at Covent Garden are putting their heads together with a view to next year's season. It is rumored that Gustave Holst's "The Perfect Fool" may then be produced by the National Company. So foreign singers will not have it all their own way.

This is all to the good, for I have still to hear a better Tristan than Frank Hollins and Rosina Buckman can give many points away to many far more noted sopranos. Indeed under Beecham (to whom English music is under an eternal obligation) and the directorate of the National Company, a big and competent group of singers has been fostered and a new tradition is undoubtedly in the making.

Perhaps we may hear the new opera by Frederick Tolkien of the production (by the O'Mara Opera Company) of which very good reports have reached me. "Lola Descartes" is an all-English work and the composer appears to have caught the fancy of the Leeds audience.

An Indian Theater

Some weeks ago the Indian Players delighted large audiences with a series of Oriental

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

Sydney, Oct. 25.—The Ventura left the wharf last Wednesday subsequent to the passengers having the unenviable experience of seeing two drays taking off all the liquor aboard. Those who were sailing—and there was a sprinkling of theatricals—were thunder-struck when they found that they were on a "dry" ship, and a few expressed their intention of leaving the Ventura if they could only get their luggage ashore. This being found impossible, there was nothing for it but to make the trip as total abstainers. This rigid enforcement of the Volstead law will kill passenger traffic to San Francisco.

Fred Barnes, the English comedian imported by Harry G. Musgrove, terminated his engagement by mutual consent after playing only two weeks in this country. He was wise enough to realize that Australia would not take him as a headliner, so he asked to be relieved of his obligation. Negotiations between the parties were of a most amicable kind.

A concert, held at the Masonic Club, last week saw Wee George Wood amongst the brothers. For the occasion the governor and his wife were present. At the expiration of Wee George's turn his excellency, on behalf of the order, presented the little comedian with a life-member's gold badge, and a gold brooch set with diamonds and rubies for his mother in England. Wood suitably responded.

Engenie Duggan's dramatic company is in season at the Prince of Wales Theater, Adelaide.

Daisy Jerome is appearing on the Fuller Circuit, New Zealand, to indifferent success.

Kate Howard, Australian dramatic actress, returned from America last week. She will tour New Zealand with her own show.

Thorpe McConville's buck-jumping organization was at Bendigo (Vic.) Fair last week; business very big.

The Kientos, circus clowns, are playing a vaudeville engagement under the management of Harry G. Musgrove.

Emery Broe's Circus, a small combination touring New Zealand, will strengthen its company for the holiday season.

Ridgway's Circus played the Bendigo Fair to fair business.

The Colleano Circus, minus Con Colleano (who is playing a season in vaudeville under the direction of Harry G. Musgrove), is playing the Victorian towns.

Tasman Bradley, in advance of Barton's Circus, was in Launceston last week.

Abdy's Bird and Animal Circus has been secured as an added attraction with the O'Donnell & Ray Santo Company, now touring Victoria.

The Stalgs, who have played a long engagement on the continent with their Globe of Death are returning to New Zealand. After a

plays and the favorable reception accorded to these exotic works led the promoters to essay the establishment of a permanent Indian theater here.

There is, of course, a fairly large Indian colony in town, the major part of which consists of university students, barristers and doctors. These would doubtless provide a nucleus audience, which would be further swelled by Anglo-Indian officials and members of the ordinary public.

Owing to the recent political disturbances the project has been held up, but now I learn that many of the big merchant houses dealing with our Eastern Empire have promised support and the scheme is under way once more.

It is encouraging to note that the value of the stage as a medium for the better understanding of widely differing races is recognized in some quarters and I hope this experiment in theatrical internationalism will have such success that other groups may be cozened to emulate it.

Brevities

The youngsters are to be entertained at the Apollo with a series of matinees of "Thru the Crack", from December 15 onwards.

"Arlequin", the French success, is to be produced by deConville by arrangement with Sir Alfred Butt at the Empire. Godfrey Tearle leaves "The Laughing Lady" to take up the name part.

The Interlude Players made no great contribution to contemporary drama by their production of F. C. Witney's "Bed and Breakfast" on Sunday last. It is a conventionally unconvictional farce.

The Pax Robinson Salon continues to give good plays at the miniature theater, the Bedford Hall, Chelsea. The last production was Jacinto Benevente's comedy, "The Evil Doers of Good".

Marie Tempest is due back early in the new year. She makes a welcome reappearance in "Good Gracious, Annabelle".

well-earned holiday Fred Stalg will probably go out on the road with his own show.

Lloyd's Circus is now one of the best small shows on the road, with sixty head of horses, eleven wagons and about twenty-two performers. Gordon Maiden is in advance.

The St. Leon acrobats are still the big turn with the St. Leon-Soles Combined Circus.

Al Honey, late of St. Leon's, is doing an act in vaudeville with his daughter.

Goedic Reeve, daughter of the famous Ada of that ilk, is now on the staff of Sydney's Sunday Times, where she is contributing several theatrical articles each week.

As predicted last week the Hippodrome will close down as a vaudeville house for the present owing to poor business. The Fullers will play pantomime there at Christmas and will probably follow up with revue and vaudeville while Ada Reeve plays the Fuller Theater with "Spangles".

Nellie Stewart, veteran Australian musical comedy star, is in her eighth week at the Globe Theater, where she is appearing in the prolog to "Over the Hill".

Leo Sterling, the original English Wandering Minstrel, is presenting his well-known musical act at the Lyceum picture house.

Herbert LaMartine, English staid dancer, arrives here shortly en route from South Africa, being booked by Harry G. Musgrove.

The Wonder Show, now being worked by a prominent business man here, may be an established fact about next April. Several American freak acts and other novelties have been in negotiation during the past month.

"The Kelly Gang", a drama dealing with the exploits of a daring bunch of bushrangers that held sway here forty years ago, has been barred by the chief secretary. A film version now nearing completion has also had to take the count.

Arthur Glynn, well-known dramatic actor, for many years with the J. C. Williamson forces, is now in Sydney Hospital, where he recently underwent two serious operations. He is progressing well.

Chas. J. Jones, secretary of the Federated Picture Showmen's Association of N. S. W., is in a very bad way with Bright's disease. It is feared that he will never recover.

Mason and Gwynne, American blackface act that played the Tivoli Time five years ago, are negotiating for a season under the Musgrove banner. The Primrose Four are also dicker for Australian time. The original act was out here nine or ten years ago.

Oscar Asche is pulling the best business in town with "Cairo", which is being produced on a magnificent scale.

Madelina Rositar, a popular musical comedy woman, will join forces with Eric Masters, an English actor, for a season in vaudeville.

Jim Gerald finishes a long revue season at the Fuller Theater this week and will go to Brisbane for six weeks, returning in time for pantomime at the Majestic Theater, New Town, a Fuller house.

Keith Connolly, a clever Australian musical comedy man, will be released by the Fullers to play a season with Katie Howard's Comedy Company.

Two managers who tour New Zealand each year will play under canvas next year, as the

(Continued on page 43)

CORRECT PRONUNCIATION

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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 Chautauques in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to MARTIN C. BRENNAN, Editor, 114 Castlereagh St., Sydney, Australia.

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MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Jack Phillips, bandmaster of the Sparks Show for many seasons, is wintering at his home in Columbus, O. How about the 1922 roster, Jack?

The roster of the newly formed Chao's Orchestra of New Bedford, Mass., is: Leon Chao, piano; Clarence Perry, drums; O. Menasse, violin; Arthur Cabral, sax., and Francis Mello, cornet.

Don Montgomery and his Band, now with the Hagenbeck-Wallace Winter Circus, are being highly praised on the concerts played before each performance and for their handling of the show program in the various Northern cities visited.

B. D. Reets, who says he is known to most of the "boys" as a cornet player, pens from Delaware City, Del., his present location, that he recently visited "Mike" McFee, Russell Hobart and Jack Fogg, of Nell O'Brien's Minstrels, when the show played Wilmington, Del. Reets says he is now playing baritone and trombone.

Louis R. Foster was renomed president of the Cincinnati Musicians' Protective Association at the annual election held last week. Edward Berliner was elected vice-president; William Saatkamp, secretary; Charles Joseph, treasurer; Charles Rose, Sr.; Howard Dhonau, Albert Weiland, Oscar Zench and Albert Schick, trustees.

Comes the question: "What became of the Mitchel Family? We last heard of 'em about 1913, when they were playing with a picture in Alabama. Bob Mitchel was violinist, Mrs. Mitchel played piano, Emerson, cornet; Lillian, clarinet, and Marie, trombone." The query, coming from Hollywood, Calif., bears the names of C. B. Barlow, Dick Bowles and Cecil Hart.

The roster of the band on Abbey's Columbia Shows in the spring of 1924 is supplied by "Shorty" Rhodes, now with the Mighty Haag Show, as follows: "Joe Livingston, cornet leader; Don Grafting, cornet; "Gueykey" Havens and "Shorty" Rhodes, alto; De Orchard Dumont, tenor; Tom Clifford, baritone; J. W. Bowman, tuba; Jimmy Moore, traps and violin; James Orr, drums."

Francis Velardi communicates from Greensboro, N. C., that the Cole Bros.' Shows closed a successful season of thirty-seven weeks on December 9. "Scissor Bill" Mainella, says Velardi, left for Shreveport, La., and George Starb, cornetist, departed for his home in Bound Brook, N. J. The rest of the band boys left for Spartanburg, S. C., to play in the Saxon Mill Band, of which Anthony Esposito is leader.

Bert Bruno recently finished a season with the Florida Five Orchestra in Wisconsin and is now at his home in Newark, N. J. He says he is playing with local combinations and will serve under the baton of Joseph Basile, former musician of the Ringling show, at the Wallace Indoor Show to be staged in the Newark Armory. Bruno makes inquiry about former fellow players of his on the De Rne Bros.' Minstrels.

Harry F. Ludwig, pianist, is director of The Antlers, an orchestra of Charleston, W. Va., which is playing dance and theater engagements in that section. Jack Weber plays saxophone and clarinet; Lee Baldwin, banjo and vocalist; Art ticks, violin and singer; Ray Marshall, trumpet and violin; H. F. Cunningham, trombone; Earl Brawley, Sousaphone; Roy Aubrey, drums. Hiram C. Powell is handling the advance.

The Baby Grand Symphony Orchestra, of Cleveland, O., recently made its first public appearance at the Allen Theater, that city. Philip Spitalny, well-known director of the Forest City, where he now heads the Allen Orchestra, formed the juvenile combination. Of the thirty players, whose average age is nine years, only five are girls. There are fourteen string instruments. Norma Spitalny, daughter of Philip, is leader.

Leo Star relates that his orchestra is playing to good business thru Central Illinois and Missouri with plenty of good booking ahead. L. D. Race is manager and pianist; Star leads on cornet and doubles banjo; Robert Van Sickle is trombonist; Chas. Mortland, saxophone, and Harry Blinner, drums. Star states he will again have the hand on the O. J. Sedlmayr Shows next season. He became the father of a six-pound boy December 1.

The saxophone sextet known as the Famous Clown Band, which Tom Brown, of Six Brown Brothers' fame, placed in Fred Stone's "Tip-

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Top' production when Brown and his original combination shifted to the "Bunch and Judy" show in New York a couple of months ago, has the following personnel: Harry V. Staire, in blackface, playing first alto; F. C. Gunderman, second alto; Cecil Noe, first tenor; W. Hansen, second tenor; James Thomas, baritone, and Arthur Brown, bass.

W. S. Fleming, manager of the dance orchestra bearing his name and which is well known in the Northwest, recently assumed control of the Broadway Pavilion, Portland, Ore., which he managed from January, 1920, to April, 1921. Fleming's Syncopators, featuring Milton G. Butterfield as the "million-dollar singing cornetist", held forth at the Broadway Pavilion the first week of Fleming's present regime. He announces that different entertainers, including artistic dancers, will be presented each week.

Wesley Barlow, cornetist, who has been a member of Albert Rudd's vaudeville orchestra for quite a few years, recently left the organization at the Hennepin-Orpheum Theater, Minneapolis, to play with Eddie Elkins' Orchestra in New York. The Elkins combination plays at prominent cafes in the big town and makes a phonograph recording about once a week. Barlow began as a musician at the age of 10 years with The Journal's Newsboys' Band in Minneapolis.

What States, in proportion to population, have given the most bandleaders and musicians of the present day to circus, carnival and other traveling organizations? The trouper who submits the question is of the belief that Illinois, his native State, tops the list. About the only way a reasonable answer can be arrived at is for the directors and band boys to name their place of birth when submitting notes to this column. Time will be given until the early part of April before the result is made known.

O. A. Peterson, well-known cornetist and who assisted in the conduct of this department of The Billboard for many months, recently left the one-nighter with which he was playing thru the Lone Star State and has taken temporary abode in Portland, Tex. He has been requested to write a course of lessons on directing by a well-known publisher, and also has been asked to revise and rewrite a Bandman's Handbook for another well-known music publisher, which work, he says, he will start at once. Mr. Peterson adds that he will be one of the principal writers for a new band paper.

Tad Tieman's Orchestra, of Cincinnati, which has been touring the South for the past six months, is filling a highly successful engagement at Merry Garden, Memphis, Tenn., following a week of introduction in that city at Speedway Gardens. "June" Rosebrook, saxophone, clarinet and oboe player, arranges special orchestrations of every number rendered by the combination. Other members are: Frank Klimesh, violin and cornet; "Pinkie" Dees, sax., clarinet and entertainer; "Rudy" German, piano and marimbaphone; "Hank" Karch, banjo, piano, Hawaiian guitar and harp guitar, and Tieman, drums and voice.

C. Van Voast advises that Prof. D. G. Gallure, at one time one of the Pacific Coast's best-known musicians, has applied for a parole from the penitentiary in San Quentin, where he has served seven years and two months on a charge of murder for which he was sentenced to life imprisonment. Van Voast states that Gallure's chances for parole are very favorable, as his prison record is first class and many of his professional friends have interceded for him. During his incarceration Gallure has been director of the San Quentin Military Band, one of the best prison bands in the country. He

was born in Spain in 1880 and received a fine musical education in that country. Gallure is a talented pianist and has toured Europe and this country. Among the marches written by him are "U. S. S. California", "Pythian Sisters" and "San Francisco-Panama 1915 March".

Here's a newsy message from "Mike" McFee, who is touring with Nell O'Brien's Minstrels: "Had a reunion with some old troupers in Reading, Pa. First we met 'Paddy' Wolf-skill, of circus and minstrel fame. He's the same old 'Paddy'—ready to hand you a laugh a minute. For the winter he is back at his old job of fireman with the Reading Hose Company. Says he'll be back with the big tops in the spring. Then we saw Pete Hellman, old circus clarinet player, who is going to take his own show out soon. Next we met George Flatt at his tailor shop and had a long talk about old times. 'Flattie' trouped on many shows in his day, including the Barnum Circus, Sun Bros.' Circus and Nell O'Brien's Minstrels. He is still sitting on the top of the world; doing fine and doubtful whether he will troupe again. Most of 'em come back sooner or later.

"Munroe Althouse, the famous old leader of the Ringold Band in Reading, is in a bad way. He is nearly blind and has lost most everything he owned. I bought a lot of his marches, including the last one he wrote, 'Tall Cedars', which is a wonderful number.

"Things are going about the same on the O'Brien show. The same crew of musicians still on the job. The boys are anxious for the show to start South, which will be soon. "Can't think of any more news for the column now."

AUSTRALIA

(Continued from page 42)

theater proprietors in most cases are raising their hire rates from 30 to 70 per cent.

Hugh T. Ward is expected back here November 7 after his tour abroad.

Bert Lewis, an Australian comedian, who went to England some years ago, returned here last week.

Lawrence Grossmith, the English actor, is now in his last night as "Captain Applejack". Next Saturday he will present for the first time in Australia a comedy by Cosmo Hamilton (author of "Scandal"), entitled "The Fox".

Bert Wiggin, American juggler, who came out here with the Annette Kellermann vaudeville show last year, is touring Queensland with Wong Toy Sun, magician.

Ethel Hook, sister to the famous Dame Clara Butt, is playing this country under the management of Harry G. Musgrove.

Lune and Shaw, English entertainers on the Musgrove Circuit, will return to London next week.

Amy Rochelle, Australian soprano, is headlining the Fuller bill at the Victoria Theater, Newcastle.

Frank Gorman, the American singing parson, is playing protogs to pictures in Perth, W. A.

"The Maid of the Mountains" is playing the West to good business.

Los Revedos, continental dancers, are appearing in the prolog to "The Four Horsemen" at the Crystal Palace.

THE SPOKEN WORD

(Continued from page 39)

not represent the cultured speech of the theater or of the country. Mr. Gallagher is not a character comedian or a dialect comedian. He has the exquisite refinement and good taste to represent the cultured young American at his best, and all he needs is a standard pronunciation to make him exemplary. His "premature", ending in a chawer-sound, is something to be corrected.

The actor has the privilege to grade his speech upward if he so inclines. The word

"congratulate" comes to mind this week. Edwin Nicander in "Fashions for Men", Leslie Howard in "The Romantic Age" and Mr. Gallagher in "Up She Goes" all agree in giving the colloquial pronunciation which makes the third syllable have the "chaw" sound (kon gra tshu late). This is colloquial pronunciation and nothing worse, just as "education" with a Jew-sound (ed jew ka tion) may be heard by persons of education. But neither of these forms represents careful speech. Perhaps they are coming into fashion to be recorded in the dictionary of tomorrow, but they are not in the dictionary of today. The actor of all persons must not sound pedantic. He may sound cultured. Mr. Nicander is a cultured speaker, and he is playing a part where his gentility of manner and gentility of speech have full scope. He could doubtless say "congratulate" according to the dictionary (kon gra too late) in the part of the Count and be quite in character, for his elegance of manner is in all things above the ordinary. This particular word is not easy to legislate about. Each of these actors is using a pronunciation that he hears in good company, and the careful pronunciation may strike his ear as too much of a rarity. J. M. Kerrigan, as the ambling Master Susan in "The Romantic Age", speaks with a gentility that one may often hear from an old-fashioned rustic character. He says "congratulate" quite easily and precisely with the loo-sound. He stresses the last syllable, however, in Irish character. This is a good word to watch and keep in mind. Listen for the dictionary pronunciation, and see what sort of a person uses it.

All dialect is simply a misplacing of the right sound. We find that in the Southern dialect of this country. Tom Powers and Sidney Blackmer, in their respective plays—"Hospitality" and "The Love Child"—both say "father" with a back-a. It sounds more like "fawther" than like the standard pronunciation. "Hard" and "started" have this same dark sound. Instead of getting the normal a-sound (of "father") in the words "down" and "found" Mr. Blackmer and Mr. Powers use the front a-sound of -a in "cat". These are dialectal variations of pronunciation. In "down" and "found" the a-sound is much farther forward. These variations occur in England the same as they do in America, but not always for the same reasons. The dark-a, or back-a, is a cockney dialect in London. For that reason it is strictly avoided by careful speakers. In an effort to avoid this sound the would-be careful speaker in Southern England often goes to another extreme and gets this front-a in place of the standard sound. When Frederick Graham says "card" in "Up the Ladder" he gives a fine illustration of the standard pronunciation of the vowel -a in this word, which is the same as it is in "father". The "down" and "found" as pronounced in the South (with the -a in cat) is soft and pleasing to American ears. But to the trained ear it is dialectal, and on the stage it is not appropriate in all cases. Mr. Blackmer gives a very typical Southern pronunciation when he says "note here". This becomes "note cheer", which may be heard from the colored population in the North. Miss Gene Adair tells me she once had a leading man who insisted on pronouncing "out here" as if it was spelled "out-cheer". This was a most outlandish use of English to her Northern ear until she learned its exact origin "down South". It took the actor a season to break himself of this regional dialect, for he had learned it from his colored mammy.

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"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
 "FOR OFT-TIMES VIEWS ARE LIVEST NEWS"

Little Rock, Ark., Dec. 11, 1922.

Editor The Billboard—In regard to information about the best known act of forty years ago, permit me to present Topack and Stede, Sheridan and Mack, Harry and John Kernell, Harrigan and Hart, Delehanty and Hengler and Frank E. McNish.

(Signed) CLARENCE BELLAIR,
 With Grace Huff Co., in Vaudeville.

Cincinnati, O.

Editor The Billboard—Concerning what was the big act of forty years ago, will say that I know of no act that was so much talked of as Staley and Burbeck.

It was one of the most original acts I had ever seen. I saw this act about a year ago, and it was better than ever.

(Signed) S. HOWARD SWOPE,
 1111 Union Central Building.

New York City, Dec. 6, 1922.

Editor The Billboard—Forty years ago Bristol's Traiped Ponies was a big act, and I will say that there hasn't been anything like it in vaudeville or show business since. Bristol played dates wherever he could place his act and at times had his own show. The last I saw of Bristol's Ponies was in San Francisco, Calif., at the Grand Opera House, on Mission street near Third street. Bristol had his own show and did about two hours of performing with the ponies, of which he had about twenty-five. They did the greatest tricks I ever saw. I can trace it back more than forty years.

(Signed) J. LAMONT.

Chickasha, Ok., Dec. 4, 1922.

Editor The Billboard—Please print. We were booked for three days at Jewel Theater, Blanchard, Ok., as straight vaudeville. We played full house the first night with a scream all the way thru; second night, full house, a scream. Mr. Kid, who claims to be owner and manager of the theater, was taken sick the first night and young Alf Binyon, assistant manager, acted in his place. He had a big picture for Saturday night, which is always a big night, and he wanted us to put on stock. We refused to play drama because we booked as vaudeville and could not put on drama. Binyon was dissatisfied because we would not give him stock and refused to let us show. This left us thrown out for the first day of the week. Now any town that we have played will recommend our show.

(Signed) ELIZABETH NEILER,
 KARL T. WEILER,
 BILLIE MORRIS,
 J. I. WARD,
 BETTY WARD,
 of the Bruce Thompson Co., and
 BRUCE THOMPSON, Mgr.

Bascom, O., Dec. 8, 1922.

Editor The Billboard—I read with deep concern the article, "Lo! the Poor Song Writer". In the December 9 issue of The Billboard, and am writing in behalf of other songwriters and myself. The writer of the article says that most songs he looked over were poor ones, written from sheer vanity.

I do not care to dispute the writer's opinion, but I rather think he is the one who is writing out of his own vanity. He further states that he had letters from twenty or thirty amateur song writers, which is a very small number. To be frank, I think he did not hear from the better class of writers, but of the third or fourth, which shows that the better class had more sense than to squeal their troubles to him. From my dealings with song writers, amateur and professional, I do not believe they are writing from sheer vanity to become Irving Berlin.

I have played as a pianist for public gatherings, with an encore for more each time, and they were not Irving Berlin hits either, but numbers by Chas. K. Harris and myself. I hope Kenneth Clark reads this.

(Signed) BESSIE G. DILLON.

Boston, Mass., Dec. 11, 1922.

Editor The Billboard—Your publication of my name as attorney for the new organization of the theatrical industry, which appeared in your last publication, has caused me considerable inconvenience and has taken considerable time to the benefit of no one. Therefore I would request that you would let the artists and others know that I am not a source of information. This would save time and money of all concerned.

The publication of your story has brought phone calls, correspondence and requests for personal interviews which speak eloquently for your wide circulation, but at the same time tend to disturb me by their very volume.

It is true that I am serving that organization, and I admitted as much to the man who called upon me in your interests. I believe I also made it plain to the gentleman that I had nothing to say for publication.

My duties are in the professional capacity of counsel.

Will you kindly note that I am not acting as the disseminator of information for the organization, nor am I connected with its department of organizing.

The publicity and organizing departments have both assured me that just as soon as there is a public announcement ready for placement it will be given in the form of paid advertising, and because of your standing and circulation you may expect to carry it together with other trade papers.

(Signed) B. E. FARR,
 Counselor at Law, 944 Little Bldg.

Cleveland, O., Dec. 7, 1922.

Editor The Billboard—Two weeks ago we placed an ad in your valued paper for principals for the stock company at the Star Theater, Cleveland.

Among the replies received was one from Booking Agent Richy W. Craig, of New York City, in which he telegraphed that he had Al

started rehearsing Wednesday night, November 29.

The next day Marks asked for and received an advance in money and kept on rehearsing each evening, including Saturday night, in preparation for the matinee Sunday, December 3.

Al Marks appeared at the Star Theater shortly after noon and was seen by several of the stage hands.

The show started at the regular time Sunday, 2:20 p.m., and Marks was not there.

We learned the next day that he left town with another burlesque show that engaged him. If ever there was a more disreputable act in the show business, both on his part and that of the company that induced him to skip town, we would like to know of it.

Al Marks was to do a part in a bit that started about five minutes after show time, and when his cue was on no one was there to walk onto the stage and for the first time we realized that he was absent.

Fortunately our producer, "Happy" Jack Gerard, was on the stage and jumped right into Marks' part, even though he did not have any makeup on, and put the part over to the satisfaction of the auditors, most of whom did not know but that Al Marks was working in the whole show.

That a wheel show company would stoop

FAMOUS ARTIST DESIGNS COSTUMES FOR
 SEQUEL TO "THE BEGGAR'S OPERA"



Following upon the remarkable success of "The Beggar's Opera" John Gay wrote a sequel entitled "Polly", and this is to be produced at the Kingsway Theater, London, England. The costumes for the new production are now being designed by William Nicholson, the famous painter, whose studies of London types have become famous.

Marks, whom he described as a dancing, singing straight and character man.

We wired him that we could use Marks, and then we received a message from Craig requesting that we wire railroad fare to him for Marks, which we immediately sent on.

Marks arrived on time and immediately

to such a low stunt is something that cannot help the show business.

Fortunately the Star Theater carries a company that is versatile and large enough to deliver the goods.

(Signed) MAX COHEN,
 Manager Star Theater.

FROM LONDON TOWN

The Vaudeville Field
 Billboard Office, 18 Charing Cross Road, W. C. 2
 By "WESTCENT"

De Courville's \$500,000 Debts

London, Dec. 6.—Albert Peter De Courville's debts were revealed at a meeting of creditors in the London Bankruptcy Court. The official receiver said that, according to statements Mr. De Courville had made, from 1905 to 1910 he was engaged as a journalist earning \$50 to \$75 a week. In 1910 he became secretary to the late Sir Edward Moss, then chairman and managing director of Moss Empires, Ltd., and shortly afterwards he was appointed assistant to the managing director, becoming

general manager of and producer to the London Hippodrome and receiving a salary of \$5,000 per annum with certain emoluments.

He then began to produce "Hullo, Ragtime", "Hullo, Tango", "Ziz-Zag" and other revues of which he was author, and each ran for several months at the London Hippodrome. He also produced "Shell Out", "Jig Saw", "Whirligig" and other revues, which ran for several months in the provinces. Other plays which he had produced included "The 13th Chair", "Sol-

(Continued on page 93)

With the
Stage Employees
 and
PROJECTIONISTS

Personals and other items of interest
 to Carpenters, Electricians, Property
 Men, Scene Shifters, Fly Men and
 Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Brother Campbell, recently admitted to Local Union No. 312, Enid, Ok., is projecting pictures at Perry, Ok.

Brother "Red" McDonald, of Local No. 406, Moose Jaw, Can., who has been working in Chicago, will go on the road January 1.

The new officers of Local Union No. 591, Hagerstown, Md., for the ensuing year, were installed at the regular meeting held December 10.

Brother Lane is chairman of the committee in charge of the banquet to be given New Year's Eve by members of Local Union No. 591, Hagerstown, Md.

Walter Freeman, late of "Aphrodite", is now the "front" operator with the "Sally" Company. His brother has charge of the properties on the same show.

Leroy Wilt, projectionist at the Palace Theater, Norristown, Pa., was burned a few days ago while attempting to extinguish a small fire in the projection booth at that theater.

Tom Cornelius, of Local Union No. 38, Detroit, is now property man at the Regent Theater (vaudeville), Detroit. Mr. Cornelius' last road engagement was with "Jack 'o Lantern", the Fred Stone show.

The stage crew with Henry W. Savage's "Clinging Vine" Company, now on tour, includes Billy Gordon, stage manager; Joe Wilson, electrician; A. H. Rollins, property man, and Charley Sellar, carpenter.

Low Christy, stage manager; William McNamara, carpenter; Vincent Callaghan, property man; Gus Andrews, electrician, and Joe Torpey, assistant stage manager, are with the Weber and Fields Shubert unit, "Re-United".

Pete Salmon, of Local Union No. 25, Rochester, N. Y., is manager and carpenter of "The Timely Revue", and also plays an important role in that production. "The Timely Revue" has been showing in Pennsylvania and other Eastern States.

Back stage at the Regent Theater, Bay City, Mich., are Bob Madison, carpenter; Cliff Pfereger, electrician, and James Mahar, property man. All are members of Local Union No. 125. Scotty Carroll is the hustling business agent of that local.

Members of Local Union No. 293 (projectionists' division), New Orleans, gave one of the most successful boat rides of the season on the Steamer Capitol early this month. T. Glucksmann, C. O. Mengett, A. S. Johnstone, A. Chateau, A. Miranne, E. D. Ituras and J. Davison had charge of the affair.

Forty stage men of Spokane, Wash., have applied for a charter from the National Theater Mutual Association, and expect to receive the document this month. Charles Quinn, of the Pantages Theater, is acting president of the group. Practically all the Spokane members of the former T. M. A. are in line for the new organization.

Local Union No. 489, Gary, Ind., at a regular meeting early this month, elected the following officers for 1923: John Critkovich, president; Edward H. Quilling, vice president; E. C. Fox, recording secretary; C. O. Lowell, financial secretary; J. Cleveland, operators' business manager; W. O. Culbertson, stage employees' business manager; John Critkovich, Edward H. Quilling, C. O. Lowell, Arthur Norris, William E. Erb and R. K. Hirsth.

(Continued on page 66)

WANTED AT ONCE—DRUMMER

for an eight-piece Concert Orchestra in first-class picture and vaudeville house. Must have Tympant and be able to work effects for pictures intelligently as well as poppy jazz and conservative concert numbers. State age and experience. Scale, \$35.00 weekly. FRANK STANOL, Musical Director, Sedalia Theatre, Sedalia, Missouri.

MINSTRELSY

(Communications to our Cincinnati Offices.)

The Hill-Evans Minstrels played to good business at the Fairfax Theater, Miami, Fla., recently.

The minstrel editor acknowledges receipt of some holiday remembrances from several burnt-cork artists.

It is rumored that Lee Edmonds is no longer with the Hill-Evans Minstrels, Fred McGee having replaced him.

Minstrel managers truly deserve much credit for having the moral courage to present elaborate productions in spite of the exorbitant railroad fares and the many traveling expenses of the present day.

Neil O'Brien's Minstrels drew excellent crowds to the Victory Theater, Dayton, O., during their recent two-day engagement. The songs, monologs and jokes greatly pleased the audience, and the production as a whole was highly praised by the local newspaper critics.

Frank H. Young's New York Minstrels are reported successful in Florida. Mr. Young is said to have a clean show, new and handsome wardrobe and a company of entertainers that are worthy of all that is claimed for them. The show carries a fourteen-piece band. Jap Reed is business manager and Clairburn White advance agent.

K. C. Raines writes that he is still playing the drums with the J. A. Coburn Minstrels, with which show he opened the season at Urbana, O., last August. Mr. Raines says a report has been circulated that he retired from the road as a result of a broken arm and other injuries received last January in an auto accident during the Coburn company's engagement there.

"Lasses' White's Minstrels made one of the biggest hits of the season at the Tulane, New Orleans, last week, playing at \$2 top, plus war tax. The opening night capacity was announced long before 8 o'clock. Credit can be given to none individually, as the entire company is the finest minstrel aggregation that has played New Orleans for many a season. The newspaper critics allowed them ample space on their opening and were warm in their praise.

Large audiences attended the performances, Tuesday and Wednesday nights, December 5 and 6, at the City Hall Theater, Xenia, O., of the American Legion Minstrel Revue of 1922. Presented under the auspices of Post No. 25. The production was under the direction of Adamson and McVann, producing comedians, of Dayton, O. In arranging the program they stuck tightly to the real minstrel business and all the features were well put on.

A report reaches this desk that A. G. Allen's Big Minstrels (two-car Negro show) played at Hattiesburg, Miss., December 4 (night only) to a well-filled tent. A goodly number of white people filled one side of the tent, tho there was a big religious revival footing in progress with Gipsy Smith, Jr., as the feature attraction. The beat of order was maintained at the minstrel, there being no complaints of any kind, and the performance put on was very good.

Doc Bacon's All-White Minstrels have started on their journey South for the winter and from reports reaching the Kansas City office of The Billboard are "cleaning up". They left Kansas City, where they were assembled and organized, December 7, to open in Kansas. Doc Bacon and John Stanley are holding down the principal ends. There is music from start to finish and the afterpiece sends them out in good humor. When the band plays "Martha" in front of the house during the evening concert the crowds always call for more. A. C. Bonnell is there with his banjo in the olio; Phil McCowan gives them a treat with his saxophone, playing anything from opera to jazz; Jack Lynch always gets a big hand when he sings "Martha" and "Stories", both of which numbers are published by the J. W. Jenkins & Sons Music Company, of Kansas City. Illram Croft has the band and orchestra.

There isn't a weak spot in the whole production of "Lasses' White's Minstrels, according to The Macon (Ga.) News. "There are excellent dancers, good laughable jokes, the solos



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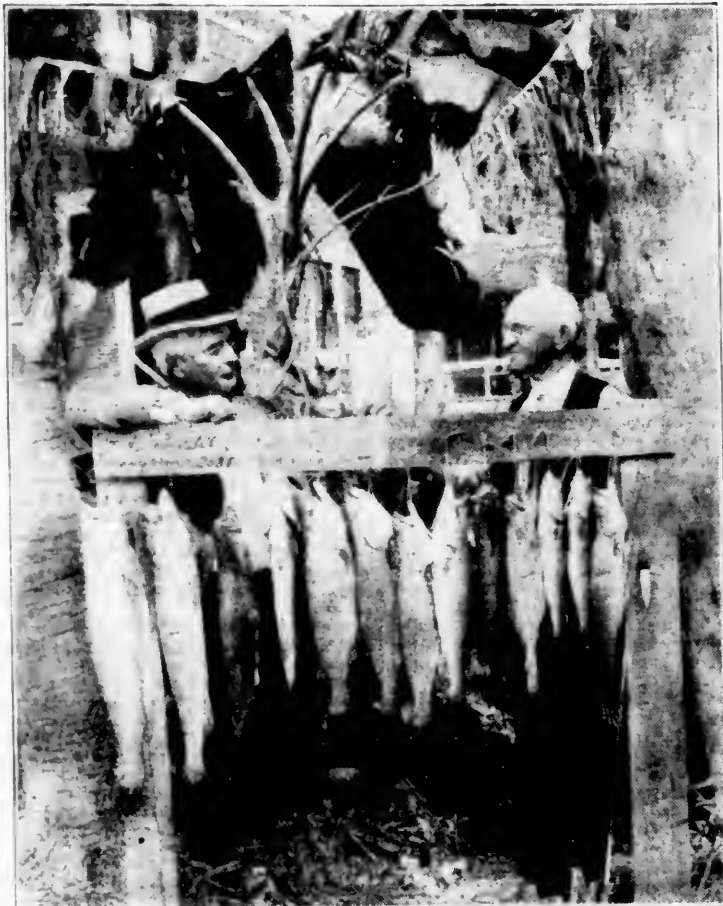
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are good and the quartet splendidly balanced," says The News. "Norman Brown, Nate Talbert, Herbert Schulze and Jimmy McDonald, the quartet, are bubbling over with genuine harmony in 'Old Black Joe's Cabin'. Slim Vermont, 'Lasses' White, Zip Lee and Bobby Burns are excellent end men, and Vermont and Burns, as dancers, received much applause, but 'Lasses' White, in a funny little song with about a dozen rhymes, had to give the entire dozen. Best of all about the show was the apparent determination of every man in the production to make the audience appreciate his efforts. It's truly an aggregation of stars, and they worked exceedingly hard to give the audience its money's worth. They succeeded without any trouble."

for a full half-hour and wore him to a frazzle with encore after encore when he did a single before the curtain. Joe Coburn, owner of the show, chatting with newspaper men in the intermission, remarked: "You could put Dan Holt down beside the King of England and he'd be the same Dan Holt." Dan also has acquired the art of playing the banjo, and the audience did not want him to go when he started his wonderful playing. Those who saw him in monolog when he was here at local theaters several months ago and saw him last night found him better, and with Hank White it is fine. He leads up to the denouement splendidly and Dan puts its across. The monolog is the local comedian's 'best bet'. He appears before a curtain on which is a map

J. A. COBURN'S CATCH



Coburn trying hard to conceal inordinate pride and register only "ordinary complacency". They are speckled sea trout and range in weight from 3 1/2 to 12 1/2 pounds.

JOSEPH HARDEMAN

Another gone to take his place among the old-time throng
Of minstrels up in realms above, 'mid kings of north and song,
We'll miss you, pal, and, tho you've gone,
We never shall forget
Your sunny smile and laughing eye we saw
When first we met.
You've played your part, you've played it well,
You've gladdened many hearts;
Your mission on this earthly sphere, all joy
In all your parts.
Oh, may the goal you oftentimes craved,
Where sorrows cease to be,
Be thine, forever thine, thru all eternity.

—DICK JONES.

J. A. Coburn's Minstrels, featuring Dan Holt, an old Macon, Ga., boy, played to large houses, matinee and night, December 8, at the Grand Theater, Macon. The following is from The Macon Telegraph, December 9:

"Dan Holt was due to sleep well last night. He was happy and then he was in bed back home in the old town, where he learned the efficacy of burnt cork. He also was tired.

"The Grand Theater's audience stopped the show when the interlocutor announced Dan Holt with gusto. The house laughed with Holt

of the State. Macon is marked in large type, and to accentuate his pride in his home city he had the painter to draw a big red line around the dot that denotes our abode. Holt is much of Coburn's Minstrels, but he isn't all of it. Nate Mulroy, endowed with restless feet, and Hank White, oldtimer, carry their parts along well. The singers are away above the average. Karl Denton and De Varo and De Carlo do good turns in the show." Many social attentions were bestowed upon Coburn and Dan, and larger houses await them next season.

Here is an editorial from The Macon Telegraph of December 3:

"Macon's own bright star in the world of minstrelsy and comedy is coming home—coming to play for his own homefolks. Next Friday the likable and even lovable Dan Holt will appear at the Grand in what he terms 'the best show Coburn has ever had,' of which he is featured as leading comedian and is for the most part its producer. The people of Macon should manifest their appreciation by going to see him and his entertainment. It is said that no man has accomplished more than Mr. Holt in the presentation of the Negro character. He commenced his career as a boy around town, getting up amateur performances, and gave several performances during summer months at Crump's Park. Afterwards he joined Coburn's Minstrels, which he is now with.

Then he was in Keith vaudeville, and later with Al G. Field's Minstrels for several years. He then returned to Macon and became part or full owner of the Savoy, Theatrum and Lyric theaters. He is now Coburn's leading man."

LITTLE THEATERS

(Continued from page 41)

the Canadian Government for the use of a large room in the Dominion Museum, which has a small stage and is admirably suited for a Little Theater.

"The league will open this theater January 10 next, with the presentation of two one-act plays, 'Pierre', by Dr. Duncan Campbell Scott, president of the league and a well-known poet throughout America; also a comedy, 'Brothers in Arms', by Merrill Dennison, of Toronto. All the entertainments in the new Little Theater are for members of the Drama League only, without charge. The first public presentation by the league this season will be at the Russell Theater, 'Mr. Pim Passes By', under the competent direction of F. L. C. Perelra, and on February 14 next, Ruth Draper, of New York, an entertainer of international reputation, will give a performance under the auspices of the league."

A new group of drama enthusiasts has come into being in Minneapolis, Minn. The organization has adopted the name of "The Portal Playhouse". The members include professional and semi-professional players, writers and painters. The aim of this group is "to remain away from the conventional little theater." "We shall attempt," reads their report, "to remain away from the conventional little theater. We shall attempt to demonstrate, along with only a very few other non-commercialized groups in this country, that the drama can be as subjective as any other mode of art.

"Our opening will be January 8; we have engaged a settlement house little theater here and one in St. Paul for the first bill. Included in our opening bill will be the first production anywhere of Alfred Kreymborg's 'The Silent Waiter'. Members of the Portal Playhouse who are active in the first production include Florence Sherwood, Elwin Bartlett, Theodore Beebe, Agnes Bruce, Katherine Jeffries, Nancy Harris, Lloyd Lyons and Dean Jensen. Blanche Booth (Blanche de Bar), niece and former leading woman of Edwin Booth, is the general advisory director. One-act plays, or plays running not more than forty-five minutes, are desired for future production; they must be unusual in theme, situation, dialog or staging; preferably, unusual in all these aspects. We can still use one distinctive short play, running not over twenty minutes, on the first bill."

Professor Koch, of the University of North Carolina, famous for his work with the Carolina Playmakers at Chapel Hill, N. C., is "up North", giving inspiring lectures to little theater groups. The University of Pennsylvania, at Philadelphia, has sent us news to the effect that "Professor Koch illustrated a talk before the Arts Association of the university with a wonderful collection of slides which tell unspoken volumes. These illustrations of what Prof. Koch has done and with what he has done, serve to inspire any auditor and observer."

The University Dramatic Club, of the University of Pennsylvania, is rehearsing a series of one-act plays for presentation during mid-winter. Among the series are "The Constant Lover", "Trifles" and "A Good Woman". Another event in Little Theaterdom was a lecture by Professor Felix E. Schelling, of the University of Pennsylvania, a well-known authority on Shakespeare, given before an open meeting on November 23. The university held a meeting December 13, at which several one-act plays were presented and plans for an internal organization were heard. The University Dramatic Club also expects, after the holidays, to start an active campaign for original one-act plays, the best of which it promises to produce. The turnout so far this year has not been up to expectations, but the days after the holidays will bring in its usual revival. Charles E. Frohman was elected president of the club early this year. The Philomathean Society of the university has brought forth its playshop again this season, but is confining its attempts to its own private meetings. One evening of drama was held on the 24th, and plays were presented and criticized. Future attempts are expected to bring forth original plays from members.

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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD
WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

W. J. Hilliar is wintering at Savannah, Ga.
Horace Goldin is very ill at the Palace Hotel, New York City.

MAGICIANS are in great and increasing demand on the vaudeville circuits in the British Isles.

The veteran Charles Andress was first with a Christmas card this year. That for the New York offices arrived December 12.

Madame Marine reports that the mystery attraction in which she and the Great Firestone feature is doing nicely in Southern Texas.

Dunninger is working a great many clubs and private entertainments in New York and is forging ahead as an exceptionally clever mind-reader.

'Tia not generally known that Dean Eugene Frederick Powell is a professor of mathematics. He attended the University of Pennsylvania for four years.

Edwin Brush met with great favor December 6 when he presented sleight-of-hand feats and lectured to a large lyceum audience at Chipewa Falls, Wis.

Wallace, the magician, postcards: "Am enjoying a run of splendid isolation in the Tennessee Mountains, where driving a show truck furnishes all the thrills a person desires."

This year's Christmas Special Number of The Billboard, which appeared last week, was not without a special article on magic. Said article, by Mark Henry, appeared on page 33.

Malini recently arrived in New York from abroad and is shortly going West, where his services are in great demand. He is regarded by those in the know as one of the best pure sleight-of-hand performers living today.

During his recent engagement at the Orpheum Theater, Nashville, Tenn., Richards, the wizard, derived much first-page publicity for his big show of wonders in The Banner thru the answering of readers' questions thru the newspaper's columns.

Come word that Frank Van Hoven, "the dippy mad magician", who is at present amusing Keith audiences in the East, is about to introduce an ice trick in which the customers will be invited to bring their own frozen water for the experiment.

While presenting his "Concentration" act at the Orpheum Theater, Duluth, Minn., two weeks ago George Lovett added to the musical mystery portion of the turn by featuring Georgia Templeton as the famous European seeress at a special matinee for India.

C. J. McLane, former general manager of the Piedmont Amusement Co., communicates from Winston-Salem, N. C., that he is acting as manager and agent for the act of Kasbah, the mystic, billed as "the White Prince of India", to open next week for a tour of the South and Southwest.

Sinnett narrates that his crystal-gazing attraction, "Hindustan", will leave the Missouri and Illinois territory after next week to jump South for the balance of the season. He met Carl Rosini in St. Louis recently and says that while Rosini is doing well in vaudeville he indicates signs of the road show fever.

Guy Stanley, of Buffalo, N. Y., now traveling for a bonding company, visited this department while in Cincinnati recently. He told of having executed a magic wand in vaudeville and with his own company for ten years prior to 1912, and says he is kept busy with club dates when in and around Buffalo.

A photo of Larry Gray, "the dazy wizard", appears on the 11th page of Thayer's Magical Bulletin for November. Among other items of interest to the professional, semi-professional and amateur trickster is the first installment of an article, "Performing Under Difficulties", by A. F. Bowen.

The lost is found. Hugh Johnston, long in vaudeville, is presenting a two-hour mystery performance in conjunction with Mahendra, "the super-mental marvel". Johnston is programmed as "the world's premier magician". Besides his sleight-of-hand accomplishments, for the supremacy of which art he "challenged the world", Johnston is presenting the "burning a woman alive" illusion. Mahendra confines his

efforts to the glass ball. An added attraction is Patricia Deverne, Oriental dancer. The show is reported to be packing 'em in thru Minnesota and Wisconsin, and is playing Fischer's Theater, Appleton, Wis., this week.

Pat Dealy, who recently did a Houdini from Sing Sing, probably calls his stunt the "flapper escape". Pat, who was serving a twenty-year stretch in the double S institution, liberated himself by joining the civilian audience and walking past the guards after playing the role of a flapper in the convicts' show.

Wm. C. Turtle reminds that when playing Great Bend, Kan., November 25 he had the pleasure of meeting Charles Andress. "While Mr. Andress is past the age of 70 years," says Turtle, "he is still in harness and believes in doing magic as it should be done—no exposing or copying of another's tricks or illusions."

Prof. Christensen, who has presented his one-man mindreading act at the Harlem Museum for eleven straight weeks, donated his services to the Elks' Lodge, No. 1, of New York City, December 6 to 9 for the benefit of the Orphan Children's Christmas Fund. He will either return to the Harlem Museum or play clubs in the big town.

Prof. C. Braganza, who styles himself "society's favorite seer", informs that he was one of the attractions at Boston's "Atlantic City Boardwalk Carnival", which was held in the Mechanics Building of the Massachusetts metropolis from December 1 to 9, and is now planning to appear at motion picture theaters and parks with a company of mystics.

K. T. Kuma, the Oriental wonder worker, who recently filled bookings out of the Keith Chicago office, has returned to New York with his wife to spend the holidays at his home. His double-cylinder and bowl trick, tho presented for years as the feature of his bright and snappy illusion act, is not being done by anyone else, so far as is known, as Kuma has carefully guarded its secret.

"Once an actor, now a tailor" reads part of the blotted advertising circulated by the Great Rajah for his establishment in New York City. Incidentally, he wishes the managers, agents, artists, etc., to know that he alone is "the Great Rajah who played principal theaters of this country and Europe as the real Oriental Armenian magician" and all others using the name of the Great Rajah are copyists. Nuf ced.

Adelaide Herrmann, now presenting a big illusion act on the Orpheum Circuit, calls attention to the fact that December 17 marked the twenty-sixth anniversary of the death of her dear husband, Alexander Herrmann, more famous as Herrmann the Great. "And, strange as it may seem," says Mrs. Herrmann, "no one has taken his place in the world of magic. Of course, there are magicians, but no Herr-

mann. His place can never be filled. Today in my travels I meet people who come especially to talk to me about the wonderful Herrmann." In her letter to The Billboard Mrs. Herrmann included a clipping from a New York paper of December 26, 1896, which carried a picture of the Great Herrmann and a history of his career. It is regretted that space in The Billboard at this time does not permit a reprint of all or a part of the glowing tribute to so great a man. However, Mrs. Herrmann adds that she will use the clipping for a book she is going to write, and it is safe to predict that her contribution will be readily accepted by the thousands of magicians, magical fans and admirers of the Great Herrmann.

Another delightful chapter has been added to the history of the Society of American Magicians thru the success of Ladies' Night observed by the parent assembly of the organization at the Hotel McAlpin, New York City, December 9. Twenty acts, replete with assorted mystery, were enjoyed by the audience which crowded the auditorium. Outstanding features were performances by Dean Eugene Frederick Powell, who is one of the most polished, finished and cleverest magicians of today. Servais LeRoy introduced "psychic affinity" and had Morris Davidson, a well-known New York lawyer, as an observing committee. Houdini, who, as master of ceremonies and with the aid of John Mulholland, provided merriment galore between the acts, presented his famous East Indian mystery. Mulholland, by the way, acted as stage manager, electrician, property man, super, committee and assistant; in fact, he filled the bill from alpha to omega. Gulesart offered three new experiments, one of which was a vanish of a glass of milk from a borrowed hat that had previously been examined. Lester Grimes gave a Chu Chin Chow mystery and Burrows delighted with a checker mystery. Rullman contributed plate manipulation and juggling, and Nagel gave a series of experiments of the impossible-to-detect type. Malini and Dunninger were present, but made short and interesting speeches in lieu of presenting any mysteries. Dr. Thunig presented what was known years ago as the Dreyfus escape from Devil's Island. Werner, while blindfolded and held by a committee of two, found a gold match case that had been concealed in the pocket of one of 200 overcoats, a really extraordinary achievement. Genesta did a handcuff escape. He is the inventor of the barrel mystery and challenges anyone to escape after it has been filled with water. Virginia Carr offered mental demonstrations and was followed by Schubert in an exceptionally good mindreading act. Gus Fowler presented the four-ace trick, of a novel kind, so that all could see what it was. Bert Rabin and Meyenger also took part. Hayden manipulated the ivory, and Frosini, who has been recuperating since August from ptomaine poisoning, appeared and scored with his piano-harmonica.

As a fitting climax to the performance Houdini introduced Mr. and Mrs. Martinka as the couple who, during fifty years, had made the tricks for many prominent mystifiers. Among others present were: Mrs. Houdini, E. R. Ransom, Ducrot, Tally, E. M. L. Ernst, legal representative for the S. A. M.; Teale, Waters, Raymond, Joe Lee, Mr. and Mrs. Ascher and George Sachs, the lightning calculator. The show concluded at 12:30 a.m., and about 100 adjourned to the "magicians' cafe", where tricks, songs, witty stories and good food held attention until 2 o'clock.

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PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Jim Heron, formerly agent in advance of Jack Reid's "Record Breakers", on the American Burlesque Circuit, and more recently treasurer with the Walter L. Main Circus, is now manager of the Columbia Theater, Far Rockaway, N. Y.

Charles Bochert, ahead of "The Bat" Company, now showing in the Middle West, says the play shows no signs of wearing out, as shown by the fact that there are as many companies playing it this season as last, and with equally good business following.

J. W. Schlessner, the poster advertising man of Stevens Point, Wis., is in great demand by

producers of shows playing that territory, for it's a conceded fact that when Schlessner advertises a show the natives for miles around come to see it.

George Allen communicates that the reason for the big advance sale at all theaters for Thurston is due to the circus-like billing of those live wire boys, Walter Phillipson, former agent of "Spanish Love" and Ringling Bros., and Dan Caton, of the American Tobacco Company.

Frank Prescott, agent of Harvey's Minstrels, was a recent caller on J. A. Jackson, "The Page" of The Billboard, and Frank says that



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SYLVIAN'S, 6 North Main, Providence, R. I.

the natives of New England are giving them a warm welcome, as it is the first time in years a colored minstrel company has played that territory.

Rita and Dunn, sensational high wire artists, have an entirely new equipment, including several beautiful costumes for Mile. Rita, who is said to be the only woman in America to perform alone on a high tight wire. Their publicity stunts are getting the business for the attractions they are with.

Walter A. Schilling, formerly second man with Col. Lagg's Great Empire Show, has graduated from his former class, and is now a full-fledged publicity promoter, which is made manifest by his booklet carrying some very interesting and instructive information, supplemented with national and local advertising that has given him a "man-sized" bank roll.

SI Semon, of the United Postage Service, Detroit, Mich., communicates, viz.: "Detroit is going great, with everyone getting big money. Bert Kid Wheeler writes that he is due here any day and will demonstrate the art of squaring locations for 3-sheet boards for the Criterion Company. He states that he will use as ad

(Continued on page 81)

VARNELL'S REVIEW

(Star Theater, Shreveport La., Monday Evening, December 4.)

Henry (Gang) Jines, under cork, offered a pair of songs and some talk with two changes of costume, under a green spotlight to two encores and three bows, scoring a good 95 per cent, something a single has rarely done in this house.

Blaine and Brown, James and Mamie, the male doing an old-man character to the girl's kid stuff, both under cork. The girl made a neat "boy" and did a song number well. They did some dancing and the act scored a ninety, taking two bows and declining an encore.

Bruce and Skinner, man and woman, registered the same with a series of songs. Both worked straight and were nicely costumed.

The Fergusons, Jim and Gladys, the former doing a blackface, had a S. D. & T. offering that picked up with their entrance and improved as they went along. They sold nearly 100 per cent to a house that had sold out even standing room. The show ran an hour and ten minutes.

On Friday, December 8, the same bill was moved over to the Hippodrome, a larger house owned by the Saenger Amusement Company, as is the Star, and was presented at 10:45 p.m. to a special audience composed in part of Saenger officials and the employees and officials of the Grand Theater, all white.

The artistes moved to the Hippodrome in makeup and put on a performance that made an even greater impression upon the white audience than they did upon their regular patronage.

The object of the special occasion was to determine the changes necessary to improve the acoustics of the larger house prior to moving the Star franchise to that house on January 1, prior to which a number of repairs and alterations are being made. The "Hip" has been dark for some time. The move is an emphatic indication of improved conditions in Shreveport.—WESLEY VARNELL.

AN ANSWER TO A PERTINENT QUESTION

In the first place, we can not say that the public does not want good, clean, wholesome acts. The acts mentioned in the article headed "A Pertinent Question" will please any audience, and what's more, pack any house if the manager knows how to sell it. There are many good acts that go down because managers do not know how to sell the goods. My knowledge is born of experience in one of the hardest towns in America. Any artist, white or colored, will tell you that Cincinnati people know what they want and are hard to please. If they don't get the goods the theater loses.

There is no reason in the world why the mentioned bill should not draw if properly advertised. I am not questioning the management of the house involved, but you can not bring people to your theater if you do not let them know what you have. A picture and a poster in the lobby will not turn the trick. Spend something in advertising and you will get results.

Newspapers are very good, but you must supplement them with billboard paper. People do not always remember names, but their at-

J. W. COOPER



The ventriloquist, and his dummy. They have forsaken minstrelsy and vaudeville to play lyceum and club dates. Cooper and his wife are immensely popular with schools, lodges and churches in and around New York.

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

"7-11"

A Corking Good Show Without Prospects

Attention is always drawn to poster displays—and they remember them. Let the public know what you have, also tell them in big type that you bar smut, and don't be afraid to say that "If the show doesn't please, you can get your money back." You will find that when an occasional one calls for his money he will in all likelihood admit that two-thirds of the show pleased him, and that he will go away without wanting the money.

Many acts work hard devising something to please the public, and a capable theater manager helps to deliver it. If you buy cloth and don't know how to sell it you will always have cloth on your hands. Give either cloth or acts proper advertising and either will be sold. Let the public know you have something to sell and you can sell it if you do not fool them. Remember Lincoln's last line in his famous philosophy: "You can't fool them all the time." (Signed) LEW HENRY,

Manager Lincoln Theater, Cincinnati.

CHAMBERS' REVIEW

(The Frolic Theater, Birmingham, Ala., week of November 27.)

The Hardtack Jackson Company of ten people, with special scenery and properties, occupied the house this week. The owner is the principal comedian, with Joseph Jones doing the juvenile. Mrs. Lonnie Jackson is leading lady, and the soubrets are Marie Biddins and Laura Badge. Jack Richards is second comic, Peggy Richards, Buddy Jones, Ida Wilson and Baby Benbow complete the troupe.

The house was filled to capacity at the first performance when the curtain went up on the fastest working company that has played the house since the reopening.

The show fully justified the favorable review accorded it in Shreveport, lately published on this page. Jackson's dramatically developed humor and his poem recitations took heavy applause.

Baby Benbow took ovations at every performance. She was well dressed, delivered her stuff with good personality and filled the act spot wonderfully well.

Scene two was the "Haunted Hotel" bit that served to show the girls in a dancing contest and provided Jackson with opportunities for great comedy in a preacher characterization. The show ran for an hour and ten minutes and would be classed as an absolutely 100 per cent attraction if Jackson would only eliminate the too frequent use of "bells" and "damns" that give no added value whatever to his comedy. He is really too good to need this.

(Frolic Theater, Birmingham, Ala., Dec. 4.)

Bagnall and Bagnall, man and woman, in an act called "Marksmanship". The woman opened the act with a song number that drew applause. The man went thru the ordinary sharpshooting routine. The act closed slow and was withdrawn on Thursday due to inability to provide material for changing the act as is the policy of the house.

Burton and Madcap, "Buzzin'" Burton and a woman partner, replacing the sharpshooters for the last three days. This is the same Burton who recently fell from grace, and the reinstatement implies that he has promised to be more discreet in the future.

The second number was Livingston Mays, billed as "The world's greatest colored hypnotist". The act opened full stage, and Mays had three assistants. He did a few amusing feats and ran twelve minutes to a small hand. More frequent changes of subjects would enhance the act greatly.

Maxey and Little Quaker, a man and woman, opened in two, both under cork. They had a line of chatter with incidental music that went well. Maxey put over "Sing 'Em", pulling an encore with it. Little Quaker had a special number of her own, "Daddy, Won't You Please Come Back to Me?" that she sold to strong applause. They did fifteen pleasing minutes.

The Hardtack Jackson Company is packing them in out at Bessemer, Ala. A lot of credit for the draw is due Joe Jones, who is personally popular in the city and is getting a lot of good publicity for the show.

The Famous Theater did a nice business with "The Iron Skull", the Norman Film Company feature. Steve Reynolds did a strong ballyhoo at the door that helped materially. After they got in the picture proved interesting enough to make them go out and talk.—BILLY CHAMBERS.

Look thru the Letter List in this issue. There may be a letter advertised for you.

SILAS GREEN CO. CELEBRATES

On Thanksgiving Day Chas. Collier provided a pair of 32-pound turkeys for the members of the "Silas Green" Company. The women of the company decided that the making of a holiday dinner was entirely too important to be entrusted to mere men, so the chef, his second cook and the porter of the car were granted a holiday, and the ladies took charge of the kitchen.

Mrs. Gertrude Rhodes prepared the birds with an old-time dressing. Fannie Jenkins made the cranberry sauce and potato salad. Evelyn White made some impressive biscuit, and Iloretta Collier, Billie Aaron, Annie Ingram, Eva Epton and Mrs. Ada Lockhart Booker acted as hostess and waitresses to the company, serving besides the things mentioned a lot of other delicacies.

The affair was so successfully carried off that the male members of the troupe insist upon the girls doing an encore for Christmas, and it is entirely probable that that is just what will happen. Walter Graham, the trombonist of the band, had to leave the show, and is confined in a private sanitarium. Whether the dinner had anything to do with this is not stated by Bridget, who sent the news.

Oh, yes, Mrs. Booker wants to hear from Bobby Sullivan on business of great importance.

"HOW COME"

On December 18, "How Come", a musical comedy, by Eddie Hunter, produced by the Criterion Productions, Inc., went into rehearsal in New York. The show is to be ready for the opening on or about January 1. The show is in two acts and eleven scenes, and will be provided with a complete equipment of special scenery and properties.

Benjamin Harris, Sam Grismer and Jack Goldberg, a group of very practical showmen, are interested in the corporation. Irving Miller, whose "Liza" Company is said to have a chorus that excels the original "Shuffle Along", is staging the production, and Nat Cash, who has staged five colored shows and three white companies this season, will have charge of the dance numbers.

The cast and chorus will have sixty people, and the opening stand will be Washington, D. C. It is intimated that the attraction will remain on the road just long enough to smooth it out and return to New York for a Broadway appearance.

"KEEP IT UP"

The second edition of the I. M. Weingarden show, while as lively, did not draw as big business at the Lafayette Theater, New York, as did "Follow Me".

The outstanding features were an astounding bit of dramatic singing by Susie Sutton in a scene, called "The Bridge of Sighs"; Alice Gorgas in a novelty number, "The Butterfly", in which she soars over the audience singing. The Staffords, the Quartet, Jennie Dacy, and, of course, Billy Higgins and Cliff Ross, scored high.

Ada Crogman, secretary of dramatics for the national office of the Community Service, conducted a pageant, entitled "Milestones of a Race", at Memorial Hall, Dayton, O., December 8. Episodes honoring Col. Young and Paul Lawrence Dunbar were features. Five hundred local people, including student soldiers from Wilberforce College, participated.

ALMA MAE SAMUELS



A recently discovered youthful singer with great promise. Now in the cast of the "Shuffle Along" road show, her first engagement. She is a colored graduate in music from the University of Ohio.

ARTISTES GET CHRISTMAS BASKET FUND

On December 12 the Happy Bone Club donated the entire receipts of the evening to the aid of the Christmas Basket Fund, and to provide a bill that would be especially conducive to getting liberal tips from the colored patrons, the Fund Committee appealed to the Dressing Room Club. The club responded promptly with a group of volunteer artistes that associated with the Bone Orchestra, and the purpose at stake attracted the price of many Christmas dinners from the club patrons.

Cooper, the ventriloquist, and his wife are providing the entertainment for 2,000 children of the Sunday School of St. Catherine's of Genoa Church, in Brooklyn, on December 26. This very astute pair of old troupers have developed a unique place for themselves in the lyceum field.

THE TATTLER CHRISTMAS SPECIAL

The Hotel Tattler, Floyd Snelson, editor, an illustrated weekly magazine, published at 424 Lenox avenue, New York, started out to be a trade paper for the hotel waiters and those in associated trades. Since its inception about a year since the scope of the journal has been so enlarged as to make it today the leading illustrated publication of the race. It has attracted wide attention with its breezy quips, gossip and comment. The timely pictures, usually with great news value, have made it a generally appreciated publication.

Usually a 24-page paper, with four pages of pictures, its Christmas special number has twice that number of pages and nearly a dozen well-selected pictures. In the lot are quite a few celebrities of our stage group. The mechanical work is excellent and the range of subjects treated makes the issue one of which all Negroes may well be proud.

BREAKING A BARRIER

The Orpheum Theater in Nashville has never catered to colored patronage, but when the "Shuffle Along" road show plays there Christmas a break in the policy will occur. The show is booked into the house December 25, 26 and 27, and H. D. Collins has succeeded in arranging with the management to have the show play to white patrons on the first two of these days, and to exclusively colored patronage on the final matinee and evening, with the proviso that a midnight show may be added on the 27th if prospects warrant.

The show is routed from there thru Kentucky, West Virginia, Virginia, North Carolina, South Carolina and into Georgia in February, with a very great prospect of going to Havana, via Florida.

THE CELEBRATED ARMSTRONGS

J. Hartford Armstrong and his wife and daughter, Mrs. Lillie B. and Ellen E. Armstrong, have a complete season's work booked thru the South. The trio plays churches, colleges and occasionally in theaters. Armstrong has been on the road since 1889, and his entertainment has proven so satisfactory that many of the leading divines and college heads have indorsed it highly.

The trio, now in South Carolina, has done five thousand miles during the past year, and is booked as far south as Florida and back to Philadelphia, where the season will close about June 1, next year.

They are billed to present mirth, magic and mystery, and announce that the performance is punctuated with 250 laughs in fifty minutes. The daughter, besides being a clever mind-reader, is an excellent pianist.

TED POPE WRITES

Ted Pope, who has the "Dixie Screamers" Company out, writes a letter conveying his Christmas greetings to The Billboard and The Page that might serve as a model for many others in the volume of incidental information that is included.

First he advises that he has done twenty-eight weeks on the T. O. B. A. Circuit, with contracts for sixteen, more, fifteen of which are return dates.

Then he conveys messages of friendship and cheer from Prof. Bobonshaux, musical director of the Lyric Theater, New Orleans, from Mr. Pison and Uncle Lew Kenner, and a little note from J. Ireland Thomas, manager of the Bijou Theater, Nashville, and from our own Wesley Varnell in Shreveport. Some wide range letter we call that—and an appreciated one.

ENGLISH IS GRATEFUL

Charles English, a soldier performer, who is confined in Ward 21 at the National Military Home, Dayton, O., wishes to thank Manager Bob Davis, of the Globe Theater, Cleveland, and the following performers for money sent to him: Fidler and Perry, Johnson and Lee, Nelson and McPherson, Burton and Robinson, Miss Lizzie Taylor, and Roy and Mrs. Pope for a Thanksgiving dinner and an overcoat.

The patient reports that he has been feeling quite badly of late and not responding to treatment as readily as he had hoped, but that the performers gave him reason for a genuine Thanksgiving. He wishes the entire profession a Merry Christmas. There is no doubt that he would appreciate a communication from the more fortunate ones. Situated as he is even a card is a welcome thing.

HERE AND THERE AMONG THE FOLKS

W. Calvin Chase, Jr., has been elected director of the Colored Odd Fellows' Band, of Washington, D. C.

Billy King, president of the Deacons and owner of the "Moonshine" Company, there is a lot of mail here for you.

Perry Bradford, the music publisher, has returned to his New York office and store after a business trip to Chicago.

Esther Begon, write in and provide your address. There is mail in the New York office of The Billboard for you.

WM. (SLIM) AUSTIN AND LAWRENCE BAKER



Two "Deacons of Joy". A pair of important members of the Harvey Minstrels, who have been playing in the Lafayette Theater, New York. The first Negro minstrel to play the metropolis within the memory of the present-day showfolks.

Clarence Cameron White, violinist, appeared at the East Tech. High School, Cleveland, O., to a big audience December 8.

On December 5 and 6 Sidney Woodward, tenor, appeared at Clark University and Atlanta University, both in Atlanta, Ga.

Lester Walton, well known as a theater manager, press agent and special writer, is connected with the Major Meton Goodwill tour.

Howard's orchestra has been contracted to furnish nine pieces for the Columbus (O.) Athletic Club for the weekly dances during the winter.

The new Michaux picture will show several scenes of the Ferguson Hotel and Theater, and some other views of the Negro district of Charleston, W. Va.

The Pullman porters' band and orchestra will give their first concert and minstrel in Boston December 20 at the Dudley Opera House. Jack Lee is the director.

C. Bion Jones announces a series of Sunday lyceum affairs at St. Mark's Institutional Church, Jersey City, N. J. Dramatic readers and concert artists are featured.

Leona Barber, the Sons of Norfolk Quartet and Prof. Carter's orchestra appeared December 12 with Henry Lincoln Johnson, orator, at a benefit staged to provide funds for the widows and orphans of Norfolk. Attorneys W. M. Land, Robert Stith and Secretary Cross, of the N. A. C. P., were in charge of details.

The Louisville News has been incorporated. Frank Galt, a young man well known to the Page and to the profession, has become the

business manager. Wm. Warley continues as editor, which means that the publication will be even more friendly to the showfolks than before.

Elsie Wood Lewis, visiting instructor of piano at the Anacrum School of Music, Boston, is responsible for the organization of a musical club in connection with the school.

The Dunbar Theater, Philadelphia, has inaugurated the policy of Sunday midnight shows, presenting pictures and vaudeville at a flat 25-cent price anywhere in the house.

Dick and Dick, Jimmie and Octavia, after being held over for a second week at the Grand Central Theater, Cleveland, O., went to Detroit for the week of December 11.

Radio, owned by Will Perkins, a colored horseman, won the Latonia Cup and \$6,300 at the Latonia race meet November 4. Does that suggest anything to colored fair managers?

Williams and Williams, "The Bird", are being kept busy by the Fally Marons office in the vicinity of New York. They have had a series of Long Island and New Jersey dates.

Mrs. Ella Webster, 2747 Lucas avenue, St. Louis, Mo., is recommended to those seeking the more quiet and refined type of stopping place by Mrs. Hurt, traveling with Eva Fay.

Richard Abrahams, motion picture actor, left New York December 16 for the Pacific Coast. He will stop a few days in Chicago, after which he goes to California for an indefinite stay.

It is reported that negotiations are in process that may culminate in the George Wintz "Shuffle Along" road show going to Havana, Cuba, during the winter tourist season. The show is headed South.

Gene Bell writes to advise that he and May Bell have definitely reached the parting of the ways, professionally and otherwise. Gene is now working with Harry Gray, the team being billed as Bell and Gray.

Mrs. J. Williams Clifford, wife of the manager of the Lincoln Theater, Washington, gave an elaborate Japanese tea in the Colonnade ballroom of the theater. Guests were present from New York, Baltimore and Philadelphia.

The management of the Howard Theater, Washington, was host on Thanksgiving Eve to about twenty Washington newspaper men and the local representatives of eight out of the city journals.

Harry G. Washington, of the Temple Amusement Company, Pittsburg, writes from the Department of Public Works, Pittsburg, that good orchestras and concert artists are in demand in the Smoky City.

Alfonso, outdoor showman, has announced that he has changed his mind with reference to going to Porto Rico and will winter in the good old U. S. A., and specifically in little old New York.

The Glynn County Colored Fair, held in conjunction with the white fair at Brunswick, Ga., is reported by papers from that State as having had some most interesting farm and school exhibits. Mrs. Madge Merritt, demonstration agent, was in charge.

Bessie Coleman, the aviatrix, will head a flying circus of colored performers, including stunt walkers, parachute jumpers and plane stunt artists. The outfit is being booked out of Chicago as a free attraction for fairs and similar engagements.

When Helen Schille, posing artist, put on "The Curse of Slavery" in Haverford, Pa., it so affected an old lady from Birmingham who had lost a husband and son rather mysteriously in Alabama that she began crying. Soon the whole audience was affected so that a tribute of tears genuinely shed was the unique distinction accorded the work of the artist.

Easton and Stewart, that clever pair of comedians with the "Monte Carlo Girls", a burlesque company playing Mutual Circuit houses in and around New York at present, were the added attraction for the Sunday concert at the Lafayette Theater, New York, December 17.

WONDER MINSTRELS CLOSED

F. S. Sharpe, of 217 Pythian Temple Building, Birmingham, Ala., has closed his Kid Wonder Minstrel. Fields' Theater, at Sheffield, Ala., was the closing stand December 1. The show opened September 25 and Mr. Sharpe reports having had a very successful eight weeks. The show will be reorganized for early spring opening.

Ky-yl Webb was the stage manager. Other featured people were: Mrs. Willie Smith, Willie Coles, Mrs. Georgia Webb, Hattie Anderson, Jennie Webb, Smithy Smith, Louie Williams and Kid Cooper with his jazz band. The brief season was a very harmonious one for the members of the company, and there were quite some tears shed as they parted for their respective homes.

WHERE THE "O'BRIENS" WINTER

The O'Brien Minstrels closed after a six months' successful season near Augusta, Ga. Kid Fox, the minstrel, and his team mate will winter in Savannah, where he and Prof. Chas. Holloway, band director, may be addressed care of the Musicians' Club, at 525 West Waterburg street.

Handsome Dan and wife are at liberty at Box 17, Stark, Fla., while Charles Sloss and his wife have gone to their home in Tennessee. Musicians Joe Daly, B. J. Smith, Joe Torris, Sam Jones, George Williams, Eddie Alford, Eddie Washington, Asa Holt and Jean Haywood will be about equally divided between Savannah and Augusta.

THE TEMPO ORCHESTRA

Fred Bell and his Tempo Orchestra are reported to be meeting with great success touring thru Iowa, Minnesota and the Dakotas, where the band is playing clubs, receptions, dances and entertainments. They offer a program that includes classic and popular music, and the outfit is credited with perfection of rhythm and intonations. Fred Palmer's solos are featured.

Fred Bell, Arthur Bell, drums and xylophone; Paul Hayward, violin and banjo, and William Matthews, playing clarinet and saxophone, constitute the band.

WHERE CAN YOU BE FOUND?

Two years' experience has taught the Page that the greatest handicap to the colored artist has been the difficulty of finding the desired artist at the time he was DESIRED.

We have replied to many hundreds of letters asking for this or that one, and have been instrumental in assisting many. The Billboard will gladly continue this sort of service, but you owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory that will be maintained for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising of any sort—simply to create a dependable directory. You are asked to bear the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, clearly stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

ORGANIZATIONS

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THE SINGERS AND PLAYERS EXCHANGE

FOR ARTISTS OF DISTINCTION DEACON JOHNSON, Manager, 230 West 135th Street, New York.

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BRANCH OFFICES:

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Phone, Bryant 4170.
1493 Broadway.

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Crilly Building, Monroe and Dearborn Streets.

PHILADELPHIA

Phone, Tioga 3525.
908 W. Sterner Street.

ST. LOUIS

Phone, Olive 1733.
2046 Railway Exchange Bldg., Locust Street,
between Sixth and Seventh.

KANSAS CITY

Phone, Main 0978.
226 Lee Bldg., S. E. Cor. Tenth and Main Sts.

SAN FRANCISCO

Phone, Kearny 4401.
209 Pantages Theater Building.

LONDON, ENGLAND

Phone, Regent 1775.
18 Charing Cross Road, W. C. 2.
Cable and Telegraph address, "Showworld",
Sydney, Australia, 114 Castlereagh Street.

SPECIAL REPRESENTATIVES:

Baltimore, Md., 219 E. Redwood St.
Cleveland, O., Hipp Annex.
Denver, Col., 430 S. Ymca Bldg.
Detroit, Mich., Hotel St. Denis.
Detroit, Mich., 208 S. Ann Bldg.
Los Angeles, Calif., 735 Marco Pl., Venice, Calif.
New Orleans, La., 2632 Dumas St.
Omaha, Neb., 216 Brandeis Theater Bldg.
Washington, D. C., 508 The Highlands.

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If you find a misstatement or error in any copy of The Billboard, please notify the editor.

The Billboard reserves the right to edit all advertising copy.



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Editorial Comment

THAT the outlook for prosperous business conditions is much better and brighter than for two years past most of the authorities and practically all of the professional forecasters agree.

Prosperity in the show world follows hard on the heels of that in the world of industry.

W. W. HODKINSON has a frank and outspoken article in last week's Collier's (date December 16) dealing with the evils of present distributing methods in the pictures. Although he reveals nothing likely to prove especially new or startling to readers of The Billboard, he handles his subject in a manner that gives much additional punch and validity to old contentions and charges. It is well worth reading, and so, too, is Collier's as a whole. The old sheet is revitalized. It is surprising. Someone has pumped a whole lot of vim, vigor, virility and vinegar into it. Or possibly it's a case of monkey glands.

At any rate, it's alive and saying things.

WHEN we consider that ten years ago outdoor Christmas Eve caroling was practically unknown in the United States, and almost so in Canada, the fact that last year over 700 cities, towns and hamlets in the States alone revived the beautiful old custom is a great tribute to the zeal and efficiency of the National Bureau for the Advancement of Music. This year the musicians of the theater are interesting themselves. It is expected, as a result, that 1,500 towns and cities will enjoy the good old English custom this year.

THE Associated First National Motion Pictures, Inc., week before last took issue with Frederick L. Hoffman, consulting statistician of the Prudential Life Insurance Company, who blamed motion pictures for adding to the population of our penitentiaries, and issued a statement founded on a nation-wide survey of the opinions of prison wardens and chaplains which refutes it—or rather proves the pictures are curative. The disputants are both right.

A hair of the dog has long been known as good for his bite, or, if you

MAY WIRTH, and that includes Phil and the family, will be with the Walter L. Main Shows next season.

Australia has made two very great artistic contributions to the world. One is Melba. The other May Wirth. There have been other great divas—many of them. There have been few supremely great equestriennes.

BESIDES his work in the small and intimate theater, the Redoutensaal, Max Reinhardt is producing in several other houses in Vienna. In this capacity his status is, in a way, that of a guest producer.

It is generally believed that, if he was sufficiently urged or pressed, he would settle in the Austrian capital permanently, but, tho the Viennese love Reinhardt and Reinhardt loves Vienna, the latter's poverty will preclude.

THEATER managers might give some thought to their audience's comfort and show it in an effective way by gagging their ushers. It is increasingly common, at least in New York, to find the ushers congregating in a small knot at the back of

SHORT-STORIED BIOGRAPHY

SHORT-STORYING biography is by way of becoming a fine art. In The American Magazine for December there is quite a wonderful example.

It is by Frank B. Copley, deals with life of Edward F. Albee, and is quite a wonderful bit of writing.

Of course a story like that is one to conjure with. Almost anyone could work wonders with it, because Mr. Albee has lived a remarkable—a very full and rich—life and wrought amazing things.

But the gifted writer has manifested restraint most in dealing with the really big things done in a big way by America's vaudeville magazine, and that despite the fact that he was writing for a magazine which is regarded as the very apostle of success—and with a strong tendency to put financial success above all other types.

Mr. Copley does not stress Mr. Albee's immense wealth, he does not dwell upon his tremendous application, he almost avoids reference to his splendid pluck, great determination and bold fighting spirit, and yet he contrives a story that fairly teems with inspiration and will doubtless fire the ambition of many young and impressionable men.

Mr. Copley also totally missed the greatest thing that Mr. Albee did, i. e., the reaching down into the dives, honkatonks and disreputable resorts, grasping a soiled and declassé art, lifting it up, cleaning and reshaping it and making it over into one that has brought healthy, wholesome entertainment and happiness to millions.

Moreover, Mr. Copley said nothing whatever of Mr. Albee's many—yea, countless—charities, of his benevolence and benefactions and the many fine things he has done for friends and dependents.

Consequently, if he failed to point out what Mr. Albee has done for vaudeville actors and artistes, he cannot fairly be taxed with a sin of omission.

Besides, short-storied biography has its limitations. One cannot tell it all. There is not space enough.

would rather have it the way homeopathic physicians put it, "like cures like." Ergo, whichever way you argue, "the pictures" are "a crime".

"TAVERN TOPICS", a New York monthly hotel paper, for December, in a department headed "But I Always Thought", in which popular and wide-spread misconceptions about the metropolis and its outstanding features, monuments, landmarks, etc., are discussed and corrected, gravely explains that Madison Square Garden is not a garden, but an edifice. That should settle John Ringling's status and make plain the fact that his connection therewith is not in the capacity of a gardener.

THIS, the week before Christmas, from a business standpoint is the worst of the whole year. Time was when Holy Week was worse, but that was years ago. Purely religious festivals and fast days are affecting the attendance at shows less and less.

The reason that business is bad this week is because Christmas is a gift-giving day. All the spare change and all the spare time and attention are devoted to the Christmas lists and shopping.

the house and gabbing continually thruout the performance.

At a performance of "Hamlet" the other night the ushers cackled and babbled so much that the occupants of the last rows of seats could barely hear what was being said on the stage. After the time and money he has spent on the production Arthur Hopkins should go a step further and provide non-talking ushers, so that those who pay to see his "Hamlet" may get their money's worth.

Just who are the wets? They fall into three separate and distinct classes, according to Charles A. Seldon, viz.: The liquor interests, the confirmed drinkers who are really liquor addicts and the "personal-liberty" shouters. If you are one who wants the Eighteenth Amendment repealed, just which class do you belong in?

We have felt sure this long time that Joe LeBlang would start something eventually, and he has—a cut-rate clergyman is solemnizing marriages in Maryland at 39 cents.

Arriving at New York on the S. S. Celtic last week was a passenger whose name appeared on the list as Miss M. A. Kissaden. She was heavily

QUESTIONS AND ANSWERS

F. M.—Restate your questions.

T. L.—Marjorie Rambeau is about five feet, eight inches tall and weighs about 160 pounds.

J. H. D.—(1) Edwin Booth died June 7, 1893. He left one daughter. Besides John Wilkes Booth there was another brother, Junius Brutus. Edwina Booth Grossman was a descendant, but we do not know whether she is living. (2) Mrs. Patrick Campbell starred in "La Vierge Folle" of Henry Bataille, translated by Rudolf Besier, in this country in 1911. We are unable to publish the supporting cast.

Reader—Windsor P. Daggett says the British pronunciation of Greenwich (England) is "gri-nitch", with strong stress on the first syllable. In America the "w" is sounded and the pronunciation of Greenwich (U. S.) is "green-witch", with strong stress on the first syllable. The Russian theater Chanve-Souris has a French name, meaning in English "The Bat", which is literally in French "the bald mouse". The pronunciation is "shove-sooree", with stress on the last syllable (-ree).

B. R.—Just recently we heard of a singer with more than one voice. English throat specialists are greatly interested in this man singer, whose name is Strathie Mackay. The young fellow is employed as a cleaner at a bank in Threadneedle street, London. While Sir James Dundas Grant listened he sang in a tenor voice, a baritone, a falsetto and at last in a double voice, baritone and tenor simultaneously. Although the two voices could be heard distinctly, the tenor voice predominated, and Sir James remarked that if Mr. Mackay could harmonize with the two and render the baritone with the same clarity and volume as the tenor the result would be startling. The examination of Mr. Mackay's larynx showed that it was quite normal, and he said that it did not strain him to use both voices at once.

Theatrical Briefs

Roy B. Walker has purchased the Lyric Theater, Forney, Tex.

The Gem Theater, Shiner, Tex., has been closed permanently.

Eibert Holmes has purchased the Criterion Theater, Seymour, Tex.

P. E. Johnson purchased the Gem Theater, Morenci, Mich., early this month.

R. N. Smith has taken over the management of the Mission Theater, Mission, Tex.

John Kaiser, Jr., has taken over the management of the Royal Theater, Chillicothe, O.

Larry Thomas, of Fargo, N. D., recently leased the Metropolitan Theater, Grand Forks.

Mrs. W. D. Lawrence and Miss Lola Wilson recently reopened the Criterion Theater, Bryan, Tex.

The Galen Theater, Marysville, Pa., valued at \$10,000, was destroyed by fire a short time ago.

William Fraser and Ray Niles have sold the Fraser Theater, Spencer, Ia., to G. M. Solon and Earl Moore.

The Orpheum Theater, Merlin, Tex., was destroyed by fire a short time ago. It will be rebuilt next spring.

The Carthage Opera House, Carthage, N. Y., has discontinued vaudeville and from now on only pictures will be shown.

T. W. Hrabak, of Chelsea, Ia., has purchased the Crystal Theater, Anamosa, Ia., from Mr. and Mrs. Frank Hart.

The Cresbard Opera House, Cresbard, S. D., was totally destroyed by fire December 5. The loss is said to have been about \$4,000.

F. T. Welter, of Sturgeon Bay, Wis., on December 5 purchased the Grand Opera House, Wausau, Wis., from Mr. and Mrs. C. S. Cone.

A recent fire in Thurmond, W. Va., destroyed a picture theater and a number of other buildings. Total damage was estimated at \$125,000.

veiled, refused to be interviewed and declined to pose for photographers.

Since George M. Cohan has ceased denouncing, he has come to be less denounced.

AN INTERVIEW WITH HARRY J. SEAMON

One-Time Club Swinger, Vaudeville Booking Agent, Burlesque King, Producer, Etc., Began His Career in the Theater as a Stage Hand

By ELMER J. WALTERS

WITHIN this article which is intended to throw some light on the long and successful career of Harry J. Seamon, of the well-known firm of Hurlig & Seamon, is to be revealed, for the first time, the secret whereabouts of a certain precious something, a token, which a horde of wide-awake theatrical men or even clever government secret service men have thus far been unable to locate.

For reasons best known to the subject of this article the dictionary definition of a secret, that of "keeping separate or hidden from view or knowledge," has been strictly adhered to. The "precious something," Mr. Seamon frankly admits, was gum-shoed away on an auspicious occasion many moons ago and he feels now that he has retained his little secret from many cigarette-borrowing friends long enough — at least, long enough to prove his ability to keep silent when silence is golden.

Not a few Friars will be glad at this time to learn of the hiding place of the neck of a precious, very precious, champagne bottle. Where did this relic of the grape come from? To whom does it belong? Well, that's the secret that will out via the columns of The Billboard with Mr. Seamon's consent, permission having been granted only after Mr. Seamon accidentally "spilled the beans" during this interview on the Progress of Vaudeville, a subject on which this producing manager is well versed because of his long association with this form of entertainment.

"WHEN I was fourteen years old I found it necessary to dig out and make my living," said Mr. Seamon in a reminiscent mood, "so I joined the shifters. Not the type of the so-called shifter of today. I was a scene shifter at the Bowery Museum—and I was proud of my job. I shifted scenery during the shows for the same reason young people go to college, to learn something for the future. But unlike many college boys and girls, I was perfectly willing, perhaps I should say, from necessity, to start at the very bottom. Hours were no object and overtime was at that time unheard of about the theater.

"The I knew scene shifting had no special standing as a trade or profession (there being no stage hands' unions in those days), I was happy in my work for I determined that some day as I grew older I would have my chance.

"Stage hands of the early days seldom were required to make a box set in a variety theater; flats running in grooves were in general use. Special sets for individual acts had not come into vogue. The spotlight was yet to come with the invention of electricity, so that a boy of my years gave fairly good satisfaction as a stage hand.

"Juggling interested me more than anything I saw artists do on the stage, so I decided to become a juggler. When I was not juggling trunks and scenery I was juggling things about the stage. Finally, by being very careful with my money, I saved enough to buy a pair of Indian clubs from a nearby pawnbroker; later I secured some dumbbells of different sizes. I worked with these early and late until I mastered the art fairly well. My own weight at the time was about 120 pounds, while I was able to juggle 115 pounds successfully.

"Max Weber (brother to Joe) and Sam Bernard, both about my age, were breaking in about the same time. Both urged me to do a double act. I found a young fellow who could juggle some and we formed a partnership, billing ourselves as the Seamon Brothers, club swingers and jugglers.

"For our first appearance we caught a week at the New York Museum, 210 Bowery, where we gave three or four shows daily. The place was under the management of Morris and Einckman.

"Both Max Weber and Sam Bernard were acquainted with Morris, who did the booking of the acts. They also knew him to be very particular and, fearing the Seamon Bros. were not sufficiently strong to make good with Morris, Sam suggested to Max that they get Morris into his office while the Seamon Bros. were on for the first show. Both of these comics kept Morris in good humor with nifty stories until my partner and I had finished our act and, being able to get by with Morris, gave us other bookings.

"We played the Bijou, Boston, and gave seven shows a day. At Bunnell's Museum, Ninth and Broadway, we gave fourteen shows daily. Sam Hodgson was the lecturer in the curio hall where Lucia and Major Adam, Barnum midwinters, were features for the week, along with Jo-Jo.

"At Huber's Museum, Fourteenth street, we gave eight to ten shows every day. By this time we had added burlesque boxing to our act. My partner's entire family came to see us work during one show and my partner, anxious to 'stand out,' tried hard to hand me a knockout. Being boss of the act I resented the idea of being 'shown up' before his folks and we threw rules to the winds and boxed in earnest. I nearly put my partner out and he decided to quit me. 'Go ahead and quit,' I said. The manager came back and asked me to finish the week alone, which I did. Later I was the first club juggler to work in evening dress and to introduce fire clubs.

"Lew Davenport, the famous Barnum acrobat, saw my act at Huber's and asked me to teach him boxing, which I did. Lew saw a future for me as a manager and booking agent. The next thing was to get started. The exchequer was low but I was optimistic.

"While doing a single turn with the clubs at the Eden Musee, Twenty-third street, Andrew Jungle, the manager, booked in eight European girls in a fencing act. These girls were a decided hit and Jungle was anxious to keep them at his Musee, provided the girls could be taught something else besides fencing. He offered me a position as stage manager at

us to letter our windows, tho we had nerve and, of course, I knew quite a few acts.

"After hunting around for an office we finally decided to convert our front bedroom into a booking office; we lived then at 142 East Fourteenth street. We would rise early to avoid being caught in bed and the room was made up while we breakfasted at a little coffee house across the street. We always were ready for business by 9:30 a.m.

"Other booking agents then were located on Fourth street, and at Fourteenth street and Broadway. Fitzgerald & Armstrong had offices on Fourteenth and Fifteenth streets.

HARRY J. SEAMON



A graduate from the old school. The small picture shows him as a juggler in his early days.

\$20 a week with the understanding I was to teach the fencing girls to swing clubs. This I succeeded in doing by much hard work. We used the Chamber of Horrors rooms to rehearse in and, after the act was shown, the girls remained for eight months at the Musee, after which they returned to Europe.

"I remained for six years as stage manager at the Eden Musee. It was during this period that I studied the hooking of acts.

"George Phillips, of the New York Athletic Club, together with Chas. L. Burnham, of the Stock Exchange, appealed to me to supply them with some talent for a smoker. Previous to this, they explained, club members had always been entertained with operatic talent, and they thought the intermingling of an act or two of variety might give better general satisfaction.

"I suggested to them I could put on the entire show, which I was privileged to do. Mr. Phillips was so well pleased with the offer I booked that I was given the exclusive booking thereafter of all entertainments held at the New York Athletic Club for sixteen years.

"JOE and Max Weber were pals of mine. It was in their room that I first met Jules Hurlig. He struck me as a hustling young fellow and I suggested we open a variety booking agency together. Neither one understood much about office work, and we scarcely had enough capital on hand between

"After a few months of prosperity Jules and I decided if we were to expand we must find a regular office. We got word that Hoyt & McKee, then at 1162 Broadway, were about to move and we negotiated for and secured their office.

"Jules and I were proud of our new quarters, the actors laughed at our Broadway location, insisting we could only succeed by remaining within the beaten path.

"The first acts to pay their respects and compliment us on our progressiveness were Maggie Cline, Anne Hart, McBride and Goodrich, Press Eldridge and Coakley and Houston. After we secured bookings for these acts we soon became popular with variety actors.

"It was Jules and I who introduced Weber and Fields to each other, soon after which they became famous as a knockout team.

"George Phillips and I had by this time become quite friendly. Phillips, who managed the St. Nicholas Rink (ice skating), came to me with a proposition to keep the rink open during the summer months, and Jules and I took it over and operated the Ice Palace as a music hall.

"George Lederer had negotiated for the Harlem Music Hall. Thru some difficulty with the owners he stepped out after the first week. Because of our success with the St. Nicholas Rink, we were given the Harlem lease.

"Our opening bill at the Harlem Music Hall consisted of Bessie Bonehill, Lew Dockstader,

Pearl Andrews, Almont and Dumont, Chas. B. Ward, Janetta Elliott, Joe Welch, Al Stern and Johnson, Itiano and Bentley.

"The music hall prospered under our management. We were a busy trio, Jules, Ben and I. We found it advantageous to maintain our booking office and soon became sole booking managers for Weber and Fields when these famous comedians took over the Weber and Fields Music Hall.

"Some of the early principals we engaged to support Joe and Lew included Chas. Ross and Nabel Fenton, the travesty artists; Pete Daily, John T. Kelly, Tommy Ryan and Yolande Wallace.

"Jules and I now saw a future in burlesque as a business proposition.

"Our successful management of Irons already in the fire gave to us the necessary confidence to forge ahead. After inspecting some of the burlesque shows then on the wheel, we decided to go them all one better.

"The result was the organization of the 'Bowery Burlesquers', which stood out as the biggest burlesque show of its time. Rival managers, hearing of our plans, insisted we would ruin the burlesque business; that a show carrying the expense we contemplated was an impossible business proposition. Jules and I, however, saw no risk in giving the public full value.

"We believed burlesque had come to stay and were willing to back our judgment with the introduction to burlesque of such excellent entertainers as Truly Shattack, the Nelson Sisters, World's Trio, composed of Perry, Lulu and Ryan; Lewis and Elliot, Vinnie Henshaw, Louise Ober, Gracie and Burnett, Paul and Moran, Gladys Vance, Utachame, Indian Princess, assisted by Tommy Carter, Loney Haecall and a big chorus.

"Abe Leavitt, of 'The Spider and the Fly' fame (burlesque), reviewed our 'Bowery Burlesquers' from a box at the initial performance and declared, 'That's what the public wants.' It was the beginning of big shows on the burlesque wheel.

"The original firm of Hurlig & Seamon consisted of Jules, Benjamin Hurlig and myself. Later we took into the firm Jos. and Louis Hurlig. The firm soon became conspicuous by branching out into the legitimate and starring many popular comedians."

THE interviewer asked Mr. Seamon to give his impression of present-day vaudeville demands, for it seems to us the public might welcome a change in the style of certain classes of acts. Mr. Seamon replied:

"I have watched vaudeville from the standpoint of a booking agent for forty-five years. I am firmly convinced that vaudeville is coming back to low comedy and grotesque makeups. Callahan and Bliss and The Dookeys are doing similar knockabout stunts to those of Ferguson and Mack or Weber and Fields in their early days. The public wants to laugh and knockabout acts supply this demand for hilarity. I would not be surprised to see also the early return to vaudeville of sand-jig dancing, the kind of soft-shoe dancing we had at Miner's Bowery when I swept the sand from the apron of the stage before the next act came on."

"How can you duplicate this show next Sunday?" asked a man of Mr. Seamon, who was looking over the Sunday olio at one of the Hurlig & Seamon New York theaters which is given over to dramatic stock during week days.

"I've been hearing that question for forty-five years," answered Mr. Seamon, with a smile.

On the occasion just referred to, the show consisted of a series of what might be described as hokum comedy acts. The audience seemed in a high state of glee, an almost continual uproar was heard. Every act took extra bows, which bears out Mr. Seamon's deduction that vaudeville audiences wish to have a goodly sprinkling of hilarity intermingled with the more sober moments.

"The 'come-back' acts have added good entertainment to vaudeville programs," said Mr. Seamon, "which recalls a pretty fair story I heard years ago in England, the occasion being the invasion of Great Britain by Haverly's Minstrels. I recall this story since Frank McNish is now appearing with Kitty Rooney and several other oldtimers in a 'come-back' act called 'The Old Vaudevillians'. McNish, as the profession knows, was our most expert silence and fun comedian. In England, with Haverly, his work gained instant notice. One morning, in London, McNish had occasion to visit his dressing-room. He was surprised to notice, upon entering the stage door, about a dozen English acrobatic comics in rehearsal upon the stage. What particularly attracted McNish's attention was that their wardrobe was almost identical to his own. He observed, too, that each comedian was trying to give an imitation of Frank McNish. 'What is the idea of this?' he demanded.

"I'm a producer of music 'all acts,' explained the Englishman directing rehearsals. 'This bloomin' American, Frank McNish, 'as brought over a good stunt and I'm putting together twelve acts just like 'is to tour the provincial cities.'"

And now, to supply the "info" regarding the "precious something" referred to in the

(Continued on page 112)

A REFERENCE
GUIDE FOR
CLEAN FILMS

MOTION PICTURE FIELD

AUTHENTIC
DIGEST OF
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

EXHIBITORS INVITED TO JOIN THEATER OWNERS' DISTRIBUTING CORPORATION

Meeting in Chicago Launched Big Idea—Result of Washington Convention—Owned and Controlled by Independent Exhibitors

New York, Dec. 13 (Special to The Billboard).—On Tuesday, December 12, there occurred a meeting at the Hotel Sherman in Chicago, Ill., which will have a great influence on exhibitors' interests throughout the country. The M. P. T. O. of A., the national exhibitors' corporation, now enters the distributing field of the motion picture industry.

Over 100 theater owners met at the hotel, coming from various parts of the United States, and voiced their enthusiastic approval of the new movement which took the name of the Theater Owners' Distributing Corporation.

The new organization is a direct slap at transference made by big interests to swamp the little theater owners, who now intend to compete with the powerful producers "who are attempting to centralize the industry."

"They have been trustifying the industry," said M. J. O'Toole, committee chairman, "but they failed to reckon with the fact that 90 per cent of the movie theaters are in small towns. We are going to encourage the independents."

The directors of the new organization include W. A. True, of Hartford; Sydney S. Cohen, of New York; Harry Davis, of Pittsburg; L. J. Dittmar, of Louisville, and W. D. Burford, of Aurora, Ill.

The new corporation is chartered under the laws of Delaware with an authorized capital of \$5,000,000 and promises to be entirely co-operative in character.

Pamphlets have been sent out to theater owners who were unable to be present and it is agreed that meetings will be held in the various communities to afford theater owners a chance to become affiliated with the new association.

One of the important leaders when speaking of the new association said: "For several years a demand has been repeatedly made for a company of this kind on the part of the theater owners. The independent exhibitor saw his position in the business imperiled, and a desire for an exhibitor-controlled distributing corporation was expressed at the Minneapolis convention in June, 1921, and reiterated with much emphasis at the Washington convention last May, and at that meeting was referred to the Board of Directors."

"Finally the Board of Directors of the M. P. T. O. of A. decided that the organization could not of itself make such a move and that the formation of an exhibitor-owned-and-controlled distributing corporation was imperative to insure the safety of the independent theater owners."

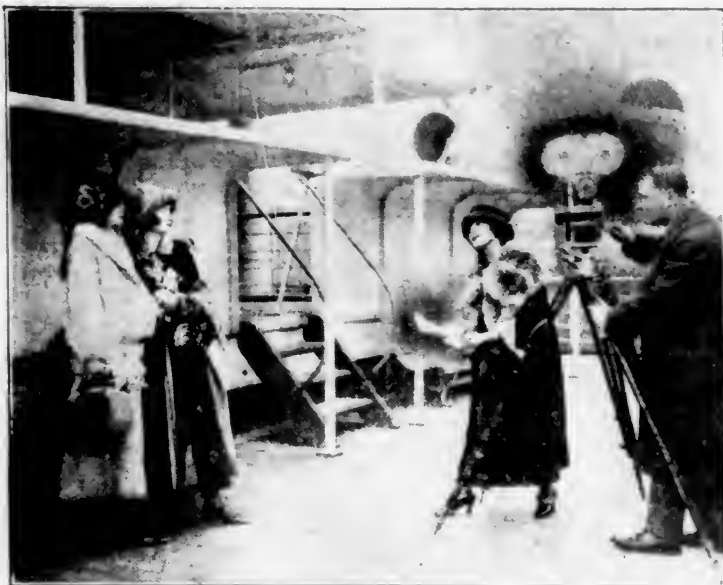
W. D. Burford, Aurora, Ill., a prominent member of the M. P. T. O. of A., welcomed the exhibitors to Chicago, and William A. True, president of the Connecticut M. P. T. O. of A., took the chair.

After reading many letters and telegrams from exhibitors, who were prevented from being "among those present" on account of the long distance to be traveled, Mr. True said:

"I have called this meeting at the request of several men, brother exhibitors, who with myself have long since arrived at the conclusion that the entry of a new and independent distributing company into the motion picture field was essential to the safety and prosperity of the thousands of exhibitors who at present are not allied with any of the large chains of producer owned and controlled motion picture theaters or with any of the distributing companies. This matter has been discussed by exhibitors to such an extent that any presentation by me at this time of the reasons impelling us to our present action must be unnecessary.

"It will be sufficient for me to state at this time that my associates have become so convinced of the necessity for the organization of a new distributing company that we have

many more problems will arise from time to time as the organization and operation of the company progresses. We cannot submit, and I feel that you do not expect, a statement in detail of all these problems that have arisen and of the disposition of the same by the incorporators. One of these problems, however, was to insure equality of interest in the company to the exhibitors. We have felt that it would be unjust to allow a majority of stock of this company to be owned by a few large exhibitors and that it would be equally unjust to permit a large and well-to-do exhibitor to



Miss Pickford is here seen directing Lillian and Dorothy Gish on board the S. S. Providence prior to Lillian Gish's departure for Italy, where she is to film F. Marion Crawford's novel, "The White Sister". Miss Pickford and the Gishes have been intimate friends for years.

caused a company to be organized under the laws of the State of Delaware known as 'Theater Owners' Distributing Corporation' with an authorized capital of \$5,000,000. The stock of the company is all common stock and consists of 100,000 shares of the par value of \$50 each. We have completed the organization of this company to the extent of subscribing for some of the stock and electing a board of directors in order to accelerate progress. The board of directors will consist of seven men, five of whom have been elected. Their names are as follows: William D. Burford, Aurora, Ill.; Harry Davis, Pittsburg, Pa.; L. J. Dittmar, Louisville, Ky.; Sydney S. Cohen, New York City; Wm. A. True, Hartford, Conn.

"It is the desire of this company to arrange for obtaining and distributing to motion picture exhibitors, stockholders of this company, a grade of pictures of consistent quality which can be supplied to exhibitors at a price that will enable them to realize a profit on their investments.

"My associates have undertaken this gigantic enterprise for the purpose of affording protection to the independent exhibitors throughout the United States, and with this purpose in mind it is the fundamental idea of the incorporators to make the company strictly co-operative. This meeting is, therefore, called for the purpose of inviting all independent exhibitors of the United States to become stockholders of this company and aid in the advancement and perfection of this enterprise so essential to the business welfare of all independent exhibitors.

"You can realize how many problems have already forced themselves upon the attention of the incorporators calling for solution and how

obtain the benefits of this co-operative company without contributing a fair portion of the capital. We, therefore, have concluded that the allotment of stock to the subscribers must be based upon a schedule of minimum and maximum requirements so that a theater owner in a town of a given size will be required to subscribe for at least a certain minimum of stock for each theater and that he will not be permitted to subscribe for more than the maximum limits fixed.

"Minimum and maximum limits for stock subscription are contained on attached schedule.

"It has been determined, in order to secure absolute equality of representation and in order to insure the company from attacks without or disturbances within, that all subscribers for stock must be required to enter into a voting trust agreement and pursuant to the terms thereof assign all of their stock to the voting trustees therein named. The incorporators have decided that a board of seven voting trustees is best adapted to the needs of the company, five of whom have been elected.

"The company hopes to maintain direct and constant relations with all of its stockholders, who will also be the customers of the company, by causing to be organized a national advisory committee consisting of one man from each of the twenty-nine, more or less, distributing zones in the United States, each of said men to be selected by the subscribers for stock. The company also hopes to cause to be established a local committee of seven exhibitors selected by the stockholders themselves in each zone thru whom the company will adjust disputes and from whom the company will obtain infor-

(Continued on page 53)

WEEKLY CHAT

Ill Health of Motion Pictures

Motion pictures are suffering from a malady—a sort of auto-intoxication—which blinds producers to the defects and illnesses which crop up on an otherwise smooth surface.

One dare not diagnose this form of illness which has entered the motion picture industry. A screen surgeon is one of the vital necessities that the picture industry ought to have. Such an office has been created by the S. O. S. call made by the long-suffering public that demands pictures that will repay it for spending its time in orchestra seats.

The man or woman competent to judge the value of a picture story, one possessing an uncanny ability to detect faults and erase the diseased spots, to give the picture a clean bill of health, would be entitled to the name of savior of the screen. Such an individual would be worth a salary far in excess of that paid to over-rated directors, scenarionists, continuity writers et al.

And while on the subject of pictures we have noticed critics who prate of the art employed in the manufacture of films.

But is there any art in motion picture construction? From our experience we can class the picture the same as a great business enterprise—a commercial enterprise, properly speaking. Money has been the greatest evil that ever beset the motion picture industry.

Too much money, too much vanity, too much ignorance have contributed toward placing cinematography in a position where cut and dried methods preclude any attempt at visualizing art in its truest sense.

This passing before the camera, being told by a director just where to stand, how to look, whether to smile or cry, does not permit an actor to express his thoughts the same as do the characters in the spoken drama. Truly pantomimic expression has reached a high stage of perfection thru the introduction of motion pictures. A performer need not be experienced, educated or proficient in the line of acting to achieve results via the camera route, provided he has a good director.

Besides there are too many forces at work in the constructing of a film drama. These various forces naturally retard the unity of purpose to make for satisfactory progress. There is the director, actor, camera man, continuity writer, technical staff, and by the time the picture is completely shot, trimmed and mutilated it reaches the public devoid of much of its original intent to please.

As for scenario writers, who are they? No great literary giants whose brain children have blazoned a pathway to fame. For the most part they are authors who contribute sensational copy of a more or less inflammatory nature.

The exigencies of the screen demand stories with exaggerated ideas. They must be thrilling, exciting and dramatic—everything but coherent, readable bits of literature.

But everything must find its level and perhaps therefore the motion pictures have fulfilled all requirements as a popular form of entertainment. To eliminate the commercial aspect would make the finished product unsalable. If the commercial value of a film were entirely erased, exhibitors would refuse to run the feature on the claim that the public seeks diversion, not literary edification.

STARS TWINKLE AT WILMINGTON BALL

Wilmington, Del., Dec. 6.—Much of the success of the Sunshine Society's ball in the Dupont Hotel here last night was due to the presence of several motion picture stars, among whom were: Mary Carr, Montague Love, Julie Hall and Miriam Battista. Mrs. Carr was accompanied by her sons and daughters and was her usual gracious self in assisting the entertainment committee. Mr. Love and little Miss Battista smothered off a quantity of flowers during the evening. After the ball Mr. Love was entertained by Mr. and Mrs. J. Montello Jackson in their home. Mrs. Carr was the guest of E. W. Lintner, head of the Kiwanians of this district and a childhood friend. Miriam Battista spread sunshine by spending the afternoon in the children's ward of a local hospital.

Viola Dana's next picture will be titled "Her Fatal Millions."

BIG STREET NEWS

Warner Brothers have purchased the screen rights to the musical comedy, "Irene".

Harrison Ford, one of the most popular leading men of the younger set, has arrived in New York for a brief vacation.

Ethel Clayton, now under the banner of R.C., has started work on "The Greater Glory", which is being directed by James Horne.

The next picture that the dependable Jack Holt will use to star in is entitled "The Tiger's Claw". Eva Novak will play the feminine lead.

Tom Mix will next be seen in "Catch My Smoke", a William Fox production, director to be William Busch.

Rodolph Valentino has been seen luncheon with Joseph Schenck, and this gives rise to the rumor of future connections under the Schenck banner.

Mary Alden, star of "A Woman's Home", is about to start work on a Dr. Daniel Carson-Goldwyn production entitled "Something for Nothing".

Eld Bennett, who has won new admirers as Alad Marlan in "Robin Hood", has signed a contract with Arthur Sawyer to play the lead in "Your Friend and Mine."

Emile Johnson places a valuation of \$250,000 on the rights of her original story, "Sea Lion", which the Goldwyn Company expects to screen under the title of "Godless Men".

Clayton P. Sheehan is to make an extensive tour thru South American countries in behalf of the William Fox Company. He sailed last week and will not return until early spring.

"Ben-Hur", which is to be screened by Goldwyn, promises to be a most magnificent spectacle. So far the director's name has not been given out. But—a little bird whispers that it may be—Von Stroheim.

Jack London's famous novel, "The Call of the Wild", has been purchased by Hal E. Roach. Director Fred Jackman will shortly begin work upon the exterior, which no doubt will be filmed in Yellowstone National Park. There have been many other stories written about the noble characteristics of dogs, but "The Call of the Wild" will forever remain an unapproachable classic.

The Warner Brothers have signed Harry Beaumont, the well-known director, to hold the megaphone over "Main Street". Monte Blue and Harry Meyers have also been added to the cast.

We are sorry to record that winsome Bebe Daniels was confined to her hotel suite in New York last week suffering from the effects of the extraction of a couple of troublesome wisdom teeth.

Doris Hill, a San Francisco girl who won a "Movie Opportunity Contest", will probably be given a small part in "The White Frontier", Dorothy Phillips' new film, to be released by the First National.

Lila Lee, now in New York, the beautiful dark-eyed senorita of many Spanish-American screen stories, is taking a short rest before beginning work in a new picture supporting Thomas Meighan.

This desk acknowledges receipt of a chatty letter from Lola Weber, the clever woman director who is preparing the script for the filming of "Jewel". Claid Gillingwater will have a prominent part.

Walter Hires is slated as the successor of Roscoe Arbuckle if speculation on the "Screen Rialto" is correct. At any rate, the jovial comedian has signed a five-year contract to remain with Paramount Pictures.

Lucille Carlisle, for some time past leading woman for Larry Semon Comedies, arrived in New York for a brief vacation. She is accompanied by her sister, and the two will give the big show the once over while here.

Avory Hopwood, the well-known dramatist, has written the subtitles for "Slippery McGee", which is to be released by First National. Wheeler Oakman and Colleen Moore are the featured players.

"Dr. Jack", Harold Lloyd's new feature comedy, will have its premiere at the Strand Theater, New York, beginning on Christmas Eve. It is said that the general release date was November 24.

Cecil De Mille received more than 30,000 suggestions for a title. The Los Angeles Times ran a contest to determine the best title for a nameless story. Director De Mille settled

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upon "The Ten Commandments". This picture will follow "Adam's Rib".

Charles Ray is reported as having ambitions toward the spoken stage. It is said that he has secured the stage rights of James Whitcomb Riley's "The Girl I Loved", and when he has completed his contract with the United Artists in 1923 he may be seen behind the footlights.

"The Little Church Around the Corner", taken from Marion Russell's famous play of the same name, has completed filming on the West Coast. The story contains a reproduction of the Argonaut mine disaster, and is said to be replete with pathos and heart interest. The cast is led by Kenneth Harland, Claire Windsor, Pauline Starke, Hobart Bosworth, Alec Francis, Margaret Sedden and others.

PROTEST AGAINST MUSIC TAX

President Cohen, of M. P. T. O. A., and Other National Officers in Washington

Washington, Dec. 10.—President Sydney S. Cohen and other national officers of the Motion Picture Theater Owners of America made definite moves here Monday to prevent the so-called "music trust" from levying tribute on the theater owners of the country thru the medium of its music license tax.

Formal complaints against the operators of the American Society of Authors, Composers and Publishers were lodged in the office of Attorney-General Daugherty and with the Federal Trades Commission in which the declara-

tions were made that this concern was a combination in restraint of trade and that its processes were prejudicial to the interests of the theater owners and the public.

Theater owners from all parts of the United States have entered a protest against the license exactions of this society with the Motion Picture Theater Owners of America and these objections in concrete form were embodied in the complaints made here today.

President Cohen met with National Directors H. B. Varner, of Lexington, N. C., and A. Julian Byrlawski, of Washington, and M. J. O'Toole, chairman of the National Public Service Committee of the Motion Picture Theater Owners of America, in determining the specific form of complaint to be presented.

It is the contention of the Motion Picture Theater Owners of America that the present copyright laws do not invest the Music Society with the right to make the license fee exactions from exhibitors and that the members of Congress who passed the law indicated specifically that it was not include in its powers the uses to which it is now being subjected by this society.

That it is a veritable embargo on the free expression of American musical genius and strangles effort in that direction is one of the contentions of the theater owners and in which they believe the public has a vital concern.

The highly obnoxious methods of the music trust representatives, using their assumed advantage to browbeat and threaten exhibitors, and other unbusinesslike elements, were detailed and will enter into such proceedings as will be initiated by these government departments in the matter.

KANSAS CITY FOR NEXT PARAMOUNT CONVENTION

Before departing from Hollywood Adolph Zukor, president of Famous Players-Lasky Corp., made an announcement which gives Kansas City the preference as the meeting place for the next convention of the department of distribution of the Paramount Pictures. The meeting just closed on the West Coast was considered a success from every angle.

REMBUSCH FIGHTS MUSIC TAX

Frank J. Rembusch, chairman of the committee on music tax repeal, has issued a lengthy statement which urges motion picture theater owners to stand pat in their fight against paying the music society tax.

Mr. Rembusch dwells upon ten points which cover the matter in a very comprehensive manner.

EXHIBITORS INVITED TO JOIN THEATER OWNERS' DISTRIBUTING CORPORATION

(Continued from page 52)

mation and suggestions for the betterment of the service it intends to furnish. "Each subscribing stockholder will also be obligated to exhibit the pictures released by the company upon the terms and conditions that will be incorporated in a standard form of contract. It is the hope of the company to prepare a standard form of contract which will be fair and equitable in all its terms and which will insure to the exhibitors the opportunity for exhibiting pictures for which they have contracted and insure to the company the absolute fulfillment of these contracts by the exhibitors.

"It is our hope that we will be able to have our contract ready for release beginning with September, 1923, and prior to that time the company will be engaged in organizing exchanges in all of the principal exchange centers in the United States or acquiring exchanges now in existence, contracting with producers, directors and stars for the distribution of material suitable for exhibition by the exhibitor and at prices consistent with the general purpose of the company and with the desires and hopes of the exhibitors thruout the United States.

"We, therefore, have called this meeting for the purpose of explaining to you the purposes and objects of the company.

Screenland Favorites

ELSIE FERGUSON is as well known on the spoken stage as she is in the pictures. In fact more so. We can recall the work of this splendid actress in dramatic shows long before the motion pictures became the vogue that they are today. She was a very young girl then and her ability demonstrated itself, making an early prophecy of the great future which has been realized by this star, not only on the stage, but in the silent drama as well. We have heard people discuss various women stars and the consensus of opinion was always in favor of placing Elsie Ferguson at the head of any chosen list.



Perhaps she is her grasp of the technique of the screen which has made her pictures such popular favorites thruout the country. She not only registers perfectly but she performs with complete understanding of the requirements of whatever role is intrusted to her care. Besides there is a finesse about her methods and a refined grace that lends distinction to every picture which bears her name. The latest film of Miss Ferguson shown on Broadway is "The Outcast", which was pictured from the stage play of the same name and enjoyed a profitable run in New York City a season or so ago.

The showing of this picture has added another portrait to her list of celebrated screen impersonations.

Miss Ferguson has been associated with Paramount pictures for the past few years and is still working, under a very generous contract with that firm.

Perhaps some day he will screen a picture of happiness and build for himself a monument to perpetuate his remarkable acting ability.

MARY PICKFORD, the only Mary, is too well known to require an introduction to our readers, but we print this picture while this beloved star is in the heyday of her triumphant career and to remark upon the appealing charm which still screens well, and about the golden curls of our Mary which make a halo about her head.

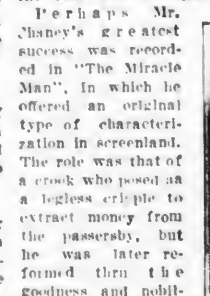


Pioneer in the film industry, Mary Pickford steadfastly holds her place in the hearts of the public despite the tremendous influx of new and younger screen players. The three have been many imitators no one has surpassed Miss Pickford in the ability to please and retain the love of the movie fans. A notable impersonation that stands out in our memory is the dual role of "Little Lord Fauntleroy" and "Dearest", of the picture of that name. The wide disparity between the two characters, the difference in age, as that of a little boy of ten, and a mother of at least twenty-five years of age, was most perfectly conveyed by Miss Pickford and she looked both parts, even making the mother tower in height above the little chap. The newspapers commented upon this fact and wondered how it had been accomplished.

Then there are other pictures that stand out vividly, such as "Daddy Long-Legs" and "Tess of the Storm Country". Perhaps the latter did not please as greatly as other productions, but nevertheless held a vast amount of entertainment value on account of the magnetic personality of the star.

In private life Miss Pickford is Mrs. Douglas Fairbanks and the popular couple were heartily welcomed on a recent trip to New York.

LOAN CHANEY is a character actor whose ability is second to none in motion pictures. He stands pre-eminent in his line and the present public is unanimous in its belief that the genius possessed by this actor entitles him to rank in the hall of fame with the late Richard Mansfield.

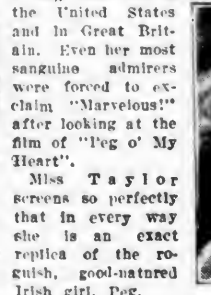


Perhaps Mr. Chaney's greatest success was recorded in "The Miracle Man", in which he offered an original type of characterization in screenland. The role was that of a crook who posed as a beggarly cripple to extract money from the passersby, but he was later reformed thru the goodness and nobility of an old patriarch, the miracle man. In this scene the actor wrung tears of sympathy and understanding from the audience, and he it said that by his great acting he was instrumental in lifting the picture far above the average.

There are other pictures in which Chaney has appeared which have found favor with the fans, the most of his impersonations have been in the class described as morbid, unhappy and gruesome. In "A Blind Bargain" he dominates the entire picture by enacting a dual role—that of a pitifully disfigured cripple and a polished man of science. This picture, too, is depressing, but supplies a substantial medium for the pantomimic expression of Chaney's undisputed ability.

LADRETTE TAYLOR, an international star of the stage and screen, who is now repeating her tremendous success made in the classic "Peg o' My Heart", which has been adapted for use in the silent drama.

This lovable young woman requires no introduction, as she has been before the public a long time both in the United States and in Great Britain. Even her most sanguine admirers were forced to exclaim "Marvelous!" after looking at the film of "Peg o' My Heart".



Miss Taylor screens so perfectly that in every way she is an exact replica of the roguish, good-natured Irish girl, Peg. Time has dealt kindly with this actress and we looked in vain for a wrinkle, for a sign left by the passing years, but there was none. "Peg" is a worthy contribution to the motion pictures and it will afford an opportunity to people in smaller communities to witness the pictured play of the famous Hartley Maegan story.

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The Billboard Reviewing Service

"A BLIND BARGAIN"

Story by Barry Pain, directed by Wallace Worsley, starring Lon Chaney. Goldwyn picture shown at the Capitol, New York, week of December 3.

Reviewed by MARION RUSSELL

Amazing story of a mad scientist. Lon Chaney in a dual role reveals the genius of a Richard Mansfield. Picture affects like chills and fever.

THE CRITICAL X-RAY

It certainly is problematical whether the average picturegoer will accept this morbid and at times sinister story with any degree of satisfaction. It does not supply sufficient screen entertainment, but instead fills one with depression. That the picture has been perfectly handled we must admit, for the intensity of the suspense is felt by the beholder, and the story, gruesome as it is, holds one fascinated till the climax. But the sensation is not a pleasant one.

That the author supplied a story written within a story offers no extenuating excuse for this very harrowing subject.

A prominent surgeon, suffering under the obsession of grafting youth upon old age in the hope of prolonging life indefinitely, resorts to horrifying measures to accomplish this end. A number of his victims have become insane, others dwarfed and disfigured and his own wife lives in mortal terror of his experiments.

He unfortunately secures a youth, engaged to marry a beautiful girl, for the final test. The youth agrees to the bargain utterly ignorant of what it entails, but at the crucial moment he is saved by one of the mad creatures breaking thru iron bars and strangling the fanatical surgeon.

There are no light moments in the picture. It is all sickness, sorrow and death. The only thing which can recommend it to exhibitors is the remarkable performance given by Chaney as the dwarf, and the polished man of science. In fact there is no one else outside of Mr. Chaney in the picture. He is ever present in the spotlight.

The film does not draw heavily this week as it possesses none of those qualities which make for a popular and pleasing screen feature.

SUITABILITY—Men may appreciate this picture more than women and children.

ENTERTAINMENT VALUE—Intense, but very disquieting.

"FORSAKING ALL OTHERS"

Directed by Emile Chautard, all-star cast, Universal picture, shown in projection room December 5.

Reviewed by MARION RUSSELL

Another "mother theme", but handled from an opposite angle, proving that there are selfish parents as well as sacrificing ones.

THE CRITICAL X-RAY

The forepart of this story is rather irritating inasmuch as the author treats mother love in an arbitrary fashion. We have become so saturated with the story that depicts poor mother as wearing her fingers to the bone to supply comforts for her offspring that we were somewhat stunned to see a mother really screened with all the inherent selfishness of a woman who wishes to keep her son entirely for herself, forgetting that the lad should have his youth, love and happiness, of which she deprives him, making a mollycoddle of the boy and almost ruining the romantic attachment between him and the niece of a local physician.

Eventually the boy asserts his rights, and, refusing to be tied to the apron strings of his mother, he fights for the girl he loves.

While there is a ring of truth in the story the main issue is of such flimsy character that the entertainment was decidedly limited in this offering. Perhaps the producers realized that defect and surrounded the story with a cast of well-known actors. This includes Colleen Moore, Cullen Landis, David Torrence, Sam DeGrasse and June Elvidge.

Of course in the hands of these capable people the story manages to get over.

May Wallace had the difficult role of that of the peevish, jealous mother, and she played it with just the right understanding.

This picture, tho devoid of dramatic suspense, will be suitable for the smaller communities where many mothers, submerged in their own selfish ambitions, spoil the lives of their children even when loving them most. This applies to big cities as well.

ENTERTAINMENT VALUE—Just fair.

"LORNA DOONE"

A First National attraction, directed by Maurice Tourneur. Adapted from R. D. Blackmore's famous story of the same name. Shown at the Strand, New York, December 3.

Reviewed by MARION RUSSELL

The distinctiveness of this picture is supplied thru the artistry of Director Maurice Tourneur. In its way "Lorna Doone" can rank with the very best program pictures.

THE CRITICAL X-RAY

The old-fashioned story which has no doubt been read by our grandmothers, and, perhaps, our great-grandmothers, has been lovingly transformed to the screen, and, with the increased latitude afforded the motion pictures, many scenes merely spoken of in the story are now visualized upon the screen. Sketchy as the theme might be called, it is nevertheless deftly handled by Mr. Tourneur, who has the happy faculty of visioning arcraft in photography and location.

We get glimpses here and there of scenes, mere flashes, yet they leave a lasting impression upon our memories. The attack by handi-ruffians made on the old-fashioned stage coach, the kidnaping of young Lorna and the body of the mother being swept further and further out by the receding tide as the sun disappears in the distant horizon form a picture as vivid as a painting by an old master, and all thru the film there are these interpolated scenes which bring the commonplace story far above the ordinary.

The cast could not be improved upon, and no better selection could have been made for Lorna than Madge Bellamy. She possesses a whimsical charm so suited for the type. Then there is John Bowers as the hero, John Ridd, Frank Keenan as the wicked Doone, and a very clever hit of John Ridd as the child, contributed by Charles Hatton. This lad screens remarkably well, and it will not be many years before he is leading man of the films.

The costuming, settings, lighting effects and especially the photography are all worthy of praise.

SUITABILITY—All first-class theaters.

ENTERTAINMENT VALUE—Good.

"THE BEAUTIFUL AND DAMNED"

Adapted from F. Scott Fitzgerald's novel of the same name by Olga Printzlan. Directed by William A. Seiter. Shown at the Strand, New York, December 10.

Reviewed by MARION RUSSELL

Wherever Warner Brothers' production appear there is always sure to be a big crowd present. This has been no exception, and if the audible enjoyment of the audience can be taken as a criterion "The Beautiful and Damned" is evidently the sort of picture that the modern-day movie fans are anxious to accept.

THE CRITICAL X-RAY

We do not know what is the reason why the consensus of opinion among the critics seemed to be unfavorable toward this picture. On the contrary we rather enjoyed it. It seemed to be such a perfect reflection of life as it is lived by the younger generation of today. We might add the jazz-loving, irresponsible, fast-going younger set are the ones who fill out the rather intense story in the screen version of F. Scott Fitzgerald's novel.

The first reel seemed rather disappointing, and it appeared as if another one of those foolish young flapper creatures had been wished upon us by a thoughtless director, but as the reels unrolled it became vastly interesting and

"THE KENTUCKY DERBY"

Story by C. T. Dacey, directed by King Hag-got. Shown at the Broadway Theater, New York, week of December 3.

Reviewed by MARION RUSSELL

This story reminds us of an old play, "Surburban", by Chas. T. Dacey. It is full of exciting incidents in which occur shipwrecks, fistfights, pursuits, rescues and a very thrilling horse race, the scenes of which are filmed in Kentucky.

THE CRITICAL X-RAY

While much of the material supplied by the author is of the old familiar variety, still there is sufficient interest developed thruout the five reels to hold the attention of the audience.

The picture makes a direct appeal to the masses who prefer excitement and thrills to logical sequences.

It is the old story of a rich man's son loving the daughter of the stableman on his father's estate. The irate father, fearing a mesalliance for his son, drives the young man away from home. A secret marriage adds to the troubles of the young lovers as a baby girl brings further responsibilities to the wife, deprived of her husband's protection, for he has been shanghaied by the villains aboard a sailing vessel. He is held a prisoner for three years until released thru a shipwreck. He struggles to find his way back to Louisville and his troubled wife. He reaches there in time to save his father's fortune, which has been staked on a horse race, nearly lost thru the criminal action of some clever crooks.

Of course, the best part of the picture is the racing scene, altho there are some fine exterior scenes shown on shipboard, and the obstacles which beset the hero only add to the suspense which is reached in the final climax.

Reginald Denny makes a very likable hero. He is capably assisted by Lillian Rich and a good cast which includes Emmett King, Lionel Belmore, Wilfred Lucas, Walter McCull and Gertrude Astor.

SUITABILITY—Popular-priced theaters.

ENTERTAINMENT VALUE—About the average.

We watched the disaster which followed the marriage of the foolish young couple "whose love was to outshine all the love romances in history," but circumstances and a good slap by adversity bring the jazzing young bride and her drink-loving husband to the realization of their mistake, and they start life all over again with a better knowledge of its responsibilities.

The production end has been generously handled and the party scenes and tableaux and the rainstorm all provided attractive and suitable entertainment.

Kenneth Harlan had a difficult and at times unpleasant role to portray, but he handled it in an efficient manner and we almost felt sorry for Anthony.

Harry Myers was a sort of frivolous, fun-loving reporter and played in a humorous manner. Tully Marshall, as the uncle, was properly dignified and repressed. An amusing hit was offered by a native Japanese actor, George Kuwa, as the valet.

Marie Prevost, looking almost too plump for the part, romped and coquetted her way thru the picture. This young lady belongs in the comedy line and fails to convince in her emotional scenes.

There was a very long cast, containing some very prominent names. It included Walter Long in a character role.

Objection might be filed to the nudity displayed by the "vamp", which seemed unnecessarily exaggerated.

SUITABILITY—City theaters.

ENTERTAINMENT VALUE—Good.

"PEG O' MY HEART"

Adapted by Mary O'Harra from the play by J. Hartley Manners. Produced and distributed by Metro Pictures Corporation. Shown in projection room December 8.

Reviewed by MARION RUSSELL

"Peg o' My Heart" is the biggest box-office proposition that the exhibitors have had in ages. Pictured story outshines spoken play.

THE CRITICAL X-RAY

The most remarkable thing about this screenization of the famous play is the wonderful manner in which Laurette Taylor registers before the camera. She actually looks like the little romping Irish girl without a single trace of age showing upon her very expressive countenance. The same vivacious Peg of the stage grips one as tightly as it did in its original form.

Motion pictures possess greater latitude than is permitted in a four-act drama of the stage, therefore the screen showed situations formerly only spoken of, and now brought to view upon the silver sheet.

Handsome settings, interiors of an old English country estate, blend smoothly with the very fashionable gowns worn by the ladies of the cast.

Ethel Grey Terry is the haughty English cousin and looks perfectly stunning. Vera Lewis, as Mrs. Chichester, was properly horrified at the pebbled manners of her Irish niece, Peg. Mahlon Hamilton, as Sir Gerald Adair, gave one of his distinguished performances, and Russell Simpson, as Peg's father, also contributed a clear-cut impersonation.

A comedy portrayal was very well handled by D. R. O. Hartsell.

King Vidor proved his directorial ability by sustaining the interest of the story, which was also greatly assisted by the illuminating subtitles.

The story follows the original for the most part with the exception of a prolog showing the death of Peg's mother in Ireland.

Miss Taylor stands in a class by herself and just romped and teased her way thru the best part of the picture, but we believe that the elimination of the presentation at court would improve the picture, permitting it to end with Peg's marriage.

SUITABILITY—All theaters.

ENTERTAINMENT VALUE—Good.

UNITED ARTISTS TO RELEASE "THE BIRTH OF A NATION"

Arrangements have just been completed whereby the United Artists, Hiram Abrams, president, has formulated plans to release the Griffith special, "The Birth of a Nation", thruout the country.

There has been much discussion of the advisability on account of the sensation created by the Ku Klux Klan, a scene of whose action occurs in the picture. But Mr. Griffith has explained to a number of theater owners that the Ku Klux Klan which he filmed in the old days when the picture was first offered to the public had no association whatsoever with the present organization, which is similar in name only. The real idea of introducing the Klan at that time was simply as an episode dealing with the aftermath of the Civil War.

It is quite likely that this explanation will satisfy the authorities, and the famous picture will repeat its success.

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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

LECTURERS' CONFERENCE

On Public Opinion and World Peace

More Than Five Hundred Delegates in Attendance—President Harding Welcomes Delegates—Big Problems Discussed by Big Men and Noted Women

The Second Lecturers' Conference, called by the International Lyceum and Chautauqua Association and held in Memorial Continental Hall, Washington, D. C., was a decided success. More than five hundred delegates were in attendance for part time. Four hundred and sixty-six were actually registered and in constant attendance. There were one hundred and ten members from the I. L. C. A. present. Most of the managers were there.

The inaugural session was called to order by Charles F. Horner, of Kansas City, and a letter of welcome was read from President Harding, who is one of the honorary presidents of the International Lyceum and Chautauqua Association, under whose auspices the conference was called. After expressing regret over his inability to attend in person because of conditions "involving both public duties and personal concerns," the President's letter said:

"It has been to me a personal satisfaction, as well as an intellectual and spiritual opportunity, to be numbered among the lecturers who have carried the message of chautauqua throughout the country. Indeed one may with much confidence say that this splendid educational movement has found its greatest intellectual beneficiaries among those who, addressing varied audiences in differing and wide-scattered communities, have known the eagerness with which the people, to the number of many millions annually, seek illumination of public questions and the broadening of community vision. The time has long since passed when there could be any doubt of chautauqua's service to the country; we are far past the era of misunderstanding when this great work could be waved aside with the light word and the gesture of tolerant superiority. Its wide appeal and high place in the public confidence have imposed upon chautauqua an onerous responsibility, and in bringing together such a notable gathering of authorities from many lands and on many issues, to conduct here a sort of chautauqua post-graduate course for the benefit of its lecturers, it is meeting that responsibility in a manner worthy of all approval.

"Chautauqua has served to reveal the individual American community, to itself at its best. It has been a voluntary, inspirational service in which men and women have given the best they have in them for the sake of the social interest. The conference of intellect and authority which you have brought together here suggests a certain parallel to the intellectual movements in which the universities of Europe were founded and the renaissance of learning and humanism had its beginnings. It justifies, indeed, expression of the wish that this beginning might point the way toward a new advance into the light of understanding by which alone we may safely lay our course in such times as those in which we live."

As was anticipated, M. Georges Clemenceau made the big address of the convention, as judged by public interest. All Washington was interested in this event, as it was the only public address that "The Tiger" made in the capital city. He talked for an hour, without notes, and made a sort of personal plea for a better understanding of France and her problems. The delegates might disagree with his viewpoint, but all had to give him credit for his intensity of feeling and the nobility of his mission. He packed the hall, and many notables were turned away unable to gain admission.

Saturday noon there were about four hundred in the party that paid their respects to President Harding, and were received in his private office by the Chief Executive of the Nation. He shook hands with each one present and had a few words for each.

Saturday noon, while the delegates were paying their respects to the President, the official photograph was taken and a permanent record will thus be had by all who were in the picture. This will be an event that will be long remembered by all who had a part in it.

The high spots of the convention were touched by Glenn Frank, A. E. Ross, Dr. William McDougall, Irving Fisher, Bishop Wm. F. McDowell, E. A. Filene and Senor Joaé Vasconcellos.

The most disconcerting addresses were made by Rabbi Stephen S. Wise and Mufti-Zade K. Zia Bey. Dr. Wise injected the religious element and made a typical oratorical harangue, utilizing all the tricks of oratory for the purpose of getting applause, and, being among professionals who know the tricks of the trade, his studied efforts were too apparent to be effective, even if they did get a big hand. And the Turkish question was slyly dodged and side-stepped by the importer and exporter, who spoke for Turkey.

Edward A. Rosa, professor of economics at the University of Wisconsin, predicted the time when the United States and all other nations would be compelled to erect stern barriers against immigrants, especially those of the "duller" races.

"Steamers made the movement of vast bodies of people so swift, safe and cheap," he said, "that organized migration is proceeding at an alarming pace. Companies are even sending agents into the peasant districts of Europe and Asia, advertising the wonders of America and other new lands. If the peasants have not sufficient money to purchase tickets outright these companies are accepting mortgages and bonds."

George H. Blakeslee, an authority on Pacific problems, professor of history and international relations at Clark University, and who was technical adviser of the American delegation at the disarmament conference, said:

"One year ago the Pacific Ocean was the theater in which the scene of perhaps the world's great conflict was being prepared. Japan was riding roughshod over one of America's foremost policies—the open door in China.

"But today conditions have totally changed as a result of the conference on the limitations of armament. Altho the treaties of that conference have not yet been ratified by France, its great outstanding achievement has been firmly secured—the bringing into the Pacific theater a spirit of moral disarmament.

"A year ago it was thought the soldiers of Japan would never be driven from Shantung and Siberia without recourse to another great international war. But day after tomorrow the last Japanese trooper will sail from Shantung, and Siberia already has been cleared of the Japanese army of occupation."

Sadao Saburi, charge d'affaires of the Japanese embassy, told the conference that within three years public opinion in his country had shifted from a national to an international point of view, from a competitive idea to a co-operative ideal, from suspicion to confidence.

This change in public opinion, he declared, had enabled the Japanese government to carry out its formal pledges and to translate into facts the expressions of policy "more quickly than we had hoped and much more quickly than foreign opinion had expected." Announcing he was not unaware that some anxiety had been expressed in regard to Japan's "single remaining foreign involvement"—her position in Northern Sakhalin—Mr. Saburi expressed confidence that this matter would be settled in "a spirit of justice and fair play."

We are sorry that we can't give more excerpts from the speeches that were delivered and tell more about the importance of the men

and women who took part in the conference, but the full speeches will all be published in one volume. This compilation is now offered for sale at \$1 per copy for all who order in advance of publication. More than 3,000 copies were sold to the delegates present, and orders are pouring into the I. L. C. A. in a way that indicates the sale of several thousand copies at the pre-publication price of \$1 per copy. Several delegates ordered one hundred or more copies. We advise all of our readers to order copies at once. Send your subscriptions to Secretary, I. L. C. A., Marshall Field Annex, Chicago, Ill.

This conference was held under the general direction of the International Lyceum and Chautauqua Association.

The I. L. C. A. is the professional organization of the workers in the lyceum and the chautauquas in the five nations into which those movements have been introduced. It was organized more than twenty years ago, and has contributed much to the increasing influence of the two institutions it represents. It welcomes to its membership all who are working thru the agency of the spoken word or of directed entertainment, to quicken public opinion and arouse community co-operation. It meets in annual convention, usually in Chicago, and occasionally calls conferences similar to this Conference on Public Opinion and World Peace for the information and instruction of all public speakers and teachers. The co-operation of persons interested in arousing, informing and wisely guiding public opinion is invited.

Program as Carried Out

The first day was presided over by Chas. F. Horner.

America's World—Hon. Wm. C. Redfield.
The Problems of the Near East—Hon. Henry Morgenthau.

The Approaching Renaissance of Western Civilization—Glenn Frank.

America's Place in World Affairs Today—Dr. Stephen S. Wise.

Two Practical Steps to the Restoration of Our Commerce and World Peace: a Survey of Present-Day Europe—Edward A. Filene.

Spiritual Fundamentals—Bishop W. F. McDowell.

The Paris Conference and Afterwards—Mark Sullivan.

The F. I. D. A. C.—General Roy Hoffman, Lorado Taft presiding.

National Aspects of World Peace:

Austria—Whitney Shepardson.

Self-Development or Alien Domination in China—Dr. Lucius C. Porter.

Czecho-Slovakia and the Peace Settlement—Karel Pergler.

England—Alfred E. Zimmern.

The Case of France—M. Georges Clemenceau.

On the Frontier of Germany—Sarah Wambaugh.

The Case of Greece Before the World—Adamantios Th. Polyzoides.

Hungary, Pivot of European Peace—Eugene S. Bagger.

The Problems of Italy—Countess Irene di Robilant.

Japan—Sadao Saburi.

Mexico—Senor Jose Vasconcelos.

The Evolution of Soviet Russia—Hon. J. P. Goodrich.

The New Turkey—Mufti-Zade K. Zia Bey.

Third Day was presided over by Montaville Flowers.

Economic Problems Underlying World Peace: Tariffs in World Affairs—Hon. William S. Culbertson.

Money Exchange and the Depression of Trade—Dr. Irving Fisher.

Exploitation of Undeveloped Areas—Dr. Alfred L. P. Dennis.

What is Required in Balancing Budgets—Harold G. Moulton.

International Trade and International Peace—Dr. John H. Gray.

Scientific Aspects of World Peace: Biological—Dr. William McDougall.

The Psychology of Internationalism—Dr. Everett Dean Martin.

Menace of Migrating Peoples—Dr. Edward A. Ross.

General Aspects of World Peace: The Newspaper Correspondent's Responsibilities and Opportunities in World Affairs—William Lewis.

The Maintenance of World Peace—Maj. Gen. John F. O'Ryan.

An American First Step Abroad—James G. McDonald.

Diplomacy of the Entente Powers in the Near East—Dr. Herbert Adams Gibbons.
The International Situation in the Pacific—Dr. George H. Blakeslee.

MUSIC IN THE PUBLIC SCHOOLS

Do you remember the Parland-Newhall Concert Company and Hans Belfringers? J. Lincoln Newhall, formerly a member of that company, is now located at Covington, Ky., where he is engaged in teaching music. He is instructor in the city schools, and the reports that we gather from that section would justify us in saying that he is doing the most effective work that he ever did.

The city high school has an auditorium in which 500 can be seated. Each day the students are gathered in classes and under Prof. Newhall's direction they are put thru community sings, study music, composition, harmony and voice. They spend about 40 per cent of their time on practicing compositions of the better standards such as choruses from "The Bohemian Girl", "Martha", "Il Trovatore", Mozart's "Gloria in Excelsis", etc. The rest of the period they spend in singing such popular numbers as may strike their fancy.

The results of this plan seem to justify its continuance. Yes, even for other schools adopting it. Both educationally and musically the children are benefited. They work harder on the standard numbers while they are at them than they would if they felt that all the time would be devoted to the heavier numbers.

Director Newhall says: "It seems to me that by familiarizing the children with the popular songs and showing them the difference and analyzing the offerings that are placed before the public we are giving the children a practical demonstration of how to select and choose for themselves. They soon learn what is good, bad and mediocre in even popular songs. We give them the standards. We practice on choosing, and we have developed the independence of the children to a wonderful degree. They are now far more discriminating than they were when we started in. They do not try to condemn all popular music simply by saying it is not classic, as so many teachers are wont to do."

When we consider the fact that the children hear all the popular songs anyway and hear most of them under conditions that are detrimental to the child's best interest, it is easy to see why they should be heard under conditions that are free from selfish interests, song plugging or musical propaganda. In the school the children hear popular songs under the most favorable conditions. They learn them in community singing form, and they are therefore free from the corrupting influence and the lewd suggestiveness that has marred

(Continued on page 56)



J. LINCOLN NEWHALL

PRISONERS HEAR CONCERT

Waupun, Wis., Nov. 21, 1922.

The Billboard,
Chicago, Ill.

Mr. High, Chautauqua Editor.

Dear Sir—The Apollo Concert Company played to a good-sized audience on its lyceum circuit at Waupun a few nights ago. Its program was an excellent one, well selected, well rendered and every number an enjoyable one. The solos were given in a most pleasant attitude, and the auditors showed their appreciation by their hearty applause after each selection. Mr. Wells proved to be an entertaining reader as well as a talented musician, and the company on the Apollophone played some most enjoyable compositions. The saxophone quartet was grand. As a company it ranks second to none.

On the following Sunday morning the company granted our request with pleasure to repeat its concert at the Wisconsin State Prison chapel. Here its audience consisted of about 800 men and a few women and the applause it received after every number was enormous. It was with difficulty that Mr. Wells was able to cut his program to keep within the time allotted for the entertainment. Each member of the company put heart and soul into his or her part of the program, and the hearty and continued response they received moved them to express to the lyceum committee their appreciation of reward for the service they had rendered to those several hundred unfortunate men and women.

The occasion was an interesting experience for the Apollo Company and a treat for the prisoners. It was also a great favor to the lyceum committee to have this courtesy granted.

Yours very truly,

C. E. MALLORY,
Chairman Lyceum Committee.

VAWTER'S CHAUTAUQUAS SHOWED BIG LOSS

Some time ago Keith Vawter sent out an invitation for each town where he held a chautauqua in 1922 to send a delegate to Des Moines, at his expense, to discuss ways and means for a better chautauqua in the coming season, also to show that body of representatives his expense account for carrying on a chautauqua. He furnished each man with a report of his home town for the past season. Shelbina guaranteed \$1,800; \$278.30 tickets were sold at the gate by the company and \$117.05 from sale of reserved seats, making a total of \$2,195.35.

The ninety-nine towns last year showed an average expense of \$2,118.77, with an average loss of \$150 to each town to Mr. Vawter. Some towns paid out and others showed a loss.

The question of advertising, superintendents, free tickets and other matters were discussed. Some favored advertising put out or distributed by local committees, others by chautauqua agents. Some favored Sunday chautauqua, others favored closing down the walls of the

Men Wanted, QUARTETTE SINGERS

Instrument Players preferred. Long Lyceum seasons, starting late December. Rehearsals now. Write or wire. LOUIS O. RUNNER, 5527 Lake St., Chicago.

tent on that day. His contract calls for six days only and Mr. Vawter said if the local committee was willing that he should be, but that was up to the local committee. Some were in favor of a Sunday chautauqua, but wanted to select the program for the day, not taking into consideration the fact that Mr. Vawter could not change his talent to suit everyone. The meeting wound up with a banquet, given by Mr. Vawter at the Des Moines Hotel, and everyone went home feeling it was good to be there.

J. B. Yost went as the representative of Shelbina.—SHELBYNA, MO., DEMOCRAT.

ANSWERS CHALLENGE

Cumberland, Md., Dec. 1, 1922.

Chautauqua Editor The Billboard—The undersigned desires to answer the challenge referred to in the inclosed clipping.

William J. Hunt, of Cumberland, Md. (population 30,000), is the manager of the Hunt Concert Course started two years ago and has had the following artists here:

Season 1920-'21—Gail Curel, New York Philharmonic Orchestra and others.

Season 1921-'22—John McCormack, Frances Alda, Charles Hackett-Ranato Zanelli, Anna Fitzin-Vasa Priboda, Virginia Rea and Geraldine Farrar.

Season 1922-'23—Cadamam-Tsininna, Sacha Helfetz, Frieda Hempel, Myra Hess and Ganna Walska.

The above courses ran about \$10,000 per season and are doing a wonderful business at the Strand Theater under the management of Robert Slot. Mr. Hunt and Mr. Slot are the only two persons interested in the financial part or any other part of the course.

Thanking you for space in The Billboard for the above, I beg to remain

Very truly yours,

ROBERT SLOTE,

Resident Manager Cumberland Amusement Company, Operating Strand Theater.

ELBOW LAKE (MINN.) HERALD EDITORIALY DISSECTS LYCEUM

The following is taken from a recent issue of The Herald, Elbow Lake, Minn.:

"The local committee is having difficulty in selling season tickets to the lyceum course this year. The decrease in the popularity of the lyceum has been rapid, but hardly less rapid than the falling off of the quality of lyceum entertainment.

The lyceum requires a guarantee such as few business enterprises receive. It is not only guaranteed a sum sufficient to pay talent and overhead expenses, but also a profit. The plea is made that entertainment such as the lyceum furnishes is a community asset, promoting education, culture and musical appreciation. Lyceum bureaus might well remember that an entertainment to be clean need not be colorless and devoid of character and that boredom is not a prerequisite of culture.

"The plea for 'culture' is too frequently a sugar-coated disguise for mediocrity. When lyceum talent has the ability to entertain there will be little difficulty in regaining its lost prestige. But it cannot continue to capitalize culture with third-rate entertainers."

Ford Howell writes that the Chicago Duo have found Los Angeles so attractive that they have had difficulty in breaking away long enough to fill their dates.

LYCEUM AND CHAUTAUQUA NOTES

The Berkeley Trio, Misses March, Calloway and Bures, close Wisconsin time this week, after a very fine tour of some sixty towns.

T. F. Graham, for many years of the Redpath-Vawter family, is now contracting for seven-day chautauquas in Southern California.

Ten cents each for concerts is all Topeka, Kan., school pupils have to pay for the eight numbers of the Little Symphony series which is being given at the City Auditorium this winter under the sponsorship of the Kiwanis Club. The guarantee for the series has been arranged for by the club.

Miss Olive Kackley says that she will probably start the new year off by going to Michigan City, Ind., where she has only put on twenty-three or twenty-four plays. In fact, she has long since become a public institution down there.

Miss Caroline McCartney and Miss Irene Sherwood left Chicago for Pasadena, Calif., Saturday, December 9, where they will launch

MUSIC IN THE PUBLIC SCHOOLS

(Continued from page 55)

so many good songs. The Covington idea is to add a popular song or two after every big drill in chorus singing. This same schedule is worked out all down the line, so that even the smaller children in the lower grades are given this same drill.

Anyone who knows the life story of J. Lincoln Newhall will see in this program much that has come out of his own life and experience. He didn't start in singing at the top even if he has a first tenor voice. He took a business course. He entered the Indiana State University at Bloomington as a law student and he was drafted into the Glee Club. Later on he entered the Cincinnati Conservatory and took up the study of voice, and, after three years' hard grind, he joined the Mendelssohn Quartet, where he remained for three seasons filling lyceum and chautauqua engagements. He then put in two years more at voice training. Incidentally he sang in local church choirs and familiarized himself with that style of music.

In 1904 he joined the Dunbar Bellringing Quartet, where he met Ralph Parland, the bass, who, Newhall says, in his judgment, was the greatest hand bellringer that ever stepped on a lyceum or chautauqua platform.

In 1904 the Parland-Newhall Quartet and Hand Bellringers was organized and continued one of the great featured attractions until 1912, when the company was disbanded.

His next venture was with the Amphion Male Quartet, of Cincinnati, where for nine years this organization did local work in the Queen City.

In 1914 the regular director of music in the Covington, Ky., schools was injured in a street car accident, and Lincoln Newhall was drafted as a substitute. He was later elected as supervisor, where he has remained with the exception of the year that he spent in France, where he was engaged in Y. M. C. A. work.

These things are all cited to show why the Covington plan has succeeded so well. The musical director has a thorough knowledge of audiences and the way to put it over. He also has a practical knowledge of people. These are invaluable assets. He has long ago developed that necessary thing that we call a pleasing personality, without which all artists have difficulty in putting over their offerings. A pleasing personality is just as necessary in appearing before children as it is when catering to the patrons of grand opera.

That a large percentage of the children who use the popular songs as they finally win out in the school tests also buy them is a proven fact. Repeated tests show that this is true, which is only natural. But the smut and morose offerings of degenerate simps would all die aborning if everyone brought the same discriminating tests to their use that the schools do.

Of course, it takes more than a multitude of children to keep such an ambitious, restless worker busy, so he as charge of one of the church choirs, is director of the Scottish Rite Choir, director of a large Cincinnati chorus, and has time to give to community singing wherever it is needed.

But the big thing that interests our readers is the fact that he looks after ten district schools, two junior high schools, one senior high school and is in personal touch with every child attending the Covington schools.

The test of the pudding is in the eating. When Geoffrey O'Hara was in Cincinnati he

dashed over to Covington, where he gave a number of his clever and wonderful recitals. He said: "I was never more convinced of the real truth of my contention that we should start with what people are interested in and lead to where we want to go than I was by my visit to Covington. I have never in all my life heard our national anthem sung better or more beautifully than the children of the Covington school sang it. I have never heard it sung with more feeling than those children put into it." Continuing Mr. O'Hara said: "I found the children who have been under J. Lincoln Newhall's splendid direction were not only interested in the popular songs, they were gathering a practical knowledge of music that was very unusual for even grownups. They have a love for the better class of popular music that is easily utilized, and their appreciation for the classical music is full proof that this plan is practical." The secret of it all is that J. Lincoln Newhall, or someone like him, is needed in almost every school in America. There are a few places where they are working on the right line, but there are very few, if any, where they are doing a better job of it than is being done at Covington. Newhall is giving them the practical benefit of his years of experience as an entertainer. He is teaching out of his love for music and even today it is doubtful if the sound of appreciative applause has died out in his ears. He teaches music as he knows it and loves it—not as a compilation of rules and musical theories.

If Covington can start on popular songs and wind up with the children singing "The Star-Spangled Banner" with a deeper feeling and more musical excellence than any set that the war hero, the author of "K. K. K. Katy", has ever heard put into our national anthem or got out of it, then we feel certain that other schools should adopt this plan, as it would prove profitable to the school, to the children and the community.

There is another reason why we have given so much space to this story and that is this: It shows what can be done after platform activity ceases and that is a great factor in the usefulness of lyceum and chautauqua. It isn't everyone who can capitalize their past training and experiences as J. Lincoln Newhall is doing, but it is a great inspiration to know that even he has been able to make his platform life a mere training for his greater usefulness.

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DIRECTORY

(Continued from page 57)

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Conti Fireworks Co., New Castle, Pa.

Gordon Fireworks Co., 190 N. State st., Chicago.

Hudson Fireworks Mfg. Co., Hudson, Ohio.

Illinois Fireworks Display Co., Danville, Ill.

International Fireworks Co., Main Office Jr. Sq. Bldg., Summit Ave., Station, Jersey City, N. J.

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Martini's Fireworks, Fort Dodge, Ia.

Master & Wells Fireworks Mfg. Co., Boston.

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Potts Fireworks Display Co., Franklin Park, Ill.

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Berk Bros., 543 Broadway, New York City.

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Talbot Mfg. Co., 1317 Pine st., St. Louis, Mo.

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Waxham Light Co., R. 15, 559 W. 42nd st., N.Y.

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INDIANS AND INDIAN COSTUMES

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C. Becker Chemical Co., 235 Main st., Cin'ti, O.

Del-Ton-Sa Rem. Co., 1011 Central ave., Cin., O.

DeVore Mfg. Co., 274 N. High, Columbus, O.

Nu-Ka-Na Remedy Co., Roselle, N. J.

The Quaker Herb Co., Cincinnati, O.

Dr. Thornber Laboratory, Carthage, Illinois.

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Stark, W. P., 3804 La Cadele ave., St. Louis, Mo.

The Otto Zimmerman & Son Co., Inc., Cin., O.

MUSICAL BELLS & SPECIALTIES

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CARL FISCHER, Headquarters for

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Herry Koller & Son, 64 Bowery, New York.

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Tonawanda Music Inst. Was., North Tonawanda, New York.

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THEATRICAL COSTUME SUPPLIES

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Experienced Theatre Manager. Have had years of experience on pictures, vaudeville and combination. Now directing a real opera house. Plenty of good references. Ready to accept paying proposition Dec. 18. Address FRED CHILDS, 123 South St., Roslindale Station, Boston, Massachusetts.

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Manager at Liberty. CAMPBELL, 211 Kingsland Ave., Brooklyn, New York.

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House, Moving Picture House or Dance Hall to manage. Years of experience. Increase your patronage. R. R. JONES, Box 228, Peoria, Ill.

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ATTORNEY WHO IS VIOLINIST will connect with musical organization as musical director and executive in salary. Would also consider first-run picture house. C. R. BEAULIEU, White Earth, Minn. Dec 30

EXPERIENCED MANAGER—Years of experience. A young man of integrity and executive ability. First-run pictures, vaudeville or combination houses, one or more. Original in publicity and press work. Can handle everything from buying, booking to promoting of box-office results. Will consider exploitative work for credit. Now directing three first-run houses. Plenty of good references. I prefer the Southeast, a first-class connection of some permanence, where a first experienced hustler is needed. Need three weeks' notice. BOX H, Billboard Pub. Co., New York. Dec 30

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Bandmaster—Years of Experience. Wishes to locate. Best reference. Set location guaranteed. BANDMASTER, 1734 Market St., Philadelphia, Pa. Dec 30

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MOVING PICTURE CLASSIFIED ADVERTISING RATES.

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Table with 2 columns: Ad Type, Per Word. Rows include At Liberty (Set in Small Type); At Liberty (Display First Line and Name in Black Type); At Liberty (First Line in Large Type).

Advertisements sent by telegraph will not be inserted unless money is wired with copy. We reserve the right to reject any advertisement and revise copy. THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

At Liberty—A-1 Red-Hot Jazz

Orchestra, consisting of five pieces, wish to locate in theater, cabaret, dance hall or resort. Any part of country. Entire or part of orchestra. Address WEITZEL & TEASTER, Mgrs. of Inland City Five, 1255 Madison Ave., Indianapolis, Indiana. Dec 23

At Liberty—A Real Five-Piece

Stringed Orchestra. Lots of pep and jazz. Would consider anything at a reasonable price. All clean-cut fellows. If interested write W. A. CARR, 715 S. Fellows Ave., Ottumwa, Ia.

Italian Bandmaster Holding

medals and diplomas from best bands in Italian Army, now director of the Virden Liberty Band, composer and arranger, celebrated cornetist, also instructor of piano and instruments of band, to improve his position, would change to become master of a society, factory or lodge band. PELLICANI, 340 Holden St., Virden, Illinois. Dec 30

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of highest class music, and teacher of all instruments. (Italian nationality.) Plays cornet. Wants permanent location in good live town. Good references. Address BAND MASTER, 115 S. Hilton St., Decatur, Illinois.

D. C. Officer's Colored Band—

Composed of eleven musicians in uniform, would like to consider professional engagement for season 1923. Preference, R. R. Circus. Address D. C. OFFICER, Box 103, Sparta, Tennessee. Dec 23

Rialto Club Orchestra—Seven

Young Men—At liberty for summer. A whirlwind dance or hotel orchestra. Union. Just closed their successful season at Rotman Park. Recommendations if desired. LEE WARBURTON, Room 201 Central Savings Bank Bldg., Canton, Ohio.

BANDMASTER WISHES LOCATION. NO objection to young band. Teach all instruments. Direct any class music. West preferred. F. METCALF, W. 927 1/2 First Ave., Spokane, Washington. Dec 23

In Answering Classified Ads, Please Mention The Billboard.

DANCE ORCHESTRA—FIVE PIECES FOR hall or hotel. Seeks steady position; any where. Neat appearing. DICK NEILEN, 204 11th Street, Brooklyn, New York.

AT LIBERTY—Bands and Orchestras, for theatre, dance halls and parks, any number of pieces. B. R. JONES, Box 228, Peoria, Illinois. Jan 13

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THE AERIAL STONES—LADY AND GENT. Two high-class circus acts, novelty tightwire act and a novelty break-away-ladder act. Permanent address 105 N. Nelson Road, Columbus, Ohio. Dec 23

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At Liberty—Colored Violinist and Pianist. Engagement jointly. Union. Theatrical experience. PIANIST, 811 N. 3d St., Richmond, Virginia. Dec 23

AT LIBERTY—Cabaret and Dance Drummer, colored.

Can furnish Band if desired. Experience and references. DRUMMER, 603 Florida Ave., N. W., Washington, District of Columbia. Dec 30

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3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

Magician at Liberty—Change for week, straight in acts. Hello, friends, can join on wire. Salary your limit. KING FELTON, Harbor Beach, Michigan.

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3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

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I'M AN ALL-ROUND MAN AND WILL APPRECIATE any offer. Experienced, reliable, energetic party. Salary no objection. Can join at once. O. care Billboard, St. Louis.

AT LIBERTY—Sketch Team, man and wife; experienced Med. People. Change for week. Wife, Elmo Pizer, Man, Blackface. Both up in acts. Put them on and make them go. Salary your limit. Join at once. VALTER DAVEL, 1407 Cherry Street, Kansas City, Missouri.

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(Continued on page 60)

AT LIBERTY
M. P. OPERATORS
 3c WORD, CASH (First Line Large Black Type)
 2c WORD, CASH (First Line and Name Black Type)
 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

A-No. 1 Union Operator at Liberty
 Eighteen years' experience Powers and Simplex machines. Married. Strictly sober and reliable. Go anywhere. S. T. STANLEY, Darlington, South Carolina.

Motion Picture Operator of
 Long experience desires position in first-class theatre. Can report on two weeks' notice. State salary and hours. L. M. X., care Billboard, Cincinnati. jan6

Picture Operator Wants a Job.
 Have had seven years' experience with Powers No. 6 B. Locate anywhere. Wire or write CHAS. R. BROWN, P. O. Box 205, Kinston, North Carolina.

AT LIBERTY - YOUNG PROJECTIONIST.
 High and Card Writer of ability, with modern publicity ideas. Desires permanent connection with high-class company. Married, sober, reliable. Seven years' experience. References from present and former connections. J. C., care Billboard, Cincinnati, Ohio. dec30

EXHIBITORS, NOTICE! - EXPERT PROJECTIONIST. Best of projection on any equipment. First-class reference. PROJECTIONIST, 2327 W. Walnut, Indianapolis.

OPERATOR-10 years' experience. Wire or write FRANK J. McNICROW, 379 Jefferson St., Marion, Ohio.

AT LIBERTY
MUSICIANS
 3c WORD, CASH (First Line Large Black Type)
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A-1 Drummer at Liberty-
 Double xylophone, Violin, Flute or Cello Parts. High-class hotel, dance or resort preferred. A. F. of M. Long experience in theatre and concert. Write or wire full details and best salary. VAN LAWRENCE, 5442 So. 24th St., Omaha, Nebraska.

A-1 Banjoist-Double Violin.
 Young. Now playing Whiteman style. Three seasons Florida. Union. AL LE GATOR, Billboard, New York.

A-1 Violinist Leader-Experienced photoplay; cue features correctly; large library. Authority of men imperative. Can furnish String Bass Viol and Violoncello. VIOLINIST, 828 Alabama Ave., Selma, Ala.

A-1 Dance Drummer - Ten years' experience; wishes position with some good, reliable dance orchestra. WILLIAM HENNING, Effingham, Illinois.

A-1 Drummer at Liberty-Accountant fire, which destroyed theatre and my equipment. Eleven years' experience vaudeville and picture orchestras. Sight reader. Union. Young and dependable. Married. Now purchasing new drums, tympani, bells and xylophone. Wish to locate by January 1. Write or wire, telling all. PAUL MOUNTJOY, 305 Boulevard, Enid, Oklahoma.

At Liberty - Pipe Organist.
 Lady. Union. Desires change. Must give two weeks' notice. Write or wire, stating all. VIRGINIA BROWN, 136 North Chelsea, Kansas City, Missouri.

At Liberty-Violinist. Young man. Union. Very fine schooling, clean, pleasing tone. Experienced in pictures, large and small orchestra, vaudeville, hotel, etc. On account out. S. care M. Marney, Director Capitol Theater, Little Rock, Arkansas.

At Liberty-Clarinetist. Experienced band or orchestra. Capable band leader. Would consider factory or Shrine band. Member A. F. of M. JOHN FYFE, Mabel Ave., Flint, Michigan. dec23

At Liberty--A-1 Clarinet. Experienced in all lines; troupe or locate. DAN RICKARD, 215 S. Halsted St., Chicago, Room 1. dec23

At Liberty-Dance Drummer, doubles on C-Melody. Young, neat appearance. Union. EUGEN McDONNELL, care Newton Hotel, Camden, Arkansas. dec23

At Liberty - Baritone Bass Drummer, double Trombone. Will troupe. Must have ticket. JOE GOETZ, care The Billboard, Cincinnati, Ohio.

At Liberty-Violinist and All-Round Band Man. Plays all grades of music. Seeks permanent position; corporation preferred. Ex-navy handmaster. J. RATHEBER, 361 Beach, 67th St., Rockaway Beach, L. I.

Cellist-Experienced 14 Years.
 Vaudeville or pictures. Union. Wish change to milder climate. At Liberty on two weeks' notice. References. CELLIST, Gardner Hotel, Room 302, Duluth, Minnesota. jan6

Clarinetist-Thoroughly Experienced in vaudeville, pictures and hotel. Good tone, young and union. Double legitimate Saxophone. CLARINETIST, 219 S. Lime St., Lexington, Kentucky. dec30

Dance Drummer, Doubling Clarinet and Sax. Young, neat and congenial. Good wardrobe. All correspondence answered. Please do not misrepresent. Write JOHNNY HARVEY, General Delivery, Phoenix, Arizona. dec23

Director, Pianist-Organist - Eight years' experience; New York City; best houses; wishes to locate permanently in high class, six-day vaudeville or picture house. Atlantic Seaboard preferably; am interested only in place where first class results are expected and appreciated. Employed now and will only change for better location. Write RALPH W. STONE, 1740 Dean St., Brooklyn, New York. dec29

Experienced Cellist at Liberty
 for hotel or picture house. MEYER, 2688 Burling St., Chicago, Illinois. x

First-Class Trumpet at Liberty
 for hotel, dance or theatre. Read, fake, transpose. Five years' vaudeville and picture experience. Young, neat, reliable. Have tympani. Union. Address TRUMPET, 118 North Limestone St., Springfield, Ohio. dec29

Leader (Violin)-Pictures or vaudeville. Read library. Age, 23. Married. Can come at once. JACK KAYE, 3085 Easton, St. Louis, Missouri. dec23

No. 1 Trumpet-Experienced
 all lines. Good tone; reliable. JOE S. CARR, 4607 Tracy Ave., Kansas City, Missouri. x

Organist-Years of Experience
 playing pictures desires position; orchestral organ preferred. ELIZABETH ALSON, 617 W. Whitner St., Anderson, S. C. dec23

A-1 DRUMMER-UNION. TYMPANI BELLS
 and Traps. After Dec. 25. DRUMMER, 10 Vassar Apt., 271 State St., Watertown, N. Y.

AT LIBERTY-VIOLINIST, AGE 27, LEADER
 or Side. Library. Twelve years' experience; pictures, vaudeville and fast dance orchestras. Reliable; A. F. of M. Address BOX 271, Tacoma, Washington. dec23

CLARINETIST WANTS PERMANENT LOCATION; experienced in pictures, vaudeville and band; am also expert typewriter mechanic and will use music as side line. F. EDENBERG, 3718 Gilpin St., Denver, Colorado.

COMPETENT VIOLINIST WANTS POSITION
 as Leader of orchestra or in orchestra. Large library. Five years' experience; vaudeville or moving pictures. Address R. C., care Billboard, Cincinnati, Ohio.

CONCERT ALTO SAXOPHONIST DOUBLING
 some 1b clarinet desires position in theatre or hotel orchestra or concert band. Union. Thoroughly experienced reading cello parts on saxophone and possesses a real tone. Now on road and desire to locate. Will go anywhere, but prefer south. Thoroughly capable, reliable, neat appearance and character. All letters answered. Address "CONCERT SAXOPHONIST", care The Billboard, Cincinnati. dec23

DRUMMER - PLAYS BELLS; WANTS ENGAGEMENT
 evenings. CHAS. FRESE, 135 Shepard Ave., Brooklyn, New York. x

FIRST-CLASS TRUMPET AT LIBERTY. Experienced in Keith vaudeville, high-class picture, concert and dance; satisfaction guaranteed or no pay. MUSICIAN, 1-16 N. 12th St., Toledo, Ohio.

FLUTIST, THOROUGHLY ROUTINED, Desires engagement. Nothing else but a first-class position considered. References from best hotels of the country. Address FLUTIST, care Billboard.

VIOLINIST-PIANO TUNER. HAVE LIBRARY.
 Experienced. Movies evenings only. A. THOMPSON, Princeton, Illinois.

AT LIBERTY FOR INDOOR CIRCUSES, BAZAARS
 or Indoor Events of any kind. The Parents, Lady and gent. Three first-class, different and complete circus acts. Good wardrobe and apparatus. For price and description of acts write or wire our permanent address. THE PARENTOS, Tidouet, Pennsylvania. feb10

DARING HENDERSONS (LADY AND GEN. GENTLEMAN)-Sensational High Slack Wire and Aerial Artists for any indoor celebrations. For price and particulars address Gen. Del., Passaic, New Jersey.

TOM AND BESSIE HAYES, AERIAL GYMNASTS, present the greatest novelty aerial act ever accomplished. We put on two entirely different acts. Work out of indoors. For terms, recommendations, etc., address Sandusky, Michigan. feb10

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 Change for week. Experienced in all lines. Write "KALVIN", care General Delivery, Madison, Wisconsin.

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Young Man, 18, Desires Position. Capabilities, dancing and singing. Considerable experience. Formerly female impersonator. Eastern engagements preferred. Address: G. J. R., 417 So. Hope St., Apt. 310, Los Angeles, California.

AT LIBERTY—MED. SHOW SINGING AND dancing comedian. Comedy in acts. Ticket? Yes. State salary. BOB HARRIS, Gen. Del., Harrisburg, Pennsylvania. dec23

AT LIBERTY—MARRIED COUPLE WISHES to join a first-class novelty act. Experience? Yes. O. E. G., 1826 Nelson St., Chicago, Ill. care Morowicz. dec23

AT LIBERTY—TRAMP (SILENT) COMIC: experience in vaudeville, tabs, or burlesque. lead or second comic; wire ticket. CHAS. SCHROEDER, 219 1/2 10th St., Syracuse, N. Y. dec23

AT LIBERTY JANUARY 1—Sketch Team, change 1/2 week. Also Musical Act using Saxophones, Cornet, Side Drum, Violin, One-String Room and Musical Saw. Lady also plays Piano. WM. ANTON Crossburg, Kansas. dec23

AT LIBERTY AFTER HOLIDAYS—Want to join at top salary where manager don't expect much for his money. Blackface Talking and Singing Comedian come dressed in White, Strazlit or Comedy in Acts, but not as good as the performers you used to have. I have a Sunday suit and other clothes for short dramas (also suit and rain coat), but no dress music. Just a few words on the dulcimer, please. When I wear my tall coat and have plenty of toy tickets I make a pretty fair dollar, too. Can also give staves. But don't like to. Would manage show, carry the bar, roll hand bag, etc., for wealthy lady coming same. Must be good looking and not quarrelsome. Am buying a turkey in everything, but I'll scrape up a ticket to join those who I know. WILL H. STANDISH, 228 Henry St., Coldwater, Michigan. dec23

TRAMP COMIC AND SOUBRET, will double chorus. Man sings baritone bass harmony. Produce. Tickets? Yes. Wire DAVY JONES, 5 Middaugh St., Brooklyn, New York. dec23

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Original Sketches Written and produced; acts revised. JOS. HUGHES, 1055 East Third St., Brooklyn, New York. dec30

Books, Musical Comedies, Comic Songs, etc. New list. Plays. BOX 438, Santa Rosa, California. Jan6

BOOK BITS, \$3.00; Gags, \$1.00; Scripts, \$2.00. DEVONISH MANUSCRIPT EXCHANGE, Room 1, 6250 South Halsted, Chicago, Illinois. Jan6

HERE'S A REAL BROADWAY MONOLOG!—Right up to date. All latest topics impossible to get in books. Price \$1.00 and worth it. ARTHUR NEALE, 505, 1780 Broadway, New York. dec23

MANUSCRIPTS, Dramatic and Tabloid, wanted. Will pay \$1.00 or any Dramatic Manuscript, 50c for Tab. Send your list to MARCIA HOUSTON, care Billboard, Cincinnati, Ohio. dec23

MANUSCRIPTS, Dramatic, Tabloid. Send for list and your wants. All the latest. E. T. SHERWOOD, care Billboard, Cincinnati, Ohio. dec23

MUSIC ARRANGED. BELLE SCHIRAG, 1711 La-grange St., Toledo, Ohio. dec30

MUSIC ARRANGED FOR PIANO, Orchestra and Band. Monograph piano copies made. SOUTHERN MELODY SHOP, 503-B Monroe Ave., Montgomery, Alabama. Jan13

MUSIC ARRANGED and Revised. Good accompaniment. \$2.00. BLORENCE FINEY, 115 N. Sheridan Ave., Ottumwa, Iowa. dec23

NEW PLAYS FOR AMATEURS—Get our big list BANNER PLAYS, Box 438, Santa Rosa, Calif. dec30

SONG PARODIES—"Groggole", "Gee, But I Hate To Go Home Alone", "Three O'Clock in the Morning", "Picture Without a Frame", "Tomorrow" and 15 other 1922 hits, all for \$1.00. OTTIE COLURIN, 13 Clinton Ave., Brookline, Massachusetts. dec23

Agents—Sell Funk's Cigarette Stain Remover. Big money. Protected territory. Cigarette, cigar and pipe smokers want it. New, rapid seller. Send 25 cents for regular bottle. Mail post paid. FUNK CHEMICAL COMPANY, 417 East 15th St., Los Angeles, California. dec30

Build a Permanent Business of your own with the high-grade, quick-selling "Nibeo" Specialties. Exclusive territory. \$10.00 to \$20.00 profits a day easy for earnest salespeople. Send for interesting folder. A. L. SILVER-CHAMBERLIN CO., Clayton, N. J. dec30

Deal With Manufacturer—Silk Knitted Ties and Grenadines specially assorted. Dozen, \$1.00. Big seller. Our special Angora Muffler No. 1A. We guarantee satisfaction or money refunded. EPSTEIN, 104 East 12th St., New York. x

"Dengemo" Portrait Calendars, 4x9 folders, vibrating backs. Holiday special. 100, \$12.50; 12, \$2.50, prepaid. Sample, 40c. TECART STUDIO, Station C 333, Los Angeles, California. dec23

Every Lodge Member Wants a Wall Emblem. You can make big money selling them. Write quick for free sample plan. KIER FRATERNAL EMBLEM CO., Dept. B. B., 538 S. Clark St., Chicago, Illinois. x

Mr. Dealer—Send for Our Catalogue of Cigar Store Novelties and trade stimulators. ANDERSON NOVELTY CO., Anderson, Indiana. dec23

\$5,000 Minimum Commission guaranteed yearly for salesmen and agents carrying our sales stimulator for confectioners, cigar stands, etc. Pocket sample. Exclusively PEORIA NOVELTY CO., Peoria, Ill. dec30

A BUSINESS OF YOUR OWN—Make sparkling Glass Name-Plates, Numbers, Checkboards, Medallions, Signs. Big illustrated book free. E. PALMER, 501, Wooster, Ohio. dec23

"A PHYSICIAN IN THE HOUSE", 960-page illustrated cloth book, sells at sight for \$2.50. Sample, \$1.00, postpaid. MAX STEIN PUB. HOUSE, 508 S. State St., Chicago, Illinois. dec23

AGENTS—Sell the nationally advertised Gloop-Pen. Sample and terms. 25c. PRHEMAN CO., 72 Mor-rose St., Hoboken, New Jersey. dec23

AGENTS—Make 500% profit handling Auto Monograms, New Pictures, Window Letters, Transfer Flags, Novelty Signs. Catalog free. HINTON CO., Dept. 123, Star City, Indiana. dec23

AGENTS—Enormous profits selling genuine Gold Leaf Sign Letters. Guaranteed not to fade. Establish a permanent business or trade. Send for free samples. GUARANTEE SIGN SERVICE, 361 B. West Superior, Chicago. dec23

AGENTS—Wonderful seller. 96c profit every dollar sales. License unnecessary. No stock to carry. Sample free. MISSION BEAD CO., Office L, Los Angeles, California. dec23

AGENTS—Pure Toilet and Medication Soaps under coat. COLUMBIA LABORATORIES, 13 Columbia Heights, Brooklyn, New York. Jan20

AGENTS—New invention. Harper's Ten-Use Brush Set. It sweeps, washes and dries windows, scrubs, tops floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. HARPER BRUSH WORKS, Dept. 61, Fairfield, Ia. feb3

AGENTS—Spiral Curtain Rods, embossed ends; big sellers. Other specialties. Circulars free. MOORE CO., 333 Jerome Ave., Cincinnati, Ohio. dec23

AGENTS—Household Specialties. Write MOYE CO., 1231 Clay St., Paducah, Ky. dec23

AGENTS—We've got the "greatest money maker" ever offered. Investment \$8.10 nets \$27.90; \$26.40 nets \$117.60; \$54.00 nets \$396.00. One minute demonstration sells, anywhere anytime. Hustlers become district managers. Include 25c stamps for sample. Particulars; others unnoticed. B-B. MANUFACTURERS, 1035 Minneapolis, Minneapolis, Minnesota. dec30

AGENTS—Sell Wolverine Laundry Soap. 150 other household necessities. Big line. Big profits. Quick repeaters. Free instruction. Exclusive territory. Write quick. WOLVERINE SOAP CO., Dept. G, Grand Rapids, Michigan. Jan6

AGENTS—600% profit. Free samples. Gold Window Letters for stores, offices. Large demand. Anybody can do it. Big future. Exclusive territory. Can travel, side line. ACME LETTER CO., 361 B West Superior, Chicago. dec23

AGENTS—Cost \$5.00. Your profit, \$89.50. Transferring Monograms on autos, trucks, bags, furniture, etc. No experience, no license. Write for free samples. TRANSFER MONOGRAM CO., INC., 10 Orchard St., Dept. 119, Newark, New Jersey. dec23

AGENTS—Best seller. Jem Rubber Repair for tires and tubes. Superdies vulcanization at a saving of over 50%. Put it on cold. It vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessories dealer. For particulars how to make big money sell this sample, address AMAZON RUBBER CO., Dept. 708, Philadelphia, Pa. dec23

AGENTS AND DISTRIBUTORS WANTED—To sell stores our genuine Leather Billboards and Goldline Metal Penicils. 200% profit. Samples, 25c each. WESTERN SPECIALTY CO., 2133 San Pablo Ave., Oakland, California. dec23

AGENTS AND STREET MEN to sell Le Po, the Trained Frog. Sample, 15c. CENTRAL BROOK-ERAGE CO., 817 N. 9th St., Omaha, Mo. Jan13

AGENTS. CREW MEN. NOVELTY MEN—Gloop-Pen, a 50c mucilage fountain pen. Everybody buys on demonstration. Write for big profit plan. GLOOP-PEN CO., 56-CC Pine St., New York. Jan6

AGENTS, DEALERS AND TRUST SCHEMERS cash in quick profits handling our new 86¢-Threaded Needle. Big bargain Needle Assortments and Aluminum Thimbles. Sample and price list 115 free. FRANCIS J. GODOY, Box 266, City Hall Station, New York. Established 1882. dec30

AGENTS, DEMONSTRATORS—A new back of neck Collar Button. Will last a lifetime. Send 10c for sample. ACME NOVELTY AND MFG. CO., 2027 W. Van Buren St., Chicago. dec23

AGENTS WANTED—To sell Fibre-Silk Everwear Knitwear. Over 100% profit. Excellent proposition for holidays. FISHER KNITTING CO., 1043 Jefferson Ave., Buffalo, New York. dec23

AGENTS WANTED—Hot Pot Lifters, Gas Lighters, Curtain Rods, etc. Attractive prices. WEST PARK SPECIALTY CO., Philadelphia, Pennsylvania. dec23

AGENTS' PROFITS AMAZING—Remarkable new invention. Saves every pig in litter. Every farmer or hog breeder buys dozen to hundreds. Exclusive territory. Hurry! SALES MGR., 15, Sta. C, Omaha, Neb-raska. Jan6

CARD SIGNS for every business. Good profit for agents. SIGNS, 131 N. Rampart, New Orleans. dec23

BE INDEPENDENT—Earn \$75 weekly. Ten new inventions. Experience unnecessary. NEW MFG. CO., St. Louis, Missouri. dec23

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flamingo Extracts, Remedies, Soaps bring you \$8.00 to \$25.00 daily. Home, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LINCOLN CHEMICAL WORKS, Dept. 152, 2950 No. Leavitt St., Chicago. — dec23

CAN YOU SELL COLORED PEOPLE? Write BECKER CHEMICAL CO., St. Louis, Missouri. dec23

CANADA, Gold Mine for foreign M. O. houses and schemers. Names and addresses of Western Canada country at res. of country people. Send \$2.00 for free list; 200 for free list. From INTERNATIONAL S. CO., 515 Builders' Exchange, Winthrop, Manitoba, Canada. dec23

CANVASSERS—Sell a new tool to users of canned milk. Opens can in one second. Pour out what you want, but back on can. Seals air-tight. Sample, 15c. MULLANEY STAMPING WORKS, Dept. B, 1522 15th St., Moline, Illinois. Jan6

J. B. ON DIRECTORS

"ALTHO' I been stickin' 'round this business a good many years," remarked Joe Bullwinkle, "I ain't never done any actin' except with a spear in my hand. Every year, when Booth or Barrett or Kean came to the op'ry house, I used to join out for one consecutive night, an' if the super captain didn't trim me out of it I used to git 25 cents for doin' it. I've fought on both sides of every war that Shakespeare ever wrote; I've helped put a crimp in Macbeth, an' then hurried right off to Egypt an' lost out in the army of Antony and Cleopatra. I was one of the gang that routed Othello out in his wedding night, was right on the job at the Duke's palace when he got there, an' then beat him to Cyprus by fifteen minutes. First an' last, I've seen a lot of actors an' I've seen a lot of directors. I've seen the great, the near great, the medium an' the plain huffs. I've noticed that, as a rule, as they worked down the line their lung power increased. Especially did this hold good with the directors. Booth, the greatest of 'em all, was never heard to raise his voice above the ordinary tone at rehearsal, but when he spoke he said somethin'. He was more than a great actor, he was a great man. Great enough so he didn't find it necessary to call people's attention to it. I've noticed a great change in directors in the last few years, the old bellerin' kind seems to have passed away. In the old days, as I remember it, when a director got balled up an' didn't know exactly what he wanted in a scene or didn't know how to git what he did want, he'd begin to yell an' wave his arms and tear his hair. When everything else failed he'd fire an actor; that was always a safe alibi. I can remember when Ben Teal considered that day lost that he hadn't told a bunch of actors how rotten they was an' fired at least two. After a while Ben got a little too rough to suit the toughest of the producers, an' then he didn't do so well. At last he saw a light, took a new tack and came back as gentle as a lamb. He got better results an' lasted long enough to live down many of the hatreds of his old bullyin' days. I know others who was holy terrors a few years ago who now get their results by actin' like gentlemen an' treatin' the actors like human beings. "A certain star a few seasons ago was directin' a company of Fidos an' asked God to send him some actors. He was probably applyin' to the right quarter, but while he was about it he should have included a few brains for himself in the order. I don't suppose we got a director that git more out of a scene or an actor than Dave Belasco, an' he don't have to use mule-drivin' methods to git it. No, in my stickin' around a theater I've noticed this, that when the director is the real thing the actors that know their business tumble to it at once an' all is well. He is quiet, a gentleman, an' if he git up against something that stumps him he admits it an' don't try to throw it on the actors. If a director is a bluff, the gang git onto him just as quick, an' they'd do themselves and the management a service if they'd all walk out on him. More than one possible Broadway success has turned out a Broadway flop on account of bad direction. Good direction may not be able to save a bad play, but bad direction can put an awful crimp in a good one." At this J. B. departed, fairly oozing wisdom as he went.—CHAMPROUGE.

AGENTS AND SOLICITORS WANTED

Agents and High Pitchmen—Write for our proposition. BARR-WILLIAMS CO., Kulpmont, Pennsylvania. dec30

Agents, Crew Managers—Greatest proposition ever offered. \$200 a week easy. Full or spare time. Exclusive territories. PREMIER ELECTRIC CO., 3800-A Ravenswood Ave., Chicago. Jan6

Agents—Gold Sign Letters for office windows and store fronts. Anyone can put them on. Large profits. Enormous demand. Write for free sample. METALLIC LETTER CO., 131-R, North Clark, Chicago. dec23

Agents—Make \$50 to \$100 a week selling Peter Pan Washing Compound. Fastest selling house-to-house proposition on earth. Send 25c for full size package and particulars. COLUMBIA PRODUCTS CO., Columbia City, Indiana. dec23

"Laughing It Thru"—Fun in winning. A tonic for the tired and frazzled. Guaranteed to cure any size grouch. 25c per copy. MUTUAL SUPPLY CO., Bradford, Pa. dec23

Grasp This Wonderful Chance—Entirely new Baseball Game, which reproduces all of the thrilling situations and conditions of the National Game. Write for particulars. RELIABLE SALES CO., 868 E. 172d St., New York. dec23

"Rain Shield Wiper"—Free sample. Retail \$1.00. Costs 25c (300% profit). Self-invented. Sold on clear and rainy days. Automobiles buy quickly. No cloth. No paste. No attachment. One rub keeps windshield clear 48 hours. Riley made \$108.00 three days. Experience unnecessary. Wonderful sideline. NULIFE (T) CORPORATION, Hartford, Connecticut. Jan13

Rummage Sales Make \$50.00 daily. We start you. Representatives wanted everywhere. Permanent business. "CLIFCROS", 609 Division, Chicago. dec23

Specialty Salesmen Making \$10.00 daily selling Ball Valve Non-Splash Water Filters on sight. Best canvassers' article ever put on market. Write for details. C. B. SHINN, Manufacturer, 73 Franklin, New York. dec23

The Agents' Guide—Tells where to buy almost everything. Copy, 25c. WILSON, THE PUBLISHER, L-1400 Broadway, New York. dec23

Write for Free Agents' Catalog No. 81—200 quick sellers. ECONOMY SALES CO., Boston, Mass. Jan6

CANVASSERS—\$50 weekly. New, exceptionally useful, necessary article. Housewives buy several. "FACTORY", Elizabeth, New Jersey. jan6

CARD SIGNS for every business. Good profits for agents. SIGNS, 131 N. Rampart, New Orleans. dec23

CREW MANAGERS, HOUSE CANVASSERS—Tremendously profitable life-long business your own if you hurry. PATTEN, Box 372, Washington, D. C. dec23

DEMONSTRATOR SALESPERSON—Earn \$150 week. Electrocute genuine electrical treatments in own home. Earn big money. Enormous profits. ELECTRO-TREAT MFG. CO., Peoria, Illinois. jan13,1923

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady solicitors can easily clear \$50 to \$100 per week with the B. & G. Protector, the original and best protector on the market. Every woman between fifteen and fifty needs and buys it. B. & G. RUBBER CO., 618 Penn Ave., Dept. 211, Pittsburgh, Pa. jan6

EARN BIG MONEY selling useful, high-grade articles wanted everywhere. Samples free. Ask for details. Address HURNEIKO, Suite 14, 534 Essex St., Brooklyn, New York. dec30x

FAST SELLING Tricks, Novelties and Book of Astrology. Sample, with big Bargain Catalog, only 25c. M. PLAVCAN, San Francisco, California. dec23

FOLDING COIN TRICK—Easy seller and money-maker. \$5.00 per hundred. Fifty for \$3.50. Dozen, 75 cents. Sell for 25 cents. L. F. KALSE, 1047 E. 42nd St., Los Angeles, California. jan6

HAVE OTHERS SELL. Perfected Self-Threading Needles, Satchel, etc. Give them premiums. Wonderful enterprise. Free instructions. PATTEZ PRODUCTS, Box 372, Washington, D. C. dec30x

JAZZ SPORT SILK HANDKERCHIEF—Miniature pair lady's bloomers. A riot seller. Biggest hit. Sample, 50c, or combination set, \$1. prepaid, together with agents' proposition. Splendid spare time money-maker. GUSTAVE COHEN & BRO., 744 Broadway, New York. jan6x

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of shirts direct to wearers. Exclusive patterns. Big values. Free samples. MADISON MILLS, 503 Broadway, New York. apr21,1923

LIVE PITCHMEN WANTED—To sell the A-Minute Rubber Patch to car owners and garages. Good commission to right man. G. ATKINSON LAB-CRATORIES, St. Paul, Kansas. dec23

MAKE EASY MONEY selling Printing. Low prices. big commissions. No collecting or delivering. Our methods offer immense sales possibilities. "ADVANCE PRESS", Station C-1, Milwaukee. dec23

MAKE \$50 WEEKLY selling Formulas by mail. Plans, samples and wholesale lots, 10c (each). ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Ill. dec23

MAN IN EACH TOWN—To refinish chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write GUNMETAL CO., Ave. G, Decatur, Illinois. dec23x

MONEY-BACK GUARANTEE makes Premier Shaper fastest seller. Hundreds getting rich. You can. Write. PREMIER MFG. CO., 801 E. Grand Boulevard, Detroit, Michigan. jan6

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. HARVEY TEEPLE, Decatur, Indiana. dec23

OPEN Hat, Cloth, S. Fur Cleaning Establishment at Home. Descriptive literature free. D. BYRON, 27 Station 1, New York. jan6

PORTRAIT AGENTS—Photo Jewelry of the better kind. Catalogue. B. F. LEIDER CO., 647 Euclid, Cleveland, Ohio. dec23

SALES AGENTS—For unreserved territory. NARDINE MEDICAL CO., Johnson City, New York. dec23

SALESMEN—Don't worry about 1923. Push line where ability makes \$500 weekly commission. Guaranteed quality backing representation. Repeat credits. BOX 1, Sta. E, Cleveland. dec23

SALESMEN making new towns frequently can now earn big money by placing contracts for our advertising material in all lines of business. References necessary, as, while we give credit to well-rated merchants, we advance commission to our representatives. ADVERTISERS' CLUB, 608 Broadway, New York. x

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SELFOLITE—Agents, Streetmen. Selfolite makes a red-hot sale by day. Set it evening and it lights the morning, or any time. Fully patented, big sturrier; big demonstrator; big profit. Performs surprising stunts also. New color; works alone; clear size. Particulars free. Agent's sample, 25c, by return mail, prepaid. Money back if dissatisfied. Enormous success where smartly demonstrated. \$10.00 and upward a day. Manufactured exclusively by KAYTWO MANUFACTURING CO., 195 Station A, Boston, Massachusetts. dec30

SELL OUR NOVELTIES—200% profit. Write BOTTIN & CO., Piqua, Ohio. dec30

SPIRAL CURTAIN RODS, Needle Books, Iron Sheet Clips, Room Protectors. Other fast sellers at low prices. Write us and save money. HUNT MFG CO., Box 1621B, Paterson, N. J. dec30

STOP WORKING DEAD ONES—Get a "life" proposition. Make \$20 a day easy. Fastest seller in years. "Simplex Living Board Cover". Remarkable new invention. Going over big. Every housewife wants one on sight. New agent sold 100 first two days (price, \$7.00). You may do as well or better. Write quick. SALES MANAGER, Box 718, Springfield, Illinois. dec30

STREETMEN—Write for prices on 5000, 25c boxes sample and selling talk. SOLDER CO., 127 1/2 So. 20th St., Birmingham, Alabama. jan13

TEN RAPID SELLERS all profitable: Windshield Cleaners, Spark Plugs, Transformers, Visors, etc. No investment. Generous commissions. JUBILEE MFG. CO., 416 Sta. C, Omaha, Neb. dec30x

THE GLARE SHIELD—Perfect protection for eyes and car. No automobile novelty, but a life-saving, accident-preventing necessity. Every car owner and operator wants one. Quick sales, 100% profit. Sample, 50c. Send today. 11010ES SALES SERVICE, 721 1/2 Chestnut St., St. Louis, Mo. dec30

THIS FOR THAT—Best Swappers' and Mail Order Paper in the field. Sample copy and big mail 10c six months. Classified rate, 2c a word. CLARK RIGBY CO., 628 W. Madison Ave., Youngstown, Ohio. jan6x

WE SELL HOSIERY TO AGENTS—\$100 prices. AMERICAN HOSIERY MILLS, Norristown, Pa. dec23x

WANTED—Tailoring salesmen make \$50.00 to \$125.00 per week. Biggest merchants in many towns have started with our line. We are the largest made-to-measure tailoring house in the country, furnishing elaborate sample equipments, including 500 all-wood fabrics, and guarantee absolute satisfaction, perfect fit, best workmanship, or no sale. Write for our list and all accessories, to be sent free. Tell us all about yourself. Address F. OLSON, Sales Manager, Box 483, Chicago, Illinois. dec23x

WHAT IS IT WORTH TO YOU? Distributor, District Manager, Salesman or Agent, to have the agency for the best line of Rubber Specialties on the market? Hot Water Bottles, Bathing Caps (Combination Shopping Bags, Pure Rubber and Rubberized Aprons, Rubber Gloves, and forty other fast-selling articles needed in every home. Profits range from 100 to 150 per cent. Write B. & G. RUBBER MFG. CO., 618 Penn Ave., Dept. 212, Pittsburgh, Pa. jan6x

YOU DESERVE and can have more comforts by using and selling Hains Comfy Buttons. Send twenty-five cents for your set and particulars. Address HAINS, 932 East 104th St., Cleveland, Ohio. jan6

300% PROFIT—Household, store and office necessity. Free sample. CHAMPAIN COMPANY, 807 Dwight Bldg., Kansas City, Missouri. jan6

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New; different. Cannot figure records. \$10 daily easy. Free sample to workers. EVERPLAY, Desk 121, McClurg Bldg., Chicago. dec30x

\$50,000.00 Picture Man Friedman made pushing bells. If you don't beat ordinary door knockers. Get my "spiel" and learn how a real picture man takes orders. My free circular explains 24-hour service. Prints, Postcards, Frames, Changeable Signs, Shoe Pictures and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. dec30x

HIGH-CASS FOX, Deer, Coon Hounds. A few still trailing Coon and Varmint Dogs. Rabbit Hounds. STEPHENS KENNELS, Marshall, Arkansas. jan13

JAVA MONKEY, \$15.00; Pig Tail, large, \$50.00; Hens, \$24.00; Parrots, \$8.00; Angora Kittens, \$7.00; Ferrets, \$8.00 a pair; Boston Terriers, Alred, Fox, Bull Terriers, Spitz, Collies, Poodles, etc. SMITH'S PET SHOP buys and sells all kinds pet stock. 2938 Madison, Chicago, Illinois. dec23

ONE WIRE WALKING DOG, \$30.00. EDWARD LESSARD, Skowhegan, Maine. dec23

SMOOTH FOX TERRIER PUPPIES—Some real little aristocrats of the last Sable blood. Registered. Price, \$15.00 to \$25.00. MARIBELD KENNELS, Elmhurst Springs, Missouri. dec23

STUFFED FISH AND ALLIGATORS, \$1.00 each. Cow Fish, Hilsboe Fish, Porcupine Fish, Bat Fish, Sea Horse Fish. JOS. FLEISCHMAN, Tampa, Fla. jan6

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All Shows Making Old Town, Me., write W. E. McPHEE. sep22

CURIOUS BOOKS, Unique Novelties, Stunning Illustrations. Samples, 10c, prepaid. LINN, 214 West 31st St., New York. dec30

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HYPNOTISM—Astounds. Controls others. Lessons qualified, 25 easy lessons, \$1.00. "Mindreading" (Any distance). Wonderful. 30c. SCIENCE INSTITUTE, 8D1014 Belmont, Chicago. jan6

INTERESTED IN BOOKS?—Send Stamp for our catalogue. GEOGRAPH CO., Box 211, Manheim, Pennsylvania. dec30

MINSTREL BOOK—Just out. 222 pages of real material. Color copy. BANNER PLAYS, Box 428, Santa Rosa, California. jan6

ONLY 35 COURSE LESSONS "MASTER KEY"—Leather, gold leaved, \$5.00; Pupils' cloth, \$3.00. Silver Enameled Lucky Prayer Ring, \$2.50; great book, "Art. Art. \$12.50; "Seam", 30c; Brazilian Lucky Beetle Pin, 50c. SOVEREIGN PUBS., 40 Broadway, Buffalo. dec23

"PARLOR PROBLEMS", by Preston Langdon Hinkley, 50c. "Modern Mysteries", by Illinois, 40c. Both for 65c. A bargain. Satisfaction or refund. M. GATSCHA, Suite 5, 209 W. 15th St., Minneapolis, Minnesota. dec30

SOCIETY OF TRANSCENDENT (Hindu) Science, 177 No. State St., Chicago, Ill. Read "Things Kept Secret From the Foundation of the World." \$1.00. Largest Line of Hindu Occult Literature and Novelties in America. Send 10c for lists. jan20

TRICKS, Puzzles, Jokes, Toys and Books. Catalogue for stamp. I. S. DUVALL, Hillburn, New York. dec30

UNIQUE VOICE TRAINING, by W. F. S-billing, 131 West 23d St., New York City. will develop a beautiful voice in half time taken by other studies. Sold on approval. The author's pupils claim that these studies will revolutionize vocal training. dec23

WORLD-ROMIC SYSTEM—Mastery to All Languages. Printers, 16 languages, \$1.94 each language. Arabic, Chinese, Danish, Dutch, E. Irish, Scotch English, French, German, Italian, Japanese, Panjabi, Polish, Portuguese, Russian, Spanish, Swedish. Pronunciation Tables, 92 languages, 30c each language. LANGUAGES PUBLISHING COMPANY, 8 West 40th St., New York. jan27

YOU CAN PLAY THE PIANO BY EAR in a few days if you follow the simple, clear and concise instructions in our Self-Instructor in Piano Harmony and Ear-Playing. Written by George W. Reiderfeld, well-known pianist and popular music composer, and author of "His year's wait hit, 'My Rose is Only You'". Send the introductory price of \$1.00 for a copy of our Self-Instructor, and if it does not meet with your entire satisfaction, return it within five days and we will gladly refund your money. HARMONY MUSIC COMPANY, 1642 Otis Avenue, Cincinnati, Ohio. dec30

125 CARD TRICKS—Complete exposure of the tricks and schemes used in card games. Expensive and illustrated, 30c. AMERICAN SALES CO., Springfield, Illinois. dec30

\$30.00 WEEK made at home, spare time. Mail order business. Free booklet for stamp. Sample ad Plan, 25c. Free, 12 articles. Sells for \$3. ALBIB SCOTT, Cohoes, New York. dec30

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4c WORD CASH. NO ADV. LESS THAN 25c.
6c WORD CASH. ATTRACTIVE FIRST LINE.

FOR SALE—Fifteen-room hotel, completely furnished. McCADDON REAL ESTATE COMPANY, Zanesville, Ohio. dec30

LET US EXPLAIN how we will establish you in a business of your own, since our mail order specialties. We furnish advertising assistance, supplies, and high-class merchandise; show you how to operate and supply goods that are sold under copyright protection. We require more representatives and will make an exceptional proposition to connect with you if you have a mail order ambition. Write us at once for proposition. PLANS PUBLISHING CO., Box 20, Varick St., Station, New York. jan6

MEN—Write for our special \$100 week Pin Gum Machine proposition. HALL, 51 Hill St., New York. dec23

OUTDOOR ACTS OF ALL KINDS—Own a winter home in New Port Richey, Florida. On the Gulf of Mexico, the Seaboard Airline R. R., the Dixie Highway, eight miles from Tarpon Springs, 20 miles from St. Petersburg, thirty-five miles from Tampa. Fastest growing town in the State. Best fishing in the world. Good soil for fruit, berries and garden. Chickens do well here. Business opportunities. Farm lands and town lots on long, easy payments. Write for literature. PAUL BRACHARD, care Chamber of Commerce, New Port Richey, Florida. x

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THE UKRAINIAN NATIONAL CHORUS

A CHORUS of fifty voices sang the canticles and folk-songs of the Little Russians at the Hippodrome on Sunday afternoon. The praise that preceded the chorus from all the musical centers of Europe seemed excessive until one heard it, until one saw Alexander Koshetz, with his extraordinarily living hands, mold the sounds as a sculptor molds the pliant clay. Here was that noblest and austere and most stringently moral thing in the world—perfection. The chorus is a human organ, an instrument of incomparable precision and of incomparable expressiveness. It can rustle like the leaves of the forest, it can be as lyrical as a lark at dawn, it can be as sonorous as thunder over mountains.

Its program consisted of five canticles and of fourteen Ukrainian folk-songs. The soloists, Mme. Koshetz and Mile. Slobodskaja—both a little artificial and neither one vocally impressive—sang, as more or less in honor bound, Rimsky-Korsakoff and Moussorgsky, and also such more Western composers as Tschalkowsky and Rachmaninoff. One was, then, bathed thruout the afternoon in the mud and the music of Russia. The result was curious and troubling, and, I believe, significant of a good deal beyond itself.

The canticles should be excepted from the total effect of the performance. Their grave finiteness of musical outline, their curbed aspiration, show the influence of contact with the forms of ancient rituals, with the blended seemliness and rapture that belongs to the older sacred music of Christendom. In the folk-songs and in the art songs of the soloists the Russian spirit broke thru, saturated the mind, filled it with a somber delight that was more than half fear and misgiving.

This music hungers after chaos; this spirit, forced by the passions within to express itself, despises the act of expression as an artistic or intellectual act. It does not want clarification nor synthesis nor transcendence. It has no dream of mastering life thru art, or of remolding the world, or of freeing the bosom of its perilous stuff by making objective and beautiful and permanent the passionate confusions and aimless longings within. It does not want personality, mastery, a world of intelligible forms. It cries out of chaos and sinks back into it content with the cry that has been utterance but not expression.

In the brief intermissions other melodies floated into my mind: The soaring eloquence of tone of Beethoven's "The Heavens Declare the Glory of God", Schumann's "Der Wanderer", Hugo Wolf's "Gesang Weylas". The Schumann song, despite its almost unbearable poignancy of yearning, is more than merely that. It is an intellectual act, an act of understanding, transcendence, of liberation from the very yearning in a homeless world which it expresses. The Hugo Wolf song, like the great poem of Morike which inspired it, builds out beyond the ramparts and naked shingles of the world a realm of the significant imagination in which the spirit of man is triumphant in beauty and freedom. And the methods of these three songs, rightly considered, will be found to be the methods of all the arts of the West—expressive imitation, interpretation, liberation, transcendence.—THE NATION.

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"MODERN" MUSIC

By ERNEST NEWMAN

AS the result of a number of recent experiences London's attitude toward new European music is rapidly becoming the same as it was some years ago toward English music. It will be remembered that when the great concerted outcry was made that the young English composer was being neglected for the benefit of the foreigner, Sir Henry Wood, in order to satisfy the superpatriots, played so many second-rate and third-rate English works that for a while the bare announcement of a new English work at a concert was sufficient to keep audiences away. It was no use, sober people saying that nine out of ten of these works were not worth playing and should never have been rehearsed; the only result of that was to draw on them the charge of being wicked enemies of their own country. Nevertheless, they were right, and the public was right in getting tired of so much music that had no claim whatever to attention except that a Briton was responsible for it. We have only to glance thru a list of the novelties produced by Sir Henry Wood alone in those years—to say nothing of other conductors—to see how much of our time has been wasted on music that did not matter. We are passing thru the same phase now in connection with the music that is vaguely called "modern". Precisely what "modern" means no one is able to say. There has been "modern" music in every epoch, however. It is an error to suppose that this music met with nothing but contemporary opposition; as a matter of fact it at once made friends for itself among the best musicians of its own day. But that may have been because it was written by the first-rate composers of the period. The trouble with what is now called, in sectarian circles, "modern" music, is that no really first-rate man is writing it. Stravinsky and Schoenberg were first-rate men at one time, but both are now negligible. The numerous other exploiters of "modern" devices in every country are, without exception, second or third rate. And the London public has at last discovered that fact.

It has hissed more than one French or Russian work during the last couple of years. It still preserves a certain respect for Stravinsky, because of his earlier and greater music, and so it is polite to such a work as the "Nightingale" Suite (given at last week's Philharmonic concert), just as it is polite to some work of Beethoven or Mozart that it knows to be inferior; so natural is reverence to man that it is hard for most people to believe a particular sample of wine is as bad as it really is so long as the bottle bears the label of one of the great vineyards. But even after making all allowances for what the music of the "Nightingale" suffered by being taken out of the theater, the general impression was that on the whole it is pretty poor stuff.

At the second concert of the London Symphony Orchestra on Monday we had Szymanowski's incidental music to Moliere's "Mandragore". There again a point or two in the music might be expected to come off better in the theater, but even in the theater I cannot imagine it ever striking one as first-rate. A little while ago, especially if there had been enough preliminary boosting of Szymanowski, a London audience might have laughed obscenely at this music. But our audiences are getting to know a thing or two, and Szymanowski's primitive quips fell on frankly bored ears on Monday. In the third movement there are some effects that seem intended to imitate the noises of animals, but even these flights into the higher ether of the imagination failed to thrill our blasé Londoner. He has developed, in a fact, a rough-and-ready chemical test of his own for separating the nobler metals from the base. The days when you could pass off any spurious Russian coin on him by banging it on the counter with an air are gone.

He is still, however, kindly disposed toward honest domestic effort, even if it is not wholly successful. He made quite a fuss of Miss Rebecca Clarke the other evening for her new Trio for violin, 'cello and piano. It is true that Miss Clarke had the good sense to be born a girl. It is astonishing what a difference sex makes to the British public's standard of values in art. Cynical people might say that the public is so astonished at a girl being able to write music at all that it counts a quite ordinary piece of music to her for more than it is really worth, just as the washerwoman's penny in the collection plate may be supposed to cause more joy in heaven than the shilling of the millionaire; but with the eye of my friend, Dame Ethel Smyth, on me, I decline to associate myself with that opinion. Anyhow, Miss Clarke writes quite capably for a young lady of her years, if a little too imitatively. Musically speaking, she seems to keep some very good company as well as some bad, and perhaps the former is the worse for her, for she will not find out its faults so soon as she will those of the latter. Whether there is an original imagination behind this facile and self-confident music-making it is as yet impossible to say.—MANCHESTER GUARDIAN.

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jan6

GRANVILLE BARKER'S BOOK

(From THE ENGLISH REVIEW)

SOME of us who are young owe our passion for the theater to some extent to the productions with which Granville Barker again proved the theater to be an art. Today we find our playhouses filled with the banal, the uninspired; we seek in vain thru the West End for a producer with courage and vision; artists and decorators, playwrights and actors, when they have any real genius for their art, find no leaders and are, in many instances, driven out of the theater by a lack of the kind of work which they wish to do. That is why we need Granville Barker. Truly of the making of books there is no end, and those of us who, being avowedly writers with only a sufficient practice to assist our critical judgments, have turned our pens to the championship of the work of theater artists and workers, are driven at last to writing books of theory about the theories. It is fascinating book reveals an attitude of mind towards the theater so remote from current mentality on the subject as to defy contact. Sharing this characteristic with Craig's own literary work, it is nevertheless at the other pole. Craig's books have the emotional and personal values of lyric poetry—and are often written in a medium very little removed from that. Granville Barker, Fabian and politician, treats the theater as a phase of the State, and examines its fundamental problems and the experiments towards their solution in what might well be a Government blue book issued by a Royal Commission. It has the careful contents table and solemn side notes to the pages. It has a tendency to footnotes which marks the type. It classifies, examines and defines, and its prose style would have confused Pater and convinced Henry James of the error of his ways. These things admitted and accepted, it remains the most purely intellectual examination of the theater of our time, and a knowledge of its contents should be constituted a test for aspirants to a place therein. With the theater regarded as a molding place for adult intellect, wherein the development of the individual and society shall be fostered by a criticism of life and institutions which the drama offers, the author devotes the first chapter to a discussion between a Minister of Education and a Man of the Theater, in which the former is (we hope) convinced that it is his solemn duty as a statesman to accept the theater as a department of the State. The holder of the portfolio expresses the average man's attitude to the institution as a post-prandial retiring place, where one's body can be at ease and one's mind and senses cultivated; and the author, disposing of this, is able to devote the rest of the book to his detailed examination of the theater with an a priori assumption of its intelligence and serious purpose. Since there is no idea in almost every sentence, it is impossible to attempt a resume. It need hardly be said that the ideas are extremely provocative—every third sentence might form the subject-matter of a debate. The preface alone, apart from relating some of the history of the Shakespeare Memorial Scheme, projects an interesting theory that the art of the theater cannot achieve perfection on a foreign drama, since the acting upon which so much depends, in Mr. Barker's view, must be native. It is noteworthy that in the chapter, "The Production of a Play", the idea (and even the prose) clarifies, so that we lose our picture of the author as a light in the Fabian Society and see him in his real place—in the theater.

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Pathe Passion Play for Rent (new copy). C. J. MURPHY, Elyria, Ohio. dec30

(Continued on Page 66)

A FIRST NIGHT AT THE ODEON

EIGHTY years or more have passed since Theophile Gautier, writing of and for the Odeon, informed all and sundry, thru the mouth of Bocage, playing the part of "The Director of the Theater", that much grass "and seventeen different varieties of mushrooms" were then to be seen growing in a house of entertainment, which

... ne peut ni vivre ni mourir, Et n'est jamais plus ferme que lorsqu'il vient d'ouvrir.

But things are changed now at the Odeon, and, under the able and enlightened management of the present director, M. Firmin Gémier, the second State-aided and therefore national Parisian theater is, at the present time, thoroly up to date in everything except the fabric of the building itself, whose five or so galleries, piled one above the other, cannot afford the topmost occupants a view of much more than the heads and occasionally the feet of the players on the stage.

Quite recently I attended there the first night of "Pentheslee", a new classical drama, written after the traditional French manner by Alfred Mortier, a well-known Parisian poet and journalist, author of "Le Temple sans Idole" (verse), "Marius Valneuf" (a tragedy), and many other works. To one who has been present at a large number of London first nights, this initial experience of a corresponding function at the Odeon was interesting, as showing how differently these things are done in Paris.

There was no buzz of excitement within and without the theater, nor were there any elaborate evening toilettes nor even dress shirts visible. At the box-office humble individuals, clad in anything but gala costume, were booking seats for that night's performance up to within half an hour of the rise of the curtain, whereas admission to a London first night, whether as critic or member of the public, can be obtained in general only by sending in an application some days at least in advance.

In Paris this opening of the house to the public is attained by the simple device of inviting the press critics, and any persons of consequence who may be interested, to attend a private matinee dress rehearsal, as guests of the management—a method which has the great advantage of giving the critics reasonable time in which to consider their judgment and to reconsider it at a second attendance should they wish to do so. It also affords to all persons present a far better opportunity of gauging the real value of a play than is usually to be had on a London first night, where for want of rehearsal things frequently go more or less awry upon the stage, while attention is always partially distracted by the presence of a pit and gallery ever on the alert to recognize and applaud not merely the acts and actresses, but also the many celebrities present in the stalls and boxes.—CHRISTIAN SCIENCE MONITOR.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of December 18-23 is to be supplied.

Abbott & White (Pantages) Denver; (Pantages) Pueblo 25-30.
Abel, Neal (Orpheum) Los Angeles 25-30.
Acos, Four (Maryland) Baltimore; (Keith) Cincinnati 25-30.
Ade, Eddie & Edith (Loew's Victoria) New York.

Bezazian & White (Lyric) Hamilton, Can.; (Keith) Lowell, Mass., 25-30.
Bill, Genevieve & Walter (Keith) Lowell, Mass.; (Keith) Portland, Me., 25-30.
Bird Caharet (Orpheum) New Orleans.

Cahill & Romaine (Palace) Milwaukee.
Caita Bros. (Palace) Indianapolis; (Ben All) Lexington, Ky., 25-27.
Calvin & O'Connor (Orpheum) Boston.

Collins, Mill (Majestic) Little Rock, Ark.
Comer, Larry (Faurot O. H.) Lima, O., 21-23; (Palace) Cincinnati 25-30.
Comfort, Vaughn (Temple) Rochester, N. Y.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Tadder. Week December 18, Keith's Theatre, Columbus, Ohio. Direction Pat Casey Agency.

Ardine, Bretta (Orpheum) Des Moines, Ia.; (Main St.) Kansas City 25-30.
Arlington, Billy (Princess) Montreal.
Armstrong & Tyson (Loew's) London, Can.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Bierro & King (Pantages) Salt Lake City; (Pantages) Oden 25-30.
Briscoe & Raub (Fordham) New York 21-23.
Briscoe & Austin (Novelty) Topeka, Kan., 21-23.

Chadwick, Ida Mae (Palace) Cleveland; (Keith) Cincinnati 25-30.
Chandon Trio (Main St.) Kansas City; (Orpheum) Omaha 25-30.
Chapman, Stanley (Majestic) Houston, Tex.; (Majestic) San Antonio 25-30.

D. D. H. (Orpheum) Los Angeles; (Hill St.) Los Angeles 25-30.
Dalley Bros. (Crescent) New Orleans.
Dale, Billy (Moore) Seattle; (Orpheum) Portland 25-30.

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Duponts, The (Lyric) Richmond, Va.
 Duttons, The (Maryland) Baltimore; (Keith) Philadelphia 25-30.
 Duxal & Symonds (Palace) Flint, Mich., 21-23; (Regent) Muskegon 25-27.
 Dyer, Herbert, Co. (Victory) Evansville, Ind., 21-23; (Orpheum) Paducah, Ky., 25-27.
Earl, Emma (Princess) Nashville, Tenn.
 Earle, Maude (Pantages) San Francisco 25-30.
 Eba, Wm. (Albee) Providence, R. I.; (Keith) Portland, Me., 25-30.
 Echo & Kyo (Temple) Detroit; (Temple) Rochester 25-30.
 Eckert & Harrison (Lyric) Birmingham, Ala.
 Eckhoff & Gordon (Strand) Washington.
 Edmunds, Wm., & Co. (Palace) Cincinnati; (Palace) Indianapolis 25-30.
 Edwards, Gus (Palace) Milwaukee.
 Edwards, Two (Colonial) Logansport, Ind., 21-23; (Auror O. H.) Lima, O., 25-27.
 Edwards & Beasley (Poli) Bridgeport, Conn.
 Edwards & Allen (Bijou) Birmingham, Ala.
 Edwards, Tom (Empire) Nottingham, Eng., 25-30.
 El Cleve (Hamilton) New York 21-23.
 El Cota (Pantages) Spokane; (Pantages) Seattle 25-30.
El Roy Sisters (Orpheum) Vancouver, Can.; (Moore) Seattle 25-30.
 Elliott & West (Grand) Atlanta, Ga.
 Elliott & LaTour (Keith) Lowell, Mass.; (Keith) Portland, Me., 25-30.
 Elly (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 25-30.
 Eltinge, Julian (Orpheum) St. Louis 25-30.
 Emmett, J. K., & Co. (Loew's Metropolitan) Brooklyn.
 Emry, Carl, & Co. (Majestic) Bloomington, Ill., 21-23.
 Ergott & Herman (Yonge St.) Toronto.
 Ernie & Ernie (Keith) Portland, Me.
 Erretos, Four (Orpheum) Madison, Wis., 21-23; (Majestic) Milwaukee 25-30.
 Espe & Dutton (Arcade) Jacksonville, Fla.
 Exposition Four (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 25-30.
Falier & McGowan (Orpheum) Dea Moines, Ia.; (Orpheum) Omaha 25-30.
 Fagan, Noodles (Pantages) Winnipeg, Can.; (Pantages) Regina 25-27.
 Fagan's Band (Temple) Rochester, N. Y.
 Fager & White (Orpheum) Champaign, Ill., 21-23; (Grand) St. Louis 25-30.
 Falia, A. & G. (Keith) Philadelphia.
 Family Ford (Orpheum) St. Paul; (State-Lake) Chicago 25-30.
 Fanto, Joe, & Co. (Orpheum) Boston.
 Fargo & Richards (Pantages) Ogden, Utah; (Pantages) Denver 25-30.
 Farnum, Franklin, & Co. (1st St.) New York.
 Farrell, Margaret (Loew's Victoria) New York.
 Farrell, Taylor & Co. (Capitol) Clinton, Ind., 21-23; (Orpheum) Paducah, Ky., 25-27.
 Farrell & Florence (Orpheum) Kansas City.
 Farrell & Hatch (Pantages) Los Angeles; (Pantages) San Diego 25-30.
 Fashion Plate Minstrels (Pantages) San Francisco 25-30.
 Fate (Pantages) Pueblo, Col.; (Pantages) Omaha 25-30.
 Faulkner, Jewell, & Co. (Hipp.) Baltimore.
 Favorites of the Past (Victory) Evansville, Ind., 21-23.
 Fay Mrs. Eva (Seventh St.) Minneapolis; (Majestic) Dubuque, Ia., 25-30.
 Fenton & Fields (Keith) Cincinnati; (Keith) Columbus 25-30.
 Ferguson, Dave, & Co. (Columbia) Davenport, Ia., 21-23; (Rialto) Racine, Wis., 25-27; (Kedzie) Chicago 28-30.
 Fern & Marie (Keith) Boston.
 Fields & Fink (Roanoke) Roanoke, Va.
 Fifer Bros. & Sister (Colonial) Erie, Pa.; (Colonial) New York 25-30.
 Fife Miles From Broadway (Proctor) Newark, N. J.; (Alhambra) New York 25-30.
 Fisher & Hurst (Keith) St. Petersburg, Fla.
 Fisher, Irving (Proctor) Newark, N. J.
 Flisler, Walter, & Co. (Grand) St. Louis.
 Fiske & Fallon (Lyric) Richmond, Va.
 Fitch, Dan, Minstrels (Academy) Charlotte, N. C.
 Fitzgerald & Carroll (Palace) Ft. Wayne, Ind., 21-23.
 Fitzgibbon, Bert (Orpheum) Vancouver, Can.; (Moore) Seattle 25-30.
 Fox & Stoning (Academy) Charlotte, N. C.
 Flanders & Butler (Orpheum) Wichita, Kan.
 Flanagan & Morrison (Palace) Chicago; (Palace) Milwaukee 25-30.
 Flasher From Songland (Imperial) Montreal; (Keith) Portland, Me., 25-30.
 Filtration (Golden Gate) San Francisco; (Orpheum) Fresno 25-30.
 Foley & LaTour (Orpheum) Denver; (Orpheum) Lincoln, Neb., 25-30.
 Follette, Pearl & Wicka (Lyric) Columbia, S. C.
 Follis Sisters (Fifth Ave.) New York 21-23.
 Follis & Lelloy (Franklin) New York 21-23.
 Folsom, Bobby (Orpheum) San Francisco 18-30.
 Ford, Mabel, & Co. (Orpheum) Brooklyn.
 Ford Dancers (Majestic) Houston, Tex.; (Majestic) San Antonio 25-30.
 Ford & Price (Roanoke) Roanoke, Va.
 Ford, Senator (Orpheum) Minneapolis; (Orpheum) Duluth 25-30.
 Fowler, Gus (Coliseum) New York 21-23; (Palace) New York 25-30.
 Fox & Britt (Loew's) Montreal.
 Foy, Eddie (Orpheum) Boston.
 Fraunce & Murrell (Keith) Dayton, O., 21-23; (Road's Hipp.) Cleveland 25-30.
 Francis, Boss & DuRoss (Palace) Indianapolis.
 Francis, Leo O. H. I. I. I. Mexico, Tex.
 Francis & Wilson (Keith) Chattanooga, Tenn.
 Francis, Irene (Orpheum) Brooklyn; (Palace) New York 25-30.
 Franklin & Hall (Palace) Waterbury, Conn.
 Franklin & Charles (Orpheum) Minneapolis.
 Frank, Eddie (Orpheum) Duluth 25-30.
 Frawley & Louise (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 25-30.
 Frazer & Runc (State) Buffalo.
 Frear, Baggott & Frear (Loew) Dayton, O.
 Freda & Anthony (Riverside) New York; (Keith) Boston 25-30.
 Frey & Rogers (Yonge St.) Toronto.
 Fridkin & Jean Tell (Palace) New York; (Keith) Washington 25-30.
 Fries & Wilson (Road's Hipp.) Cleveland.
 Frizanza, Trilce (Palace) New York; (Shea) Buffalo 25-30.
 Frisco, Signor (Orpheum) Los Angeles.

Gabby Bros. (Road's Hipp.) Cleveland.
 Galetti's Monkeys (Loew's American) New York.
 Gallotti & Kolin (Orpheum) Denver; (Orpheum) Lincoln, Neb., 25-30.
 Gamble, Valand (Orpheum) Minneapolis; (Orpheum) Duluth 25-30.
 Gardner, Grant (Crescent) New Orleans.
 Gardner & Revere (State) Memphis, Tenn.
 Garland, Harry (Seventh St.) Minneapolis; (Majestic) Milwaukee 25-30.
 Gaultier's Pony (Davis) Pittsburg.
 Gaultier's Bricklayers (Hamilton) New York 21-23.
 Gellis, The (Golden Gate) San Francisco; (Orpheum) Fresno 25-30.
 Gene & Mignon (Majestic) Cedar Rapids, Ia., 21-23; (Columbia) Davenport 25-30.
 George, Jack, Duo (Orpheum) Lincoln, Neb.; (Main St.) Kansas City 25-30.
 George, Edwin (Majestic) Springfield, Ill., 21-23; (Orpheum) St. Louis 25-30.
 Gerber, Billie, Revue (Orpheum) Champaign, Ill., 21-23; (Hipp.) Terre Haute, Ind., 25-27.
 Germaine, Jean (Rialto) Chicago.
 Gibbs, Chas. (Loew's Metropolitan) Brooklyn.
 Gibson, J. & J. (Orpheum) St. Louis; (Orpheum) Memphis 25-30.
 Gibson & Teneill (Columbia) Far Rockaway, N. Y., 21-23.
 Gilbert, Harry (Majestic) Chicago; (Majestic) Cedar Rapids, Ia., 25-27; (Majestic) Dubuque 25-30.
 Gilbert Sisters & Armstrong (Loew's Orpheum) New York.
 Gillette, Lucy, & Co. (Loew's Ave. B) New York.
 Gingsras, Ed (Loew's Delancey St.) New York.
 Gladiators, The (Pantages) Spokane; (Pantages) Seattle 25-30.
 Glauville & Sanders (Palace) Indianapolis.
 Gleson, Billy (Orpheum) Denver; (Orpheum) Lincoln, Neb., 25-30.
 Glencoe Sisters (Rialto) Racine, Wis., 21-23; (Majestic) Milwaukee 25-30.
 Glenn & Jenkins (Hill St.) Los Angeles; (Orpheum) Salt Lake City 25-30.
 Goetz & Duffy (Pantages) Omaha; (Pantages) Kansas City 25-30.
 Gold & Edwards (Keith) Indianapolis.
 Golden Bird (Pantages) Omaha; (Pantages) Kansas City 25-30.
 Goldie, Jack (Pantages) Spokane 25-30.
 Goldie & Ward (Loew's Gates) Brooklyn.
 Gordon, F. D. (State) Memphis, Tenn.
 Gordon & Ford (Temple) Detroit; (Temple) Rochester 25-30.
 Gordon & Germaine (Bijou) Savannah, Ga.
 Gordon & Day (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 25-30.
 Gordone, Robbie (Lyric) Columbia, S. C.
 Gould, Venita (Keith) Indianapolis.
 Gould, Rita (Riverside) New York.
 Grad, Jas., & Co. (Loew's Lincoln Sq.) New York.
 Granados, Pepita, & Co. (Keith) Philadelphia; (Riverside) New York 25-30.
 Granese, Jean (Capitol) Hartford, Conn.
 Gray, Roger, & Co. (Imperial) Montreal, Can.; (Lyric) Hamilton 25-30.
 Gray, Tony, & Co. (Auror O. H.) Lima, O., 21-23; (Palace) Cincinnati 25-30.
 Gray, Fred, & Co. (Emery) Providence, R. I.
 Great Blackstone (Pantages) San Francisco; (Pantages) Oakland 25-30.
 Great Maurice (Pantages) Oakland, Calif.; (Pantages) Los Angeles 25-30.
 Green & Burnett (Poli) Wilkes-Barre, Pa.
 Greene, Gene (Roanoke) Roanoke, Va.
 Greene & Parker (Maryland) Baltimore.
 Greenwich Villagers (Loew's Gates) Brooklyn.
 Grey & Byron (Crescent) New Orleans.
 Grindell & Esther (Grand) Oshkosh, Wis., 21-23; (Orpheum) Grand Forks, N. D., 28-30.
 Grohs, Baraban & Co. (Astoria) Astoria, L. I., N. Y.

Hackett & Deimar (Hill St.) Los Angeles.
 Hale, Willie, & Bro. (Lyric) Augusta, Ga.
 Halkings, The (Electric) Springfield, Mo., 21-23.
 Hall, Al K. (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 25-30.
 Hall & Shapiro (Keith) Columbus, O.
 Hall, Ermine & Brie (Davis) Pittsburg.
 Hall, Bob (Davis) Pittsburg; (Keith) Washington 25-30.
 Hall, Billy Swode (Pantages) Kansas City; (Pantages) Memphis 25-30.
 Hallen & Russell (Moore) Seattle; (Orpheum) Portland 25-30.
 Hall's, Leona, Revue (Princess) Nashville, Tenn.
 Hamilton, Dixie (Keith) Lowell, Mass.; (Albee) Providence, R. I., 25-30.
 Hamilton, Alice (Imperial) Montreal; (Keith) Portland, Me., 25-30.
 Hammer, Toto, Co. (National) Louisville 21-23.
 Hammond, Chas., Hoops (O. H.) Watertown, S. D., 17-23.
 Hampton & Blake (Lyric) Hamilton, Can.
 Hanako Japs (Palace) Chicago.
 Handworth, Octavia, & Co. (Majestic) Milwaukee; (Majestic) Chicago 25-30.
 Haney & Morgan (Colonial) New York; (Bushwick) Brooklyn 25-30.
 Hanley, Jack (Orpheum) Vancouver, Can.; (Moore) Seattle 25-30.
 Hannford Family (Pantages) Minneapolis.
 Hanson & Barton Sisters (Pantages) Los Angeles; (Pantages) San Diego 25-30.
 Harkins, Larry, & Co. (Pantages) Omaha; (Pantages) Kansas City 25-30.
 Harper, Mabel, & Co. (Palace) Flint, Mich., 21-23; (Regent) Muskegon 25-27.
 Harris, Mildred, & Co. (Majestic) Ft. Worth, Tex.
 Harris, Marion (Rivers) Brooklyn 21-23; (Colonial) New York 25-30.
 Harrison & Dakin (Shea) Buffalo; (Shea) Toronto 25-30.
 Harrison, Benny, & Co. (Loew's Fulton) Brooklyn 25-30.
 Hart, Betty & Lon (Pantages) Winnipeg, Can.; (Pantages) Regina 25-27.
 Hartley & Patterson (Poli) Scranton, Pa.
 Hartwells, The (Rivers) Brooklyn 21-23; (Maryland) Baltimore 25-30.
 Harvey, Haney & Grace (Jeffers-Strand) Saginaw, Mich., 21-23.
 Harvey, Chick & Tina (Liberty) Lincoln, Neb., 21-23.
 Haslam, Hazel, & Co. (Loew) Montreal.
 Havemann's Animals (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 25-30.
 Hawkins & Mack (Loew) London, Can.
 Hawthorne & Cooke (Temple) Detroit; (10th St.) Cleveland 25-30.
 Hayes, Rich (Orpheum) Brooklyn.
 Hayes & Brown (State) Newark, N. J.
 Haynes, Mary (Bushwick) Brooklyn; (Alhambra) New York 25-30.
 Healdners, The (Loew's Ave. B) New York.
 Healy, Ted & Betty (Keith) Boston.

Healy & Cross (Palace) Cleveland; (Colonial) Erie, Pa., 25-30.
 Heather, Josie, & Co. (Pantages) Winnipeg, Can.; (Pantages) Regina 25-27.
 Hector (Orpheum) Des Moines, Ia.
 Hegedus Sisters (Orpheum) Vancouver, Can.; (Moore) Seattle 25-30.
 Helms, Frank (Century) Mishawaka, Ind., 22-24.
 Hennings, John & Winnie (Main St.) Kansas City, Mo.
 Henry & Moore (Proctor) Mt. Vernon, N. Y., 21-23.
 Henry & Adelade (Astoria) Astoria, L. I., N. Y.
 Henrys, Flying (Orpheum) Duluth, Minn.; (Orpheum) Vancouver 25-30.
 Henshaw, Bobby (Grand) St. Louis.
 Heras & Willis (Orpheum) Memphis; (Orpheum) New Orleans 25-30.
 Herberts, The (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 25-30.
 Herman, Al (Astoria) New York; (Alhambra) New York 25-30.
 Herman, Felix, & Co. (State) Memphis, Tenn.
 Heron, Eddie, & Co. (State) Buffalo.
 Herrmann, Adelade (Majestic) Chicago; (Orpheum) St. Louis 25-30.
 Herron & Gaylord (Princess) Nashville, Tenn.
 Hiatt, Ernest (Majestic) Cedar Rapids, Ia., 21-23; (Orpheum) Dea Moines 25-30.
 Hibbit & Malle (Palace) New Orleans.
 Higgins & Bates (Keith) Portland, Me.; (Keith) Boston 25-30.
 Hill & Quinnell (Kedzie) Chicago 21-23; (Rialto) Racine, Wis., 25-27.
 Hill & Dale (Strand) Orosco, Mich., 22-23.
 Hillam, B. C. (Princess) Montreal.
 Hines, Harry (Pantages) Minneapolis.
 Hodge, Robt. Henry, & Co. (Liberty) Lincoln, Neb., 21-23; (Electric) St. Joseph, Mo., 25-27.
 Holland & Oden (Poli) Wilkes-Barre, Pa.
 Hollis Sisters (Seventh St.) Minneapolis.
 Holly & Lee (Grand) Atlanta, Ga.
 Holman, Harry (State-Lake) Chicago; (Orpheum) Minneapolis 25-30.
 Holmes & Laverie (Shea) Buffalo; (Shea) Toronto 25-30.
 Howard, Clara (Majestic) Ft. Worth, Tex.
 Howard's Ponies (Bushwick) Brooklyn.
 Howard, Holt & Kendrick (Keith) Washington.
 Howard, Bert (Orpheum) Quincy, Ill., 21-23.
 Howard & White (Loew's Boulevard) New York.
 Hudson & Andrews (O. H.) Rock Island, Ill., 22-Jan. 2.
 Huff, Grace, & Co. (Orpheum) Tulsa, Ok.
 Hughes, Jack, Duo (Princess) Nashville, Tenn.
 Humbert Bros. (Road's Hipp.) Cleveland; (Palace) Cincinnati 25-30.
 Humphrey's Dancers, Boris (Keith) Philadelphia; (1st St.) New York 25-30.
 Humphreys, The (Strand) Kokomo, Ind., 21-23.
 Hymans & McIntyre (Orpheum) Salt Lake City; (Orpheum) Denver 25-30.
 Hymack, Mr. (Palace) New York; (Bushwick) Brooklyn 25-30.
 Hymer, John B. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 25-30.
Ibach's Entertainers (Lyric) Richmond, Va., 21-23; (Grand O. H.) Philadelphia, Pa., 25-30.
 Inglee, Rupert, & Co. (Shea) Toronto; (Princess) Montreal 25-30.
 Inglis, Jack (Loew's Greeley St.) New York.
 Irving & Elwood (Hipp.) Baltimore.
 Ishikawa Bros. (Hipp.) Terre Haute, Ind., 21-23; (Rialto) Elgin, Ill., 25-27; (Orpheum) Joliet 28-30.
 Jackson, Bobby, & Co. (Majestic) Chicago; (Palace) Flint, Mich., 25-27; (Jeffers-Strand) Saginaw 18-30.
 Ja Da Trio (Orpheum) Peoria, Ill., 21-23; (Orpheum) Joliet 25-27; (Rialto) Elgin 28-30.
 Janis, Elsie (Palace) New York.
 Jason & Harrigan (Majestic) Grand Island, Neb., 21-23; (Orpheum) Sioux City, Ia., 25-27.
 Jazz Jubilee (Loew's National) New York.
 Jean & Valjean (Pantages) Kansas City; (Pantages) Memphis 25-30.
 Jeanette & Norman (State) Buffalo.
 Jennings & Dorney (Grand) Shreveport, La.
 Jerome & France (Loew's Fulton) Brooklyn.
 Jewell & Rita (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 25-30.
 Jewell's Minstrels (Palace) Rockford, Ill., 21-23.
 Johnny's New Car (Kedzie) Chicago 21-23.
 Johnson, Hal, & Co. (Palace) New Orleans.
 Johnson, Harry (Majestic) Ft. Smith, Ark.
 Jonia's Hawaiians (Orpheum) Sioux City, Ia., 21-23; (Liberty) Lincoln, Neb., 25-27.
 Jordan Girls (Bijou) Savannah, Ga.
 Joyce, Jack (Bushwick) Brooklyn; (Colonial) New York 25-30.
 Jugieland (Orpheum) Oakland, Calif.; (Orpheum) Fresno 28-30.
 Juliet (Maryland) Baltimore.

Kajiyama (Pantages) Salt Lake City; (Pantages) Ogden 25-30.
 Kane & Grant (Shea) Toronto; (Temple) Detroit 25-30.
 Kane & Hannon (Orpheum) Oklahoma City, Ok.
 Karle, Willie, & Sister (Emery) Providence, R. I.
 Kate & Wiley (Pantages) Winnipeg, Can.; (Pantages) Regina 25-27.
 Kaufman & Lillian (Pantages) Portland, Ore.
 Keane & Spear (Keith) Boston.
 Keane, Johnny (Jeffers-Strand) Saginaw, Mich., 21-23.
 Keating & Ross (Yonge St.) Toronto.
 Keefe & Lillian (Empress) Omaha, Neb., 21-23.
 Kelley, Frankie, Revue (Rialto) Elgin, Ill., 21-23; (Orpheum) Gatesburg 25-27; (Orpheum) Quincy 25-30.
 Kellam & O'Dare (Colonial) New York; (Alhambra) New York 25-30.
 Kelly, Billy, & Co. (Pantages) Denver; (Pantages) Pueblo 28-30.
 Kelly, Sherwin (Temple) Detroit; (Temple) Rochester 25-30.
 Kelly, Walter C. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 25-30.
 Kelly & Pollock (Victory) Evansville, Ind., 21-23; (Liberty) Terre Haute 25-27.
 Kelly & Kozie (Electric) Kansas City, Kan., 21-23; (Globe) Kansas City, Mo., 25-27.
 Kelso & Demonde (Bijou) Savannah, Ga.
 Keltons, The (Keith) Chattanooga, Tenn.
 Kennedy & Rooney (Pantages) San Diego, Calif.; (Pantages) Long Beach 25-30.
 Kennedy & Nelson (Regent) Kalamazoo, Mich., 21-23; (Lafayette) Detroit 25-27.
 Keno, Keyes & Melrose (Majestic) Milwaukee, Wis.; (Grand) St. Louis 25-30.
 Kerr & Weston (Orpheum) Kansas City; (Palace) Chicago 25-30.

Kilkenny Three (Palace) Rockford, Ill., 21-23; (Majestic) Milwaukee 25-30.
 Kimberley & Page (Astoria) Astoria, L. I., N. Y.
 Kingston & Ehner (Majestic) Milwaukee; (Orpheum) Green Bay, Wis., 28-30.
 Kirksmith Sisters (Pantages) Salt Lake City; (Pantages) Ogden 25-30.
 Kitamura Japs (Pantages) Pueblo, Col.; (Pantages) Omaha 25-30.
 Kitz & Reaney (Pantages) Saskatoon, Can.
 Kitz, Albert (O. H.) Sheboygan Falls, Wis., Jan. 1-8.
 Klass & Brilliant (Miller) Milwaukee.
 Knight & Knave (Capitol) Clinton, Ind., 21-23; (Murray) Richmond 25-27.
 Knox Comedy Four: Meadville, Pa., 25-27; Clarion 28-30.
 Koban Japs (Ben All) Lexington, Ky., 21-23; (Gordon) Middletown, O., 25-27.
 Kolin, Mignonette (Poli) Wilkes-Barre, Pa.
 Koroll Bros. (Orpheum) Omaha; (Orpheum) Dea Moines, Ia., 25-30.
 Kovacs & Goldner (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 25-30.
 Kuma, K. T., & Co. (Palace) Flint, Mich., 21-23.
 Kurzner & Vonla (Globe) Kansas City, Mo., 21-23.
LaBerge Duo (Loew's Warwick) Brooklyn.
 LaFrance Bros. (Columbia) Far Rockaway, N. Y., 21-23.
 LaFalarica Trio (Keith) Syracuse, N. Y.; (Temple) Detroit 25-30.
 LaRocca, Roxy (Orpheum) Dea Moines, Ia.; (Orpheum) Omaha 25-30.
 LaSalle, Rob, & Co. (Fifth Ave.) New York 21-23.
 LaToy's Models (Palace) New York.
 LaVier, Jack (Colonial) Erie, Pa.
 Lameys, Fivo (Pantages) Denver; (Pantages) Pueblo 25-30.
 Lampkins, The (Rialto) Chicago.
 Lane & Harper (Regent) New York 21-23.
 Langdon, Harry (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 25-27.
 Langford & Fredericka (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 25-30.
 Larimer & Hudson (Majestic) Milwaukee; (Rialto) Racine 28-30.
 Laar & Sale (Greenpoint) Brooklyn 21-23.
 Lashay, George (Pantages) Kansas City; (Pantages) Memphis 25-30.
 Latham & Ruby (High) Salem, Ore., 23-25.
 Laska, Joe (Temple) Detroit; (Temple) Rochester 25-30.
 Lawton (Orpheum) Denver; (Orpheum) Lincoln, Neb., 25-30.
 LeBlond & Portia (Loew's) London, Can.
 LaForce, Harold (Proctor) Schenectady, N. Y., 21-23.
 LeGros, The (Pantages) Los Angeles; (Pantages) San Diego 25-30.
 Lelloy Bros. (State) Memphis, Tenn.
 Leach-Walton Trio (Pantages) Portland, Ore.
 Leahy Bros. (Hipp.) McKeesport, Pa., 21-23.
 Leavitt & Lockwood (Keith) Washington; (Maryland) Baltimore 25-30.
 Ledy & Ledy (Astoria) Astoria, L. I., N. Y.
 Lee Children (Proctor) Newark, N. J.
 Lee & Cranston (Coliseum) New York 21-23.
 Lee, Laurel (Majestic) Little Rock, Ark.
 Leffingwell & Leon (Columbia) St. Louis 21-23.
 Lehman, Bobby (Pantages) Spokane 25-30.
 Lehon & Dupree (Seventh St.) Minneapolis; (Majestic) Dubuque, Ia., 25-27; (Majestic) Cedar Rapids 28-30.
 LeLittel, Lillian (Keith) Washington; (Keith) Philadelphia 25-30.
 Leon & Dawn (American) New York.
 Leonard & Culver (Orpheum) Boston.
 Lewis, Philip J., & Peggy (O. H.) Richmond, Ind.
 Leon & Co. (Orpheum) Minneapolis; (Orpheum) Duluth 25-30.
 Leona, Maude & Co. (Pantages) Minneapolis.
 Leonard, Eddie (Moore) Seattle; (Orpheum) Portland 25-30.
 Leonard, Anderson & Co. (Regent) Kalamazoo, Mich., 21-23; (Palace) Flint 25-27.
 Let's Go (Orpheum) Madison, Wis., 21-23; (Majestic) Dubuque, Ia., 25-27; (Majestic) Cedar Rapids 28-30.
 Lewis, Dorothy (Pantages) Memphis, Tenn.
 Lewia & Dody (Royal) New York; (Palace) New York 25-30.
 Lewia, Jr., J. C., & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 25-30.
 Libonati (Riverside) New York.
 Lime Trio (Orpheum) Oklahoma City, Ok.
 Lind, Homer, & Co. (Loew) Ottawa, Can.
 Lipton, Jack (Grand) Contralla, Ill., 21-23.
 Listen, Lester (Lyric) Mobile, Ala.
 Little Jim (Palace) New Orleans.
 Little, Jack (Keith) Washington.
 Little, Pipifax (Pantages) Oakland, Calif.; (Pantages) Los Angeles 25-30.
 Little Billy (Orpheum) San Francisco; (Orpheum) Fresno 28-30.
 Little Liar, The (Loew's State) New York.
 Little Lord Roberts (Bijou) Birmingham, Ala.
 Lloyd, Arthur (Electric) St. Joseph, Mo., 21-23.
 Lloyd, Herbert, & Co. (Regent) Lansing, Mich., 21-23; (Strand) Saginaw 25-27.
 Lockett & Lynn (2nd St.) New York 21-23.
 London, Louisa (Majestic) Milwaukee.
 London, Manor (Proctor) Newark, N. J.; (Keith) Washington 25-30.
 Lordeus, Three (Hipp.) Hartford, Conn.
 Lorton Sisters (Harris) Pittsburg; (Keith) Steubenville, O., 25-27; (Hipp.) McKeesport, Pa., 28-30.
 Lorraine, Ted, & Co. (Alhambra) New York; (Royal) New York 25-30.
 Loula, Fred (Arcade) Jacksonville, Fla.
 Lovengor Sisters & Nery (Lyric) Hamilton, Can.
 Lovett, George, & Co. (Electric) St. Joseph, Mo., 21-23; (Empress) Omaha, Neb., 25-27.
 Lucas, Jimmy, & Co. (Broadway) New York.
 Lucas & Inez (Keith) Indianapolis.
 Lunars, The (Pantages) St. Paul; (Pantages) Winnipeg, Can., 25-30.
 Lunette, Mazie (Palace) Springfield, Mass.
 Luster Bros. (Orpheum) Champaign, Ill., 21-23.
 Lydell & Gibson (Orpheum) St. Louis; (Orpheum) Memphis 25-30.
 Lydell & Macy (Keith) Toledo, O.
 Lytle & Virginia (Palace) Flint, Mich., 18-20; (Auror) Lima, O., 24-27; (Gordon) Middletown 28-30.
 Lynn & Howland (Keith) Syracuse, N. Y.
 Lytell & Faut (Jefferson) New York 21-23.

MacDermott, Marc, & Co. (Main St.) Kansas City, Mo.
 McEane, Mabel, & Co. (Columbia) Far Rockaway, N. Y., 21-23; (Bushwick) Brooklyn 25-30.
 McCarton & Maronne (Colonial) New York; (Alhambra) New York 25-30.

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McCarthy Sisters (Orpheum) Salt Lake City; (Orpheum) Denver 25-30.
 McConell & Austin (Poll) Bridgeport, Conn.
 McCormack & Irving (Bijou) Birmingham, Ala.
 McCormack, John, Jr. (Follies) Los Angeles, Indef.
 McCormack & Regay (Loew's Lincoln Sq.) New York.
 McCormack Trio (Shrine Circus) Ft. Worth, Tex.
 McCormick & Vincent (Capitol) Clinton, Ind., 21-23; (Straud) Kokomo 25-27.
 McConkey, Nell (Keith) Chattanooga, Tenn.
 McLaughlin & Evans (Keith) Philadelphia; (Colonial) New York 25-30.
 McLean & Clegg (Orpheum) Fresno, Calif.
 McLeods, Four (Lyric) Birmingham, Ala.
 McLaughlin, G. & P. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 25-30.
 Mahoney, Will (Broadway) New York.
 Male Lullie, The (Grand) Morgantown, W. Va.
 Maloy & Singer (State) Memphis, Tenn.
 Malin & Bart (Moore) Seattle; (Orpheum) Portland 25-30.
 Mandel, Wm. & Joe (Flatbush) Brooklyn.
 Manhattan Trio (Liberty) Portland, Ore., Indef.
 Manicure Shop (Keith) Dayton, O., 21-23; (Keade's Hipp.) Cleveland 25-30.
 Manley, Dave (Orpheum) Champaign, Ill., 21-23.
 Mann, Jerome (Colonial) Erie, Pa.
 Mann Bros. (Loew's Palace) Brooklyn.
 Mantell's Manikins (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 21-30.
 Manthey, Walter (Orpheum) St. Paul.
 Mardo & Tom (Loew's National) New York.
 Margaret & Morrell (Seventh St.) Minneapolis.
 Marguerite & Alvarez (Proctor) Elizabeth, N. J., 21-23.
 Marlette's Manikins (Pantages) Memphis, Tenn.
 Margein Sisters (Orpheum) St. Louis.
 Marston & Williams (Lafayette Garden) Detroit 21-23.
 Martell & West (Lyric) Mobile, Ala.
 Martin, Tom, & Co. (Broadway) Springfield, Mass.
 Mason & Cole (Rialto) Chicago.
 Mason, Harry L. (Academy) Charlotte, N. C.
 Mason & Aubrey (Palace) Milwaukee.
 Matthews & Ayres (Loew's National) New York.
 Maxfield & Gelson (Orpheum) Oklahoma City, Ok.
 Maxon & Morris (Columbia) St. Louis 21-23.
 Maxson & Brown (Lyric) Atlanta, Ga.
 Meehan & Newman (Imperial) Montreal.
 Meehan's Dogs (Orpheum) Salt Lake City; (Orpheum) Denver 25-30.
 Melotte Duo (Palace) Ft. Wayne, Ind., 21-23.
 Melroy Sisters (Loew's Ave. B) New York.
 Melvin, Joe (Grand) St. Louis; (Columbia) Dayton, Ind., 25-30.
 Melvina, Thre (Keith) Chattanooga, Tenn.
 Mervoran Trio (Prince) Tampa, Fla.
 Meyers, Charlotte (Loew's Orpheum) New York.
 Meehan (Orpheum) Germantown, Philadelphia.
 Michon Bros. (Orpheum) Brooklyn.
 Middleton & Spelmeyer (Orpheum) Portland, Ore.; (Orpheum) San Francisco 25-30.
 Mignon (23d St.) New York 21-23.
 Millard & Marlin (Lyric) Augusta, Ga.
 Miller & Mack (Palace) New York.
 Miller & Fears (Grand) Shreveport, La.
 Miller, M. & P. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 25-30.
 Miller, Eddie (Orpheum) Vancouver, Can.; (Moore) Seattle 25-30.
 Miller & Bradford (State-Lake) Chicago.
 Millership & Gerard (Lyric) Columbia, S. C.
 Mills & Miller (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 25-30.
 Mills & Duncan (Grand) St. Louis; (Electric) Kansas City, Kan., 28-30.
 Milner & Kilby Revue (Orpheum) Peoria, Ill., 21-23; (Orpheum) Joliet 25-27; (Rialto) Elgin 28-30.
 Mils (Loew's State) New York.
 Mims, Four (Capitol) Hartford, Conn.
 Minstrel Monarchs (Majestic) Ft. Worth, Tex.
 Miss Nobody (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 25-30.
 Mitchell, James & Etta (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 25-30.
 Mince Is Money (Poll) Bridgeport, Conn.
 Monte Carlo Four (Palace) Oklahoma City, Ok.
 Montgomery, Marshall (Fifth Ave.) New York 21-23.
 Montrose, Belle (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 25-30.
 Moody & Duncan (Keith) Philadelphia; (Keith) Indianapolis 25-30.
 Moore, Jack, Trio (Shrine Circus) Charleston, W. Va.
 Moore, Harry (Princess) Montreal; (Temple) Detroit 25-30.
 Moore & Shay (Jeffers-Strand) Saginaw, Mich., 21-23.
 Moore, Victor (Orpheum) Denver; (Orpheum) Lincoln, Neb., 25-30.
 Moore & Kendall (Majestic) Bloomington, Ill., 21-23; (Orpheum) Peoria 25-27; (Orpheum) Joliet 28-30.
 Moore & Freed (Colonial) New York; (Royal) New York 25-30.
 Moran Sisters & Norman (Columbia) St. Louis 21-23.
 Moran, Polly (Proctor) Elizabeth, N. J., 21-23.
 Morgan Dancers (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 25-30.
 Morgan, Woolley & Co. (Hipp.) Terre Haute, Ind., 21-23; (Majestic) Springfield, Ill., 28-30.
 Morgan & Buder (Poll) Scranton, Pa.
 Morgan & Gray (Pantages) Portland, Ore.
 Morning Glories (Grand) Atlanta, Ga.
 Morris, Elida (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 25-30.
 Morris, Will (Grand) Norfolk, Neb., 21-23; (Liberty) Lincoln 25-27; (Electric) St. Joseph, Mo., 28-30.
 Morse, Joe (Loew's American) New York.
 Morton, Lowell & Co. (Keith) St. Petersburg, Fla.
 Morton & Glass (Golden Gate) San Francisco; (Orpheum) Salt Lake City 25-30.
 Moss & Frye (Alhambra) New York.
 Moving Along (Capitol) Lansing, Mich., 21-23.
 Mullane, Frank (Asteria) Astoria, I. I., N. Y.
 Murphy, Senator (Seventh St.) Minneapolis; (Orpheum) Madison, Wis., 25-27.

Murphy, Boh (Majestic) Dallas, Tex.; (Majestic) Houston 25-30.
 Murray & Gorish (Royal) New York; (Maryland) Baltimore 25-30.
 Murray & Oakland (Orpheum) Brooklyn.
 Murray, Marion, & Co. (Palace) Cleveland.
 Musical Misses (Star) Rockford, Ill., 22-23.
 Musketiers, The (Keade's Hipp.) Cleveland; (Palace) Cincinnati 25-30.
 Myers & Hanford (Jefferson) New York 21-23; (Shen) Buffalo 25-30.
 Mysterious Gilette (Loew) Hoboken, N. J.
 Naxos, The (Orpheum) St. Paul; (Orpheum) Minneapolis 25-30.
 Neff, John (Empress) Omaha, Neb., 21-23; (Novelty) Topeka, Kan., 25-27.
 Neilson, Alma (Orpheum) Oakland, Calif.; (Orpheum) Fresno 25-30.
 Nelson & Barry Boys (Loew's Delaney St.) New York.
 Nelson, Eddie (Franklin) New York 21-23.
 Nelsons, Lagging (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 25-30.
 Nevada, Lord, & Co. (Orpheum) Memphis; (Orpheum) New Orleans 25-30.
 Nevins & Gordon (Loew's American) New York.
 Newell & Most (Colonial) Erie, Pa.

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Newman, Walter, & Co., In Profiteering (Moore) Seattle; (Hellig) Portland 21-30.
 Night in Spain, A. (Colonial) New York.
 Niohe (Majestic) Houston, Tex.; (Majestic) San Antonio 25-30.
 Nixon & Sands (Lyric) Richmond, Va.
 Noel, Percival, & Co. (Empress) Omaha, Neb., 21-23; (Orpheum) Sioux City, Ia., 28-30.
 Nonette (Criterion) Buffalo; (Worcester) Worcester, Mass., 25-27; (Majestic) Fall River 28-30.
 Norman & Landee (Palace) Detroit; (Washington) Bay City 25-27.
 Norris' Baboons (Majestic) Houston, Tex.; (Majestic) San Antonio 25-30.
 Norton & Melotte (Pantages) Spokane 25-30.
 Norton, Jack (Orpheum) Salt Lake City; (Orpheum) Denver 25-30.
 Norvelios, The (Regent) New York 21-23.

O'Brien & Josephine (Palace) New Orleans.
 O'Connell & Lewis (Academy) Norfolk, Va.
 O'Honnell, Vincent (Orpheum) Omaha; (Orpheum) Kansas City 25-30.
 O'Donnell & Blair (Orpheum) Sioux City, Ia., 21-23; (Orpheum) Winnipeg, Can., 25-30.
 O'Malley & Maxfield (Orpheum) Paducah, Ky., 21-23.
 O'Neil Twins & Co. (Jeffers-Strand) Saginaw, Mich., 21-23; (Lafayette Garden) Detroit 25-27.
 Oakes & DeLour (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 25-30.
 O-tavo (Victory) Evansville, Ind., 21-23.
 Olett, Chas. (Lyric) Atlanta, Ga.
 Olga & Nicholas (Loew) Dayton, O.
 Olga's Leopards (Century) Mishawaka, Ind., 22-24.
 Oliver & Olp (Keith) Toledo, O.
 Olsen & Johnson (Keith) Indianapolis; (Keith) Cincinnati 25-30.
 Olms, J. & N. (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 25-30.
 O'Mera, Jerry & Gretchen (Proctor) Elizabeth, N. J., 21-23.
 Orson, Drew (Palace) New Haven, Conn.
 Orsons, Four (Pantages) Los Angeles; (Pantages) San Diego 25-30.
 Osborne Trio (Keith) Cincinnati.
 Osterman, Jack (Grand) St. Louis.
 Otto & Hammer (Rialto) Chicago.
 Otto Bros. (Palace) Springfield, Mass.

Page, Jim & Betty (Loew's Ave. B) New York.
 Paio & Palet (Pantages) Winnipeg, Can.; (Pantages) Regina 25-27.
 Pantheon Singers (Grand) St. Louis.
 Parados, The (Arcade) Jacksonville, Fla.
 Pardo & Archer (Pantages) Omaha; (Pantages) Kansas City 25-30.
 Parker Bros. (Columbia) Davenport, Ia., 21-23; (Majestic) Duquage 28-30.
 Parks, Grace & Eddie (State) Newark, N. J.
 Parlor, Bedroom & Bath (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 25-30.
 Patriola, Tom (Shea) Buffalo; (Shea) Toronto 25-30.
 Patriola (Columbia) Far Rockaway, N. Y., 21-23.
 Pattersons, The (Grand) Atlanta, Ga.
 Paul & Goss (Keith) Philadelphia.
 Payne, Babe & Tommy (Grand) St. Louis; (Electric) Springfield, Mo., 25-27; (Electric) Joliet 28-30.
 Pearson, Newport & Pearson (Golden Gate) San Francisco 25-30.
 Penman & Lillian (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 25-30.
 Perez & LaFlor (Miller) Milwaukee; (Rialto) Chicago 25-30.
 Permaine & Shirley (Hipp.) Baltimore.
 Pejone & Oliver (Orpheum) Oakland, Calif.; (Orpheum) Fresno 28-30.
 Petrowara, Five (Majestic) Little Rock, Ark.
 Philbrick & DeVoe (Pantages) St. Paul; (Pantages) Winnipeg, Can., 25-30.
 Phillips, Evelyn, & Co. (Grand) St. Louis; (Rialto) Racine, Wis., 25-27.
 Pickard's seals (Loew's National) New York.
 Pierce & Goff (Pantages) Saskatoon, Can.
 Pierce & Ryan (Keith) Lowell, Mass.; (River-side) New York 25-30.
 Pietro (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 25-30.
 Pisano & Landauer (Prospect) Brooklyn 21-23.
 Powers & Wallace (Temple) Rochester, N. Y.; (Shea) Buffalo 25-30.
 Pressler & Klass (Keith) Philadelphia.
 Proctors, Five (Pantages) Denver; (Pantages) Peoria 28-30.
 Prewett & Lovelot (Loew's Fulton) Brooklyn.
 Prinoso Four (Liberty) Terre Haute, Ind., 21-23; (Strand) Kokomo 25-27.
 Prosper & Merritt (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 25-30.
 Pryor, Martha, & Co. (Keith) St. Petersburg, Fla.
 Puget, George E. (Lyric) Newark, N. J.

Quenev, Four, & A Joker (Loew's Boulevard) New York.
 Quixy Four (Moore) Seattle; (Orpheum) Portland 25-30.
 Rainbow & Mohawk (Crescent) New Orleans.
 Randow Trio (Loew's State) New York.

Ramsdell & Deyo (Novelty) Topeka, Kan., 21-23; (Hickory St.) Joplin, Mo., 25-27.
 Rasing (Colonial) Erie, Pa.
 Raymond, Ruby, Trio (125th St.) New York 21-23.
 Raymond, Emma, & Co. (Fifth Ave.) New York 21-23.
 Readings, Four (Lyric) Atlanta, Ga.
 Realm of Funtastic (Shea) Toronto; (Princess) Montreal 25-30.
 Redford & Winchester (105th St.) Cleveland.
 Redmon, Billie (O. H.) Mexico, Tex.
 Reed, Jessie (Orpheum) St. Paul.
 Reed & Selman (Lyric) Augusta, Ga.
 Reader & Armstrong (23d St.) New York 21-23.
 Kelly, Robt., & Co. (Prospect) Brooklyn 21-23.
 Rekonon (Palace) Waterbury, Conn.
 Kempel, Harriet, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 25-30.
 Reo & Helmar (Loew) Montreal, Can.; (Loew) Ottawa 25-30.
 Reynolds & Donegan (Palace) Springfield, Mass.
 Reynolds & White (Liberty) Terre Haute, Ind., 21-23; (Murray) Richmond 25-27.
 Reynolds & Holmes (Criterion) Buffalo; (Worcester) Worcester, Mass., 25-27; (Majestic) Fall River 25-30.
 Rhodes Major (Pantages) St. Paul; (Pantages) Winnipeg, Can., 25-30.
 Rhodes & Watson (Grand) Shreveport, La.
 Rice & Newton (Grand O. H.) Cincinnati; (Hartman) Columbus, O., 25-30.
 Rice & Werner (Lyric) Atlanta, Ga.
 Rigoletto Bros. (Pantages) San Diego, Calif.; (Pantages) Long Beach 25-30.
 Rhinads Bros. (Pantages) Saskatoon, Can.
 Ring Tangle (Academy) Norfolk, Va.
 Ring, Generation (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 25-30.
 Rives & Arnold (Pantages) Pueblo, Col.; (Pantages) Omaha 25-30.
 Robbins Family (Davis) Pittsburg; (Colonial) Erie, Pa., 25-30.
 Roberts & Byrne (Loew's Gates) Brooklyn.
 Roberts, Joe (Albee) Providence, R. I.
 Roberts & Demont (Keith) St. Petersburg, Fla.
 Roberts, R., & Co. (Keith) Portland, Me.; (Keith) Boston 25-30.
 Robinson Bill (Golden Gate) San Francisco; (Hill St.) Los Angeles 25-30.
 Robinson & Pierce (Pantages) Omaha; (Pantages) Kansas City 25-30.
 Rockwell & Fox (Proctor) Mt. Vernon, N. Y., 21-23.
 Roebor & Gold (Loew's Palace) Brooklyn.
 Rogers, Chas., & Co. (Liberty) Terre Haute, Ind., 21-23; (Murray) Richmond 25-27.
 Romaine, Manuel, Trio (State) Buffalo.
 Romanos Sisters (Liberty) Terre Haute, Ind., 21-23; (Strand) Kokomo 25-27.
 Rooney & Bent Revue (Royal) New York; (Colonial) New York 25-30.
 Rose Revue (Imperial) Montreal.
 Rose, Ellis & Rose (Hill St.) Los Angeles; (Orpheum) Salt Lake City 24-30.
 Roses, Four (Pantages) Memphis, Tenn.
 Roslier & Muffs (Orpheum) Wichita, Kan.
 Rosini, Carl, & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 25-30.
 Ross & Edwards (Pantages) Kansas City; (Pantages) Memphis 25-30.
 Roth, Dave (Empress) Grand Rapids, Mich.; (State-Lake) Chicago 25-30.
 Rowland & Meehan (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 25-30.
 Royal Gascolines (Orpheum) Salt Lake City; (Orpheum) Denver 25-30.
 Royal & Valentine (Liberty) Lincoln, Neb., 21-23; (Empress) Omaha 24-27.
 Royal Pekin Troupe (Loew's Metropolitan) Brooklyn.
 Royal, Egan (Jefferson) New York 21-23.
 Ruhe & Hall (Majestic) Houston, Tex.; (Majestic) San Antonio 25-30.
 Rubin Sisters, Four (Poll) Bridgeport, Conn.
 Rubin, Jan (Pantages) Seattle; (Pantages) Vancouver, Can., 25-30.
 Ruby, Lillian (Pantages) Pueblo, Col.; (Pantages) Omaha 25-30.
 Rudolf & Dunigan (Majestic) Ft. Worth, Tex.
 Rudloff (Loew's Gates) Brooklyn.
 Ruloff & Elton (Majestic) Little Rock, Ark.
 Rulowa, Shura, Co. (Palace) Waterbury, Conn.
 Runaway Four (Princess) Montreal; (Keith) Syracuse, N. Y., 25-30.
 Ryan, Thos. J. (Royal) New York.
 Ryan & Ryan (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 25-30.

Sabine, Frank, & Co. (Alhambra) New York.
 Sacho & Prason (Franklin) New York 21-23.
 Saie, Chic (Riverside) New York.
 Sampsel & Leonhardt (Keith) Chattanooga, Tenn.
 Samuels, Rae (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 25-30.
 San Diego Trio (Pantages) Minneapolis.
 Sandy (Palace) Milwaukee.
 Sankus & Sylvers (Majestic) Ft. Worth, Tex.
 Santos & Hayes (Keith) Washington.
 Sautty, Henry (Orpheum) Los Angeles 18-30.
 Savo, Jimmy (Fifth Ave.) New York 21-23; (Keith) Boston 25-30.
 Sawyer & Eddy (Academy) Charlotte, N. C.
 Saxton & Farrell (Keith) Columbus, O.; (Colonial) Erie, Pa., 25-30.
 Saxtons, The (Riverside) New York; (Orpheum) Brooklyn 25-30.
 Scanlon, Dono & Scanlon (Orpheum) Portland, Ore.; (Orpheum) San Francisco 25-30.
 Schenck, Willie (Colonial) New York; (Alhambra) New York 25-30.
 Schlicht's Manikins (Temple) Rochester, N. Y.; (Keith) Lowell, Mass., 25-30.
 Seed & Austin (State-Lake) Chicago.
 Seale (Rialto) Racine, Wis., 21-23; (Orpheum) Madison 25-27.
 Seamon, Chas. F. (Loew) Hoboken, N. J.
 Seegal & Carroll (Palace) New York 18-30.
 Seibert & Grovlin (Orpheum) Galesburg, Ill., 21-23; (Majestic) Bloomington 25-27; (Orpheum) Peoria 28-30.
 Sewell Sisters (Orpheum) Oklahoma City, Ok.
 Seymour & Hickey (Orpheum) Paducah, Ky., 21-23.
 Seymour, H. & A. (Orpheum) Los Angeles; (Hill St.) Los Angeles 25-30.
 Seymour & Jeanette (Orpheum) Joliet, Ill., 21-23; (Orpheum) Galesburg 25-27; (Orpheum) Quincy 28-30.
 Shadlowland (Orpheum) Wichita, Kan.
 Shanley, Both & Hewitt (Lyric) Hamilton, Can.
 Shattuck & O'Neil (105th St.) Cleveland.
 Shaw & Lee (Alhambra) New York; (Royal) New York 25-30.
 Shaw, Sandy (Proctor) Yonkers, N. Y., 21-23.
 Shea, Thos. E. (Albee) Providence, R. I.; (Riverside) New York 25-30.
 Shelly, Patsy (Orpheum) Minneapolis; (Palace) Milwaukee 25-30.
 Shepherd, Burr (Pantages) Ogden, Utah; (Pantages) Denver 25-30.

Sherlock Sisters & Co. (Keith) Dayton, O., 21-23; (Keade's Hipp.) Cleveland 25-30.
 Sherman, Van & Hyman (Pantages) St. Paul; (Pantages) Winnipeg, Can., 25-30.
 Shields, Frank (105th St.) Cleveland.
 Show Off, The, with Fred Sumner (Keith) Indianapolis; (Keith) Toledo, O., 25-30.
 Shriner & Fitzsimmons (Keith) Portland, Me.; (Keith) Lowell, Mass., 25-30.
 Simpson & Dean (Orpheum) Omaha; (Palace) Chicago 25-30.
 Sinclair & Gray (Palace) Flint, Mich., 21-23; (Palace) Indianapolis 25-30.
 Sinclair, Catherine, & Co. (Grand) St. Louis; (Hipp.) Terre Haute, Ind., 28-30.
 Singer's Midgets (Orpheum) Peoria, Ill., 21-23.
 Skatells, The (Majestic) Little Rock, Ark.
 Skelly-Hell Revue (Columbia) Davenport, Ia., 21-23; (Kezdie) Chicago 25-27; (Rialto) Racine, Wis., 28-30.
 Small's Military Revue (Temple) Grand Rapids, Mich., 21-24.
 Smith, Tom (Myriand) Baltimore; (Keith) Philadelphia 25-30.
 Smith, Art (Loew's Warwick) Brooklyn.
 Smith Bros. (Electric) St. Joseph, Mo., 21-23; (Electric) Springfield 25-27; (Electric) Joplin 28-30.
 Smythe & James (81st St.) New York.
 Snow & Sigworth (Majestic) Springfield, Ill., 21-23; (Palace) Rockford 25-27; (Orpheum) Madison, Wis., 28-30.
 Son Dodgers, The (Princess) Montreal; (Keith) Syracuse, N. Y., 25-30.
 Songs and Scenes (Rialto) St. Louis 21-23; (Globe) Kansas City 25-27.
 Sossman & Sloan (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 25-30.
 Southern City Four (Broadway) Tulsa, Ok., Indef.
 Sovereign, Max (Shea) Buffalo; (Shea) Toronto 25-30.
 Sparks of Broadway (Loew) Ottawa, Can.
 Speeders, The (Proctor) Yonkers, N. Y., 21-23.
 Spencer & Williams (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 25-30.
 Splendid & Partner (Albee) Providence, R. I.; (Keith) Lowell, Mass., 25-30.
 St. Clair Twins & Co. (State) Buffalo.
 Stanley, Trip & Mowatt (Loew's Orpheum) New York.
 Stanley & Wilson Sisters (Proctor) Elizabeth, N. J., 21-23.
 Stanley, Stan (State-Lake) Chicago; (Orpheum) Winnipeg, Can., 25-30.
 Stanley, George, & Sister (Rialto) Chicago.
 Stanton, V. & E. (Orpheum) Salt Lake City; (Orpheum) Denver 25-30.

WALTER STANTON

Week Dec. 11, Shrine Circus, Greenville, S. C.;
 Week Dec. 18, Shrine Circus, Spartanburg, S. C.

Stars of the Future (Colonial) New York.
 Stars of Yesterday (Palace) Chicago.
 Statorum 19 (Miller) Milwaukee.
 Steadman, Al & Fanny (5th St.) New York 21-23; (Bushwick) Brooklyn 28-30.
 Steele, Lillian, & Co. (Loew's Greeley Sq.) New York.
 Stenards, Two (Keith) Lowell, Mass.
 Stephens & Brunelle (Loew) Ottawa, Can.
 Stepping Stone (Pantages) Kansas City; (Pantages) Memphis 25-30.
 Stepping Around (Xonge St.) Toronto.
 Sterling, Nellie, Co. (Majestic) Chillicothe, O., 24-27; (O. H.) Greenville 28-30.
 Sternal's Midgets (Majestic) Dallas, Tex.; (Majestic) Houston 25-30.
 Stevens, James (Orpheum) Kansas City.
 Steinhald's Boys (State) Newark, N. J.
 Stoddard, Harry, & Band (Broadway) New York.
 Stolen Sweets (Loew's Victoria) New York.
 Stone's Novelty Boys (Jeffers-Strand) Saginaw, Mich., 21-23.
 Storey & Clark (Pantages) Winnipeg, Can.; (Pantages) Regina 25-27.
 Storm, The (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 25-30.
 Stryker, Al (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 25-30.
 Styne, Sidney S. (Pantages) Salt Lake City; (Pantages) Ogden 25-30.
 Sully & Houghton (Orpheum) Duluth, Minn.; (Orpheum) St. Paul 25-30.
 Swain's Animals (Loew's Boulevard) New York.
 Swartz & Clifford (Orpheum) St. Paul; (Orpheum) Des Moines, Ia., 25-30.
 Sweet's Singing Band (Orpheum) Flint, Mich.
 Swift & Daley (Electric) Joplin, Mo., 21-23; (Columbia) St. Louis 25-30.
 Swift & Kelly (Temple) Rochester, N. Y.
 Sykes, Harry, & Co. (Palace) Detroit.

Taber & Green (Temple) Rochester, N. Y.
 Tadin & Newell (Loew's Victoria) New York.
 Taliaferro, Edith (Orpheum) Minneapolis; (Palace) Milwaukee 25-30.
 Tango Shoes (Majestic) Springfield, Ill., 21-23; (Majestic) Chicago 25-30.
 Taylor, Howard & Them (125th St.) New York 21-23.
 Tolaak & Dean (Loew's Greeley Sq.) New York.
 Tollegen, Lou (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 25-30.
 Toschow's Cats (Lyric) Hamilton, Can.
 Thaler's Circus (Pantages) Saskatoon, Can.
 Thank You, Doctor (Davis) Pittsburg.
 Thomas Sextet (Lyric) Augusta, Ga.
 Thompson, Dr. (Orpheum) Fresno, Calif.
 Thornton & King (Palace) Waterbury, Conn.
 Thursby, Dave (Pantages) Seattle; (Pantages) Vancouver, Can., 25-30.
 Tighe, Harry (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 25-30.
 Tilson & Rogers (Loew's Boulevard) New York.
 Timey Revue (Academy) Norfolk, Va.
 Tints and Tones (Orpheum) Galesburg, Ill., 21-23; (Majestic) Bloomington 25-27; (Orpheum) Peoria 28-30.
 Tollman Revue (Pantages) Oakland, Calif.; (Pantages) Los Angeles 25-30.
 Tower & Darrell (Loew's Warwick) Brooklyn.
 Toyland Frolics (Gordon) Middletown, O., 21-23.
 Travers & Douglas (Poll) Worcester, Mass.
 Trevette, Irene (Broadway) Springfield, Mass.
 Thick & Gaire (Pantages) San Diego, Calif.; (Pantages) Long Beach 25-30.
 Tucker, Al (State-Lake) Chicago.
 Tucker, Sophie (Orpheum) St. Louis; (Orpheum) Kansas City 25-30.
 Turner & Jocelyn (Loew's Warwick) Brooklyn.
 Turner, Wm. H., & Co. (Loew's Fulton) Brooklyn.
 Tuscano Bros. (Moore) Seattle; (Orpheum) Portland 25-30.
 Tyler & St. Claire (National) Louisville.

Tyler & Crolius (Majestic) Milwaukee; (Seventh St.) Minneapolis 25-30.

University Trio (Emery) Providence, R. I. Uptown & Down (Palace) New Haven, Conn. Usher, C. & F. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 25-30.

Valentine & Bell (Palace) New Orleans. Valerio, Don (Majestic) Ft. Smith, Ark. Valletta's Leopards (Pantages) St. Paul; (Pantages) Winnipeg, Can., 25-30.

Van & Bell (Majestic) Houston, Tex.; (Majestic) San Antonio 25-30. Van Cleave & Pete (Colonial) New York; (Royal) New York 25-30.

Van & Corbett (Orpheum) St. Louis; (Orpheum) Memphis 25-30. Van Horn, Bobby (Emery) Providence, R. I. Van & Schenk (Albee) Providence, R. I.; (Orpheum) Brooklyn 25-30.

Van & Tyson (Temple) Detroit; (Temple) Rochester 25-30. Vanderbilts, The: Wilmington, Del., 21-23. Vandy, Moe, & Co. (Loew's) State, N. Y. Vanden & Berry (Miles) Detroit; (Pantages) Toronto 25-30.

Vincent Bros. (Loew's) American New York. Vokes & Don (Pantages) Ogden, Utah; (Pantages) Denver 25-30. Volunteers, Four (Orpheum) Champaign, Ill., 21-23; (Grand) St. Louis 25-30.

Vox, Valentine (Orpheum) Duluth, Minn. Wager, The (Flatbush) Brooklyn. Wahlta, Princess (Majestic) Ft. Worth, Tex. Walman & Berry (Strand) Kokomo, Ind., 21-23.

Walte, Kenneth R., Trio (Jones Toyland) Kansas City, Mo. Waldren, Margo (Temple) Detroit; (Shea) Buffalo 25-30.

Walker, Buddy (Pantages) San Francisco; (Pantages) Oakland 25-30. Wallace & Clyde (Academy) Newburg, N. Y., 21-23.

Wallace, Grant (Regent) Lansing, Mich., 21-23. Walsh & Ellis (Albee) Providence, R. I. Walters & Gould (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 25-30.

Walters & Walters (Palace) Cleveland; (Davis) Pittsburgh 25-30. Walthall, Henry, & Co. (Palace) South Bend, Ind., 21-23; (Palace) Chicago 25-30.

Walton, Buddy (Read's) Hipp.; (Cleveland); (Palace) Indianapolis 25-30. Walton & Brant (Palace) Milwaukee. Walton, Bert & Lotie (Loew's Metropolitan) Brooklyn.

Walzer, Ray & Helen (Loew) Montreal. Waizer & Byer (Keith) Dayton, O., 21-23; (Read's) Hipp.; (Cleveland) 25-30.

Ward & Dooley (Pantages) Spokane 25-30. Ward, Frank (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 25-30.

Ward, Will J. (Keith) St. Petersburg, Fla. Warnan & Mack (Yonge St.) Toronto. Washington, Betty (Keith) Columbus, O.

Watson, Jos. K. (Shea) Toronto; (Princess) Montreal 25-30. Watson, Harry (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 25-30.

Watts & Hawley (Keith) Boston. Wayne, Clifford & Co. (Pantages) Ogden, Utah; (Pantages) Denver 25-30.

Wayne & Warren (Orpheum) San Francisco; (Orpheum) Oakland 25-30. Weak Spot, The (Keith) Lowell, Mass.

Weaver Bros. (Orpheum) Omaha; (Orpheum) Kansas City 25-30. Weber & Ridnor (Bushwick) Brooklyn.

Weber Girls, Three (Palace) South Bend, Ind., 21-23; (Majestic) Chicago 25-30. Weber & Elliott (Loew's) Orpheum New York.

Weiss Trompe (State) Newark, N. J. Welch, Ben (Keith) Boston; (Bushwick) Brooklyn 25-30.

Weidman Sisters (Pantages) Denver; (Pantages) Pueblo 25-30. Weidman's (Pantages) San Francisco; (Pantages) Oakland 25-30.

Zardo, Eric (Orpheum) San Francisco; (Orpheum) Oakland 25-30. Zarrell, Leo, Duo (Hipp.) Baltimore. Zelaya (Orpheum) St. Paul; (Orpheum) Minneapolis 25-30.

SHUBERT VAUDE. UNITS

Carnival of Fun: Open week, 18-23. Echoes of Broadway: Open week 18-23. Frolics of 1922: (Shubert) Cincinnati 18-23.

Golden Everybody: (Princess) Toronto, Can., 18-23. Main Street Follies: (Majestic) Boston 18-23.

Midnight Rounders: (Garrick) Chicago 18-23. Midnight Revels: (Bora Park) Brooklyn 21-23.

Oh, What a Girl! (Englewood) Chicago 18-23. Plenty of Pep: (Detroit O. H.) Detroit 18-23.

Rose Girl: (Hijou) Fall River, Mass., 21-23. Success: (Criterion) Buffalo 18-23. Say It With Laughs: (Central) New York 18-23.

Spice of Life: (Belasco) Washington 18-23. Steppin' Around: (Aldine) Pittsburgh 18-23.

Troubles of 1922: (Weller) Zanesville, O., 20-21; (Court) Wheeling, W. Va., 22-23. Twentieth Century Revue: (Crescent) Brooklyn 18-23.

Weber & Fields: (Empress) St. Louis 18-23. Whirl of New York: (Harlem O. H.) New York 18-23.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Ballester, Vicente, Mexican Grand Opera Co.; Mexico City, Mex., indef. Canadian Concert Co. David G. H. Smith, asst. mgr.: London, Ont., Can., 21-23; St. Thomas 25-30.

Casals, Pablo: New York 28-29. Chicago Opera Co.: (Auditorium) Chicago Nov. 13, indef. Cortot, Alfred: St. Louis 22-23; Philadelphia 20-30.

Garrison, Mabel: (Blackstone Hotel) Chicago 28. Hatcher, Ernest: New York 30. Hulerman, Bronislaw; Norman, Ok., 20.

Kochanski, Paul: New York 28-29. Marsh, Helena: Washington, Pa., 21. Metropolitan Opera Co.: (Metropolitan O. H.) New York Nov. 13, indef.

Pryor's, Arthur, Band: Miami, Fla., until April 2. San Carlo Grand Opera Co.: (Hanna) Cleveland 18-23; (Teck) Buffalo 25-30.

Schwarz, Joseph: (Carnegie Hall) New York City 28. Thomas, John Charles: (Blackstone Hotel) Chicago 28.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Able's Irish Rose: (Republic) New York May 22, indef. Abraham Lincoln, with Frank McGlynn, Chester T. Harry, asst. mgr.: (Tremont) Boston 25-Jan. 6.

Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.: (Walnut St.) Philadelphia Dec. 4-30. Arliss, George, in The Green Goddess, Charles A. Shaw, mgr.: Detroit, 18-23; Cleveland 25-30.

Awful Truth: (Henry Miller) New York Sept. 18, indef. Bat, The: (Walker) Winnipeg, Man., Can., 18-23.

Bat, The (California Co.): Arkansas City, Kan., 20; Wichita 21-22; LaJunta, Col., 23; (Broadway) Denver 24-30. Better Times: (Hippodrome) New York Sept. 2, indef.

Blossom Time: (Century) New York Sept. 29, indef. Blossom Time: (Lyric) Philadelphia Oct. 23, indef.

Bootleggers, The: (39th St.) New York Nov. 27, indef. Bubble, The, with J. Moy Bennett: Guyton, Ok., 21; Vega, Tex., 23.

Bunch and Judy: (Globe) New York Nov. 28, indef. Can't Get the Canary: (Princess) Chicago Sept. 3, indef.

Chauve-Souris: (Century Roof) New York Feb. 3, indef. Circle, The, with John Drew & Mrs. Leslie Carter: (Jefferson) St. Louis 24-30.

Circle, The, Chas. Hunt mgr.: Little Rock, Ark., 25; Helena 26; Hot Springs 27; Fort Smith 28; Tulsa, Ok., 29; Muskogee 30. Divorcement, with Allan Pollock: (Central) Chicago Oct. 29, indef.

Daley, Thomas Namack, mgr.: (Majestic) Buffalo 25-30. Emperor Jones, Adolph Klausner, mgr.: Portland, Ore., 21-23; Aberdeen, Wash., 24; Tacoma 25; Redding, Calif., 28; Sacramento 29-30.

Fantastic Fricassee, A: (Greenwich Village) New York Sept. 11, indef. Fashions for Men: (National) New York Dec. 5, indef.

Greenwich Village Follies, John Sheehy, mgr.: (Shubert Northern) Chicago Nov. 20, indef. Greenwich Village Follies: (Shubert) New York Sept. 12, indef.

Gringo: (Comedy) New York Dec. 12, indef. Hamlet, with John Barrymore: (Sam Harris) New York Nov. 16, indef.

Hampden, Walter, (H. Harold Entwistle, mgr.: (Boston O. H.) Boston Dec. 25, indef. Hayes, Helen, In To the Ladies: (Garrick) Philadelphia 25-Jan. 6.

He Who Gets Slapped, with Richard Bennett: (Playhouse) Chicago Dec. 3, indef. Hello, Rufus, Long & Evans, owners: (Grand) Anderson, S. C., 18-23; (Auditorium) Atlanta, Ga., 25-30.

Honey Bunch, E. E. Coleman, mgr.: (Liberty) Dayton, O., Dec. 10, indef. Hopper, De Wolf, Co.: Montreal, Can., 18-23; Ottawa 25-26; Brockville 27; Kingston 28; Belleville 29; Peterboro 30.

Hospitality: (48th St.) New York Nov. 13, indef. It is the Law: (Ritz) New York Nov. 29, indef.

Johannes Kreisler, with Ben Ami: (Apollo) New York Dec. 18, indef. Johnson, Al, in Bombo: (Apollo) Chicago Sept. 22, indef.

Keane, Boris, Charles Frohman, Inc., mgrs.: (American) St. Louis 18-23. Kempy, with Grant Mitchell: (Selwyn) Chicago Nov. 12, indef.

Kiki, with Lore Ulric: (Belasco) New York Nov. 29, indef. King, Billy, in Moonshine, G. W. Frankland, mgr.: (Grand) Kansas City, Mo., 17-23; (Brandels) Omaha, Neb., 23-26.

Lady in Ermine, with Wilda Bennett: (Ambassador) New York Oct. 2, indef. Last Warning, with Wm. Courtleigh: (Klaw) New York Oct. 24, indef.

Lauder, Sir Harry: Mankato, Minn., 20; Winona 21; Duluth, Ia., 22; Clinton 23; Marshalltown 24; Waterloo 26; Cedar Rapids 27; Sioux City 28; Omaha, Neb., 29-30.

Leiber, Fritz, Co.: New Orleans, La., 17-23; Jackson, Miss., 25; Vicksburg 26; Greenville 27; Greenwood 28; Clarksdale 29; Helena, Ark., 30.

Lightnin', with Thomas Jefferson, John Golden, mgr.: Milwaukee, Wis., 17-30. Lightnin', with Milton Noble, John Golden, mgr.: Birmingham, Ala., 18-23.

Listen to Me, Frank Fleisher, mgr.: Binghamton, N. Y., 25; Honesdale, Pa., 26; Scranton 27-28; Easton 29; Harrisburg 30. Listening In: (Hijou) New York Dec. 4, indef.

Little Nellie Kelly: (Liberty) New York Nov. 13, indef. Liza: (Daly's) New York Nov. 27, indef.

Love Child: (George M. Cohan) New York Nov. 14, indef. Loyalties: (Gaiety) New York Sept. 27, indef.

Mantel, Robert B.: (Broad St.) Philadelphia 18-23. Masked Woman, The: (Eltzing) New York Dec. 22, indef.

Merry Widow: (Mason O. H.) Los Angeles 24-30. Merton of the Movies: (Cort) New York Nov. 13, indef.

Miller, Henry, & Ruth Chatterton, Charles Frohman, Inc., mgrs.: (Blackstone) Chicago 18-23. Molly, Darling: (Garrick) Philadelphia Nov. 27-28, indef.

Music Box Revue: (Colonial) Chicago Nov. 12, indef. Music Box Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 23, indef.

Old Soak: (Hlymouth) New York Aug. 22, indef. Our Nell: (Nora Bayes) New York Dec. 4, indef.

Passing Show of 1922: (Shubert) Philadelphia Dec. 25-Jan. 13. P. U. R.: (Frazee) New York Oct. 9, indef.

Whitehead, Walker, in The Hindu: (Jefferson) Birmingham, Ala., 24-30. Why Men Leave Home: (Morocco) New York Sept. 12, indef.

World We Live In: (Jolson) New York Oct. 31, indef. Wynn, Ed, in The Perfect Fool: (Grand) Cincinnati, O., 18-23.

Ziegfeld Follies: (New Amsterdam) New York June 5, indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bova's, James, Curly Heads: (Heuck's) Cincinnati, O., indef. Bowker's, W. F., Naughty Naughty Co., Billy Earle, mgr.: (American) Brockbridge, Tex., 18-23; (Donnell) Eastland 25-30.

Brown's Tropical Maids, Mary E. Brown, mgr.: (Altmyer) McKeesport, Pa., 17-23. Clifford's Top & Ginger Revue, George Clifford, mgr.: (Casino) Ottawa, Ont., Can., indef.

Collier's, Jim, Flapper Revue: (King Edward) Montreal, Can., 18-23. Delmar's, Chic & Jo, Stratford Revue: (Rotary Stock) Detroit, Mich.

Downard's, Virgo, Roseland Maids: (Orpheum-Marion), O., 18-23. Flappers of 1923, Chas. Morton, mgr.: (Hijou) Palm Beach, Fla., 18-23; (Orpheum) St. Augustine 25-30.

Follies Revue, Jack Shears, mgr.: (Grand) Raleigh, N. C., 18-23. Folly-Town Maids, Arthur Higgins, mgr.: (Washington) El Dorado, Ark., Nov. 6, indef.

Friedlander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill. Humphrey's, Bert, Dancing Buddies: (Elite) Rome, Ga., 18-23.

Johnson's Musical Revue: (Star) Louisville, Ky., indef. Kennedy's, R. G., Kassy Kids: (Palm) Omaha, Neb., indef.

Loeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef. Lord, Jack, (Silm) Musigirl Comedy Co.: (Columbia) Casper, Wyo., indef.

Mississippi Misses' Musical Revue, Fred J. Jennings, mgr.: (Rialto) Indianapolis, Ind., indef. Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.

Morton's Kentucky Belles, Homer Meachum, mgr.: (Orpheum) High Point, N. C., 18-23. Pastime Revue, Alex Saunders, mgr.: (Bank) Akron, O., 17-23.

Peek-a-Boo Players, Myers & Oswald, mgrs.: (Rex) Commerce, Ok., 17-23; (Star) Bristow 24-30.

Phelps & Cobb's Jolly Jollies: (Star) Muncie, Ind., indef. Solaard's Brinkler Girls, Geo. L. Myers, mgr.: (Colonial) Pittsburgh, Kan., 18-23.

Vogel & Miller's Odds & Ends of 1922: (Arcade) Connelisville, Pa., 18-23. Weble's, Billy, Smiling Thorough 1923, Billy Weble, mgr.: (Manhattan) El Dorado, Ark., indef.

Whiz Bang Revue, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Ala., Can., indef. American Players: (American) Spokane, Wash., Aug. 26, indef.

Associated Stock Players, Barney Groves, mgr.: (Empress) Vancouver, B. C., Can., indef. Auditorium Players: Malden, Mass., indef.

Bainbridge Players: (Shubert) Minneapolis, Minn., indef. Beveridge Players: (Empire) Quincy, Ill., Nov. 12, indef.

Bonstelle, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef. Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef.

Boston Stock Co.: (St. James) Boston Aug. 21, indef. Bova's, Louise Murel, Players (Henck's) Cincinnati, O., indef.

Broadway Players: Oak Park, Ill., indef. Broadway Players: (Van Curler) Schenectady, N. Y., indef.

Brown's, Leon E., Players: (Hijou) Woonsocket, R. I., indef. Bryant, Marguerite, Players, Charles Kramer, mgr.: (Globe) Washington, Pa., indef.

Carle-Davis Players: (Star) Pawtucket, R. I., indef. Carroll, James, Players: (Majestic) Halifax, N. S., Can., indef.

Colonial Players: (Colonial) Lawrence, Mass., indef. Colonial Players: (Colonial) Pittsfield, Mass., indef.

Cosmopolitan Players: Seattle, Wash., indef. Cross, Alfred, Players: (Broadway) San Diego, Calif., Nov. 18, indef.

Desmond, Mac, Players: (Diamond) Philadelphia Oct. 14, indef. Drama Players: (Liberty) Oklahoma City, Ok., indef.

English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, indef.

McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., indef.
 Madocks Dark Players: (International) Niagara Falls, N. Y., indef.
 Manhattan Players, Paul Hillis, mgr.: Kingston, N. Y., 25-30.
 Maynard, George, Players: (New Lyceum) Baltimore, Md., indef.
 Metropolitan Players: Edmonton, Alta., Can., indef.
 Moulant, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, indef.
 Morisco Stock Company: (Morosco) Los Angeles, Calif., indef.
 National Players: (National) Chicago, indef.
 Nutt, Ed C., Comedy Players: Mobile, Ala., Dec. 10, indef.
 Park, Edna, Players: (Palace) Wichita Falls, Tex., Nov. 13, indef.
 Permanent Players: Winnipeg, Man., Can., indef.
 Peruchl Stock Company: (Jefferson) Roanoke, Va., indef.
 Peruchl Stock Company: (Lyric) Knoxville, Tenn., indef.
 Peruchl Stock Company: (Bljou) Chattanooga, Tenn., Sept. 4, indef.
 Pickert Stock Company, Clint Dodson, mgr.: Wilmington, N. C., indef.
 Poll Players: (Majestic) Bridgeport, Conn., indef.
 Poll Players: (Grand) Worcester, Mass., indef.
 Princess Players: (Princess) Wichita, Kan., Nov. 29, indef.
 Princess Stock Company: (Princess) Des Moines, Ia., Aug. 20, indef.
 Proctor Players: Albany, N. Y., indef.
 Quality Players: (New Pastime) Duncan, Ok., 18-23; (Dome) Lawton 21-30.
 Roberson Players Tent Theater Co., Clarence Auskings, bus. mgr.: Victoria, Tex., 18-30.
 Rochester Players: (Corinthian) Rochester, N. Y., indef.
 Saenger Players: (St. Charles) New Orleans, La., indef.
 Sayles, Francis, Players: New Castle, Pa., indef.
 Sherman Stock Company: (New Grand) Evansville, Ind., Sept. 3, indef.
 Toledo Stock Company: Toledo, O., indef.
 Tom's Comedians: Clearwater, Fla., indef.
 Union Square Theater Players: Pittsfield, Mass., indef.
 Victoria Players: Chicago, Ill., indef.
 Walker, Stuart, Company: (Shubert) Louisville, Ky., Nov. 14, indef.
 Westchester Players: Mt. Vernon, N. Y., indef.
 Wilkes Players: Los Angeles, Calif., indef.
 Wilkes Alcazar Stock Company: San Francisco, Calif., Aug. 26, indef.
 Wilkes Players: (Denham) Denver, Col., indef.
 Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.
 Wilmington Players: (Garrick) Wilmington, Del., indef.
 Woodward Players: (Grand) Calgary, Alta., Can., indef.
 Woodward Players: (Majestic) Detroit Aug. 27, indef.
 Winters, Charlotte, Players: (Lyceum) Pater-son, N. J., indef.
 Yorkville Stock Co.: (Yorkville) New York, indef.

BURLESQUE

(COLUMBIA CIRCUIT)

American Girls: (Columbia) New York 18-23; (Empire) Brooklyn 25-30.
 Bowery Burlesquers: (Blatt) Poughkeepsie, N. Y., 21-23; (Casino) Brooklyn 25-30.
 Bon Tons: (Colonial) Cleveland 18-23; (Empire) Toledo, O., 25-30.
 Bubble, Bubble: (Park) Indianapolis 18-23; (Gayety) St. Louis 25-30.
 Big Jamoree: (Gayety) Detroit 18-23; (Empire) Toronto 25-30.
 Broadway Brevities: (Gayety) Montreal 18-23; (Casino) Boston 25-30.
 Broadway Flappers: (Casino) Brooklyn 18-23; (Empire) Newark, N. J., 25-30.
 Cooper's Beauty Revue: (Empress) Chicago 18-23; (Gayety) Detroit 25-30.
 Chuckles of 1922: (Empire) Brooklyn 18-23; (Casino) Philadelphia 25-30.
 Flashlights of 1923: (Gayety) Milwaukee 18-23; (Columbia) Chicago 25-30.
 Finney's Frank Revue: (Star & Garter) Chicago 18-23; (Empress) Chicago 25-30.
 Follies of the Day: (Colonial) Utica, N. Y., 21-23; (Gayety) Montreal 25-30.
 Fair Town: (Casino) Boston 18-23; (Grand) Worcester, Mass., 25-30.
 Greenwich Village Revue: Open 18-22; (Gayety) Omaha 23-24.
 Giggles: (Loyal) Dayton, O., 18-23; (Olympic) Cincinnati 25-30.
 Hello, Good Times: (Empire) Providence 18-23; (Gayety) Boston 25-30.
 Hippy Hop: (Gayety) Minneapolis 18-23; (Gayety) Milwaukee 25-30.
 Krip, Smiling: (Gayety) Pittsburg 18-23; (Colonial) Cleveland 25-30.
 Knock Knocks: (Olympic) Paterson, N. J., 18-23; (Majestic) Jersey City, N. J., 25-30.
 Loo's Go: (Gayety) Buffalo 18-23; (Gayety) Rochester, N. Y., 25-30.
 Mine World: (Gayety) Rochester, N. Y., 18-23; (Ithaca) 25; (Elmira) 26; (Binghamton) 27; (Colonial) Utica 28-30.
 Marion's Day Show: (Gayety) Boston 18-23; (Columbia) New York 25-30.
 Mads of America: (Hurtig & Seamon) New York 18-23; (Empire) Providence 25-30.
 Reeves' All Show: (Olympic) Cincinnati 18-23; (Park) Indianapolis 25-30.
 Rockets: (Casino) Philadelphia 18-23; (Palace) Buffalo 25-30.
 Radio Ritz: (Gayety) St. Louis 18-23; (Gayety) Kansas City 25-30.
 Social Mads: (Empire) Newark, N. J., 18-23; (Orpheum) Paterson, N. J., 25-30.
 Sliding Billy Watson's Show: (Gayety) Wash-ington 18-23; (Gayety) Pittsburg 25-30.
 Step on It: (Columbia) Chicago 18-23; (Star & Garter) Chicago 25-30.
 Stop Lively Girls: (Empire) Toronto 18-23; (Gayety) Buffalo 25-30.
 Temptations of 1923: (Grand) Worcester, Mass., 18-23; (Hurtig & Seamon) New York 25-30.
 Town Scandals: (Palace) Baltimore 18-23; (Gayety) Washington 25-30.
 Talk of the Town: (Miner's Bronx) New York 18-23; (Cohen) Newburg, N. Y., 25-27; (Ri-nalto) Poughkeepsie 28-30.
 Watson's Billy, Beef Trust Beauties: (Em-pire) Toledo, O., 18-23; (Lyric) Dayton 25-30.
 Wine, Woman and Song: (Gayety) Kansas City 18-23; lay-off 25-29; (Gayety) Omaha 30-Jan. 5.

DATE BOOKS DATE BOOKS

The Billboard Date Book

DATED FOR FOURTEEN MONTHS JULY 1st, 1922, to SEPT. 1st, 1923

Bound in Flexible Leather

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Williams, Mollie, Show: (Majestic) Jersey City, N. J., 18-23; (Miner's Bronx) New York 25-30.
 Youthful Follies: (Gayety) Omaha 16-22; (Gayety) Minneapolis 25-30.

(MUTUAL CIRCUIT)

Broadway Belles: (People's) Cincinnati 18-23.
 Band Box Revue: (Empire) Cleveland 18-23.
 Baby Bears: Lay-off 18-23.
 Follies and Scandals: (Holyoke) Holyoke, Mass., 21-23.
 Georgia Peaches: (Grand Box) Cleveland 18-23.
 Girls a-la-Carte: (Majestic) Scranton, Pa., 18-23.
 Heads Up: (Howard) Boston 18-23.
 Hello, Jake Girls: Lay-off 18-23.
 Jazz Bohem: (Garden) Buffalo 18-23.
 Jazz Time Revue: (Empire) Hohenok, N. J., 18-23.
 Kandy Kids: (Star) Brooklyn 18-23.
 Lullin' Thru: (Bljou) Philadelphia 18-23.
 London Gaiety Girls: (Olympic) New York 18-23.
 Lull Lifters: (Majestic) Wilkes-Barre, Pa., 18-23.
 Monte Carlo Girls: (Lyric) Newark, N. J., 18-23.
 Mischief Makers: (Gayety) Brooklyn 18-23.
 Playmates: (Gayety) Louisville 18-23.
 Pacemakers: (Park) Utica, N. Y., 18-23.
 Pell Meil: (Majestic) Albany, N. Y., 18-23.
 Pepper Pots: (Plaza) Springfield, Mass., 18-23.
 Runaway Girls: (Folly) Baltimore 18-23.
 Splices and Kisses: (Broadway) Indianapolis 18-23.
 White, Pat, & Irish Daisies: (Lyceum) Col-umbus, O., 18-23.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Chocolate Town: Raymond Daley, mgr.: Hillis-boro, Ill., 20; Paris 21; Terre Haute, Ind., 22-23.
 Coburn's, J. A. Coburn, mgr.: Jacksonville, Fla., 20-21; Ocala 22; Leesburg 23; St. Peters-burg 24-25; Plant City 27; Bradentown 28; Tampa 29-31.
 Famous Georgia, Arthur Hockward, mgr.: (Hoyt) Long Beach, Calif., 18-21.
 Field, Al G.: Circleville, O., 20; Chillicothe 21; Wellston 22; Dayton 24; Springfield 25; New-ark 26; Cambridge 27; Marietta 28; Zanes-ville 29-30.
 Harvey's, C. Jay Smith, mgr.: (Lafayette) New York 18-30.
 O'Brien, Nell, Chas. E. Vaughn, mgr.: Nor-wich, Conn., 20; Worcester, Mass., 21; New London, Conn., 22; Stamford 23; Norfolk, Va., 25-27.

White's, Lassea, W. T. Spaeth, mgr.: New Iberia, La., 20; Crowley 24; Lake Charles 25; Port Arthur, Tex., 26; Beaumont 27-28; Gal-veston 29-30.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott, Ruth, Orch., T. R. Vaughn, mgr.: De-nver 18-23; Cleveland 25-30.
 Abbott Sisters Quintet, T. R. Vaughn, mgr.: Brooklyn 18-30.
 Allen's, Jean: Rayne, La., 18-26.
 All-Star Entertainers: Middlesboro, Ky., 22; Lynch 23; Bluefield, W. Va., 25; Princeton 26; Tazewell, Va., 27; Princeton, W. Va., 23; Williamson 29; Bluefield 30.
 Alpetre's, S.: Philadelphia 18-23.
 Bestyette Quintet, Margaret Hardy, mgr.: (Ho-tel Fontenelle) Omaha, Neb., indef.
 Bontley's, Bill, Orchestra: (Latta's Audito-rium) Cedar Rapids, Ia., until Jan. 1.
 Brigade, Ace, Orch., Jos. Friedman, mgr.: Cum-berland, Md., 20; Fairmont, W. Va., 21; (Capitol) Charleston 25-30.
 Carolina Syncopators, R. G. Kay, mgr.: (Ath-letic Club) Key West, Fla., Nov. 1, indef.
 Georgian Dance Orchestra, Alex. B. Smith, mgr.: (Oak Hall) Owen Sound, Ont., Can., Dec. 1, indef.
 Hartigan Bros., Orch., J. W. Hartigan, Jr., mgr.: Terre Haute, Ind., 21-22; Effingham, Ill., 23; St. Louis, Mo., 25-30.
 Hopper's Southern Syncopators, H. C. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., indef.
 Lowe's, Ben, Players: (Remy's Dansant) New York City, indef.
 Mason-Dixon Seven Orchestra, Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.
 McDaniel's, R. C. Harmony Super-Six Orches-tra: (Palais de Danco) Norfolk, Va., Nov. 27, indef.
 Miami Lucky Seven, O. G. Irelan, mgr.: (Crys-tal) Anderson, Ind., 17-23.
 Original Foot Warmers' Steamer Washington Orchestra, P. V. Kenestrick, mgr.: (Hippo-drome Ball Room) Okmulgee, Ok., Nov. 16, indef.
 Orlay-Sands Society Entertainers: (Far East) Cleveland, O., indef.
 Pratt, Hal, & Orchestra, The Gondolas: (Candy-land) Tulsa, Ok., indef.
 Royal Italian Band, Mary A. Steese, mgr.: (Carlin's Rink) Baltimore, Md., indef.
 Sanders, Al, Orchestra: (Seelbach Hotel) Louis-ville, Ky., indef.
 Seattle Harmony Kings, A. H. Linder, bus. mgr.: (Orpheum) Kansas City 18-23; (Orphe-um) Sioux City, Ia., 25-30.

Turner's, C. J., Jr., Original Orchestra: (Ma-jestic) Kalamazoo, Mich., indef.
 Worden's, Geraldine, Marigold Orchestra, Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.
 Yellow Jack's Orch., Pete Hofner, mgr.: (Birch Club) Philadelphia, indef.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bragg, Geo. M., Vaudeville Circus, No. 1, Doroth-y Clayton, mgr.: Knoxville, Tenn., 18-23; Decatur, Ala., 25-30.
 Bragg, Geo. M., Vaudeville Circus, No. 2, Geo. M. Bragg, mgr.: Spartanburg, S. C., 18-23; Waycross, Ga., 25-30.
 Clark's, Paul F., Trained Wild Animals: (Ameri-can Legion Circus) Canal Dover, O., 18-23.
 Domingue's Filipino Serenaders (Liberty) Corning, N. Y., 21-23.
 Helms, Harry, Wonder Show: (Majestic) Cudahy, Wis., 18-23; (Juneau) Milwaukee 24-30.
 Heverly, the Great, Jones & Beach, mgrs.: Ber-lin, Wis., 19-23; (Majestic) La Crosse 25-Jan. 21.
 Iroquois Comedy Co., E. C. Flansburg, mgr.: Watertown, N. Y., 18-23.
 Johnston, Hugh, & Great Mahendra Co.: Apple-ton, Wis., 18-23.
 LaRue, X., Hypnotist: Allensville, Ky., 21-23.
 Lorenz, Dr. H. G., Hypnotist: Waterloo, Ia., 18-23; Marshalltown 25-30.
 Lucey, Thos. Elmore: Key West, Fla., 23; Ha-vana, Cuba, 25; Colon, Panama, 30-Jan. 6.
 Mystic Spencer: (Marvin) Findlay, O., 18-23; (Temple) Toledo 25-30.
 Nantazes Hawaiian Entertainers: Cedar Rap-ids, Ia., 18-23.
 Newmann the Great, J. R. Keller, mgr.: Sid-ney, Mont., 18-23; Glasgow 25-30.
 Peerless Hawaiian Quartet, Fred Calver, mgr.: (Maryland) Cumberland, Md., 22-23.
 Phenomena, Billy Kittle, bus. mgr.: Kokomo, Ind., 17-23; Muncie 21-30.
 Powers, Hympot st., Frank J. Powers, mgr.: (Auditorium) Hot Springs, Ark., 18-23.
 Richards, the Wizard, J. J. Wilson, bus. mgr.: (Grand) Macon, Ga., 21-23; (Bljou) Knoxville, Tenn., 25-30.
 Shu-Shi-Shu, Johnnie Lee Long, mgr.: (Belmont) Pensacola, Fla., 18-23.
 Thurston, Macflean, Earl E. Davis, mgr.: (Gar-rick) Washington, D. C., 17-23.
 Tortie, Wm. C., Magician: Plainview, Tex., 18-23; Snyder 24-26.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

American Legion Indoor Carnival, Antlers, Ok., Dec. 21-23; Carey & Thomas, mgrs.
 American Legion Indoor Festival, Hugo, Ok., Dec. 27-29; Carey & Thomas, mgrs.
 Boys' Club Frolic & Indoor Carnival, M. E. Wal-lis, dir.: North Little Rock, Ark., Dec. 25-30.
 Chamber of Commerce Indoor Fair: Lagrange, Ind., Dec. 19-23. Jack G. Smith, mgr.
 Charity Circus & Horse Show, Willett L. Roe, mgr.: (Auditorium) New Orleans, La., Dec. 14-23.
 Dow's, J. E., Bazaar & Country Fairs: (Frem-man's Hall) Portsmouth, N. H., Dec. 25-30; (Armory Hall) Dover, N. H., Jan. 1-6.
 Eagle's Carnival, W. A. White, mgr.: Quincy, Ill., Dec. 25-30.
 Elks' Bazaar: Little Rock, Ark., Dec. 14-23.
 Berney Smucker, mgr.
 Great American Circus & Fair, ausp. Knights of Malta: (Motor Sq. Garden) Pittsburg, Pa., Jan. 15-20; John L. Cooper & Sam McCracken, mgrs.
 Grotto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 18-27.
 Indoor Circus & Expo., auspices 16th Infantry, J. E. Way, mgr.: Centerville, Ia., Dec. 21-30.
 Kelly & Jones Bazaar Co., Percy M. Jones, mgr.: Duluth, Minn., Dec. 18-23.
 Military Festival & Bazaar, I. N. Flisk, mgr.: (Armory) Marion, O., 18-23.
 Shrine Expo: Turham, N. C., Dec. 25-Jan. 1.
 Thos. C. Foster, mgr., 1st Natl. Bank Bldg.
 Toyland Circus, Scheible-Flanagan Co., mgrs.: (Auditorium) Youngstown, O., Dec. 18-23.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Cndney & Fleming Combined Shows: Stamps, Ark., 18-25.
 Gray Shows, Roy Gray, mgr.: New Orleans, La., 18-23.
 (Continued on page 111)

ADDITIONAL ROUTES ON PAGE 111

BARLOW'S BIG CITY SHOWS
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INTER-OCEAN GREATER SHOWS WANT for season 1923. Rides, Shows and Concessions, all kinds. You can get the X. P. O. BOX 406, Cincinnati, Ohio.

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 Two other acts. Now booking for season 1923. Ad-dress care Billboard, Cincinnati, Ohio.

THE NOVELIST AS PLAYWRIGHT

I AM sorry to hear that Mr. Conrad's play has not been getting on well, but the fact that he has made one of his novels into a play is in itself interesting. In his place one would hardly have thought of dramatizing "The Secret Agent", for the sluggish, taciturn Verloc seems unlikely for the volubilities of the stage. And, one wonders, how does the half-witted Stevie come off, for he is one of the beautiful things in the story, and how could it be possible to dramatize the effect of that astonishing cab ride, which is the culmination of the old woman's heroic intrigue? I don't know, and I should go to the play with some misgiving. But Mr. Conrad is a genius, and genius doesn't commonly waste itself in mere utilities. It is curious that the stage should appeal to him, so to say, at second-hand. He doesn't go to the theater, or doesn't go much, and he has told us, even with some emphasis, that he has read Mr. Galsworthy's "Loyalities" but didn't go to see it. So we might expect some defiance of dramatic conventions. Defiance or neglect? One can imagine that critics might be bothered to know whether he is bold in experiment or merely unsophisticated.

Why do people make plays out of novels? Mr. Conrad speaks of cutting all the flesh off the book, as he required but the bare bones of the story. It must be a difficult and disconcerting task to hack away all that fair flesh. Why do it? Why hemicap yourself with a novel? Should not the vision he in terms of the form, the medium? It seems to me that you have a better chance of writing a good play if it is freshly conceived as a play. One certainly wouldn't accuse Mr. Conrad of indolence or of lack of invention, but to make a novel into a play is the indolent, uninventive way. Yet we mustn't be pedantic, and some stories suggest that they might have been plays. One of these is Mr. Conrad's "Tomorrow" (or was it called "One Day More" as a story?), and his dramatized version of this was done at the Birmingham Repertory Theater. I am not sure how far it was successful, but it deserved success.

I think it is a more natural process to make a play into a novel than a novel into a play. It is pleasanter to put on flesh than to take it off, and to fine down your novel to a play is more a technical interest than a human one. The first conception of a group of people is usually pretty simple, and their dramatic relations are not embedded in all the novelist's qualifications. If you must economize in invention, there is the opportunity for the play. But one can understand and sympathize with an interest in the dramatic relations prompting a more thoro and detailed study of the characters. Of course this study is very much confined to your own mind—that block of marble with infinite possibilities of the statue within it—and I suppose there is more of exploration than of invention about it. But whether plays into novels or novels into plays, there is not much encouragement in either case. I don't think either process has produced many masterpieces. If Mr. Conrad's play has not succeeded he may recollect that Henry James' attempts to carve plays out of his novels were failures; on the other hand one or two stories made from plays, such as "The Outcry", are very pleasant, tho they don't rank high in his work.—MANCHESTER GUARDIAN.

RAILROAD AND OVERLAND

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AND HIS MAJESTY, THE TROUPER

GENTRY SHOW

To Be Sold at Houston, Tex. Fifteen-Car Outfit Will Be Disposed of in Its Entirety

J. B. Austin, the receiver for Gentry Bros. Famous Shows, announces that under an order of the court the show will be sold on or before January 10, 1923.

FRED STONE'S EARLY DAYS WITH CIRCUSES

In an interview by William G. Stiegler, published in The Cincinnati Times-Star of December 14, Fred Stone, star of the musical comedy, "Tip Top", tells of his early days in vaudeville and with circuses.

"Equally interesting and amusing are the famous comedian's reminiscences of his boyhood days with circuses, and he is proud of the fact that his professional career began as an acrobat under 'the big top'.

"Circuses were distrusted and feared because of the swindlers who accompanied them in those days," said Stone. "The short-change artists and the crooked gamblers were the commoner forms of swindlers, but there were many others who capitalized the gullibility of our rural patrons."

FIRE AT R.-B. QUARTERS

Bridgeport, Conn., Dec. 15.—A stampede of the big elephant herd was prevented by the keepers at the Ringling-Barnum Circus winter quarters early Tuesday when fire broke out in the cookhouse close to the elephant barn.

EDDIE JACKSON CALLS

Eddie Jackson, press agent of the Sparks Circus, after a visit of four days to his home at Akron, O., has returned to the winter quarters of the show at Central City Park, Macon, Ga.

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YOU DON'T WANT TO PUT A NEW SHOW IN AN OLD TENT

LEDGETT CHANGES SHOW

Will Act as Equestrian Director of Sells-Floto Circus Next Season

Canton, O., Dec. 14.—Fred Ledgett, for several years equestrian director of the John Robinson Circus, will next season act in this capacity on the Sells-Floto Circus, as told to a representative of The Billboard on his visit here this week.

MONTANA BELLE SHOW

In Winter Quarters at Malvern, Ark.

After a season of forty-two weeks the Montana Belle Show closed December 7. Business was fair. Montana Belle will go to Hot Springs, Ark., for a month's rest.

MARTHA FLORINE INJURED

Martha Florine, who formerly worked the big lion act and appeared in "Alice in Wonderland" with the Barnes Circus, was perhaps fatally injured recently while appearing in a Jackie Coogan picture at the United Studios at Hollywood, Calif.

COLE BROS.' CIRCUS

Wintering in New Orleans, La.

New Orleans, Dec. 15.—Cole Bros.' Circus will winter in this city, headquarters having been obtained at the plant of the Foundation Plant in the lower part of the city.

EXTENSIVE IMPROVEMENTS

To Be Started at Once at Walter L. Main Winter Quarters—Elephants Booked for Syracuse Indoor Circus

Hayre de Grace, Md., Dec. 15.—The planned extensive improvements in the winter quarters of the Walter L. Main Circus, which were delayed owing to the rush of work, will be carried on starting next week while most of the bosses and heads of departments are taking a Christmas vacation.

An addition to the woodworking and blacksmith shop will be built, running the building back to the former entrance to the elephant barn and connecting it with the paint shop, making it possible to move the wagons as fast as rebuilt directly from one building to the other.

There will also be a twenty-foot addition to the room used as a kitchen and dining room to be used as an office and wardrobe room. This addition will face Bourbon street. The big steel arena will be set up next week and the animals will be put thru new stunts daily.

William Emery, who has had charge of the elephants, closed with the circus last week and has returned to his home at Camden, N. J. The elephants will be sent to Syracuse, N. Y., after Christmas, in charge of Sam Logan, to appear at an indoor circus.

Don Darraugh has recovered from his recent accident and it didn't take him long to be out and around as lively as usual after the arrival of his wife, who has been appearing with the Hagenbeck-Wallace Indoor Circus. Don and the wife will spend the holidays in New York and also make a flying trip to Denver.

Jimmie Logan, who was assistant to Claude Orton last season, has arrived at quarters from Toledo and Chicago and is now filling the position of assistant chief. "Blackie" Collins, who was working on bulls, has left and Harry Jones succeeds him, while "Sailor" Wilson has arrived and is looking after the stock at the quarters. Jimmie Andrews returned last week with the animals from Baltimore, roaring lions proving too much for the nerves of the Christmas shoppers at the big department store.

Mrs. Andrew Downie had as her guests at tea on the recent visit here of the Guy Bros. Minstrels, Mrs. George Guy and daughter. "Governor" Downie is away on another of his flying trips, this time the objective points being Philadelphia and New York.

Charles "Pop" Sweeney is now domiciled in the old office adjoining the paint shop and is busy on the wardrobe, "Old 92", that has done service as the No. 1 band wagon for many years, is being torn apart and heading the parade this season will be a mammoth new band chariot with plenty of room for Bill Fowler's musicians. To put an end to rumors that have been coming in to quarters from as far west as Chicago, the writer will not be with any other circus this coming season, but will try and grab as much space as possible for the "Governor" and the Main Circus.—FLETCHER SMITH (Press Agent).

SPARKS TO ADD FEATURES

Macon, Ga., Dec. 16.—Charles Sparks left here early this week for Cincinnati and Chicago in the interest of the Sparks Circus, to which he will add many notable features for season 1923.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

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are not owned or controlled by any one except M. L. CLARK & SONS. King Bros. had a lease for season 1922, ending November 23. I will run my own show this winter, also season of 1923. Any one using my name or paper will be prosecuted to the full extent. M. L. CLARK & SONS.

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PROMPT SERVICE

UNDER THE MARQUEE

By CIRCUS SOLLY

Alessandro Lowande called at the New York office of The Billboard December 9.

Charles and Clifton Sparks are going to their homes in East Brady, Pa., for the holidays.

Gil Everett will be back in clown alley with one of the big shows the coming season.

May Wirth (with Phil and the family) has signed with Andrew Downie for a season with the Main Shows.

Mona Liza, the chimp, is a big favorite with the boys around the winter quarters of the Sparks Circus in Mason, Ga.

The husband of Maggie De Vere, of the famous De Vere family, died last August on the island of Trinidad, British West Indies.

Word reaches Solly that George H. Fowler is in the hospital at Hammond, Ind. Will be with the Ringling-Barnum Circus next season.

John Ringling has promised Nellie Revell that just as soon as she gets well enough he is going to give her a party in Madison Square garden. What a whale of a party it will be.

Ray Glaum, after a pleasant season with the Christy Bros. Circus, is resting at Beaumont, Tex. He will do his iron-jaw and teeth slide acts with indoor circuses after the holidays.

Shipp & Felius Circus lost a valuable menage horse, long a feature act as ridden by Miss Virginia Shipp, at Barbados, B. W. I. It was strangled in being put ashore from the steamer.

H. Keith Buckingham has a flattering offer from one of the big shows and if things don't come the way he expects he will be back under the white tops in 1923 after an absence of six years.

Orville Speer, who has been with the Campbell, Bailey & Hutchinson Circus for the past two seasons, has opened a grocery store with his brother at Indianapolis, Ind. He reports doing nicely.

Prof. Candler and his London Punch and Judy Show recently entertained a big crowd of school kiddies at Milton School near Chesterton, Mich. His performance was greatly enjoyed.

The front-page position and the large amounts of space devoted by Eastern dailies to the Brown trial, all thru some perverse fate, are most unjustly made to reflect on the fair name of the circus.

W. S. Filley, advance man for the LaMont Bros. Show, recently paid a visit to the winter quarters of Col. Eden's show at Plaquemine, Ill. Filley will again be with the LaMont show next season.

The fire at the Ringling Bros.-Barnum & Bailey winter quarters last week was in the east wing. The damage reported by the big show would be considered quite heavy enough by almost any other.

George Salthouse recently arrived in Chicago with the "Greenwich Village Follies". He is spending his spare time at Speck's Apartment, having installed a radio set with the Naatz family and Worcester Frank.

Harold G. Heyn, one of the youngest advance agents in the business, was the "Main Street" lithographer with the Sells-Floto Circus last season, and did some exceptionally good work. He is now doing theater work in Chicago.

Word reaches Solly that Col. Eden and Capt. Will Newl will put out a wild west and trained animal show, consisting of ten wagons and thirty head of stock. The colonel has the animal show and Capt. Newl is a great horse-man.

A. J. Anderson, who closed the season with the Cole Bros. Shows in Mississippi, passed thru Cincinnati December 11 on his way home to Jamestown, N. Y., for the winter. He paid The Billboard a visit. Said the show had a successful season.

A correspondent writes us from Hattiesburg, Miss., that Rice Brothers' two-car circus played in that territory for three or four weeks and, although it did not make Hattiesburg, it passed thru there twice. Said correspondent further says: "Many reports reach here that they

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had grift aplenty and a real coach dance. Three-card monte seemed to be the main grift, so the sheriff from Perry County told me."

Charles Ringling and family left Chicago December 14 for an eight weeks' stay at his beautiful home at Sarasota, Fla. His new boat, the Symphonia, now en route down the Eastern seaboard, will reach there about the time that he does.

Word from the Hospital of the Good Shepherd, Syracuse, N. Y., is to the effect that James W. Beattie, side-show manager, successfully underwent a double operation, and that his physical condition will be greatly improved thereby.

After a successful season with the Cole Bros. Shows as press agent and clown, Fred Leslie went to Neosho, Mo., to spend the holidays with his mother and sisters. His brother-in-law, H. H. Knott, was recently elected mayor of Neosho.

Leahy Bros., well-known circus folks who have trouped with Gollmar Bros., Walter L. Main, W. P. Hall and Cook Bros. circuses, will open on the United Time at the Harris Theater, Pittsburg, week of December 25, featuring the famous Buck Leahy trick.

Tom Atkinson's Dog, Pony and Monkey Circus was contracted as an attraction to open a new salesroom for Paul G. Hoffman & Company at Hollywood, Calif. Participating in the performance were Mrs. Ethel Atkinson with her high-school horse, Dixie Dan; Mrs. Mike Brahm (late of the Howe show) and her performing horse, King; Prince Elmer, thirty-

two inches of comedy and his January act; Curly Phillips, producing clown with five assistants; Mike Brahm and his posing and performing mule; Mrs. Atkinson's four military ponies; riding dog and riding monkey act handled by George King; Gunpowder, the bucking mule, worked by Walter Terrel; Atkinson's big dog and monkey act (twelve dogs and six Rhesus monkeys); Prof. Gordon's roping act, and others.

The following close friends of the late Captain George Aiger attended his funeral at Woodlawn Cemetery, New York, viz.: Mr. and Mrs. Lew Graham, Mr. and Mrs. Fred Worrel, William Conway, Harry L. Morris, Mr. and Mrs. Frank Leitini, Miss Adie Frank, Miss Carrie Holt, Mr. and Mrs. Joe Short and hundreds of other showfolks.

Harry Trimble, 38 years old, who traveled with the Barnum & Bailey and Robinson circuses for twelve years, is confined to the University Hospital, Columbus, O., having been bedfast with rheumatism for two years. The Ohio State Journal, Columbus, in its issue of December 7, carried a lengthy account of Mr. Trimble's condition, part of which we quote herewith:

"The first touches of rheumatic trouble, coming upon him six years ago last April, found him in the best of health, weighing 160 pounds, getting the most out of life that it could offer. Then a change set in. June 16, 1920, he was taken to Franklin County Infirmary. Rheumatic fangs slowly ate into him, stiffening and deforming his joints. Two months ago he was unable to move a single muscle without requiring assistance to regain his former position. Whenever anyone touched

his legs, by this time hopelessly deformed and crippled, he suffered most intense pain. He was removed to University Hospital October 19, November 2 surgeons there amputated both of his legs four inches below the hips. Thru it all he has maintained the cheeriest of spirits. Trimble must undergo one more operation. His leg stumps will be bent so that he can sit on them."

While at the home offices of The Billboard recently, John H. Murphy, old-time showman, showed us a program of the Hurl & Berry Museum Shows which appeared in New Orleans, La., in 1915, and of which he was manager and orator. With the show were Rose, the Wild Girl; Prof. Wilson and his goats; Thardo and Liano, Mexican impalement act; Delterno, pantomime Negro clown; M. J. Julienne, contortionist; Ed. Watson, Negro comedian and bag puncher; Pauline Rockwell, singer; Big Hattie, who weighed 715 pounds; Ahnetta, snake charmer, and Prof. Scott's Punch and Judy act. Hurl and Berry have both passed away. Mr. Hurl left two daughters. One of them is now Mrs. Scott—Bootsie by nickname—and Holly, the youngest, is now Mrs. Johnny J. Jones.

Charles Ringling's palatial yacht, "Symphonia", will no doubt have reached Sarasota on the west coast of Florida the winter home of Mr. Ringling, by the time this appears in print. The yacht is 120 feet in length and has a beam of twenty feet. Two 150-horse-power Speedway engines drive her at a speed of ten miles an hour. Below the decks are fine accommodations for owner and guests, while the crew's quarters forward are very comfortable. The crew consists of D. D. Hawkins, captain; L. A. Awp, chief engineer; M. C. Reye, assistant engineer; J. M. Staley, steward; A. L. Sperling, chef; J. L. Roberts, cook; F. W. Sikes, first mate; E. B. Dole, second mate. Amos and Staley are troupers from the big show and they expect to have a delightful winter in the land of sunshine. Amos will devote his spare time to trapping pelicans, etc. Staley will be the private top waiter on the show and will fill the same position on the "Symphonia".

Jasper Fulton, late treasurer of Cole Bros. Shows, and who now has charge of a commissary on the Wabash R. R., kicks in with the following: "I began my circus career in 1883 and have been in the show business ever since, either circus or theatrical. But I can go either back than '82. I can remember making one-nighters with my father with his medicine show when I was 9 years old. I saw my first circus (one-ring) in Nova Scotia in 1876, and heard the clown sing the old song, 'Down in the Coal Mine', on a real dirt ring. There was 'pad' riding in those days, and plenty of wood shavings all over the ring to brighten things up. Town was Londonderry Iron Mines, Nova Scotia, and father detoured the day previous in order to make a pitch and give the performers a holiday, which he did. I will never forget the first side-show I ever saw. Father bought no tickets, as he was well acquainted with the 'main guys', Stone and Murray. As we entered the 'kid top' I was just in time to see the sword swallower doing his act, and it gave me the thrill of my life. Then, in turn, came the tattooed man (a curiosity in those days), the glass blower, snake charmer, and as I recall, there was a game or two. That night, after the show, there came the inevitable fight. One miner was killed. When the shooting was taking place father and I were in our rooms for the night. I started in the direction of the shooting, half dressed, but the old gentleman stopped me, and said never to go to a fight. I never forgot his advice, altho years afterward I got into many a mixup."

When Bell and Eva played at the Empress Theater, Grand Rapids, Mich., recently, a Grand Rapids daily made mention of them as follows:

"You might not recognize the names of Bell and Eva on the Empress program, but 'Bell' is Peter Bell, who not many years ago was the greatest leaper of them all. He and Chad Wurs held the belt between them. Peter could make that beautiful head-first dive thru the air that made you think he would butt his brains out, and then, after speeding like an arrow and as straight for a couple of hundred feet, make a quick twist turn, just in time and take the fall on his feet or on the muscles of his shoulders, just as he wished. And triples! Oh, boy! It was a sight to see him make them. Peter is now doing a 'trampoline' act in vaudeville with 'Eva', who is Mrs. Peter, and one of the best women tumblers the sawdust rink has turned out. And Peter Bell's presence also brings to memory the circus fame of Michigan. Peter was born in Saginaw, and Saginaw is still his home. Saginaw and Grand Rapids at one time turned out more circus performers than any pair of cities in the country. Saginaw is still the home of many former (and a few of the present) performers, who have bought property in the home town. Among those who rose thru the circus is Harry Watson, Sr., who

(Continued on page 74)

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THE CORRAL

By ROWDY WADDY

The day of every Tom, Dick and Harry trying to put over an exhibition is GONE.

Don't send us any more petitions or "squawk-in" letters, but get down to business.

Letters received indicate that at some contests this fall some contestants brought along their own judges.

We are becoming impatient at receiving petitions signed by different groups, some claiming one thing and some another.

The contest business must be put on a fair and square competitive basis or it will continue to be as it has been, "slow business" in many cases of the worst type.

Regarding a communication from Ft. Worth, Tex., signed "The Hounds": If the writer of it is too "leary" to sign his or her name, we are too "leary" to make comment on the complaint.

Several requests have been received as to where photographs of the Madison Square Garden, New York, Rodeo could be purchased. Possibly a search some time of the advertising columns will give the information.

At the annual meeting of the Calgary Exhibition Co., Ltd., Calgary, Alta., Can., in the office of Manager E. L. Richardson, recently, it was decided to hold a big Wild West sports contest next summer in connection with the annual Calgary Exhibition (fair).

The old arguments all over again, to the effect that someone else should have received the coin and decisions. It was ever thus. And it will always be that way—UNTIL there is an association formed to protect the contestants, committees and judges alike.

It might be information to several asking that the addresses to which mail advertised in The Billboard's weekly Letter List was forwarded be given them, to state that their requests cannot be granted. This is known to only the Mail Forwarding Department and orders are that it remain so.

Young Tiger Bill (Leo Snyder), who the past season had the Wild West attraction with the Con T. Kennedy Shows, writes from Waco, Tex., that he is making that city headquarters for the winter, and with his contingent of riders, etc., is making a few contests and putting on a show now and then in that section of the country.

Latest developments are to the effect that the Humane Society is to make a nation-wide campaign to eliminate brutalities they claim are tolerated in so-called Contests, and Wild West Exhibitions. Another cause for an association. To see that these crude exhibitions are eliminated. Remember ONE poorly presented or handled Wild West Exhibition does more harm than fifty good exhibitions can eradicate.

"Red" Sublette and his "whole Dam Family"—the Missus, himself, and his two "cow-mules" and riding monk—were recently seen in Fort Worth, Tex., having just arrived from San Antonio, where Red crowned the Rodeo. He stated that he had a very good season at the contests, and had decided to buy himself and wife a new home and rest up for a while. Sublette recently purchased a high school working "slick tall", on which he has hung the name "Spark Plug".

Word from San Antonio, Tex., was that "Wild Cat" Bill Rogers received serious injury while bulldozing at the recent Rodeo there, and (on December 9) was in a San Antonio hospital. Another note was that Roy Hastings underwent an operation, presumably because of injuries received at the New York Rodeo, and was in a local hospital, getting along fine. The Rodeo was acclaimed a success. The Wild Cow Milking event was against time. Twenty seconds was reported as the fastest made there.

Among callers at the Cincinnati office of The Billboard last week was that of timer, Chas. Aldrich, who is with Fred Stone's "Tip Top" company, which was filling a week's engagement at the Grand Opera House. This is his first season with "Tip Top". He was with Wild Rogers fourteen years, 101 Ranch and other Wild West combinations, and during his show experience has just about traveled all over the world. Aldrich, by the way, used to be quite a contributor to The Corral and his humor was greatly appreciated by its readers and, when opportunity affords, he may soon again contribute his bit to the column. Incidentally, Mr. Stone has always said "howdy" to Billiey when in Cincy and a visit from him is expected hourly at this writing (Friday). Fred has been the honored guest at numerous social functions while in the Queen City (where his friends and admirers are legion). While at The Billboard Aldrich stated that he recently received a letter from L. E. Foster, now in Boston and who claims to have introduced the spinning rope twenty years ago, stating that he (Foster) expects to take a motor trip in the spring, back to his old home in California, on a pleasure and business trip.

Notes from the Dakota Max Wild West and Circus (from Ocella, Ga., dated December 9). —Dakota Max closed the season with the Brown & Dyer Shows and has taken out a Wild West show on wagons, and at present is playing small towns thru Georgia. It is one of the cleanest and neatest shows on the road, with 200 feet of new canopy, thirty lengths of new seats, new horse tent, cookhouse and living tops, and all new sidewall, all canvas being furnished by the Fulton Bag and Cotton Mills, of Atlanta. Twelve covered wagons, drawn by four tractors are used for transporting the outfit. The show is carrying thirty head of stock, consisting of five bucking horses,

two bucking steers, two comedy bucking mules, four ponies and seventeen saddle horses, also a high-diving dog as free attraction, two bare back riding dogs and a group of trained goats. The performance is snappy from start to finish and runs one hour and forty minutes. The lineup follows: Dakota Max, owner and manager, and entertains with his masterly trained horse, Billy; California Glenna, trick riding, and her sharpshooting act is going over big; Joe Carney does the announcing; Alberta Jim, arena director and horse roping; Tex Lettroy, bronk and steer riding; Earl Hawk, bronk and steer riding; Wyoming Slim, trick and bronk riding; Texas Kid, rope spinning and bronk riding; Calgary Stastia, trick and steer riding; Pauline LeRoy, trick riding; Ernest Jones, clown and hurdle mule riding; Chief Red Feather and his band of Indians from the Sarcee Reservation, of Alberta, Can., who entertain with their dances and other indian pastimes; Doc Lee, boss hostler—and he keeps the stock looking fine; Thomas Deal, cookhouse—and he is sure feeding the hands; Mrs. Aldrich, in charge of all concessions; Slim Smith, purchasing agent, and H. B. Aldrich is in advance. Business so far has been excellent every day.

The following pertinent question we are asking, since we have resolved that if the contest business is to be a bona-fide business, or just a catch-as-catch-can show business, billed as competitive sport, that the sooner those who produce and handle them state just where they stand, the better it will be all around:

One from California Frank Haffey or "Foghorn" Clancy, who have produced contests at different places. The Billboard is of the opinion that, regardless of the fact that several contests have been held advertising World's Championship titles being awarded, they carry no conviction, that the public is not aware that there is any reason in the world why these titles mean a thing, outside of the claims of the various winners (and they are many), to the effect that they won them at such and such a contest. It should be plain to those who use their heads that unless some sort of a definite understanding is arrived at by those in control of the different contests throught the country, whereby an association is organized that will unite all and strengthen the business, that it will develop into nothing but a haphazard sort of a go-as-you-please exhibition thing—which, to be quite candid, is the opinion now held by most of the folks. If those in the contest business expect the support of this publication they have to do some quick work and execute some plan whereby the contest business is put on a fair and square basis.

If there is house-cleaning to be done, get together and do it. But there must be some sort of unity in the form of an HONEST organization. If not, it will be the duty of those who have an eye as to the future to expose the undesirable features and we stand ready to do all in our power to assist. Think this over and let us have your views.

SMALLEST MAN CALLS ON THE CHIEF EXECUTIVE



Major Mito, said to be the smallest man in the world, weighing 22 pounds and only 2 1/2 inches tall, 1/2 inches shorter than the famous Tom Thumb, photographed beside an ordinary-sized graflex camera, on the steps of the White House, after he had called on President Harding. Major Mito is 18 years old. —Photo, Wide World Photos.

Will the Pendleton Round-Up committee kindly go on record with a statement as to what they base their claims on, in advertising their annual cowboy contest as a "World's Championship" event? A statement from the Cheyenne, Wyo., Frontier Days committee to the same question. One from G. M. Sparks, secretary of the Prescott, Ariz., Frontier Days. One from the committee of the Cowboys' Reunion Association, of Las Vegas, N. M. One from the Bozeman, Mont., Frontier Days committee. One from Guy Weadick, who produces The Stampede at various places. One from Tex. Austin, who produces contests at different places.

The following poem, written in honor of and dedicated to Leonard Stroud, was read at a banquet tendered Stroud and his party of rodeo stars by the American Legion Post of his home city, Rocky Ford, Col. The poem was written by Earl V. Minor, legionnaire, of Rocky Ford: "YOU TELL 'EM" You folks all know the ol' Frontier Aint what it was in yesteryear— That aint no punchers round here now A-roundin' up the festive cow An' curdin' up the air with yella An' gettin' drunk and raisin'—Well Be that however as ut may, We still got riders, anyway, This Stroud, for instance, pro an' col,

Can ride some fancy. Well ah'll awan, The good Lord made 'im fer the part A-showin' folks the ridin' art. He rides 'em sittin', on the wing, Up-side down er anything. He rides ther legs, back, stomach, neck, Ear, yeghrowa, er ther tail, by heck. A-watchin' 'im yer at a loss, Ter tell 'em which is man an' which is hoss. A feller tole me this away, Talkin' 'bout Stroud th' other day: "Ef they's any ridin' he aint learned, U'ta bin forgot an' the record burned," An' ut'a the truth, la that man's talk; You'll hear 'em say ut in New York, Er Oregon, er anywhere They stage a rodeo er fair, An' ridin' aint all he kin do— He strings a wicked lasso, too, Why, this is honest, that thar bird Can take one throw an' rope a herd, So folks, of the ol' West aint what nt's bin Back fore the barbed-wire craze come in, U'ta good to still be in the whil' An' know the "Champeon o' the World"— An' know he bills 'em on the board; "Stroud an' his Show from Rocky Ford."

Dear Rowdy: Guess I'll have to git my friend that has that "Buckin' Horse Salve" an' see if he can't peddle a little of it to all these yere championship committees an' champeens that are all sore at each other fer bein' alive.

Seems like they all have the same opinion—no one but THEM should be champeen in this business an' no one but their contests should be the championship contests. Contests have been held from the Mexican line plum up into Canada, from California plum into New York, thru Iowa, Illinois, Indiana— In the West, outa the West an' all over. Champeens are commoner than real hands—that is at contests.

Did any of them fellers ever stop an' think that there's plenty of good cowboys that kin beat a hull lot of these yere advertised champeens that don't even go to the average contest? (I mean fellers that kin do cowboy stunts, such as ropin' cattle, ridin' bronks an' things of that sort. I don't mean the circus features, that any circus brings right to the door of any feller, no matter where he lives).

The contestants have been foolin' themselves more'n they've fooled anybody—unless it's sum of the promoters an' committees that pull off these yere doin's, and the world knows they have aurs been a-foolin' themselves. The smart ones will hop to it an' form an association to protect THEIR OWN interests.

I wuz talkin' to a feller yestaday that had won a title at one of them contests, an' he wuz sure peeved. Said it cost him more to win it than it was worth, if the title had been worth anything. Now kin you beat that? I finally figgered it out—kin you? Gosh, he wuz sore, and sayin' a lot of nasty things, amonk which wuz "never again". To make it worse now grab and refreshments come high, an' with gasoline cheap, an' sweet spirits of nitre holdin' its own—to keep down fever—I can't figger it out.—SOBER SAM.

BECKWITH'S LIONS

Engaged by Sparks' Circus

New York, Dec. 14.—Walter Beckwith's five famous lions have been engaged by Charles Sparks for next season. The animals are notable in pictures and vaudeville and will be routed via the latter field to reach the winter quarters of the Sparks Circus at Macon, Ga., on or about March 1, according to contract.

UNDER THE MARQUEE

(Continued from page 73)

still lives in Saginaw, as does his son, the famous Harry Watson, Jr., and also his former partners, Biecke and Jenks. Grand Rapids is still the home of Fred Darling, and formerly was and may be again, of "Doc" Elliot and Macken, the frogman, not to forget Bee Ho Gray. But in the heyday of our circus glory you could find a whole bunchful of acrobats any winter day exchanging reminiscences of trouble on the 'lot' at the Hotel Hermitage."

Comment was recently made in The Danville (Ky.) Daily Messenger that Charles W. Fisher, local veterinarian, is a wonderful trainer of animals. Mr. Fisher has trained animals for twenty years, but has never been in the show business. He has three children who have developed into remarkable acrobats under his tutelage. It is not believed that he will go into the show business, but if he should decide to do so he would have a big show all in the family. Mr. Fisher took exception to an article in the November issue of Veterinary Medicine about the brutality of trained animal acts. His reply in the December number follows: "I can see that the writer of this editorial does not know much about the training of animals. Some animal trainers to be smart may whip or torture animals—but such trainers never have well-trained animals, as they will not work when trained that way. One must reward with kindness, sugar, feed, etc., to make an animal work well. There are many balky horses, for example, that were made balky because the man who trained them (or rather tried to train them) used punishment. I have seen veterinarians castrate animals, operate on fistulas and do other major operations at clinic, torture more than all the animal trainers ever did and you say nothing about it. Such infractions seem all right but when a trainer comes along and cracks his whip you want to put him out of business. I have never seen men as cruel as the average veterinarian and many of them know enough about submission to put a bandage on a leg with the use of a twitch. I have trained animals since I was 12 years old and have never seen one that could be trained by brutality as you say. At this time I have about twenty head of trained animals, from geese to dogs and horses, and can show that any one of them will leave its feed and come to me for a lump of sugar. You strain at a goat and swallow a camel. Look at some of the veterinary colleges and around the clinic and you will find more to write about than at the training quarters of the animal trainer."

Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

RECEIVER'S SALE OF GENTRY BROS. FAMOUS SHOWS

ALL THE ANIMALS, PROPERTY, GOOD WILL AND TITLE OF THIS LONG ESTABLISHED SHOW WILL BE SOLD ON OR BEFORE JANUARY 10, 1923. The Show will be sold as a whole. An inventory of the property, with price and terms, will be mailed to interested parties. Address J. B. AUSTIN, Receiver Gentry Bros.' Famous Shows, 324 Preston Ave., Houston, Tex. BRYAN, DYERS & COLVIN, Attorneys for the Receiver, Houston, Tex.

CIRCUS PICKUPS

And Notes About People You Know By FLETCHER SMITH

Misc Connors, the former Sun Bros. agent, is still in the game but is now making money for Willcott's "Rabbit Foot" Minstrels in the south. It may be news for many to know that the Connors, who had out the "Florida Blossoms" show for several seasons after the close of the Sun Bros. Show, has retired from the business and is in the mercantile business at his wife's home in Michigan, where he has set up and has started raising a family. Connors' agent, Clinton Newton, is in Albany, N. Y.

Charles Reed, who made a lot of money with his "Texas Cattle King" Company after the partnership of Brownlee & Reed was dissolved, writes that he has the outfit stored at Bridgeport, Conn., and is seriously contemplating putting the show out under canvas the coming summer to play the East and up into Maine. Charles is located permanently at Bridgeport and making money.

Charlie Kox, one of the most successful of the small "Under Tom's Cabin" companies that used to play the East, has been heard from. Charlie married the daughter of a cardboard, Pa., grocer and after the death of his father-in-law settled down in the coal city and ran a corner grocery. Now he has a chain of corner groceries encircling the city of cardboard and doing such a business that he is done with the "Tom" shows forever. This information he confided to Frank Stowell, his former agent.

Frank Mackie, who years ago teamed with Charlie Clark as Mackie and Clark and was a big hit in vaudeville and burlesque, is making money in Pennsylvania with his medicine and vaudeville show and is out this winter again after a successful season under canvas last summer. Frank's last appearance was as former partner with the Brownlee & Reed show when Clinton Newton, Herb Swift, Ralph Barfoe and Joe Barnum were members of the outfit and traveling in the famous private car that finally went out of commission at Salem, N. J., the Pennsylvania road refusing to haul it any longer.

Charlie Nolan, of the Main Circus last season, is making his annual trans-continental trip this winter and is now on his way to Tijuana, where he will remain till spring, returning to the show as usual.

William J. Frawley, who had the paper on the Main Circus advance car the past season, is again back at his old job of stage carpentering this winter with "The Bat" Company, playing at present thru Canada. Bill says the show is doing big business and that Canada is in good shape. The show spent Thanksgiving Day at Galt, Ont. He closed with the Main Circus at Oriskany, Md., and opened with "The Bat" Company the next day.

George E. Caron, who had the car with the Main Circus a part of last season, with his assistant, Louis Faber, of the Sparks show, are in charge of the stage with Augustus Pitous Eisle Ryan Company in "The Intimate Stranger". George says he ran across Bill Frawley in Toronto recently and that Toronto was a good town for good fellows to meet in.

Johnnie Davis and wife, wild west people with the Main Circus, are putting in the winter at Milwaukee and write that the kid is going to be just as good a wild west performer as his parents. Johnnie has just closed the season with the Hazenbeck-Wallace Shows.

William Tumber, who managed the side show with the Main Circus the past season, is putting in the winter at Kansas City and is already making plans for a bigger and better side-show for next season.

John H. Andrews, the ex-circus treasurer, and his wife, Bessie Julian that used to be with the kiddies, are still just across the river from Niagara Falls, over in Ontario, where John is the Canadian representative of a famous Monticello medicine concern, and although both yearn for more seasons under the white tents they will, on account of the kiddies, remain in their present home.

Tom Hewera, assistant manager of privileges with the Main Circus, is spending the winter at Toronto, Can., where he is engaged in a mercantile business.

Raymond Elder and wife, after closing with the Ringling show, hid themselves to their home in Ottawa, Kan., where they are spending the winter.

COL. W. F. FLEMING



Col. Fleming, better known as Kit Carson, Jr., is one of the old school of showmen. He resides at McCook, Neb.

SEASON 1923 WALTER L. MAIN CIRCUS WANTS

Circus and Big Show Acts of all kinds, Novelty Animal Acts, good Clowns to work in Clown Numbers and Walk Arounds, those doing more than one Act preferred. Side-Show Manager to take full charge, Freaks, Novelty Acts, Scotch Band and good Grinders, Side-Show Boss Canvasman. Wild West People who can deliver the goods, I have my own Stock for same; Man to take full charge of Cook House, Cooks, Waiters, etc., for same. Animal Breaker to start work first of the new year to break Lions, Pumas, Mixed Group, Bears, etc. A real breaker wanted. Ladies to ride Menage and work Ponies, Elephants, Riding Dogs, etc. Man to play Steam Callope, must be thoroughly experienced to handle same. Privileges open: Hamburger, Photos, Balloons, Whips, Pennants, Birds and Privilege Car.

HAVE FOR SALE—5 Cross Cages, 3 Dens, 40x70 Tent, Flats, Stock, Box, Advance, Baggage and Combination Sleeper, Diner and Baggage Cars, twenty sets Double Harness, Reserved and Blue Seat Stringers, and all kinds of Show Property. Season opens in April.

Address ANDREW DOWNIE, Havre de Grace, Md.

WANTED WANTED WANTED CIRCUS ACTS

JOHN R. AGEE'S

20 Acts ALL STAR CIRCUS 20 Acts

High Class Circus Acts of all kinds. 5 consecutive weeks. Open Jan. 29th. Fargo, Minneapolis, Duluth, Milwaukee, Sioux Falls, Sioux City, Omaha. Performers previously engaged wire immediately. Transportation paid after joining. Greatest one ring circus in the world. Write or wire. JOHN R. AGEE, Baraboo, Wisconsin.

Wanted for Patterson's Big Four-Ring Trained Wild Animal Circus—Season 1923

First-class Bosses in all departments, experienced Circus Treasurer, Timekeeper, Side Show Manager, Local Adv. Mgr. Man to handle Riding Cars and be Boss Porter, Ticket Sellers and Candy Butchers. For Winter Quarters: Boss Painter, first-class Blacksmith and Wagon Builder with circus experience, Harness Maker and Saddler.

FOR BIG SHOW—Novelty Acts of all kinds, Wire Acts, Iron Jaw, Single and Double Trapeze, Clowns to double Clown Band, and an A-1 Producing Clown who can produce, Riders, with or without stock. WANT Man to break Dogs, Poodles, Monks and Pigs. Wild West People and Wrestler for concert.

FOR BIG SHOW BAND—Musicians of all instruments. Man to play Air Callope with band. Address MR. HONEY HARRIS, Band Master, General Delivery, Orlando, Florida.

FOR SIDE SHOW—Strange and unusual acts suitable for high-class Side Show. WANT good Musical Act and Troupe of Hawaiian Singers and Dancers. Next appearing Ticket Sellers.

FOR ADVANCE—Local Contractor, Car Maker who can contract press, Helade Agents, Checker-up, Millwrights, Barbers, Lithographers, Programmers and first-class Cook for Advance Car. Address MR. H. BRANNAN, General Agent and Traffic Manager, Paola, Kansas.

PRIVILEGES FOR SALE—Photos, Hamburger and Chameleons. PROPERTY FOR SALE—One Black Bear, one Brown Bear, one Lioness, two Lion Cubs, several Sleepers and flat cars, eight perfectly matched white Mules, a real novelty. All can be seen at Paola, Kan., and will make extremely low prices to move at once.

WANT TO BUY—Pumas, Leopards and Tigers. Next season of 1923 this will be a first-class green-car Circus and Trained Wild Animal Show, with unsurpassed equipment and accommodations. Address PATTERSON'S BIG FOUR-RING TRAINED WILD ANIMAL CIRCUS, Paola, Kansas.

For the winter. They will in all probability team with the big show in the spring.

Robert Everett, of the Main clown alley, who was forced to leave the show owing to illness, has now fully recovered and with his brother, George, is planning new walkarounds for the show next spring.

Tom Alon has reason to be proud of the success of his Newton & Livingston "Circus Tom's Cabin" Company. A postcard at Land Theaters, the turnaway at the Washington Theater, Belleville, Ill., Sunday, October 29, when the big theater was packed to the doors downstairs and in the balcony and gallery. Tom, now that he has conquered the West, is coming East and will play in Hagerst, Md., on Christmas Day, with Altoona and other Pennsylvania dates to follow. He plans to go up into New England and may take the show out under canvas in the spring.

Jimmie Horton is making a big success of the Columbia Theater at Far Rockaway, N. Y., since he assumed the management. The first thing he did was to secure Joe Coffey, who was the manager of the wrestlers with the Main Circus, as doorkeeper and a handy man in case of trouble. Joe is an ex-champion in the ring and just as good a fellow as he is a fighter. Jimmie is putting on country stores, contests and sure making good.

Ed Holland, the Main twenty-four-hour man, since the show closed has been living quietly at his home at Hawthorn, N. J., running into New York once every week to meet up with the gang. Ed writes that while about everybody in his neighborhood has been sunning, he was satisfied to pick up his timely walking stick and go hunting for mushrooms. Between this peaceful pastime and splitting up brewed Ed is having the time of his young life.

Bobby Gossans, of Lassie White fame and also a valued member of clown alley with the Robinson show the past season, is playing vaudeville with his wife out of Columbus, and also has a couple of indoor circuses booked. After the first of the year they will join a tab. show for the winter, returning to the Robinson show in the spring.

Horace Laird and Rex Barrett, two well-known producing clowns who were together years ago with the Sun Bros. Circus, spent several days together recently on Broadway. Horace says he has secured from New York several new walkarounds which will be seen with the Main Circus in the spring. He is enjoying life after a long season with the Ringling show.

LOS ANGELES NOTES

T. S. Plank writes from Venice, Calif., as follows: "While taking a parade scene at the United Studios for Jackie Coogan on December 6, Martha Florino, former animal trainer with the Al G. Barnes Circus, was thrown from a horse and broke her collar bone. Dusty Rhodes, contracting agent of the Howe show,

is now with the Goldwyn Studio, lining up a big circus picture, which is to start soon. The book calls for a big fire and the burning of the big top. Johnnie Moore, former clown with the Barnes Circus, left recently for San Francisco, where his wife is to undergo an operation. Babe Collins, who was in charge of the candy stands on the Howe show, has installed a soda fountain at Hollywood and is doing a good business. Jack Lancaster, curly Phillips and Nibs Plank are putting over some big clown numbers at the United Studios for the Jackie Coogan circus picture, "Toby Tyler". Mike and Alice Brahm, Jack Lyndell, Gordon Jones, Hank Potts and Gypsy Price are working the menage acts, Brahm having twelve head of spotted menage horses on the scene."

SPARKS' ELEPHANTS

Battle Over Peanuts and One Breaks Tusk

Macon, Ga., Dec. 14.—Two of the biggest elephants of the Sparks Circus, "Topsy" and "Myrt", engaged in a battle Sunday afternoon at the winter quarters here over some peanuts. According to Louis Reed, who was in charge of the elephant herd, "Myrt" got peeved because "Topsy" was getting more peanuts from visitors than she. "Throwing her trunk high in the air and standing erect, she made a vicious swing at "Topsy", the weapon being her trunk. The blow struck "Topsy" right across the eyes, according to the spectators. And this angered the latter. "Topsy" squared away as much as her chains would permit, and then made a lunge, head foremost, into "Myrt's" head, she having settled down onto the temporary platform. The elephants butted their heads against each other and fought with their trunks until "Myrt" knocked her more than 6,000-pound opponent off the platform and onto the concrete floor. The elephants were quickly calmed. "Myrt" was given a handful of peanuts that she thought she had missed, and "Topsy" was returned to her place on the platform, minus a tusk. According to the trainer, who carried the tusk to his room, the animal is not injured. She shed a little from the accident.

FROM DR. ALFRED R. CRAIN

The closing of the year with a great reform wave sweeping the columns of The Billboard of such an illusive character, directed as it is by those sun-dazzling shows of questionable character cannot help but cause those guilty of glaring crookedness in the pursuit of their profession to soberly ponder over the prospect and chances for work the coming season. The Ringling standard calls for a clean, moral exhibition, minus graft. A show must be unvarnished, straight and kept so to win. This fact is heavily endorsed by all owners and managers of the better element of thought

WALTER MAIN TRAVELED SOME

Walter L. Main, now at Geneva, O., sends The Billboard a story of his activities during the year, as follows:

"Some people think I am dead, but as I am still alive and enjoying life I will state that the first of the year found me at Mrs. Main's home at Pittsburg, on the North Side, where we always spend the holidays. Soon after we came back to the country home at Geneva, O., near Geneva-on-the-Lake, for several weeks. Then in March I received a letter from my old friend Irving J. Polack that he was about to start a caravan, and travel by wagons, in the vicinity of New York City. On account of my eleven years' experience with wagon shows, over a quarter of a century ago, he desired that I assist him this spring, at least until he got the "opera" in working order. We met at the Hotel Cleveland, in the Forest City, which is only 45 miles from our Geneva farms, and we signed contracts. I soon thereafter went to the Continental Hotel, New York City, as headquarters, and made many sidetraps for the carnival, one to Pittsburg to make a couple of deals, then to Richmond, Va., to ship a lot of wagons and cars to Wallington, N. J., where the Polack Bros. shows opened. While in Richmond I stayed at the Jefferson Hotel, under the management of my old friend, Charles Consolvo. By the way, this tavern was the headquarters for the World of 13th officials, who had a beautiful show wintering on the fair grounds, my friend, Larry Boyd, being the pre-dominating figure.

The wagon carnival opened on time, but in a few weeks it was discovered that there were no more towns that could be made with wagon routes, on account of the great many towns that were closed to carnivals in the State of New Jersey. Five weeks were completed with wagons, and all hired horses, and every stand was made on time. The middle of the last week the Big Chief decided he would move by train the following Sunday, so everything was hustled to get going, but we opened on time with a big run to Bannock, Pa., then to Easton, where the writer resigned, leaving for New York, where I was entertained by my friend Frank of the Main Circus at the York Hotel.

I visited the Sparks Show in New England and remained with it several days. The only show or circus that Charles Sparks ever traveled with was the Main Wagon Show in 1886 and 1888 outside of his own. John Sparks headed his first wagon show from the works in 1801. Next visited the advance car of the Main Circus at Plymouth, Mass., where the advance car was lying in sight of Plymouth Rock. The press agent, Charles Bernard, was treasurer of the writer's show for many years, and made the first trip to the Pacific Coast with me. Visited the Ringling Show in Boston, which I had also seen at Madison Square Garden in New York. Jumped from there to the Main Circus in New Hampshire and stayed with it a week. Then back to New York and met my wife, who came from Ohio, and we lived in Newark, N. J., a fortnight, during which time I gave my old friend Louis E. Cooke data on the history of the Walter L. Main Circus. Then we did Coney Island and all the places of amusement around the big city, and finished at Atlantic City. Met Gil Robinson and he entertained me at his beautiful home near Pleasantville, N. J. He certainly is one grand old man. Mrs. Main returned home from this point, after spending my sixtieth birthday with the Main Circus. At Pleasantville, N. J., near Atlantic City, I joined out again with the Main Circus, and remained with it about a week until the Barnes Trained Animal Circus hove in sight. I joined out with it at Lancaster, Pa., and the show was so interesting I stayed with it five days and was treated royally. I left it at Altoona and came to my old home at Geneva. The Barnes show was so good and so different that for several days preceding its visit to Cleveland I boosted, and I know of hundreds of people who went to Cleveland from Ashtabula County to see this up-to-the-minute, 30-car aggregation. Myself and family went to Cleveland with the rest of the farmers, and I never heard such boosting in my life.

"Sparks also has a good show, and likewise was treated fine while with that aggregation. I forgot to mention I saw the Selts-Floto Circus, and as far as property goes I do not know of anyone who has any better. The Main Show also had a good performance, and this is the first circus I ever saw where the workmen sleep in Pullman cars. After the Barnes show left Cleveland I took in every fair, picnic and summer resort on the Western reserve. The last fair I saw was the Erie Exposition while the Polack Bros.' Shows were there. I saw about every base ball and foot ball game in this section. Mrs. Main drives the car, and it seems that we have made every highway and highway in Northern Ohio. Recently we drove to the jungles and took pictures of Newton Bros.' winter quarters, that featured Lutz J. North over 50 years ago. Also the home of Professor Hamilton and the monument that still stands of the first horse that he ever trained, "Sir Henry". Also visited the daughter of M. M. Hillard. Old-timers of half a century ago will no doubt remember the names of these old showmen now dead, who were the cause of Walter L. Main being in show business. The photos of the monument will be sent to Cooke for the book he is writing. Will also drive to Girard, Pa., and take photos of Dan Rice's former home, and the monument that he erected to the Sailors and Soldiers, and presented to the Village of Girard after the Civil War."

who see a crisis which is becoming critical whereby crooked shows ruin not only their own institution, but also those who precede or follow them at exhibition points. Suffice to say that The Billboard has steadily aimed to elevate the exhibitor, not lending itself to a grade of the spirit. Therefore, it is not strange that an extreme effort is being made by leading men of the profession to wipe out the element of the show world which was rapidly giving it a "black eye", putting up an unhealed of light to protect the name of their profession, which is certainly to be commended by all right thinking men who will cooperate and "run their" wigwag found. No one expects to meet a grafter short-change artist or strong arm worker in heaven, and yet every one of them expects to get there. But you cannot hand it to your Creator. Look back and down the broad vista of the past and see who and what you have done. Upon presenting yourself after leaving this sphere you will find the ticket wagon circus and doors of the grand marriage shut to you and you will be left on a mud lot to think it out. Go straight, then, and wid.—ALFRED R. CRAIN, M. D.

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

Associations Merge

Spokane Interstate Fair and Western Royal Live Stock Show Become One

Spokane, Wash., Dec. 17.—A complete merger of the Spokane Interstate Fair Association and the Western Royal Live Stock Show Association has been consummated. The date for the joint fair and stock show for Spokane in 1923 will probably not be settled until late this month.

A combined financial drive to raise \$31,000, comprising the deficits of the two shows from 1922, was agreed upon by the joint board of directors.

The deficits returned by both shows was partially blamed on the time assortment of concessions presented this year during the directors' discussion. As practically nothing but rules, frank shows and refreshment stands were permitted the business zone drew less than half of the usual crowds this year. A plan to merge was discussed as early as 1921 and suggested and had ever until after the program meeting of the fair was held.

HAWKEYE FAIR OFFICERS RE-ELECTED

Fort Dodge, Ia., Dec. 11.—All officers of the Hawkeye Fair and Exposition were re-elected at a meeting of the board of directors of the exposition December 4 following the annual stockholders' meeting at the Chamber of Commerce. The officers are: L. F. Armstrong, president; T. K. Peterson, vice-president; R. R. Campbell, treasurer, and H. S. Standley, secretary.

The third week in August was again set as the date for the 1923 Hawkeye Fair. This is the same time the fair has taken place in the past three years. Rain which has fallen at this time during fairs of the past year was discussed, but directors were of the opinion that this was the best time that could be set.

A resolution of thanks to the men who helped put the financial campaign of a few weeks ago to a successful finish was unanimous, fully adopted and approved at the stockholders' meeting.

COMMENDS RINGLING'S STAND

In its issue of December 7 The Boston Post carried the following editorial:

GOOD FOR RINGLING!

It has been noted for the celebrated circus proprietor, P. T. Ringling, to take about the first steps recorded on the part of showmen toward the cleaning up or the ridding of fairs and exhibitions of the swindling and unscrupulous that have long disgraced the country.

Mr. Ringling asks the members of the National Association of Fairs and Expositions to pledge themselves not to permit gambling, with or without apparatus; unfair sports, schools, hoodoo-koochee dancers, concessions in which hood women dance with men patrons and shows for 'men only'. It is hoped that they will do it.

And if they do, let their good example spread to the hundreds of many cities and towns who likewise exactly the same sort of thing and disgusting shows known as 'fairs'. The owners of these traveling swindles generally obtain no consent of decent home organizations, whose officials are unaware of their true character, and advertise themselves as exhibitors for the benefit of the society, thus making the getting of the license easy. They may be a highly entertaining scheme and should be barred everywhere.

INSURANCE COMPANIES HAVE THEIR INNING

Des Moines, Ia., Dec. 8.—The city's rates in Iowa which last year were \$1.10 in insurance paid \$15,048 premiums and received \$17,259 for losses sustained because of reduction of attendance due to rainstorms. This report of rain insurance production was compiled by A. R. Cooney, secretary of the State Department of Agriculture.

This assessment an exact reversal of the previous year when insurance companies were forced to pay Iowa rates nearly double the amount they received in losses. Continuation of rain insurance premiums to be a big topic at the state meeting.

THE RINGENS IN MIAMI, FLA.

The Diving Ringers are again comfortably located in their home in Miami, Fla., where they will spend the winter.

The Diving Ringers closed their most successful season a few weeks ago. They opened at Rock Island, Ill., July 1, and had sold about 100,000 tickets up to and including the Houston (Tex.) Fair, November 9 to 18. They state that their big new thriller which they have been rehearsing for five years promises to eclipse anything they have ever before attempted, and that the work of constructing the apparatus will start soon.

The new act will be under the personal direction of E. F. Caruthers, of the United States Booking Association, Chicago.

FAIR ELECTIONS

Anamosa, Ia.—Anamosa District Fair Association: President, Henry Morcy; vice-president, A. B. White; secretary, L. W. Burns; treasurer, T. E. Watters.

Jordan, Minn.—Scott County Fair Association: President, E. G. Bandy; vice-president, Norman Duffert; secretary, E. B. Juni; treasurer, J. H. Breunig.

Little Falls, Minn.—Morrison County Agricultural Association: President, Joe Morgan; secretary, Secretary of Board of Commerce; treasurer, W. H. Ryan.

Ennis, Tex.—Ellis County Fair Association, temporary officers: President, J. R. McMurray; vice-president, Carl Striles; secretary, treasurer, Bert Graham. This is a new fair and a committee was appointed to select a permanent site for the fair. To arrive at a better understanding of what is needed in the way of modern buildings and grounds the committee went on an inspection trip, visiting the State fair grounds at Dallas, the Lanier County grounds at Paris, the Johnson County grounds at Colburne and the Red River County grounds at Sherman.

Fulton, Ia.—Wapello County Agricultural Fair Association: President, John Baldwin.

ELABORATE ENTERTAINMENT FOR LIVE STOCK SHOW

An elaborate entertainment program is being arranged for the 10th annual live-stock show to be held in Ogden, Utah, January 2 to 6. Secretary Jesse S. Richards announced. The entertainment will consist of the stockmen's banquet at the Weber Club, the cowboys' dance at the Berthana and the athletic carnival of boxing and wrestling at the Alhambra Theater.

HARDY TO SUCCEED McROBERTS

Fargo, N. D., Dec. 10.—J. P. Hardy, at present postmaster here, will succeed F. W. McRoberts as secretary of the North Dakota State Fair Association at Fargo. It has been announced by R. S. Lewis, one of the directors of the fair.

Mr. McRoberts resigned at a recent meeting to devote all of his time to private business affairs.

GRAND CIRCUIT MEETING

The next meeting of the Grand Circuit Stewards will be held in Toledo, O., at the Secor Hotel, January 8 and 9, at which time the dates for 1923 will be allotted and matters of importance to racing will come up.

RURAL SCHOOL FLOAT AT RICE FESTIVAL



The Arkansas Rice Festival, held at Stuttgart, Ark., recently, had many interesting features, perhaps none more interesting than the beautiful floats depicting various activities of the rice-growing sections of Arkansas. The accompanying picture shows a float titled "On a Voyage for Better Rural Schools".

vice-president, E. C. Manning; treasurer, Van V. Baldwin; secretary, L. W. Hall.

Redwood Falls, Minn.—No change in officers. P. G. Hubbard continues as president and W. A. Hauck as secretary.

Willmar, Minn.—Kandiyohi County Fair Association: President, John Swenson; secretary, W. O. Johnson.

Kossanqua, Ia.—Van Buren County Fair Association: President, W. B. Tait; vice-president, Joe Barker; secretary, A. J. Secor; treasurer, P. S. Elliott.

Fairbault, Minn.—Fairbault Agricultural and Fair Association: President, Ed Hagerty; vice-president, John Peterson; treasurer, O. H. Schneider; secretary, George D. Reed.

Tipton, Ia.—Directors of the Cedar County Fair Association have selected August 28-31 for the 1923 fair dates, and at the annual meeting board reports of officers. Receipts for the year were \$1,295, reflecting sound financial condition. Officers brought \$1,000 last year, a record income from that source. Officers for the coming year have been chosen as follows: President, Ed Coe; vice-president, W. S. Fisher; secretary, C. F. Sinnamon; treasurer, Tipton.

Monticello, Ia.—Stockholders of the Anamosa District Fair Association at their annual meeting created a finance committee to direct business of the fair from a budget system. C. H. Ireland, Henry Moore and L. W. Burns were chosen to represent the society at the State meeting. Officers are: President, Henry Morcy; vice-president, A. B. White; secretary, L. W. Burns; treasurer, T. N. Waters, and directors, A. E. Hall, J. P. Merritt, C. H. Ireland, J. P. Waggner and the officers.

Magnoketa, Ia.—Jackson County Fair Association

STEBEN COUNTY FAIR HOLDS ANNUAL MEETING

Auburn, N. Y., Dec. 11.—The annual meeting of the Steuben County Agricultural Society was held at the Courthouse last Friday and was attended by over 150.

The report of the treasurer showed that the society had expended nearly \$7,000 for permanent improvements on its grounds last year. The society owes a note of \$1,000, which will be paid when the State money is received.

These officers were elected for the 1923 fair: President, Frank A. Avils, of Campbell; vice-president, A. E. Lopez, of Rathbone; N. M. Herrington, of Canaan; Clarence Drew, of Prattburg; L. K. Williamson, of Avoca; H. M. Robie, of Saxona; E. S. Moore, and Frank Brundage, of Bath; W. H. Chamberlain, of Kanona; secretary, B. J. Magill, of Bath; treasurer, James Fairwell, of Bath; general superintendent, S. W. Abbott, of Bath. Martin C. Sr., of Bath, was elected a life member of the society.

NEW RACING ASSOCIATION

Auburn, N. Y., Dec. 11.—Lovers of light harness horses in this city, Fulton, Syracuse, Lyons and Rochester are interested in a new racing association that is to be incorporated at Oswego under the laws of the State of New York, with Charles H. Botwell, formerly of Utzenovia, as its first president.

Local stockholders have selected August 28-30 for the next fair dates, and at the annual meeting elected the following officers: President, A. A. Hurd, vice-president, P. A. Beck, and directors, William Gibson, P. E. Tilton, Otto Boner, William Greenwell, E. A. Barnes, P. H. Ziesner and H. A. McIntire.

INDIAN FAIR ASSOCIATION

May Be Formed by Indians of Northern New York and Southern Canada

Malone, N. Y., Dec. 14.—Formation of an Indian Fair Association under the name of the American-Canadian Fair Association is being undertaken by influential Indians belonging to the American and Canadian Mohawk-St. Regis tribes, living on the reservation on both sides of the border line. Officers and a board of directors are to be chosen soon.

Plans are also under way for the scheduling of annual fairs to be held at H-gansburg or St. Regis, on the Canadian side, much after the same fashion that county fairs are staged in New York State. Premium awards are to be given in all departments.

Prof. H. B. Beals, professor of agriculture at the H-gansburg Indian School, and who is also assistant manager of the Franklin County Farm Bureau, is backing the move to form a fair association and has secured the enthusiastic support of Indians on both sides of the border.

No fair has ever been held on an Indian reservation in the State as far as available records show. Not a great amount of capital will be required, and as interest increases the scope and size of the fair can be enlarged from year to year.

For the past several years the Indians on the reservations have exhibited at the Franklin County Fair, but the formation of an Indian association will not interfere with this at all, in fact it would help it.

A meeting is to be held to further discuss plans for the organization.

NEW LONDON COUNTY FAIR RE-ELECTS OLD OFFICERS

Norwich, Conn., Dec. 11.—All of the old officers and most of the old directors of the New London County Agricultural Society were re-elected at the annual meeting of the society held in this city December 6.

The meeting was a well-attended one and the annual report of the treasurer showed that the society is in excellent condition.

Treasurer Albert J. Bailey's report showed a balance on hand of \$113.76. Among the receipts shown were the following: State appropriation, \$500; grand stand, \$1,570.75; local privilege, \$1,122.85; midway, \$1,318.80; life members, \$485; annual members, \$275.60; Central Labor Union, receipt of sale of tickets, \$83.27; gate receipts, first day, \$2,052.00; second day, \$2,958.25; third day, \$711; exhibition hall, \$399; rent of grounds, \$224; entries poultry department, \$206.75; fast horses, \$1,200; lands sold, \$21,300. Among the disbursements were: Judges, \$180.10; insurance, \$721.82; amusements, \$1,460; premiums, \$2,053.00; postage, \$1,031.31; permanent improvement, \$26,384.27; fast horses, \$3,479; advertising, \$1,072.50; help, \$1,184.18.

Secretary Albert S. Raymond's report showed that the society has 211 life members and that during the year twenty-six new life members were added, and there were seven deaths. Among other things, Secretary Raymond's report said:

All of the improvements recommended at the beginning of the year have been completed. The old cattle sheds running westerly from the road and southerly of the main hall have been torn down since, leaving the front of the grounds clear and open.

The indebtedness of the society is represented by the bonds sold which amount to \$21,300, which are held by twenty-two worth \$1,000. The land and buildings are on a very good basis. The buildings are insured against loss by fire for the sum of \$22,500.

"The rainy Labor Day caused a reduction in our income as an outdoor event can be successfully carried out on a rainy day, and we had no rain insurance. In spite of the drop in our receipts the treasurer's books show we are on account of the fair. We close the year with \$113.76 cash on hand and all bills, with a few minor exceptions, paid."

Officers elected for the coming year were as follows:

President, Elmer R. Pierson, Norwich. Vice-presidents, Simon Brewster, Griswold; Edwin S. Lathrop, Borrah; Samuel E. Holdridge, Ledyard; George G. Avery, New London; William L. Chapman, Norwich; Sidney A. Brown, New London.

Secretary, Albert S. Raymond, Norwich. Treasurer, and speed secretary, Albert J. Bailey, Norwich.

NEW FAIR ORGANIZED AT PORT ORCHARD, WASH.

Port Orchard, Wash., Dec. 9.—Kitsap County, in which this city is located, is to have a county fair next year, a fair association having been organized at a recent meeting of five men appointed for that purpose.

The fair association has been incorporated for \$50,000 and will become a stock concern, shares selling at \$1 each. Officers have been elected as follows:

President, E. S. Howe; vice-president, A. McClellan; secretary, U. A. Hank, Mayor of Port Orchard; treasurer, W. H. Joslin.

All of the officers are live wires and have pledged themselves to use their best effort to make the new enterprise a success. It is expected that a site for the fair ground will be chosen soon.

THEARLE-DUFFIELD FIREWORKS CO. OF CHICAGO

ANNOUNCE

The Opening of their New York Headquarters

Under the Direction of

Mr. FRED. C. MURRAY

Late Secretary and General Manager of Pain's Fireworks, Inc.

The same policy of "SERVICE AND SATISFACTION" that has made the name Thearle-Duffield famous in connection with High Class Fireworks Displays will be carried out from our Eastern Office and we respectfully request the consideration of our Eastern friends and customers present and prospective.

New York Office: Number-One Park Place.

Factory and Warehouses: Dongan Hills, New York City

OLD OREGON TRAIL EXPO.

Is Proposed for Portland for 1927— Would Finance It Thru Popular Subscription

Portland, Ore., may hold an Old Oregon Trail Exposition in 1927.

That was the decision of a large body of enthusiastic representatives of Portland's many old business organizations when, at a recent meeting, there was full discussion of the subject.

The tentative plan for the fair was outlined by W. P. Merry, who said:

In our investigations we came to the conclusion that the holding of a so-called world's fair would be impossible in 1927. Instead, we propose to invoke all the mystery and history of the old Oregon Trail to lure tourists here. In connection with this it is proposed to place on exhibition samples of all Oregon's products and manufactures. The Rose Festival and Roundup would be advertised as special features, and the history and romance of the Oregon country would be the theme around which the exposition would unfold. The eleven Western States and those in the path of the Old Trail would be asked to participate also.

Financing the fair under the proposed plan is to be by popular subscription; stock to the amount of \$5,000,000 is to be issued and sold at \$25 a share. It is expected that the site will be donated.

Among the principal things the committee is to be represented by Judge George W. Stapleton, who holds the temporary chairmanship, will have to do is to formulate some feasible plan for the sale of stock and provide for a directorate to be elected by the stockholders to conduct the affairs of the exposition.

FAMOUS OLD FAIR PASSES

Hermann, Mo., Dec. 14.—The Hermann fair, an existence more than 60 years, famous for its great exhibits of grapes and wines and for which the Missouri Legislature would adjourn several days at a time so that its members could attend, will be no more after this year. At a meeting of the Agricultural Association of Gasconade county, which is the name of the organization that has had this fair in charge, it was decided to discontinue the fairs and sell the grounds.

The present agricultural association was organized in 1875 with a capital stock of \$25,000. The founder of this organization bore the name and came into existence in 1823. The first association held its inaugural fair in the courthouse in Hermann, later purchasing the present fair grounds.

WISCONSIN STATE FAIR

Wants Quarter Million Dollars To Finance 1923 Fair

Madison, Wis., Dec. 11.—The State Fair Board has asked the Wisconsin Board of Public Affairs for \$250,000 with which to finance the 1923 State fair. This is an increase from the \$220,000 appropriated for the present year's fair.

In addition request was made for \$100,000 with which to construct a cattle barn on the fair grounds, and for \$5,000 to build an extension to the sheep barn, with \$25,000 for maintenance.

ANNUAL MEETINGS

OF STATE AND DISTRICT ASSOCIATIONS OF FAIRS

Minnesota Federation of County Fairs, Hotel Radisson, Minneapolis, January 11, 12 and 13. R. P. Hall, Secy., St. Paul, Minn.

New York State Association of County Agricultural Societies, Albany, N. Y., January 18 and 19. G. W. Harrison, Secy., Albany.

Western Canada Fairs Association, Calgary, Can., January 21 and 25. Grand Circuit Stewards, Seacor Hotel, Toronto, O., January 8 and 9.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings, to be included in this list.

HOMES TO RISE ON OLD FAIR GROUNDS

Iowa City, Ia., Dec. 8.—H. M. Harner, former attorney general of Iowa, and A. W. McGregor, of Cedar Rapids, head of a syndicate which has purchased the old fair grounds in Iowa City, plans to plat the land into city lots. Scores of homes will rise in a few months upon the field once given over to one of Iowa's greatest county fairs.

James, Minn. The directors of the fair at their last meeting were decidedly against allowing gambling devices, but the matter was left to the executive board for decision.

Steps have been taken toward organizing a fair at Lawrenceburg, Tenn., the Farm Bureau being active in boosting the enterprise.

Encouraged by the success of this year's fair, the officers of the Jefferson Davis Parish Fair Association, Jennings, La., have announced that before the third annual exhibition in 1923 permanent buildings will be in readiness to

James A. Shoemaker, general manager of the fair, says the plan worked most successfully.

"I want to say that only clean entertainments and fairs can exist and prosper when the entire community is interested and gives personal assistance, and the citizens will not associate themselves with mediocre or common attractions," writes J. P. Fowler, business manager of the South Texas State Fair at Benamont. "I believe that the stand The Billboard is taking to eradicate grafters, fakery, cheap shows and poor talent is to be commended." Mr. Fowler has been connected with various branches of the amusement business for thirty-five years and should know whereof he speaks.

SCENE AT ROCHESTER (N. H.) FAIR



The old-fashioned balloon ascension still holds thrills for the crowds in spite of the invasion of the field by the airplanes. The accompanying picture shows a crowd at the 1922 Rochester (N. H.) Fair watching a balloonist do his stunts. The Rochester Fair reaped great benefit this year from the change in dates whereby it did not conflict with the big Eastern States Exposition at Springfield, Mass., and had a most successful year.

IMMORAL SHOWS

(Editorial in Nashville, Tenn., Banner, Dec. 4) Charles Ringling is a circus man, it is almost possible to say the circus man of America, and he is accustomed to accomplish things when he starts out. At present he is conducting a vigorous campaign against immoral shows of all sorts on the fair and carnival grounds of this continent and has carried his fight to the meeting of the International Association of Fairs and Expositions now meeting in Toronto. Mr. Ringling urges the banishment from all show grounds of immoral characters of all sorts and the abolition of gambling of any and all sorts. The sweep suggested by the circus magnate would include "spindle wheels," the so-called "girl shows", where hired women dance with men, and shows for "men only".

It is not possible to say just yet what measures of success will crown Mr. Ringling's efforts, but it is an encouraging sign in more ways than one that he is making them. There are few stronger judges of public opinion and public desires than Mr. Ringling and he is evidently of the opinion that a large majority of his patrons do not longer want the things he is fighting. His campaign against immorality is perhaps a sign that the dislike of the general public for the gambling devices and indecent shows is fast coming to a point where it would demonstrate itself in tangible form. It is to be hoped that the last assumption is the correct one, but in either case the incident is rather a decided compliment to the great masses of the people on this continent.

Disregarding any moral scruples which Mr. Ringling may or may not have, it is still possible to see that he is actuated by wisdom when he takes the fight against immoral shows before the public. It is certainly only a matter of time until the old and undesirable adjuncts of the circus, the fair and the carnival must go to return no more. It is essentially the part of good sense for the amusement vendors to get the credit of doing away with them before force becomes necessary. The country will be better off, too, when the gambler and the undesirable are no longer associated with shows of any sort.

There are amusement features beyond number which do not depend for their appeal on the gambling instinct or on any other feeling which is not proportionately desirable. The modern circus and carnival are tremendous improvements over the old ones, but Mr. Ringling furnishes indisputable evidence that those of today are susceptible of betterment in many important details. Regardless of arguments about the motives that move circus men to ask the things they are demanding, the result could not be otherwise than good and they deserve and will doubtless receive a full measure of support from the public.

NOT GUILTY OF BRIBERY

From The Coney Island Times, Brooklyn, N. Y., December 9, it is learned that a jury before County Judge McLaughlin in Brooklyn returned a verdict of not guilty last week against Police Sergeant James H. Nozzola of 1048 Madison street, and Patrolman Charles H. Seifried, of 5012 Tenth avenue.

The defendants and two other policemen, Walter A. Askind and George F. Stacey, all of the Bath Beach station, were accused of accepting \$100 from Antonio Martorella, whom they found transporting two barrels of wine. The charge was dismissed as against Askind and Stacey.

To Whom It May Concern:

We hereby give notice that Frederick C. Murray, for some time connected with the display department of PAIN'S FIREWORKS, INC., has no further connection whatsoever with the company, this taking effect as of date November 27, 1922.

PAIN'S FIREWORKS, Inc.,
HENRY J. PAIN, Pres.
18 Park Place, NEW YORK CITY.

TO ENLARGE GRAND STAND

Reading, Pa., Dec. 11.—Directors of the Berks County Agricultural Fair Association have decided to erect an annex to the steel and concrete grand stand, erected a few years ago, to triple the size of the building, giving it 3,000 seating capacity, with 124 boxes.

WRONG TELEPHONE NUMBER

Chicago, Dec. 13.—A. D. Alliger, general Chicago representative for Pain's Fireworks, Inc., has complained to The Billboard that in a recent ad in this publication a mistake was made wherein it was stated that his telephone number was given as Randolph 1484, when it should have been Randolph 1484.

FAIR NOTES

From the "Factitious Fragment" column of The Spokesman-Review, Spokane, of December 1: "Charles Ringling, the circus man, wants fairs and carnivals to do away with spindle wheels and Oriental dancers. But with all his experience of the ways of the public, Mr. Ringling surely doesn't mean to suggest that fair and carnival crowds be given something for their money!"

As far as the foregoing is concerned it might appropriately be labeled a "Factitious Fragment" instead of "Factitious", for the fairs, at least, do give something for the money—nightly few of them but what give many times the worth of the admission price. He is a captious critic, indeed, who can't get more than 50 cents' worth of enjoyment and education from any fair.

A vigorous protest has been made by the Farm Women's Bureau and other women's organizations against having gambling devices at the next Watonawan County Fair, St.

house all departments. Steps will be taken at an early date to secure property on which will be erected a number of permanent buildings. A race track also will be constructed.

Initial steps have been taken by a number of business men of Pottsville, Pa., for the formation of a county fair association. An option has been secured on 150 acres of land where it is planned to lay out a fair ground with a half-mile race track.

Directors of the Wayne County Fair Association, Wayne, Neb., are planning for improvement of the newly acquired grounds and for the holding of a fair next year. The association is a new one, but has a live-wire management and is going ahead with the determination to establish a fair that shall be first-class in every particular. John B. Hufford recently returned from a trip on which he visited a number of fair grounds and he brought back many ideas that will be of value in planning the new plant at Wayne.

Gus Henderson, rube comely bounding rope act and announcer, recently concluded a tour of fairs in Kentucky, Tennessee, Alabama, Georgia and North Carolina. He reports a very successful season.

The proposition to purchase the Georgia-Carolina Fair grounds at Augusta, Ga., has probably fallen thru. Bright McConnell recently wrote in response to an inquiry that nothing has been done toward the city purchasing the grounds except that a committee was appointed from the city council to report back the proposition. "I understand the matter was dropped," says Mr. McConnell. "I gave my town the greatest surprise of its life for two days last week," writes James Arnette, manager of the Majestic Theater at West Frankfort, Ill. Mr. Arnette had David Harry Rich in West Frankfort for two days and says he did the biggest business of any attraction ever played at the Majestic.

For probably the first time in the Northwest a "no-pass" fair was held this year. That was the Midland Empire Fair at Billings, Mont.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

Work Starts on What May Be Largest Zoo

Chicago Project, Made Possible by Generosity of Mrs. McCormick, Patterned After Famous Hagenbeck Park

Chicago, Dec. 16.—Thru the generosity of Mrs. Edith Rockefeller McCormick this city is to have what is proposed as the largest and greatest zoo in the world. Five million dollars has been made available to back the project. Details are prepared and plans arranged to complete the zoo after the style of the famous Hagenbeck Brothers' Deer Park in Hamburg, Germany.

The Hagenbecks have furnished the plans and will also have supervision of the construction of the enclosures for the animals, all of which are to be built without bars, giving the general atmosphere of the animals running at large.

Details were approved during the past few days and George F. Morse, late curator of the Boston Zoological Garden, has been elected director. He will assume charge when the work is completed. It is figured that about five years will be required to prepare the park for even a fair showing of what it will be when completed, which time, it is estimated, will be ten years later, despite the fact that the work, which started December 1, is being rushed as fast as possible.

Plans for the right to use the Hagenbeck system were purchased and the details closed a week ago.

John T. Benson, the Hagenbecks' American representative, engineered this sale and to him is due credit. In his selection the Hagenbeck brothers show they are an expert in picking a live American representative as they are in selecting animals.

John T. McCutcheon, cartoonist, of The Chicago Tribune, is president of the association, and Frank J. Wilson is secretary. William Dillabaugh, of the Forest Preserve Department here, is in charge of details.

MAROHN LEASES AL FRESCO

Iowa Amusement Promoter To Make Many Improvements at Peoria Resort for New Season

Al Fresco Park, Peoria, Ill., which was for years conducted by Vernon C. Seaver, has been leased for 99 years by Tom Webb, owner, to E. C. Marohn, of Des Moines, Ia. Mr. Marohn is president of the Outdoor Amusement Enterprises, Inc., of Des Moines, which owns and operates a large roller coaster at Arnold's Park, and is interested in other projects in Des Moines and Iowa.

Extensive improvements are planned for the coming season for Al Fresco Park. Plans are being formulated for the building of a large roller coaster to replace the old Figure 8 now on the grounds; construction of a large open-air theater in which will be shown vaudeville and tab. shows, and improvement and enlargement of the dance hall are also planned, together with the general improvement of all buildings, lighting and grounds.

One of the handicaps to Al Fresco Park in the past has been the lack of parking space. Under the rearrangements ample space will be provided for automobiles in the park.

These improvements will be carried out before the opening of the coming park season.

EVIDENCE OF CLEAN POLICIES

A thirty-page booklet issued by The Pier, Miami, Fla., contains the following excerpts under the heading of "Management Policies": "We cater only to high-class concessions, games of skill and amusement attractions. Cheap amusement devices and cheap attractions are absolutely prohibited. No doubtful game, attraction or booth will be allowed to run. WE WANT THE PUBLIC TO COME BACK. The faker drives it away!"

The Pier has been recently extended to a length of 715 feet. Its ballroom, on the second floor, is claimed as the largest on the South Atlantic Coast.

The municipal bandstand in Royal Palm Park is located 250 feet from the entrance of The Pier.

TO IMPROVE TRINIDAD PARK

The Riverview Amusement Co., Inc., of Trinidad, Col., has taken over the Central Park Amusement Company and announces that an improvement plan has been adopted for 1923 that promises to make Central Park a leading resort of Colorado. H. S. Feigen has been appointed general manager of the resort. S. H. Kleinman is president of the holding company.

The Stecher & Pratt Dodgem Corporation, of Lawrence, Mass., is sending out an attractive booklet setting forth the merits of the Dodgem, the popular amusement ride. The booklet contains some twenty photographic copies of testimonial letters received from Dodgem operators and owners, together with half-tone engravings showing the ride in operation.

REVERE BEACH

Location Wanted for the CATERPILLAR

Address EDWIN JAMES KILPATRICK, Olympia, London, England.

MODERN GAMES OF SKILL FOR 1923

The Only Two Big Money Makers Last Season

THE BALLOON RACER

THE CONY RACE

Patented

Patented

WRITE For Our 1923 Catalogue with Description of Game and New Games for 1923

CHESTER-POLLARD AMUSEMENT CO., 1416 Broadway, New York City

CHANGE OF ADDRESS

MILLER & BAKER, Inc.
DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices and MILLER PATENTED COASTERS

Suite 3041 Grand Central Terminal Bldg., NEW YORK, N. Y.

Amusement Pier, Pablo Beach

Twenty miles from Jacksonville, Fla. Dance hall, 70x80; dining room seats 50; five other concessions. Lease all or part. Length of pier, 650 feet. SHADS AMUSEMENT PIER, Inc., 221 W. Adams St., Jacksonville, Fla.



SPILLMAN ENG. CORP.

Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELS, 50 FT. AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N.Y.



Write for illustrated circular and prices.

M. G. ILLIONS & SONS,
2789 Ocean Parkway, Coney Island, New York.

TO LEASE FOR A NUMBER OF YEARS BATH HOUSE

AT MIAMI BEACH, FLORIDA.

Next to One-Half-Million Hardy's Casino. Consists of 340 lockers, 2 large front stores, 2 concessions on beach, completely equipped with bathing suits, towels, marble soda fountain, etc. A year-round bathing resort, \$2,000 cash will handle this live proposition. Rent reasonable. Address I. EISENSTEIN, 207 S. Miami Ave., Miami, Fla.

FOR SALE AMUSEMENT PARK ON RIVER

Sand Beach, Boats, Bath House with Suits, Chute-the-Cautes, Cottages, Dance Pavilion and Refreshment Stand, 19 acres; 5-room modern house. Cheap if sold at once. A. E. McNEELY, Crawfordville, Indiana.

Park Owners and Managers

I have an up-to-date Penny Arcade. Would like to place same in some live park, on flat or percentage rental. L. C. care Billboard, New York.

CONCESSIONS FOR RENT, SEASON 1923—Amusement Games, Confectionery, Cakes, Lunch. Stands are built. Windsor Resort, Luna Park, D. TRIMPER, Ocean City, Maryland.

NEW PARK AT PHOENIX

Phoenix, Ariz., Dec. 15.—Murray J. Morley, who will open an amusement park on his twenty-acre tract here next season, claims that it stood between him and the late Frank Gaskill as to who was first to contract to furnish shows at a street fair in this country. Morley's debut in this line was in 1898 at St. Joseph, Mo., the same week that Gaskill supplied attractions in Alliance, O. Morley then presented Baba Delgarion and his "Streets of Cairo". Morley has been out of the carnival business for many years. Five years ago he moved here and purchased a beautiful timber tract and established what has been known as Morley's Country Club. As this is the metropolis of Arizona and for reason that the fame of Salt River Valley as a garden spot attracts many visitors each summer, Morley looks for his park to spring into early favor.

J. H. ILES PREDICTS BRIGHT PARK SEASON FOR ENGLAND

J. Henry Iles, manager of Dreamland Park, at Margate, near London, England, in a letter to The Billboard expresses regret for his inability to attend the N. A. A. P. convention in Chicago. Urgent business is given as the reason and he hopes to be able to visit this country in the spring and make a brief inspection of the leading resorts, principally Coney Island and others in the East. With a good strong government in England and a clearing up of the unemployment situation there Mr. Iles anticipates a bright 1923 season for Dreamland, where, he says, new American rides, games and devices are introduced to advantage.

VERDICT FOR RIDE INJURY

A verdict for \$25,000 was awarded Julius Amaran, an eight-year-old Cincinnati boy, last week in the Common Pleas Court of that city, against the owners of Chester Park, where the plaintiff suffered the loss of his right arm when it was caught in the human roulette wheel of Hilarity Hall, a funhouse.

S. J. Franklin, manager of the park on the D. L. R. and G. R. Highway, between Oxford and Edison, Neb., known as Riverside, informs that the addition of an electric lighting plant, a chute and motor boat are included in the improvement program for the coming season.

A KNOCKOUT TANAGRA

SWEPT THE PARK CONVENTION OFF ITS FEET

STAR ATTRACTION —AT— CONEY ISLAND

SMALLEST PERFORMERS IN THE WORLD—ATTRACTS THRONGS

HAS PROVED ITSELF THE GOLD MINE OF THE DAY

FOR PARKS, CARNIVALS AND SHOWS—WIRE FOR TERRITORY

TANAGRA CORP. OF AMER., 229 W. 42nd St., New York

A DODGEM LETTER

From Ralph Pratt

MR. AMUSEMENT MAN:-

Before leaving on my European trip on December 12th, I take this opportunity to inform the managers of the few resorts that have not already purchased DODGEMS that I have instructed our Office to offer very liberal terms during my absence.

Also please take notice that we are daily expecting positive information from our Washington Patent Attorneys that the DODGEM, being the first parties anywhere to use a wire mesh ceiling in connection therein, have been granted in addition to our present Patents an additional one that will give us the sole right to use said wire mesh ceiling.

As we have in the past always taken care of our patrons as to sending parts etc., both before DODGEMS have been paid for in full and afterwards, we propose to do so in regards to our rights and will protect both ourselves and our patrons against all infringers and imitators to the fullest extent of the law and so far as money and the best legal advice can do so.

Every DODGEM owner acknowledges that the reason the DODGEM gets top money is because of the Mysterious Driving which causes such Deep Interest to the Riders and Uproarious Fun to the Spectators watching their endeavors to Control the Car and reach a given point. "OMIT THIS FEATURE and the DODGEM WOULD BE WORTHLESS."

Like Four More Trolley Devices, that after everyone interested, both purchasers and owners, lost plenty of money, naturally discontinued and are now negotiating for DODGEM CARS to use on their platforms.

Also please remember that from time immemorial no riding device was ever perfected until at least the public had operated it one season.

Also please remember the DODGEM GOES EITHER BACKWARDS OR FORWARDS.

You need Neither Instructors nor Attendants to relieve the "Jams" which naturally happen on any such device several times a minute and which I will wager any amount will show in any moving picture taken had not that part of the film been cut out.

But—it cannot happen on the DODGEM. Just turn the wheel and if you can't go forwards you will go backwards, or sideways or somewhere—NO STALLING.

Remember the DODGEM is Now Out of its Experimental Stage, Is Both Fool Proof and Abuse Proof, and will Take Second Money to a Coaster and in many cases beat it, and on account of its interesting qualities will never grow old. Why Take Chances With Some Simple Device That the Public Will Surely Tire of Quickly?

RIDES THAT DON'T REPEAT ARE DEAD ONES.

FIRST COST IS LAST.

1923 CARS SOLD WITH WRITTEN GUARANTEE.

Yours truly,

RALPH PRATT

FOR FURTHER INFORMATION WRITE OR CALL ON

MILLER & BAKER

or

DODGEM CORPORATION

3041 Grand Central Terminal Building, New York

706 Bay State Building, Lawrence, Mass.

A REPRESENTATIVE WILL BE SENT YOU ON REQUEST.

PARK NOTES

H. W. Perry, who managed the dance pavilion at Summit Beach Park, Akron, O., has leased the new Winton Dance Palace in that city and will open it New Year's Eve. Al Wilson's orchestra of Pittsburg, Pa., which held forth at Summit Beach last summer, has been engaged for the new season.

The management of the new park at Monticello, Ind., has adopted the name of Monticello Amusement Park for the resort.

By a referendum vote next spring the people of Janesville, Wis., will decide if they wish the city to purchase Riverside Park, an amusement place which the town has had under consideration for purchase for two years.

Park men who were unable to attend the N. A. A. P. convention were given a full report of the big doings by the special story in last week's issue of The Billboard. Incidentally the issue was the Christmas Special and, in point of circulation, the greatest ever issued by The Billboard. For the benefit of any who may have overlooked the important park feature, it is reminded that the story started on page 19, two pages following the start of Harry Van Haven's important park article.

Manager H. D. Lucas, of Chilhowee Park, Knoxville, Tenn., has contracted for \$5,000 worth of equipment to be used for the entertainment of children in a big section of the park to be especially devoted to the young ones. After the holidays construction will be

The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer
 CONEY ISLAND, - - - - - NEW YORK

FOR SALE

ONE AEROPLANE CARROUSELLE

in good running condition, equipped with 6 H.-P. Fairbanks & Morris Gasoline Engine. This machine has always had the very best of care and is no junk. There is no organ with this machine. First \$700.00 cash takes it. The above can be seen at Bryan, Ohio; it is stored there. Address **F. E. GOODING, Box 203, Lancaster, Ohio.**

started on a new dance hall and skating rink which, with a roller coaster, will be among other improvements for Chilhowee for 1923.

Harry K. Heidemann, for years connected with Spanish Fort Park, New Orleans, has sold his interests in his amusement enterprises at that place to his partner, L. N. Guerre, who will manage them personally. Mr. Heidemann has no definite plans for the future, except that he will continue in the park business.

W. J. Martin writes from De Soto Park, Tampa, Fla., that he expects to return to Stanton Park, Steubenville, O., again next summer as manager.

OVER \$200.00 WEEKLY

Is M. Ryan's Steady Earnings With His SUGAR PUFF WAFFLE MACHINE



Made from secret recipe and methods which we teach you. No experience or skill needed. No spilling—beautiful machine—sanitary methods—and enticing looks and odor of PUFF WAFFLES force the sales. Machines shipped on trial are complete and ready for business and are priced from \$77.50 to \$182.50

Write for full information. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
 WILL J. FARLEY, Venice
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Dec. 22.—With the Christmas holidays getting past, the attention here in Los Angeles is necessarily on big matters unless it is a matter of local funds for Christ-mas cheer or some other way to make this or all days gay. The scene along the principal streets of this city are jammed with people moving, having and overlooking that looks like Christmas as seen back last. The theaters and picture shows are doing big business, especially in the night season, and Los Angeles has never had a better year for tourists. The biggest crowd at the coming week will be the Grotto (opens in which on January, Bill Rose, and Sam Lerner) here, being arranged for the past month. It will be a fair of the show as he had it is not a big success, for the ultra success of it is not beyond anything else of its kind. Long under way it is not expected that it will interfere with it in any way, and we hope to announce in the next story the big success of the Grotto Circus. The picture shows are in full swing and almost everyone working to capacity. An idea of the amusement industry in Los Angeles can be arrived at from the last federal tax report just announced. For the fiscal year ending June 30, 1922, Los Angeles amusement tax receipts totaled \$2,782,000, only \$30,233 less than San Francisco, as compared with a difference of \$10,882 in 1921. Government officials point to these figures as substantiating the report that numerous San Francisco cafe and cabaret owners are operating in Los Angeles and will shortly confine all their activities here.

Edward Fernandez made his appearance again in Los Angeles where he is in search of new novelties for his amusement enterprises in Honolulu. He is framing some log attractions.

The Venice Amusement Company, district associate of the West Coast Theaters, Inc., will build a new theater in Santa Monica, to cost a half million dollars and to add to the architecture of the latest Egyptian theater in Hollywood. The new theater will have a \$10,000 per year construction is expected to start in February.

Walter McGinley, now an old magnate but still a shrewd one, has gone to the springs and is expected back early next week. During his absence the amusement, Edward Brown, is seeing that the pumps do not become clogged.

The Water Garden on Spring street is again announcing its opening, and of a more pretentious scale than before. "The Spring Street Specter" will cause this week to make room for the Peacock Revue which will have, direct from Broadway, New York, Grover Franke, Shirley White, Frankie Darling and Eddie Moran, and ten girls for the tabs.

Frank Locky, formerly of the Deutsche Theater in Berlin, Germany, has been signed to assist Von Birenken in the technical directorship of "Robert of Brentano".

Sam C. Haller is announcing the signing of a \$50,000 contract for the new Selig Zoo Park. He states that it will run for 15 years, and its lessees that will be equally as large when closed up.

J. Y. Jenkins, who has been connected with the West coast film industry here, has left this country and opened his own doll studio in Venice. He has for many years been connected with the Paramount of New York and is an artist in his line. Venice expects to see his studio goods among its business enterprises, for better dolls for the commissionaire he will manufacture all kinds of plaster novelties.

The financial giants of the motion picture film industry was very much in the limelight in this city this week. Much in the interest of motion pictures is expected when they get down to real business. Among those here were A. L. Erlanger, Thomas C. Burton, the newly appointed assistant of Will H. Hays, P. J. Gosson, Marcus Lowy, Richard A. Rowland, Robert Lusher, Joseph Zuker, Jesse L. Lasky, H. O. S. Williams, and others. It is expected that the most for the coming production of "Ben Hur" will be announced.

Sid Grauman has entirely recovered from his recent operation and is again around directing the affairs of the seven-dollar theater in this city. It is still packing things in at the Hollywood house.

Kathleen Wells arrived in Los Angeles this week to take over part of the head of the Manhattan Theater Company here. She will appear in "East is West", which will go on for next week, and her manager of Ming Toy is expected to see her in the same favor among the theatergoers here.

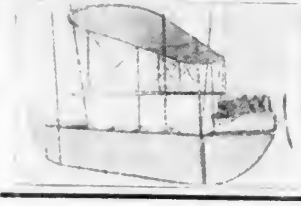
Bob Linn is expected to arrive back in Los Angeles this week. He has been on a vacation in the mountains this season closed.

The Spanish Theater on Broadway has announced that it will be a new ground directing the affairs of the seven-dollar theater in this city. It is still packing things in at the Hollywood house.

Walter Mack is directing the new play, "Red Hatters", at the Venice Amphitheater here and anticipates having it ready for its premier at the Mason Opera House on December 25. Mr. Mack will play the leading role himself.

Charles Keenan has announced that his big Indoor Circus for the Empire of Bakersfield will be put on in that city after the holidays.

A. L. Gore, owner of the Burbank Theater,



H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks
 The World's Greatest Rides Have Beaten All Except the Biggest Coasters.
 The Original Travel SEAPLANE—JOHN A. FISHER'S Joyplane—Butterfly
 No Park complete without it. Installed \$32 in one day.
 Greatest thriller yet devised. Often beat \$18,000 Coaster.
 TRAVER ENGINEERING CO.
 Beaver Falls, Pennsylvania.



and F. A. Dalton have announced a midnight matinee for their patrons on New Year's Eve. The "Hil Hinks" company will be increased to five and Walter Van Horn will put his best efforts forward in giving a real midnight performance.

Fire broke out in the Banner Theater here the past week and for a while it looked as if it would be serious, but quick action of the fire department held the damage to about \$300.

Edward Mozart has leased a store in the new Grauman Building and is stocking it with dolls, etc., for the holiday trade. Ed continually punches the cash register, and says that it is not only a good ballyhoo, but it is pleasing to his ears.

Arthur Heckwald and his famous Georgia Minstrels hold the boards this week at the

They carried off the safe that contained several hundred dollars.

W. H. "Bill" Rice is busy getting all in shape for the sailing on December 29 for Manila. He will take over his water circus and several commission people.

James Young, film director, will soon be able to breathe the fresh air again, after being confined to his bed for several days on account of illness.

"East is West" will follow "The Meanest Man in the World" at the Majestic Theater here next week. The stock company has been rehearsing it for some time and a very elaborate production of it is expected.

Frank W. Babcock, who conducts the Sherman Hotel mostly for showfolks, has arranged

the laws of Delaware, filed papers with the corporation commission to qualify as a California corporation this week. L. R. Crook, formerly of the T. & D. interests, will be in charge of the San Francisco offices.

Miles Berry, 21-hour man with Barnes' Circus the past season, joined the Pacific Coast Showmen's Association while in Los Angeles, en route to his home in Fresno. Mr. Berry will be at 1051 Blackstone avenue, Fresno, during the winter.

John Goreling, exploitation manager of the Famous Players-Lasky exchanges here, has been appointed manager of the Rivolt and Riato theaters of New York City, and will be associated with Hugo Blossfeld.

With a view to arranging for the building of a new theater to replace the present Mason Opera House here, and to oversee the filming of the new picture, "Ben-Hur", A. L. Erlanger, the New York theatrical manager, is spending several weeks here at the Ambassador Hotel. The new theater will be closer up to the main section of the city, and will have a seating capacity of 1,750.

Ivan Snapp was a visitor in Los Angeles this week, having come in from San Diego, where he has his show in the barn. He states that the paint necessary is in quarters and that when the show opens at the Orange Show in February it will look sidek and span.

Another new theatrical addition has been made to Los Angeles during the past week. The Golden State Vaudeville Exchange, the company operating it is well known in this part of the city and has been successful in the Eastern cities. R. E. Mack, popularly known as "the agent with a conscience", is general manager; Jack Hild, well known in Chicago, is the outside end of the exchange, and C. L. Gustavus of this city is business representative. They will book acts and are arranging for a circuit of theaters.

Since the first of December the Pacific Coast Showmen's Association has been active along many lines. With a membership at the present time close to 250, meetings are being held weekly. During the past week they have moved into their own quarters at 738 S. Hill street in the heart of the business district and close to the theatrical hotels. In the furnishing of the rooms they met with much help. The door linen was presented to them by the Line Studios thru the offices of Charles Bulwer; Frederick Napp presented them with a large directors' table; Frank W. Babcock presented them with two tables of smaller size and the chairs for meeting purposes; Stanley & Furness presented them with a big leather comfort chair and King Keene presented them with the chandeliers for the rooms. Other donations are coming in fast and not a thing of consequence will have to be purchased. The event of the winter will be the big ball given by the association on the evening of December 27 at the Alexandria Hotel. It is expected to rival the Chicago ball in splendor and attendance. The committees are reporting flattering progress. The very best orchestra will furnish the music and the entertainment will consist of the best talent in the city at the time. Will Rogers is expected to attend. Walter McGinley was the first \$100 life membership to be received. The association feels much indebted to Frank Babcock of the Sherman Hotel, who has given over his hotel to the needs of the association. Patrick Francis Shanley, of the Continental Hotel, is chairman of the reception committee.

PARK HISTORY IN THE MAKING

An Afterthought of the N. A. A. P. Convention, by Harry E. Tudor

"SEE you next year" was never more manfully voiced by the delegates, exhibitors and visitors of an annual gathering than by those who recently met at the Congress Hotel, Chicago, for the National Association of Amusement Parks' convention. The but an infant in years, this unique and strenuous association has assumed the proportions of a Brobdingnagian giant in determination and has accomplished effort in the direction of benefitting all associated with summer outdoor entertainment. Even the spacious Convention Hall of the Congress Hotel failed to meet the demands of the exhibiting manufacturers of amusement devices and essentials in the conduct of park and resort enterprises and necessitated the acquisition of a number of the palatial hotel's larger bedrooms to accommodate many attractive displays. The least observing of those present could not have failed to visualize the effect of the entire exhibit had it been possible to concentrate all in one enclosure. President McWiggin's opening speech forecasted the meaning of the time when the mid-rising's extent would warrant an unprecedented departure in organization and conduct of the convention, and his brief (but prophetic) reference to the possibilities embraced left little to the imagination of his hearers. His presidential report carried assertiveness that much had been accomplished during the past year of direct importance to the financial interests of all park men and much more was well on the way to accomplishment. Secretary F. C. Daily, of the Anti-Blue Law League, pointed—and truthfully—the aims of the fanciful thousand-seven-hundred-and-fifty-one-the-Saturday-day reformer (?) and the advancing tide of the money-backed uplifting (?) movement to "take the sun out of Sunday."

William (Bill) Hale Thompson's first few words decided that, while Chicago has found a super-efficient Mayor, the outdoor show world had lost an equally efficient showman.

Two well-beloved faces and personalities were missed and tribute was paid to the memories of those representative men of affairs in the amusement park field—Brothers Henry Auchy and Clarence W. Wortham. The latter's all-too-brief career as a park organizer had marked him—had he lived—by shining preeminence in his own sphere.

While each and all of the speakers "registered", respectively, expert knowledge of their subjects, the discourse of Benjamin E. Winslow, chief engineer of the Chicago Building Department, formed one of the most interesting items of the program and compelled the attention of his hearers where "Safety Always" found echo in the minds of those responsible for the safety of grabby rides purveying thrills to their patrons. The speaker's sincerity was evidenced in the spirit of his speech and the fact that he had devoted three entire days to the preparation of it.

It may be safely asserted that those who followed and "inwardly digested" the papers on the diversified subjects of supreme interest to park managers and commissionaires learned lessons that—where applied—will show bank balance results at the end of next and successive seasons.

It would have been difficult to find an unprofitable moment spent in the Convention Hall or exhibit rooms. The manufacturing field was well represented in the latter and the managerial field in the former.

The only criticism that seems warranted was in the direction of management of the Congress Hotel in its failing to act up to its obligations and contracts, and by so doing had (by some unexplained error) caused no little inconvenience to numbers of the delegates who had booked reservations well in advance in accordance with the arrangements entered into by the hotel management with Al R. Hodge, the popular secretary of the N. A. A. P.

While good taste forbade the voicing of a protest in the decisive manner the hotel management's oversight deserved, I refer to the matter only because its happening caused Mr. Hedge no little perturbation and disappointment. In some instances who, ranking his well-laid plans for the comfort of these delegates, who took advantage of his proffer to arrange their accommodations and found that had faith on the part of others had upset his good intentions.

The passing of the 1922 convention marks one more highly important and valuable epoch in park history and has added materially to the value of the association's aims and work, and, for many reasons, demanding the attention of all park managers and the many whose interests are vitally associated with the manufacturing of all that goes to constitute success for summer outdoor entertainment of the park type.

Stimulated by so palpable a success of their purpose, the Board of Directors and its executive officials displayed their individual and collective determination to adhere to the "Forward and Upward" slogan that marked the inception of the movement to bring the "regular fellows" of the park amusement field into close cooperation and goal-fellowship. The association not only represents an important movement, but the most important of all movements that may be organized for the advantage and betterment of the allied interests.

Mason Opera House. The name Georgia Minstrels is always good for a big week's receipts and this will be no exception.

Col. Wm. Ramsden, the candy king, is confined to his bed with a severe cold, but nothing of a serious nature. He expects to be up and doing in the next week.

Kala Pasha was a visitor along the Riato this week, having come in from location in Hollywood. He is still much in demand for pictures, being active, fat and aggressive, and a good performer as well.

One of the big successes of the month was the Jackie Douglas show, which was staged at the United Studios for the benefit of the Near East sufferers. The show was unique and the admission was a handsome sum for a run of a week. In seven tents were the clowns, magicians, horse pointers, dice, driving feats, three birds, free lance and peanuts. It was a great success and a party that only those that attended will really appreciate.

Just another: The Republic Theater of this city was broken into by robbers this week.

for a new hestery site he selected for him early in the new year. The present quarters are to be torn down to make way for a department store and the new hotel will have every up-to-date conveniences and the advantage of the same congenial management.

Jim Sams has on his vaudeville program this week an act of exceptional note in the person of Mark Nelson, who is pronounced as The Mysterious Bergler. It is a juggling act and his comely work is performing and clever.

Claude Lawes has purchased a home in Maywood, seven miles from Los Angeles, and is ready to entertain all showmen that come his way. He is widely known in the commission and pitchman's field.

All attendance records were broken at the Low State Theater here last Sunday, December 3. The Western premiere of "Fading Women" was the attraction. The paid attendance was 14,736.

Proposing to operate a string of motion picture theaters through California, the National Theatrical Syndicate, incorporated under

G. A. BOECKLING



Mr. Boeckling is president of the Boeckling Company, Sandusky, O., and to his showmanship and business acumen were credited much of the success of Cedar Point-on-Lake Erie.

RINKS & SKATERS

(Communications to our Cincinnati Office.)

ZINK'S RINK CONTRACT CANCELED

At the time when J. N. Zink had worked out his business at Los Market House-Armory Rink, Covington, Ky., the Kenton County Commissioners, lessors of the second floor of the building, canceled their contract with Zink on account of racketeering operations on the first floor and the skating caused a noise and made the floor fall from the ceiling.

WARREN RINK REOPENS

The Warren (Pa.) Roller Rink has started its season. H. B. Sanford, of Union, N. Y., is manager. He reports good attendance and offers that novelty features are offered three nights a week with special sessions for children every Saturday morning. A local polo league has been organized and a roving match interest spring attractions will be looked at in terms throughout the winter.

CLON PLANS CHAMPIONSHIP MEET

Richard Clon, world's champion roller skater and manager of Judd's Rink, Cleveland, O., has announced the time to bring choice skaters to his rink for a world's championship meet this winter. To do this, he says in a letter to The Billboard, the assistance of various rink managers throughout the country is necessary. "If I am successful and get the job," states Clon, "I am sure one of the greatest meets ever held in this country."

50:50 PARTY IN BALTIMORE

Roy Cummings and members of the "Whirl of New York" company were given a skating party at Durlin's Rink, Baltimore, Md., on the evening of December 8 by the guests of Manager Peter J. Shea, who is an old friend of Cummings and showed the actor that he has not forgotten how to skate. In the afternoon of the same day the Carlin staff attended the "Whirl of New York" performance at the Academy Theater thru the courtesy of Mr. C. Lamb.

TEAM RACES AT TREMONT RINK

In a six-hour roller skating race, claimed to be for the championship of New York State and held at the Tremont Roller Rink, New York City, December 6, Bob Susslock and Al Knippling formed a field of eight crack professional teams. Jack Butler and Eddie Doyle topped second place and third honors went to Irving Shortland and Tom Bykeman. The race is described as one of the fastest of its kind to be held in the East. The course required 17 laps to be made. Susslock, Butler and Shortland covered many a lap by continuous sprinting and set the balance of the field by from one to three laps. At the finish Susslock led Butler by twenty yards, with Shortland trailing close behind. This information is supplied by A. Schiller, manager of the Tremont Rink.

RINK NOTES

A wedding on skates was the attraction at Carlin's Rink, Baltimore, Md., the night of December 14. Manager Peter J. Shea gave flowers as souvenirs and had an elaborate floral effect and musical program for the event which, by the way, is the fourth of its kind staged by him in the past three years.

Manager Al Hoffmann is keeping his Music Hall Rink in Cincinnati popular with skating carnivals and block contests.

Skating on skates will be introduced at the Auditorium Rink, Youngstown, O., shortly after the holidays by Manager Harold H. Keeble, who reports large patronage. He favors the idea of organizing a national skating polo league. Skating nets will be looked at the auditorium this season, he says.

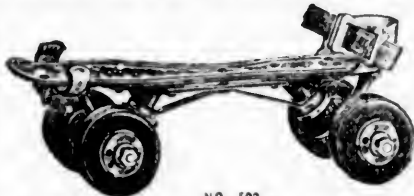
A. A. Lowe communicates that he has occupied the new winter rink at Hutchinson, Kan., for which he predicts a banner season. Attractions are booked.

The Avenue Academy Skating Rink has been

RINK MEN Who Use "CHICAGO" SKATES

are successful.

There's a Reason!



Chicago Roller Skate Co.
4458 W. Lake St., Chicago, Ill.

BIG BARGAIN 3,000 Pairs Chicago Roller Skates

in first-class condition, at \$1.00 a pair. Address M. HARMON, 1701 W. Van Buren Street, Chicago.

PRESS AND ADVANCE AGENTS

(Continued from page 16)

assistant Wm. H. Martin. By the way, wonder if anyone of your readers remembers when Kid Wheeler was chief and boss billposter combined for the Morse & Rowe Show?

Col. Edward R. Salter, the self-titled "Hired Boy" of the Johnny J. Jones Exposition, was a daily visitor to our desk during his week's stay in New York City, preparing for the embarkation of the French midjets, who have been with the show, and who are now aboard the S. S. Paris on their way to France.

Several weeks ago an entrancing voice came over the phone with a request that we grant an interview to the feminine press agent of Minsky Bros., New Park Music Hall, at Columbus Circle, New York, where a stock company is presenting a new order of burlesque termed by the Minskys as "Burlesque's", and we invited the charming-voiced phoner to come in any time and talk shop.

A day or so later we were visited by Yetta Geffen, a petite bobbed brunette, who did her level best to convince us that the New Park Music Hall "Burlesque's" were something incomparable. This we claimed was open to discussion and debate, and we went to it like two men, one a press agent and the other a theatrical journalist; and, take it from us, it was some session. Anyway we finally promised to go up there and give the latest edition of "Burlesque's" the "once over" and convince ourselves it was all that the captivating press agent claimed for it, and our review will appear in another section of this issue.

Be that as it may, at the time of Miss Geffen's visit we were not so much interested in her claims for Minsky's "Burlesque's" as we were in getting some up-to-date copy for this column, and tip the boys off to the personality of their latest competitor. On giving the little lady the third degree, we ascertained that she was of Russian-French parentage, born and bred in Boston, and educated in the public schools of New York City, supplemented by an academic course of training in literature and music, which included the violin, in which she became sufficiently proficient to be in demand at various concerts.

At a social affair she met Arthur Hornblower, who advised her to submit her first effort at literature to The Theater Magazine. The \$20 she received for the story is responsible for another disciple of Nellie Revell, for Miss Geffen became a "sob sister" writer for

opened in Algiers, La. The management reports good attendance and announces that special attractions will be looked.

John F. Boose has leased part of the Kingston (N. Y.) Fair Grounds for use as a modern skating rink during the winter. Exhibitions by professional skaters and carnivals will be staged this season.

BERLIN NEWS LETTER

(Continued from page 47)

decent dancing exhibitions nightly at an admission of 1,500 marks.

Another case of starvation salary being paid to actors came to light in Brandenburg (near Berlin) when the members of the municipal theater decided to inform the audience of the existing scandalous differences regarding the salary they received and they required in order to live. When an actor stepped in front of the curtain telling the house the ridiculous wages paid him the director lowered the curtain, with the effect that the whole company went into the audience. A collection was made, netting 17,000 marks, and the director had to leave the stage under threats from the audience. One hour later the curtain rung up and the play commenced.

Carl Laemmle, of the Universal Film Company, has offered thru his German office a price of 1,000,000 marks for the best film scenario on the theme, "Love Me and the World Is Mine".

The December bill of the Wintergarten will contain two American acts, Oklo and Company, conjurers, and Cole de Losse, wire act.

The Scala will have next month as the feature attraction a lion act, Leonidas-Berberidas, with a wrestling match between the trainer and a lion. The new Admirals Palace has Chester Dieck, the cowboy cyclist, and others. Business at the Admirals so far remains very good, with the management reaping a fine harvest thru the restaurant system. An excellent dinner of six courses, with a bottle of best champagne, will cost you about \$1.25, including tips, and there is no cover charge as in New York. The ticket for the parquet floor is about 12 cents.

Greater Berlin now has three grand opera houses (the State Opera, the People's Grand Opera, which is first-class, and the German Opera House, Charlottenburg). One day it happened that "Lohengrin" was being played by all the three simultaneously.

Rudolf Nelson again has a fine revue in his own house on Kurfuerstendamm ("Upside Down"), with the usual catchy tunes from his own pen and a galaxy of stars. Business is capacity.

AT LAKESIDE PARK, DAYTON, O.



This park is one of the popular summer play spots of Dayton and ranks among the best amusement parks in Ohio.

The New York Press, thence to The Washington Times, thence publicity promoter for various musical classics. These attracted the attention of Adolph Bolin, the Russian dancer, who engaged her to press agent his first "Ballet Italiano", and from that to the Greenwich Village Theater, New York City, as press representative, where her work attracted much attention of press and public alike.

During the World War Miss Geffen did her bit in France as an entertainer.

As press agent for Minsky's New Park Music Hall Miss Geffen has been instrumental in keeping it before the public in the daily press. Only a few weeks ago a conflict between the English and American choristers at the Park chased the Ku Klux Klan off the front page of the Metropolitan dailies.

A week ago she engineered a clever stunt in having the English choristers appear after the Park night show at Webster Hall to take part in the Greenwich Village Ball, and, while doing their high-stepping dance number, release a hundred or more toy balloons, lettered: "Compliments of Minsky's New Park Music Hall."

Miss Geffen is now at work with her persuasive powers on Billy Minsky to settle the controversy between Billy Minsky and ye editor of burlesque relative to the merits of the burlesquers at the Park and National Winter Garden by having them transfer east and chorus for one performance only, and let the audience at both theaters decide.

Verily, Yetta Geffen is a press agent of pep and personality and a credit to the fraternity.

PRESS AGENTS FORM ORGANIZATION

New York, Dec. 16.—The Theatrical Press Representatives of New York was formed as a permanent organization last week at a luncheon held at Keen's on West Forty-fourth street, at which was present every publicity man and woman connected with the theaters of the city. Those out of town sent letters expressing their desire to join the new association, which has almost sixty members.

The objects of the organization were declared as follows:

To bring together in a professional and fraternal relation those press representatives of the theater eligible to membership.

To promote and foster a high standard for the profession of the press agent, to maintain its ethics and uphold those practices fair and honorable among those whose calling brings a kinship that should produce cooperation, helpfulness and a desire, one for all and all for one, to ever merit the respect and confidence of all those with whom they deal and the general public whom they address. By close cooperation and united effort to eradicate irregularities, impositions and irresponsible methods coming into their work. To safeguard the confidence placed in them by the newspapers and periodicals with which they deal.

Only men or women having had newspaper or writing experience and who are now connected with the spoken stage and those of picture houses operated as theaters, and then only those who have at one time been connected with the playhouse of the spoken drama, are eligible. There is no associate or honorary membership. It was also decided that no publicity would be given out unless sanctioned by the entire body. The membership is a practically closed one and any new members can only be elected on application signed by three charter members. Traveling press agents who are in New York will be given cards for stated periods.

Officers were elected as follows: Wells Hawks, president; Francis E. Reid, vice-president; Mrs. Jos. C. Drinn, recording secretary; Charles Emerson Cook, corresponding secretary; C. P. Grenaker, treasurer; Walter J. Kingsley, Julia Chandler, Frank Pope, Louis Garly, Geo. Frederic Hinton and Oliver Saylor, governors. The officers were elected by acclamation, on motion of Edward E. Pidgeon.

Talks were made by Will J. Guard, Wallace Munro, George W. Sammis, Walter Kingsley, Charles Emerson Cook and the newly elected president.

Weekly meetings will be held. At intervals there will be open meetings with talks by publicity and advertising men in other lines of work than the theater.

Standing committees on membership, resolutions, information, open meetings and ethics are to be appointed by the president. Nellie Revell, III in St. Vincent's Hospital, sent an optimistic note of appreciation on being included in the membership.

The new Columbia Theater, Ft. Madison, Ia., built from the ruins of the old Grand Theater, which was destroyed by fire last spring, was opened early in November, with the Thomas Jefferson Company of "Lightnin'" as the opening attraction. At the instigation of Attorney E. C. Weber, a company was formed and the project was financed entirely in Ft. Madison. J. Harry Sullivan and Vincent C. Helling are managing the house and are now operating it successfully with a picture policy. The Columbia has a seating capacity of about 700.

RICHARDSON SKATES

The First Best Skate—The Best Skate Today



Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

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Write for Prices and Catalogue TODAY.

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1809 Belmont Ave., CHICAGO.

FOR SALE

150 pairs of Skates and one Christmas Orchestra Organ, in good condition. First \$600 buys.

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WICHITA or HUTCHINSON, KAS.

WANTED TO PLACE RINK OUTFIT

Skates, Organ, Floor Machine and Tools, with ten experienced skaters. H. B. HOWARD, 3312 Louisiana St., Houston, Texas.

RIDING
DEVICES
AND
CONCESSIONS

FAIR GROUND
EXHIBITION

CARNIVALS EXPOSITION
MIDWAY SHOWS

BANDS
AND
SENSATIONAL
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

ANOTHER GOOD CITY OFF THE CARAVANS' LIST

Following Storms of Disapproval Regarding Open Gambling Concessions, New Orleans Mayor Clamps Lid Tight, at Least Until Clean Records Can Be Shown and Fulfilled

New Orleans, Dec. 15.—Lured by a false cry of "Come on, boys; she's wide open," three carnival companies, which had been playing the city for the past three weeks, and three more which are headed this way with all possible speed, have found themselves shut out of the city, with the lid down tight and no possibility of it being released for some time.

New Orleans has always been kind to the street fair or carnival and extended them all possible courtesies in the way of police protection, suitable grounds at practically no expense whatever and practically treated them and their individual employees as guests. But today they are outcasts, dishonored and disowned by the city and the sponsors who brought them here to play "under auspices," etc.

New Orleans has always been "open" for many years due to the Southerners' love of chance, and at one time it was the home of the greatest gambling game in the world, the Louisiana State Lottery, in which millions of dollars poured from every section of the globe. The owners, or promoters, grew "too strong" and the State at a special election, with a majority of practically three to one, put the lottery out of business.

New Orleans will take a chance even with the odds ten to one against her. Some of the carnivals have proved too strong for even the most hardened gambler—and now New Orleans has no carnivals. A few weeks ago the Roy Gray Shows, Campbell Shows and DeKreko Shows opened on various lots in the outlying sections, having permits issued by the city. Tuesday morning Mayor McShane revoked the licenses, ordered the police to close all carnivals and announced that hereafter no more permits would be issued. Complaints had reached the Mayor for several days that open gambling was being carried on, or at least that the lottery law was being strongly violated by the various games of chance operated by these carnivals. The complaints, it is said, became so bad that in defense of the good name of the city he was obliged to order the police to take up the licenses.

J. T. McCLELLAN'S BIRTHDAY

Kansas City, Mo., Dec. 12.—J. T. McClellan, owner of the J. T. McClellan Shows, celebrated his fiftieth birthday anniversary December 6 and his wife gave him a little surprise party at the Hotel Oakley, their winter home and which they own. There were between fifty and seventy guests in attendance. At eleven o'clock a table containing a cake which held 50 bright red-burning candles was wheeled on the dance floor and was out and served by Mr. McClellan while assistants prepared big plates of ice cream to accompany the delicious remembrance. It was all quite a surprise to Mr. McClellan, who was the life of the party, dancing every dance. Music was furnished by a three-piece colored jazz orchestra, and it was the right kind to make the feet stop right. Everyone present voted Mr. McClellan a "regular fellow", and Mrs. Mc one, too, and the party an entire success.

HUNTER IN MICHIGAN

After six weeks of hunting and fishing in Canada Harry J. Hunter is now at Munton Beach, Mich., enjoying the same sport. On the Canadian trip he saw seventeen deer and killed one (at the allowance), not to mention the bagging of plenty of smaller game. Mr. Hunter sent The Billboard a picture of the deer he shot, but it is not clear enough for reproduction. He says the lake at Munton Beach is full of fish this winter and that he has already landed several messes.

Mr. Hunter closed his show October 16 at the Lancaster (O.) Fair and shipped the Pittsburg, where the outfit is stored.

PAYNE JOINING RICE'S BIG WATER SHOW

A letter from Captain Jack Payne, sensational water high diver, from Lincoln, Neb., to The Billboard, informed that he had closed a very successful season at parks, celebrations and fairs and was en route to San Francisco to join W. H. (Bill) Rice's Water Show, sailing for the Philippines and the Orient. Captain Payne stated that he would be gone five months and would return to this country in time to fill his contracts for 1923 at parks, fairs, etc. in the Middle West, where he already has three return dates booked.

The Mayor has announced that until the carnivals can show a clean record, so to speak, they will not be permitted to operate in this city. An ordinance has been introduced in the commission council compelling carnivals to make a bond of \$1,000 that the State and city laws would be obeyed before any licenses would be issued in the future.

In the meantime three carnivals have hit for pastures new and three more are looking with wishful eyes at the city and kicking themselves for their delay in reaching here.

Mayor McShane is receiving the congratulations of even the broad-minded citizens for his stand.

LAVOIE IN CHICAGO To Have Two Caravans, One With No Concessions

Chicago, Dec. 12.—A. R. Lavoie, owner and manager of the International Amusement Company, a carnival organization, with winter quarters in Moose Jaw, Sask., Can., attended the convention of park managers in the Congress Hotel last week. To The Billboard Mr. Lavoie said that he will put out two carnival shows the coming season and that the No. 1 show will not carry concessions of any kind.

Mr. Lavoie admitted that this is an experiment, but said he wished to try it out, and that if it works out successfully and seems to be practical he will not carry any concessions in the future on either show.

He said the No. 1 show will have five rides, eight shows and a cookhouse. The show will play principally fairs in Ontario, Manitoba, Saskatchewan and Alberta.

"AUNT LOU" ILL IN BED

A letter to the editor of The Billboard from "Aunt Lou" Blitz, dated December 10, stated that she had been confined to her bed for about three weeks, but was at the time much improved and expected to be out in the near future. She wished for everybody a Merry Christmas and Happy New Year. Doubtless many friends of "Aunt Lou" would like to drop her a few lines of cheer. Her address is 2152 Monson street, Chicago, Ill.

CANADIAN AMERICAN GREATER SHOWS Replacing the Canadian Victory Shows

Under the management of Victor I. Neiss the Canadian Victory Shows made their advent into the Canadian carnival field during the season of 1918, since which time it has laid claim to increasing success. However, this was always a semi-legal aggregation and for the Canadian country it was found very difficult to secure railway movements. Therefore the old Canadian Victory Shows are no more and are being replaced by the Canadian American Greater Shows.

The Canadian American Greater Shows, sole owner of which is K. Neiss, takes over the Victory Shows' offices in Toronto and the show, as the name implies, will play both Canada and outside territory. At the time of this writing the outfit is well under way in preparation. It will consist of no more than twenty-six wagons, and the train equipment will consist of ten first-class flat cars, two large baggage cars and two coaches, making a total of fourteen cars.

The show is booking up for season 1923 and will open at a date to be announced later, and possibly in one of the flourishing border cities the early part of April. K. Neiss states that he has what he considers a very competent staff and that a successful season is anticipated.—M. NEISS (for the Show).

TEXAS KIDD'S FRONTIER SHOWS

Texas Kidd's Frontier Shows played Ozona, Tex., week of December 4, and the opening there was to the largest crowd since the fair at DeLeon. The Wild West Show is still proving the big feature and had very heavy attendance at Ozona. The show is making "Inland" towns, of which Texas Kidd has a number booked, and they are proving excellent stands. By the time the caravan gets back to the railroad movements he expects to purchase a new Ferris wheel and some other good ride for next season, and to start out of San Antonio in the spring with everything new.

The merchandise concessions had very good business at Ozona, among the operators being Boots Cutler, who sold completely out of stock and had to go to San Antonio for supplies. Mrs. Cutler is going home for Christmas, as are Mr. and Mrs. Cherokee Hammond. The Texas Kidd showfolks enjoyed a fine Thanksgiving dinner, an added incident to the occasion being a wedding, one of the Wild West boys taking unto himself a wife. Senora, Tex., is the stand for the week of December 11, to be followed by Llano.—MRS. TEXAS KIDD (for the Show).

M. L. MATTHEWS SHOWS

The M. L. Matthews Exposition Shows, according to a "show representative" of that caravan, has been meeting with satisfactory engagements in Arkansas since jumping from St. Charles, Ky., to Earl, Ark., the first week in November. Week of December 11 the show was playing its stand in Arkansas and was routed into Louisiana and Texas for the winter with intention, as before stated in this department of moving back into Kentucky in the spring. Other notes from the show follow:

Mr. Matthews is buying an eighty-foot baggage car. The executive staff includes M. L. Matthews, owner and general manager; Mrs. Matthews, secretary and treasurer; W. R. Coley, business manager; Leon Brody, agent. The attractions: Matthews' Minstrel Show, with "Kid" Riley as producer and director; M. L. Matthews' "String Show", Snake Show, Texas Jack; S. C. Alyea's merry-go-round. The concessions: M. L. Matthews' eight; Texas Jack, cookhouse; Perry Mason, one; O. Schreppe, one; Mr. and Mrs. Baxter, one; W. R. Coley, two; Jack Kelley, one; Louis —, one; Alonzo Sloan, two. L. Billie recently arrived from New York with her customary "smile". Harold and Buddy Mattheba ("Kai-zenjammer Kids") continue busy, as usual, with their mischievous pranks.

OPENING STORE SHOW

Chief Lone Bird Organizes Company in North Carolina

Chief Lone Bird writes that he closed with the Greater Empire Shows at Dunn, N. C., and with J. H. Murphy in advance intended starting a store show, to open at Selma.

He gives the following as the lineup of attractions: Billy the Kid; Princess Wambat, midge entertainer and selling photos; Robert, the Fire King; J. Murphy magician; Chief Lone Bird, strong man act; M. J. Hickey, cat rack; Mrs. Bird, country store, and with Chas. (Slim) Fields selling tickets.

EVANS IN KANSAS CITY

Kansas City, Mo., Dec. 12.—Ed A. Evans, owner of the Ed A. Evans Shows, wintering in Miami, Ok., was in Kansas City last Wednesday. Mr. Evans and his wife and son were driving thru to Alton, Ill., their home, for Christmas.

Mr. Evans was called to Leavenworth, Kan., where his private car is put away for the winter on account of vandals breaking into and robbing same of property valued at about \$2,000. He informed that the thieves were caught and a good portion of the loot was recovered. Mr. Evans intends prosecution, as much vandalism was committed in the car, effects and furnishings being destroyed.

FOR NEW YEAR'S

FAIRS AND BAZAARS

The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commonplace Blankets. Will outpull any other premium fire to one. Each Bath Robe is packed in an attractive display box, together with a clever enameled hanger.

WIRE YOUR ORDERS!

IMMEDIATE DELIVERY MADE.

SEVERAL SURE-FIRE "INTERNATIONAL" BATH ROBES.

LADY'S

F3259A—OUR BANNER CARNIVAL NUMBER.

A stunning, flashy "INTERNATIONAL" BATH ROBE, that is bristling almost unbelievable results to our Fair and Carnival trade. Made of Indian Blanket Cloth. Collars, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Sizes 36 to 46. Boxed individually with a clever enameled hanger.

Sold at an extraordinary price \$3.00 Each

F923—LADY'S BATH ROBE. Made of Chinese Deslin Blanket Cloth. Collar, cuffs and pockets trimmed with silk ribbon. Collar fastened with neck cord. Fancy girdle at waist. Extremely showy. A sparkling gem for Wheels and Salesboards. Boxed individually with a clever enameled hanger.

Sizes 36 to 46. \$4.00 Each

MAN'S

F724A—MAN'S "INTERNATIONAL" BATH

ROBE, of Indian Blanket Cloth Shawl collar trimmed with silk cord. Three buttons. Girdle at waist. Bright, showy Indian colors. A sure-fire number and an amazing Wheel and Salesboard article. Sizes 36 to 46. Boxed individually, with a clever enameled hanger. \$3.25 Each

F889A—MAN'S BATH ROBE. Made out of a

whole Indian Blanket. Border on bottom. Blue lined neck, satin yoke in back. Three pockets. Fancy girdle at waist. Boxed individually, with enameled hanger. Sizes 36 to 46. We want every premium user to try this Robe and have made a special price \$4.50 Each

F924—A GEM! RICH AND GORGEOUS

MAN'S BATH ROBE. Made of heavy Blanket Cloth, Silk cord or collar. Three buttons. Shawl collar cuffs and pockets made of HEAVENLY silk of goods, making this robe the prettiest garment ever exhibited. Sure fire, possessing more flash and splendor than any Indian Bath Robe ever made. Assorted rich colors. Boxed individually, with enameled hanger. Sizes 36 to 46. We want every premium user to try this Robe and have made a special price \$4.50 Each

TERMS: 25% with order, balance C. O. D. No Robes at retail.

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Now booking Shows and Concessions for season 1923. Can place good 10-in-1 or 20-in-1 that can keep up to our standard. You can see our Mr. Kline at the Continental Hotel, New York City, until Dec. 28, or Henry J. Pollie, Gen. Mgr., Nitro, W. Va.

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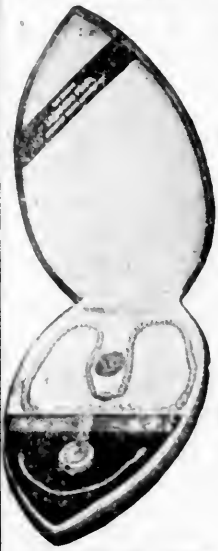
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IS A THOROUGHLY PROVEN, PERFECT COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T MISS THE ERROR SETS, WITH HAPHAZARD COMBINATIONS.

ESPECIALLY ADAPTED

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INDOOR BAZAARS,
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WRITE FOR FULL DESCRIPTION AND PRICE. EVERYTHING FOR THE CONCESSIONS. GET EVANS' LIST OF THE SEASONS' WONDERS, CONTAINING 66 NEW AND MONEY MAKING IDEAS.

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Light, runs on Rail Bearings, 32 inches in diameter, Best fully painted.
60-Number Wheel, complete, \$9.00
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COLOR WHEELS

12-Number, 7-Space Wheel, complete, \$11.00
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Marabou, Hair Nets, Elastic, Hair Pins, Tinsel Garland, L. S. TRADING CO., 49 Essex St., New York City.



"TWO'S COMPANY"

MUIR'S PILLOWS
ROUND AND SQUARE FOR
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ALWAYS GET THE PLAY
Chinese Baskets

Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

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A REAL PILLOW SALESBOARD

A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for 1st of various Pillow Assortments.

CARNIVALS

Coupled With Bawdy Houses in Florida

That's nice, is it not? Bawdians ought to feel proud of their profession, indeed. Why do the legitimate concessionaires stand for it? They pay their nose every time the grifters dance. Every time there is a rumble the sheriff or the chief of police closes the wheels. And yet the poor fish wheelmen continue to stand for it. Read the following from a prominent Florida daily:

"Plant City, Dec. 8.—(Special).—Following presentations from the grand jury in Tampa yesterday, in which operation of bawdy houses and gambling houses in Hillsborough county was mentioned, the office of Sheriff W. C. Spencer began at K. G. Barkoot's carnival in Plant City with what's expected to be a campaign against gambling.

"The carnival had been licensed by the city of Plant City and was paying license of \$100 a day to show here. Local officials say that they do not understand why the carnival was ordered closed by the sheriff, as they had no complaints which would warrant closing the entire carnival. "Last night Chief Deputy D. V. Givens and Deputy Sheriff L. B. Lennon came to Plant City and notified K. G. Barkoot, manager of the carnival, that no games of chance would be allowed to operate in Hillsborough county. "Games of chance" is taken to mean all stands, "wheels of fortune" and the like with the carnival other than the shows and exhibitions. The sheriff has never before closed games of chance at any of the carnivals at the South Florida Fair or elsewhere in Tampa, altho they have run there as openly as they were being run in Plant City. City officials last year closed Roberts' carnival here for alleged gambling and fraudulent games.

"City officials and Plant City people do not understand the sheriff's action, as in the past the local police force and Deputy Sheriff John W. Kirkland, the sheriff's representative in East Hillsborough county, have always given Plant City adequate protection from gamblers and other forms of lawlessness.

"City Officers J. A. Miles and W. R. Dormany rendered the representatives of the 'High Sheriff' every assistance possible and helped them close all games of chance.

"There are rumors that gamblers had been running open games on the carnival grounds behind tents and in dark corners, but whether or not they were in any way connected with the carnival or were the cause of Sheriff Spencer's action could not be ascertained.

"GAMBLING GAMES STOPPED
"At the sheriff's office last night it was stated that orders given to the Barkoot carnival shows now at Plant City only called for the closing of all games of chance, these including wheels and other devices where prizes were given on winning numbers. These prizes, it was stated, could be exchanged for cash, thereby bringing the devices within the meaning of the term 'games of chance' or 'gambling devices'. No orders were issued for the closing of the entire carnival, it was stated, but the management was informed that no games of chance would be permitted while the shows were in Hillsborough county."

Now read the following from a field agent of the central bureau:

"Plant City, Fla., Dec. 8, 11:30 a.m.—Well, I got back here at 6 p.m. Joints all open for inspection by mayor. About 7:30 the mayor, board and sheriff drove into midway in big limousine and unloaded with Mr. Barkoot. He led them up one side of midway and back the other. The committee looked over a few joints casually and went back to their machine, every one smiling. Result was that all grind joints were ordered to open and all gaff joints that came thru with the required amount of sugar also opened. Two swingers, three buckets and a couple of tip-ups, and they didn't hesitate a minute in ripping, but they got very few monkeys, as the whole town is pretty well wised up. I don't know if anything was given to the mayor to let his own people be robbed, but anyway there was a smile on his face for some time. Sorry I haven't time to give you detailed story. Will make next one better."

WHAT'S THE "ANSWER"?

The Frazers write from Addison, N. Y.: "We signed up last spring with a carnival (55-car show) for \$25 a week and transportation and privileges. After joining I inquired where we should ride over the road and the reply came that there were plenty of restaurants at \$14 a week, or we could ride in the baggage or privilege car. He did not carry any day coaches for people to ride in. Do you call this graft, or not? I do! I have my contract to show and can give the name of the carnival owner."

WANTS PRICE TO WRITE

Mrs. Arthur Price, 230 Morgan Place, Johnson, Pa., writes The Billboard to the effect that it is very imperative (personal matter) that "Whittle" A. Price write his wife to that address, or that she learn of his whereabouts so she can write to him.

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EXPERT REPAIRMEN
All Work Guaranteed
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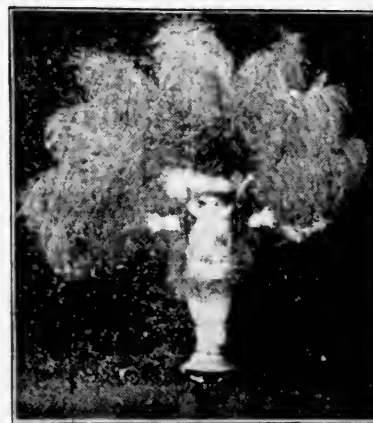
Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter

FREE OF CHARGE

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No. 8—PLUME DOLL \$ 50.00 per 100
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SEPARATE PLUMES (as per cut, real ostrich trailers) 40.00 per 100
OUR NEW FLAPPER PLUME (Skirt and Shade complete) 50.00 per 100
All the above Plume Dresses and Shades come in a variety of ten different colors.
Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.
UKEELES, Quantity Price \$1.50 Each
BANJO UKES, Quantity Price 1.75 Each

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Blankets \$5.25 Each
Shawls (with Fringe) 6.25 Each
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We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

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Have 7 Carnival Wagons which we must dispose of immediately, and will sell at a very low figure if sold at once, includes Office Wagon, Minstrel Show, containing tent, seats, piano, etc., and OIL BOY Mechanical Show. For full particulars address

VON FALKENSTEIN & CO., 310-12 Phoenix Bldg., Butte, Montana.

SHOOTING GALLERY WANTED

Must be 12 feet wide and 9 feet high, in first-class condition. State best price, age, make, style. We want a good-looking Gallery, so do not waste your time unless you have such. FRED W. MAXWELL, Elser Pier, Miami, Fla.

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Our Sales to Concessioners Have Largely Increased Each Year.

Express charges allowed up to \$1.50 per case. Write for Catalogue.

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- Per Gross Sets
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- No. B. 593—BILL FOLDERS. All leather. **36.00**
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- HURST'S GYROSCOPE TOPS. **1.50**
- Per Gross, \$16.50; per Dozen
- No. B. 305—JUMPING FUR MONKEYS. **.65**
- Per Gross, \$7.50; per Dozen
- No. B. B. 301—RUBBER BELTS. **16.50**
- Per Dozen, \$1.50; per Gross
- B. 173—SCISSORS TOYS. **2.75**
- Per Gross
- B. 185—ROAMING MICE. **3.50**
- Per Gross

We carry large stocks Slum Jewelry, Watches, Clocks, Silverware, Novelties, Notions, Needle Packages, etc. Carnival Dolls, Fiddle Wheels, Serial Tickets, etc. No goods C. O. D. without deposit. Catalog free.

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Removal Notice

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Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

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Phone: Spring 2644.

ARMADILLO BASKETS, RATTLESLAKE BELTS AND POLISHED HORN NOVELTIES.

Beautiful Baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattleslake skins. Armadillo Goatskins, tanned for Rugs. Highly polished Horn Novelties. Good sellers for curio stores or concessionaires. Write me for prices and particulars.

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San Antonio, Tex.

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P. Petromilli and C. Platanoel, Proprietors

HIGH-GRADE ACCORDIONS.

Gold Medal P.-P. I. E.
227-279 Columbus Avenue, San Francisco.

CARNIVAL CARAVANS

Conducted by ALI BABA.

Who's "who" and "what"? The sheriff closed the wheels. Profit by past errors for the success of the future.

G. A. (Dolly) Lyons inquires: Did the Toronto meeting come under the head of amusement?

A number of small shows may be expected to be much bigger ones before next season closes, thru their clean policies.

Wonder how cum so many shows closed their seasons in the South so much earlier than customary this fall? What's that?

Joe Ray and Roy Fontaine postcard that they are writing the sheet in and around Pittsburg, and report having good returns.

It's not how many cars you have, but how much decent entertainment you have for the public. (Now don't squawk, 'less you.)

Word from New Orleans early last week had it that the mayor had revoked the licenses of several carnivals playing there. A detailed report was to be received later.

Affectation means nothing but the retarding of an indispensable consequence—something that must and will be accomplished. Feigned disregard is plain to be seen but "skin deep".

"Aunt Ann" McNulty, having closed the season with the Wortham Shows, has been sighted around San Antonio, prior to opening her fifteenth annual season doing Punch and Judy for Chicago children.

"Shorty" Howard, general agent, was recently seen in the grapeyard lobby at New Orleans. Whether the "youngster" was staying there or just milling around was not learned. "Shorty" hasn't grown an inch.

Ceell Boger and wife, late of the Johnny J. Jones Exposition, and the former previously with Al G. Field's Minstrels, recently arrived in Birmingham, Ala., to spend Christmas with Ceell's mother.

Ira Gerald Pleasant writes from Winston-Salem, N. C., that the mother of Harry Taylor has been ill and wishes Harry to write to her, or to Pleasant, whose address is P. O. Box 542, Winston-Salem.

Week ending December 9 New Orleans had the following carnival owners in the city: Jean DeKreko, Hector DeKreko, Horst Campbell, T. O. Moss, Roy Gray and Clyde Liggett. All of the shows were "somewhere" in Louisiana.

Four requests were received last week from folks wanting it published that they would like to hear from certain persons. If you don't know their addresses write them letters care of The Billboard, and their names will be printed in the Letter List.

C. W. Wedge, press representative the past season for DeKreko Bros. Shows, was scheduled to leave the Crescent City December 12 for Houston, Tex. C. W. had a publicity stunt on hand at Houston which promised to yield him good results.

The Better Business Bureau of New York, after most careful survey, announces that over a billion dollars a year are taken from the people by bogus stock peddlers by Wall Street grafters. Write a poor miserable, small, petty, pking fish the carnival and circus grifter!

Thompson's Restaurant in New Orleans was recently reported a big meeting place of show folk. Every night about midnight at least two hundred of the boys and girls could be seen and heard talking in small groups, discussing (or "conning") the day's business. Every one seemed to be employed in some way and all look real prosperous. The Pontiere Hotel had fifty-two carnival people registered.

Willett L. Roe has not been heard of a great deal of late, but it appears he is now coming out in the open with labor-event promotions. Willett has been busy with an Indoor Animal Circus under the auspices of charity organizations, in Gypsy Smith Auditorium, New Orleans, December 14-23, and report said he had two more promotions to follow. (That's one of the old Barnfield bunch getting back into show circles. Wonder how much longer "Doc" and the Mrs. will persist in remaining practically out of the fold? Yuno, they say that "troupeurs all come back".)

Among the folks of the H. S. Kirk United Shows to go to St. Louis, after the season closed, were Bud Wald and wife and Eddie Hatcher, Bill Ackerman and wife and little David departed from the closing stand, Brookport, Ill., for Little Rock, Ark. All to await spring's "call to the road".

C. B. (Happy) Dawty and wife (Pearl) informed that they are spending a couple of weeks of rest in Rochester, N. Y., before going South. After closing last summer with the Burns Greater Shows they opened a tattooing studio in Louisville, Ky., which they operated for a time, then motored to Rochester. They say they did a fine business, tattooing, on the way East.

An old adage has it that "If you dance you must pay the fiddlers." Metaphorically speaking, the public represents the fiddlers as portulacis to caravans, and the legitimate show-folks have been practically but onlookers and footing the greater part of the bills of the coach and "camp" dancers and grifting joint workers.

Everybody watch the Letter List weekly and send for your mail immediately after seeing your name there. With the shows closed and closing, and the people scattering thruout the country, you may have a letter from a relative or friend advertised in that department when you least expect it.

Harry E. C. and the Missus arrived at their home in Altama, Fla., recently, after a motor trip from New Orleans, and found there awaiting them Harry's father and mother and Vonna Fitzgerald, an old friend who spent last winter with them. H. E. is seeing to the setting out of more orange and grapefruit trees in his grove, after which he expects to take things easy until spring.

A coincidence with DeKreko Bros. Shows in the Crescent City is the fact that Jean DeKreko met his wife, and they were married in that city. Neither has been back till this fall, and find many changes have taken place since they were hitting the honeymoon trail. Siada refuses to tell just how many years ago it was.

Bennie Smith advises that he has changed his mind about returning to Atlanta, this winter, and will instead remain at Wilson, N. C., and is with a dandy six-piece band, playing for a land sale auction company. By the way, Wilson is but forty miles from Kingston, Benny's old winter stamping grounds, and doubtless he will make several jumps over there to visit friends.

After ending the season with the Zeldmar & Polle Shows as special agent, J. F. (Jerry) Jacobs ramblled over to Grand Rapids, Mich., where he is planted at the Hermitage Hotel for the winter. Jerry says there are quite a number of the Z. & P. folk hibernating there this winter, also there have been numerous pitchmen working there. Wonder if young Johnny Polle ever happens in town with his "speed car" to give the fellows a joy ride?

Yes, the coach, dancing "camps" and other obscene shows and strong grift are sure to be obliterated from the state of amusements with carnivals and circuses, at fairs and in parks, and there is no way to stop it! The public, by organizations and individually, has decided to put an end to nefarious entertainment being presented to it, and the general public in the power to go thru with it, even to kicking the props from under the local "fixers", grafting politicians and crooked officials!

F. W. Mankato, Minn.—So-called strong joints are those where the operator or an aide or alder has control of the plays, and especially when "confidence" (steals) are used in the crowds to "lead on" the players against a no-chance proposition. They also include riddowns of a percentage character, but where the operator outsmits the players, or any other game that does not give the players a fair deal. Every carnival man (show, ride or concessions) knows or should know them, as do many of the natives, so there is no need to enumerate them.

DeKreko Bros. Shows will winter in New Orleans in a large two-story warehouse, with two large lots and a nice five-room office in front, on Carrollton avenue. Being on one of the main streets of the city and where five belt-line cars pass the door it is considered an ideal location.

It doesn't exactly require the services of a skillful press agent to compose and send notes for the shows to Billyboy for publication, during the winter especially. Let someone be ap-

MANY BIG ELI

customers were disappointed last year thru their inability to secure early delivery of a BIG ELI Wheel. An order placed NOW secures your choice of shipping dates. Write today for particulars.

ELI BRIDGE CO.

Builders.

800 Case Ave., JACKSONVILLE, ILL.



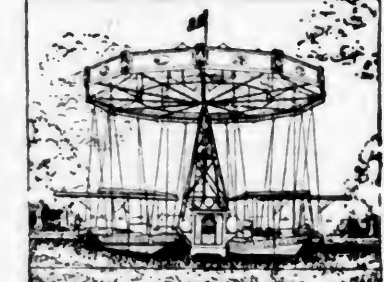
PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., Inc.,

NORTH TONAWANDA, N. Y., U. S. A.

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Wis. Co., W. I.

\$2.63 \$3.25

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 some DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in Ladies' "Solitaire" Ring (Cat. price, \$4.98) for Half Price to Intruders, \$2.63, or in Gents' Heavy Tooth Heiler Ring (Cat. price \$6.25) for \$3.25. Our finest 12k Gold Filled mountings. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or 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.)

ARMADILLO BASKETS

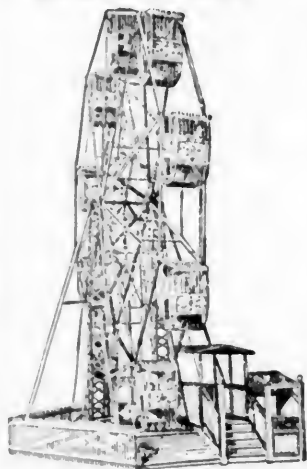
Best Selling Novelty on the Market

From these nine banded, horn-shelled little animals, we make beautiful Baskets. Highly polished, lined with silk. Make ideal work baskets. Write us quick for quantity prices.

The APELT ARMADILLO CO., Comfort, Texas

Storage For All Kinds Merchandise at Terminal West Shore Railroad, opposite New York City. STANDARD STORAGE COMPANY, Guttenberg, New Jersey.

SUPERIOR in every way



For your 1923 Midway, do not overlook this new Parker product, conceded as the best and fastest piece of its kind ever introduced. LARGER EARNING CAPACITY THAN any other wheel ever, beyond all contradiction. Ask for the PROOF, together with 1923 prices.

C. W. PARKER,
World's Largest Manufacturer of Amusement Devices.
LEAVENWORTH, KANSAS

pointed at each show's winter quarters or offices to contribute news of the happenings, etc., weekly.

Howard Herman, the past season with Homer E. Moore Shows, dropped a few lines from Atlanta, Ga., saying that he had been in and around that city for a few weeks, having sold his interest in a handkerchief company and will in the future devote his attention to concessions.

The Carnival Department wishes to thank the contributors of show stories for the Christmas Special for their promptness in sending their communications. They were all received in time to be prepared in ample time for the big number, which is appreciated, as previously several would be delivered too late for the special additions. It might be well to mention that "writings," etc., should be received at the Cincinnati office as early each week as possible, in order to have them properly arranged for the issue following.

The park men at their meeting in Chicago went on record for cleaner entertainment to mean prestige and patronage for their located interests (read that over again and get its correct meaning). Did you read the article on it in last issue (starting on page 19)? If you did not you may have overlooked a good "tip," and one that should set the campaign knackers in the show and concession line to thinking how they themselves must "earn" their affection and get down to business—for self preservation, if not from choice.

Ray B. Stone, the past season with the Wm. G. Attractions, is confined in Hillsboro Hospital, Hillsboro, Ill., with a fractured left leg. Further report from that place was that Stone was taken there from Fond du Lac, Wis., in September, to the bedside of his brother, Frank, who had met with a serious accident and is also in the same hospital. Ray expects to be out in a few weeks, altho his brother must remain there for several more months. Mrs. Ray Stone and Ray's mother are residing in Hillsboro.

The Traver Engineering Company, of Beaver Falls, Pa., is going to lend its influence to the clean-up movement in a rather efficient and forceful manner. It is going to refuse absolutely to build any portable rides for any carnival companies at all.

Possibly this will give some of the stalling managers pause. It will if they have a single vestige of shame left. If they have grown so callous and indifferent to public opinion that they resent no cuff or kick from anyone, of course, it will leave them unmoved.

There need be no meditation or guess work as to what concessions should be eliminated. Every showman and most of the natives know, or can easily figure out, a no-chance (except for the operator) joint—regardless of alibis and claims of not being wise to them. If, after some twenty years of the same old confounding stunts being pulled in every hole and corner of the country, there are yet those of reasonable age who do not know the "knock-em-for-twisters" outright robbery tactics, they need guardians, much less be placed in civic official capacities.

A very neat announcement card is being circulated. It reads: "There is only one Polack Bros. World at Home Shows, a national American institution, owned and managed by Irving J. Polack." Irving Polack has had experience. He some time ago put his foot down and decided to operate the show himself and that it would next season return to its old standard of one of the cleanest on tour, and from all reports he is more than making good with his operations. By the way, isn't that a beaut of a title? Really, it's hard to beat!

It looks as if the entire State of Florida will be closed to carnivals. The outfits now operating in the State almost without exception are snatching and grabbing, and two or three more lean and hungry tribes are headed that way and coming in. What's the use of fighting hostile legislation at Tallahassee when these pigheads are at large. A bill is before the Legislature right now that will make the State an arid waste for outdoor showmen, and yet, despite The Billboard's utmost endeavors, here's a bunch of outdoor showmen doing everything they know how to defeat the efforts of the men working in their interest at the capitol. Such brains! Such brains!

A Holstein writes that what he can't understand is the nerve of some grifters who, while knowing their day of thieving is about over, still try to influence others that The Billboard's campaign for a clean-up is a detriment to carnivalism as a whole. "Every show and concession man on the road (even the grifters) know that dirty old shows and 'knock-em-for-twisters' keep most of the better class of people off the lot, and wonder is that many legitimate show people fall for the aforementioned rot. The grifters themselves have known this all the time." Known it? Sure they have—just like "x" in ace, or "sound" in soup (legitimate showfolks make the sound—bally—and the grifters take the soup).

"Irish" Jack Lynch, since the closing of the Johnny J. Jones Exposition, has been meandering around among his old friends—while en route from Palatka (the closing stand) to Tampa, Fla. The Irishman stopped over at Plant City and sold howdy to K. G. Barkot and his carnivals. After arriving at Tampa he met "Parson Jo" Burns, E. D. Mahoney and Paul Barker, and the quartet of "em visited Leon Marshall, who is steward at the Shrine Club on the grounds of the Tampa Bay Hotel. And, with the Barkot Shows and Mike Cammillo's caravan both showing Tampa (one in West Tampa and the other in Ybor City) last week, ye "Irish" and the folks musta indulged in a gabfest, eh?

R. C. (Doc) Allen, whose show experience dates back to about 1898 and with some of the best known of outdoor amusement organizations, passed thru Cincinnati December 14 and was a caller at the offices of The Billboard. His conversation was replete with good logic and truly interesting. Some years ago, he related, he ran a "b. c." and closed a season with the ledger (after all squaring, etc., had been deducted) balancing just about even. He thereupon made a decision. The next season he operated a straight

(Continued on page 86)

Tin and Paper Horns

SPECIAL ITEMS FOR NEW YEAR CELEBRATIONS

Plain Tin Horns

No.	Length.	Per Gross.	Per Doz.
N. 1465	9 in.	\$3.00	\$0.25
N. 1476	12 in.	4.35	.37
N. 1482—Special	14 in.	5.25	.45
N. 1467	22 in.	9.45	.80

Colored Tin Horns

No.	Length.	Per Gross.	Per Doz.
N. 1468	9 in.	\$2.90	\$0.25
N. 1472—Special	12 in.	3.75	.30
N. 1469	18 in.	7.75	.68
N. 1495	20 in.	9.50	.82

PAPER HORNS

No.	Length.	Per Gross.	No.	Length.	Per Gross.
N. 1400	6 1/2 in.	\$1.00	N. 1402	17 in.	\$3.00
N. 1401	13 1/2 in.	2.00	N. 1405—Duster	14 in.	3.25

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Contains complete lines of Novelty and Staple Goods, with prices reduced to date. Sent only on request. Send for this Catalogue even if you have a previous issue.

N. SHURE CO.

THE LARGEST NOVELTY HOUSE IN THE WORLD.
Madison and Franklin Streets, CHICAGO, ILLINOIS

NEW LOW PRICES—and a Big Improvement in Our NEV-R FAIL CLUTCH PENCIL

Now it propels and repels the lead. Nev-R Fail is a perfect pencil with special lead. Nothing to get out of order. Made of Goldline metal, the color that won't wear off. Will sell faster than ever!

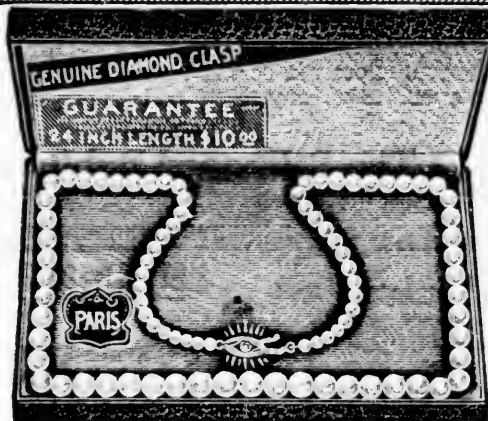
- In bulk, per Gross, - - \$9.00
- Mounted on Easel Display Cards, per Gr., - - \$10.25
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- Special 120G Pencils in bulk per Gross, - - \$8.00
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ORIENTAL MFG. CO.
Dept. 10, 891 Broad St., Providence, R. I.

SELL PEARL NECKLETS Make OVER 300% PROFIT Yet Give Big Value

PEARLS

are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, 21-inch string, in silk-lined box. Very rich.
PER EACH, \$2.75.

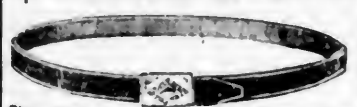


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ROHDE-SPENCER CO.,

Wholesale Jewelry, Watches and Sundry Specialties.
215 West Madison Street, CHICAGO, ILL.

RUBBER Belts \$14.50 PER GROSS



Plain Walrus and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.
We require a deposit of \$3.00 on each gross. Sample, 25c.
A balance received before 9 p.m. will go out the same night.

CHARLES H. ROSS,
126 1/2 E. Washington St., Indianapolis, Ind.
Will move to my new location, 18 West Market St., January 1.

FUTURE PHOTOS—New HOROSCOPES
Magic Wand and Buddha Papers
Send four cents for sample.
108, LEDOUX,
189 Wilson Ave., Brooklyn, N. Y.

GIVEAWAY CANDY

\$11.00 PER 1,000.
\$2.75 per Carton 250.
Cash with order.
H. J. MEYER CO.
Box 380, FT. WAYNE, IND.

MR. SHOWMAN!

We have your needs in PULLMAN CARS. Submit your requirements. We can give you what you want.
W. E. STEWART, 713 Severitt Building, Kansas City, Mo. Phone, Delaware 1778.

WANT TO BUY

MERRY GO-ROUND AND FERRIS WHEEL. Write for particulars. BOX G. M., care Billboard, New York.

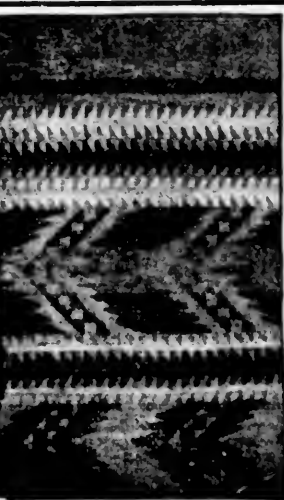
We carry a tremendous stock of ESMOND BLANKETS

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Highly decorated dark mahogany finish Chinese Baskets, 10 Rings, 10 Coins, 10 Tassels. Price.....\$2.40 Per Set

Will ship any quantity same day order received. All goods shipped F. O. B. Providence. 25% required on all orders, balance C. O. D.

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29 Broad Street, PROVIDENCE, R. I.



PAUL E. PRELL WANTS for T. A. WOLFE'S SUPERIOR SHOWS—Concessions

I will sell exclusive Knife Rack, Ball Games, Shooting Gallery, Spot-the-Spot, High Striker, Palmistry (American only), or any other legitimate concession. What have you? All wheels sold. Show opens in March in Augusta, Ga., and will stay out about thirty weeks, with a lot of good fair. You all know this show. Get with it. For Concessions write
PAUL E. PRELL, Supt. of Concessions, 81 Fair St., Paterson, N. J., till Feb. 1.

OPPORTUNITY KNOCKS ONCE AT YOUR DOOR

This ad is it. Will sell half interest in Alan Herschell Three-Across Carrousel for \$2,000, as I will be too busy to look after same. Machine in A-1 condition, loaded with Keystone Bazaar and Uncle Tom's Cabin Combined Show season 1923. Opens early in April. Concessions of all kinds wanted, including American Paintist. Limited to 11. This is not a casual, only real trouper wanted. Concessions not showmen with their own trucks preferred. Address CHAS. KYLE, 104 Judson Avenue, New Haven, Connecticut.

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

22-INCH MAMA DOLLS

BEST QUALITY, \$17.00 DOZEN

- 23-INCH FOUR-POINTED LAMP DOLLS\$16.50 Doz.
- Silk Metallic Shade and Dress, Trimmed with Best Quality Ostrich.
- SAME DOLL LAMP\$14.00 Doz.
- Dressed in Saten, with Ostrich Trimmings.
- 20-INCH FAN DOLL\$9.50 Doz.
- Dressed in Saten, Trimmed with Ostrich and Plush.
- 18-INCH FAN DOLL\$8.00 Doz.
- Dressed same as above.
- 16-INCH FAN DOLL\$7.00 Doz.
- Dressed same as above.
- 23-INCH LAMP DOLL\$10.00 Doz.
- Tinsel Trimmed.
- 16-INCH DOLL\$5.00
- Dressed in Saten Skirt or Bloomer, Trimmed with Ostrich.

25% deposit must accompany all C. O. D. orders.

PIONEER DOLL CO., 413 E. Fifth Street, NEW YORK.



SALESBOARD OPERATORS

HERE'S A BRAND NEW ONE, GOING LIKE WILD FIRE EVERYWHERE.



5 C PER PURCH 5 C PER PURCH



PEN AND PENCIL ASSORTMENT No. 100. The Greatest Money Getting Salesboard Ever

Placed on the Market. This 2,000-Hole 5c Board takes in \$100.00 and pays out \$38.50 in trade and three 14-Kt. GOLD-FILLED PEN AND PENCIL SETS. Absolutely guaranteed.

PRICE, \$12.00 EACH 25% with all C. O. D. orders. Complete catalogue and quantity prices sent free upon request.

GELLMAN BROS. 329 Hennepin Ave., MINNEAPOLIS, MINN.

WANTED

People in All Branches of the Show Business TO USE

The Billboard DATE BOOK

A new supply of books with ample space for memorandums for 14 months from July 1, 1922, to Sept. 1, 1923, ready for distribution. Bound in flexible leather and contains valuable information. Sent anywhere, postage prepaid, for 25 cts. each.

—Address—

The Billboard Publishing Co.

Date Book Department. 25 Opera Place, Cincinnati, Ohio

CARNIVAL CARAVANS

(Continued from page 85)

merchandise concession and closed with a little over two grand to the good. The past season he was with the Dykeman & Joyce Shows. He was on his way to Springfield, O., to start his duties with Campbell & Shaffer Festival Co., as a contest promoter.

Happy Rietz will have charge of the Wonderland Show on Hebeke Bros.' Shows for next season. He intends building all new pits and two new illusions for the opening. He says he will also have nothing but real, live, enterprising attractions, and that they will number ten in all. Happy and his wife will winter in New Orleans.

Albert Kreust, of merry widow swings and high striker note, with many of the medium-sized shows the past ten or twelve years, some time ago brought his season to a close with playing fair dates in the North and last week meandered into Quincy, Harry in the season he was with Mau's Greater Shows. He expects to remain in the Queen City until after the holidays, altho he may visit his mother in Pennsylvania either before or after Christmas. Says the season was by far not the best ever.

Gradually, more legitimate show people have gained the right light—that the cleaning out of "poison" shows and grift will be to their benefit, financially and for the support of their own moral reputations. One of the most inconceivable things in this connection is that all of them (without exception) could not have realized this from the beginning. Every show, ride and concession man and woman (even the prestige-killers) have realized for many years that what was steadily bringing the business to utter ruin, and yet some of the very ones to be benefited by the riddance have censured The Billboard for trying to make it a respectable vocation and pull it back into the good graces of the public.

Constantly, for a number of years, The Billboard "tipped", advised, pleaded (from fact information—not imagination or self-interested purpose) regarding the net that was being drawn (and it kept continuously getting tighter), and all this was scouted at by the "wiseacres". Altho carnival people now and then saw an oppressionistic article in a newspaper or circular, they did not see the hundreds, yea, thousands of propaganda articles, pamphlets, etc., being silently distributed throughout the country.

The Billboard strongly advised for an association of owners and managers, not just to "clean up" (which was badly needed), but also to "fight back" at the unjust services against the business as a whole—every other branch of amusements (except circuses, and there are not enough of them to absolutely require it) is organized; every branch of outside business and, in fact, almost every business factor the carnival man has had dealings with is organized for their own protection. How about the carnival men? Seemingly they have done nothing to hold and increase their rights, each figuring that he would "last as long as the other fellows," and there you are. The Billboard could not organize them! It must be done among themselves!

However, the operating heads of The Billboard, about two years ago and after giving the whole situation a thorough analyzing, lent their own and The Billboard's earnest efforts to "do something", and a meeting was called, with invitations to all owners and managers—not representatives. Do you remember how many attended? Seven shows were properly represented. A feeble stab was made at an association, which soon flunked. Since that time every known expense to the owners and companies has been advanced and the fight against carnivals has raged with monthly increasing momentum (with grift and indecent girl shows as foundation), until now the entire country is aroused, and the worthwhile attractions and self-respecting men and women of the carnivals have suffered—now suffering—the results of the havoc wrought by those who "didn't give a d—". Those not in favor of decent shows, etc., pronounced The Billboard's advice as coming from "egotistical pencil pushers", etc., and (inexcusable as was the incident of the advice) The Billboard has lately been "pounded" by some unreasonable ones, and the very ones to profit by the good results to be obtained.

However, the above is but a brief resume of past facts. What your inclinations and activities will be in the future is what counts. The cleaning up of all amusements movement is sure of a nation-wide victory (the women-mothers and sisters—are now behind it all over the country), and the sooner each person in the show business, carnival especially, realizes this the better for themselves and their profession. And, regardless of some undue steps it has received, The Billboard will feel repaid in the knowing conviction that it has helped others to help themselves—those who took but limited cognizance of a monstrous issue and fell for the "gaff" of those who didn't care.

BALLOONS

For all purposes. Bright colors; new goods

SPECIAL

1/2 Gross No. 40, 1/4 Gross No. 25, 1/4 Gross No. 50, with Squawkers; 1 Gross No. 50, 1/2 Gross No. 75. Packed in beautiful display box, with prices marked on cover.

Retails for \$12.24. Price, \$5.00.

ADVERTISING BALLOONS.

No. 60, with your ad.

\$14.35 Per Thousand.

SANTA CLAUS BALLOONS,

No. 60, with your ad.

\$2.25 Per Gross.

(Not less than 10 Gross.)

BALLOON STICKS, 35c Gross.

CLOSING VALVES, 49c Gross.

TOY FOOT BALL.

Price, \$9.60 Per Hundred.

Sample, 15c.

Kiddies wild about it. Buy direct and save difference.

20% with all orders, balance C. O. D.

BROADWAY SPECIALTY CO.

3089 Broadway, NEW YORK CITY.

A Merry Xmas To All

Our new line of

Electric Lighted Vanity Boxes or Canteens

READY JANUARY 1st

Some very attractive styles and new innovations await you.

SPANGLER MANUFACTURING CO.

160 North Wella Street,

CHICAGO, ILL.

ORIGINATORS OF THE DAY AND NITE VANITY BOX

THE AUTOMATIC FISHPOND

will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our star wheels to select from. We also paint wheels to order. AUTOMATIC FISHPOND CO., 2014 Adams St., Toledo, O.



MEN'S RUBBER BELTS \$14.50 PER GROSS.

In brown, black and gray, corrugated, attached and plain. Equipped with high-grade nickel-plated adjustable buckles. Guaranteed strictly first. Our agents are making a clean-up on our Belts. Buy direct and avoid delays and disappointments. Men's Rubber Key Holders\$12.00 per Gross Ladies' Rubber Belts 17.00 per Gross Ladies' Rubber Aprons, \$4.00 per Dozen or 45.00 per Gross \$2.00 deposit required with each gross ordered.

THE SUPERIOR RUBBER CO., Akron, Ohio.



Sample, 25c

Sales Cards and Boards

Immediate shipment in all sizes at very low prices. Special sizes and styles to order.

PREMIUM CATALOGS PRINTED TO YOUR ORDER.

U. S. PRINTING & NOVELTY CO.

195-97 Chrysler Street,

(Telephone, Drydock 3929)

NEW YORK CITY

Slot Machine Operators, Attention!

Your customers use my products. \$27.00 on a single order. Commissions on re-orders. Territory limited.

PREMIUM PRODUCTS CO., 308 Market Bank Bldg., Minneapolis, Minn.

SALESBOARD OPERATORS

Don't Buy a Cat-in-a-Bag

Our system of setting complete assortments will meet with your approval. We show you "black-on-white" the wholesale price on each and every article on our assortments. The old system of paying "so much money" for complete assortments is NOT in line with MODERN business. Send for our No. 522 Catalog TODAY. NOTE: We sell to Salesboard Operators ONLY.

CHARLES HARRIS & CO.

(Established Since 1911)

230 West Huron Street, Chicago, Ill.

WANTED—Musicians for the 12th Infantry Band stationed at Ft. Howard, Md. Cornet, Clarinet, Violin, Flute. Other Musicians write. Vacancies in specialties ratings open for qualified musicians. Musical duties only. No quarters for married men. This is a permanent post, located about one hour's travel from Baltimore. Address JAMES E. SIMMONS, Warrant Officer U. S. Army, Band Leader 12th Infantry, Ft. Howard, Maryland.

W. J. TORRENS' UNITED SHOWS

NOW BOOKING SHOWS

with or without own outfits. Want a first-class 10-in-1. Will furnish a new top for same if you have something to put in it. Want to hear from good Pit Shows. Billy Bronson, write. Will carry no '49 camp, no girl show and no grift. I will play nothing but the choice coal fields, Indiana, Illinois, Kentucky. Will bill like a circus and will put people on the lot, and it's up to you to get the money. Can use an 8-piece all-American Band. I will have all new canvas. I will book a first-class two-abreast Carrousel, or will buy if in first-class shape. Will book Seaplane. We have our own Ferris Wheel. Grind Stores, \$20.00. Wheels, \$25.00. Will sell X on a few at \$25.00. Blankets, Umbrellas, Groceries, Fruit, Pillows, Ball Games. Address all mail

W. J. TORRENS, Hotel Boody, Toledo, Ohio.

TOY BALLOONS LINE O' TWO OF NEWS

NOISE MAKERS

- No. 70—Heavy Round Balloons, Per Gross \$2.25
- No. 70—Heavy Gas Transparent Balloons, Per Gross 3.00
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- No. 250—Paper Horns, with wood safety mouthpiece, Per Gr. 1.50
- No. 1200—Plain Bright Flash 2-inch Long Tin Horns, Per Gross \$4.50
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Send \$1.00 for sample assortment of each of the above items, postage paid.
25% required with all orders, balance C. O. D.
Send for new circular and big catalog—IT IS FREE.

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1118-1120 South Halsted Street, CHICAGO, ILL.

FLOWER BASKETS

of all descriptions, filled with beautiful, natural looking artificial flowers. Write for prices.

KIRCHEN BROS.

(Originators of the Kirchen Flower Store)
222 W. Madison St., Chicago, Ill.

\$6.00 GILLETTE RAZOR

Gold Plated, Basket Weave, Case and comb, with 12 Waxed Paper Blades in Metal Box in original sealed box, \$21.00 per Doz. Sample, \$2.50. Postage Paid. New Improved Gillette and Victor Razors and Blades, 40% off list. Price \$1.00 (12) 125¢ (12) 150¢ (12) 160¢ (12) 175¢ (12) 190¢ (12) 200¢ (12) 210¢ (12) 220¢ (12) 230¢ (12) 240¢ (12) 250¢ (12) 260¢ (12) 270¢ (12) 280¢ (12) 290¢ (12) 300¢ (12) 310¢ (12) 320¢ (12) 330¢ (12) 340¢ (12) 350¢ (12) 360¢ (12) 370¢ (12) 380¢ (12) 390¢ (12) 400¢ (12) 410¢ (12) 420¢ (12) 430¢ (12) 440¢ (12) 450¢ (12) 460¢ (12) 470¢ (12) 480¢ (12) 490¢ (12) 500¢ (12) 510¢ (12) 520¢ (12) 530¢ (12) 540¢ (12) 550¢ (12) 560¢ (12) 570¢ (12) 580¢ (12) 590¢ (12) 600¢ (12) 610¢ (12) 620¢ (12) 630¢ (12) 640¢ (12) 650¢ (12) 660¢ (12) 670¢ (12) 680¢ (12) 690¢ (12) 700¢ (12) 710¢ (12) 720¢ (12) 730¢ (12) 740¢ (12) 750¢ (12) 760¢ (12) 770¢ (12) 780¢ (12) 790¢ (12) 800¢ (12) 810¢ (12) 820¢ (12) 830¢ (12) 840¢ (12) 850¢ (12) 860¢ (12) 870¢ (12) 880¢ (12) 890¢ (12) 900¢ (12) 910¢ (12) 920¢ (12) 930¢ (12) 940¢ (12) 950¢ (12) 960¢ (12) 970¢ (12) 980¢ (12) 990¢ (12) 1000¢ (12) 1010¢ (12) 1020¢ (12) 1030¢ (12) 1040¢ (12) 1050¢ (12) 1060¢ (12) 1070¢ (12) 1080¢ (12) 1090¢ (12) 1100¢ (12) 1110¢ (12) 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THE ARISTOCRAT OF CONFECTIONS—GOOD IN ALL SEASONS

WILL PLEASE ALL WHO ARE PARTICULAR

SPECIAL PROPOSITION TO WIDE-AWAKE RESELLERS Display matter furnished



BEST FIVE-CENT VALUE ON THE MARKET—THE 100% PURE FRUIT FOOD IN CONFECTION FORM

Packed 48 to a Box. Send 25c in Stamps for five full-size Samples.

S. V. BLAIR, 220 West 42nd Street, New York. Phone: Bryant 2991.

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.

Alexandria, Tenn., Dec. 6, 1922.

Editor The Billboard—The clipping enclosed is from The Nashville Banner. The results of your campaign are growing larger every week. I instituted the reform on my own fair grounds four years ago. Before that the grifters had been holding an annual convention on my fair dates here and I was closing my eyes, for I made myself believe it was part of the game. One day I went home and told Mrs. Roy our boy was six years old and that if officers did not stop the games and bad shows I would do it whether on my grounds or in my town. (Signed) ROY ROY, Cashier Bank of Alexandria.

(The clipping referred to appears on another page of this issue.)

McKenney, Tex., Dec. 7, 1922.

Editor The Billboard—The Billboard is coming to my desk regularly each week and, tho I am not interested in shows to any extent except as a theatergoer and well-wisher, I find much to interest me in its columns. I recently found an interesting article by Charles Ringling in which he advocated placing a ban on immoral shows. It seems to me that all newspaper owners and editors should back Mr. Ringling in his undertaking and, as he is one of the leading if not the foremost circus owners in the world, there should be a rallying to his standard, as his leadership should inspire followers.

The Billboard is to be congratulated in publishing such worthy articles as Mr. Ringling's. May success crown your efforts. (Signed) CAL GALLAGHER, City Editor McKenney Courier-Gazette.

Camp Kearney, Calif., Dec. 4, 1922.

Editor The Billboard—If not asking too much I would like space in your valuable paper to express the sincere appreciation of the Disabled Veterans of Camp Kearney for the kindness shown us by the Snapp Brothers, who presented every patient that was able to leave the hospital with a pass to each of the various attractions and rides when the show was playing in San Diego.

In behalf of the many patients who are confined to their beds here, I also wish to thank Prof. Pud Healy and his band boys for the delightful and peppy music they furnished

on the two afternoons they visited the bed wards. Such music as this does a great deal toward relieving the despondency and depression of the boys, some of them having been confined to their beds almost entirely since the closing days of the war.

After the concert the boys presented Prof. Healy with a hand-tooled smoking set made in our curative work shop from a 75 m.m. shell as a token of appreciation.

As this is the first time an outdoor show has furnished any entertainment for the disabled of this camp, the boys of Camp Kearney give a hearty vote of thanks to the Snapp Bros. Shows, and also to Prof. Healy and his band boys.

Disabled Veterans of Camp Kearney, By JAMES K. HOWEY, Chairman of Entertainment Committee.

Shawnee, Ok., Dec. 12, 1922.

Editor The Billboard—As I am a great reader and admirer of The Billboard, I want to compliment The Billboard on the stand it is taking on the cleanup. I also want to compliment you and Charles Ringling on your papers read at the Toronto convention.

While I am at present time, and have been for many years, an employee in the post office in this city, I have also been interested in the show business, having been a stockholder in our largest and best theater and a few years back was interested in a road show; was dramatic critic for a newspaper and I always keep up with the amusement news. So with this experience I know something about the amusement line, and I am sure when I say that the people of the good old U. S. A. are with you and Charles Ringling on this cleanup it is a hundred-to-one shot that the better element is with you. We have had some pretty rough carnivals and musical tubs, to play here which has caused us much grief. I am going to see to it that our city mayor, all members of the city council, our principal ministers and business men read yours and Ringling's views on this cleanup, which may help.

Wishing you the best of success with your big cleanup campaign, and wishing you and all The Billboard staff a Merry Christmas and a Happy New Year. (Signed) HENRY J. MOYLE.

Wayne, Neb., Dec. 12, 1922.

Editor The Billboard—It is with pleasure I read your columns of the cleanup campaign. I think it is the biggest thing The Billboard ever did. More power to you. Keep it up until you have weeded the amusement world of all the thorns. I am so pleased that you publish all their letters and treat them all alike—the big and the small. It makes me smile how it is hurting some of these low-down grifters and dirty show operators. They call The Billboard a chump educator. I wonder who is the biggest educator of the chump when these same said people sit around a hotel lobby or pool halls, blow and put up a big front how they run their roll-down stores, build up on some poor guy, knock them over with their joints, blow a swinging ball and bucket joint got from \$250 to \$1000 on the week; nothing to it—how easy it is! Then he says softly that his Jane grabbed the chumps at night, had so much money in her sock she just had to quit for the night. Then about the time he gets thru with his dirty lies he is trying to mooch the price of a meal or room. He never buys a Billboard. He reads one someone has laid down. Always broke. There is a reason, and when you expose him to real people how he bows. Yes, I believe The Billboard is getting to the real chump so hard that it hurts. Keep it up. Right with you for a cleaner show world. (Signed) WALTER SAVIDGE, Mgr. Walter Savidge Amusement Co.

Athens, Ala., Dec. 5, 1922.

Editor The Billboard—Being a constant reader of The Billboard and an attaché of all things theatrical from the viewpoint of the consumer, I have not read with so little interest your campaign against the unclean, immoral shows and illegitimate concessions in the outdoor show world. I have always silently expressed my heartfelt endorsement of your program, tho I have never as yet felt capacitated to write any expression of my views. However, I was impressed last night by reading the enclosed clipping from one of the very best editorial pages in the South. This editorial, from The Nashville Banner, Nashville, Tenn., issue of December 4, is merely the resumption of your program as started by you and furthered by such eminent showmen as Chas. Ringling and others who have concurred with you in the fight for more decency and sound business principles in all branches of the show world.

In conclusion, I am not even suggesting that you reprint all or any part of this editorial or this letter, tho I am just handing it along to you for fear that you do not see all of the good things that come along in the field of journalism, and further that you may see some of the fruits that your campaign is working in places not probably known to you. More power to you in your endeavors and it is my

sincere wish that your reformation shall be complete.

(Signed) R. N. CARTWRIGHT, JR., Assistant Cashier, The First National Bank of Athens, (The clipping referred to appears on another page of this issue.)

London, Ont., Can., Dec. 9, 1922.

Editor The Billboard—Since starting in the show business in 1916 I have been a constant reader of The Billboard and this is my first letter to you.

I am sure every honest showman is for the suppression of grift, etc., not only in gambling, but in advertising, and to be a success The Billboard should first clean up its own back yard.

Referring to a letter in December 9 issue, dated at Miami, Fla., regarding a park there and its wonderful opportunities (if the writer's statements are true); where is there any grift to equal such an advertisement as that one he refers to, which might be the cause of many a good showman or showwoman losing their summer savings? Quite right. There are no doubt plenty of letters sent to you by people who have a small grievance against shows and showmen whose only purpose is to knock, but I think such letters as this should be investigated and if found to be correct The Billboard should discontinue the advertisers' future ads.

The cleanup wins at Toronto, why not at Cincinnati?

Wishing The Billboard every success and a prosperous New Year. (Signed) ARTHUR E. COTTON.

Three Rivers, Que., Can., Dec. 11, 1922.

Editor The Billboard—I have been following from week to week your campaign for the betterment of the out-of-door show field and I believe that you are entitled to much credit for the step you have taken towards this matter. I am strongly against graft of any kind; still I hate to see one trying to drag a clean carnival in the mud. While holding conversation with the editor of a French paper in this city (who is much opposed to most all forms of amusement) I was told that the only trouble at the exhibition this year was the midway which might have been much cleaner. The writer being in Montreal at that time was unable to see for himself if such was the case and not contented with this statement, I wrote to Dr. J. H. Vigneau, who is manager of the exhibition, and received the following reply:

"Dear Sir—I acknowledge receipt of your letter of the 1st inst., re: 'World of Mirth Shows', and I may say that I was very well served and treated by the representative of the World of Mirth Shows and also the public in general for the cleanliness of their shows during our exhibition week. Hoping you will find that satisfactory, I am, Yours truly,

(Signed) J. H. Vigneau, Mgr.

The above is an exact copy of the letter received from the Exhibition Commission and may be seen on file at my address. I was on the lot to see the World of Mirth Shows in Montreal and I found their show of high standard. Tho this being my first year in the field, I firmly believe that your campaign to clean up will be the greatest success which all honest and respectable showmen will enjoy. With best wishes for success, I am, P. O. Box 504. (Signed) JAMES L. PILLEY.

Ikolona, Miss., Dec. 11, 1922.

Editor The Billboard—I noticed Mr. Walker's letter and also your answer. You are O. K. on this answer. I wonder if Mr. Walker remembers back in 1907 or 1908, my playing Parma, Mo., on the streets. I was just breaking into the carnival game. Dr. DeKreok and dad were all set for a cleanup, a set-joint pick-out. I was shilling on Walker's joint when he takes a farmer for close to a grand. It was my first job as shill. Well, it got hot and also muddly, for we ran out of town. Walked all night thru the woods. I was supposed to get fifty fifty. Did I? No. I got a saw-luck and Walker framed a pick-out the next week. Well, ask him what he got. Less than I did that week, more so. 'Old Billyboy' is not the only chump-a-educator. He wised me up. Since that first two weeks I have been behind most of the stores, but wish to say the best week I ever had was with a doll wheel in Milwaukee three years ago at the Elks' doings on the street, so keep after the grifters or it is good night for all. No, I was not out this year. I only did a little pitching and saw more fun guys than anything else. I've been passing out gas masks thru agents for two nights. Doing nice. I hope Walker has not forgotten that dog bark. He said, 'Hurry, kid, that's the law with the hood hounds.' Yes, I believed it then; so did he. I suppose he still is trying to steal a dollar, and I wonder if he has kept up his speed of education on all shills, and sticks out every two weeks. It is because of grifters like him that I stayed off the road this year, but when the bluebirds go North I will be moving. You can throw this in the waste basket or do as you please with it, but keep after the grifters. And it would do a lot of good to look into some of your ads, for some firms advertise prompt shipment and sometimes never ship. I realize you receive many. But let's clean house all around. Run off the fake ads, keep after the jan man working do as I did in Aberdeen, Miss.—tell the chief, explain to him, don't have him pulled, but chased out of town. I did this four times this year, three in Mississippi and once in Alabama. Can I go back? Well, I worked several supposed closed ones. This is all. Just keep on educating all

the chumps and the grifters will have to quit. Why don't you mail a list of all games with photos to every chief in the United States? (Signed) W. D. COOPER.

Jersey City, N. J., Dec. 11, 1922.

Editor The Billboard—I have read with much interest and at times with much disgust some of the letters you have published in your 'Outdoor Forum'.

Certain so-called managers and assistant managers have written you giving their opinions about what you should do to help clean up the carnival. Their letters at times have afforded me much amusement when they write in and tell you how clean they, or joints to they have never allowed P. O. joints to work on their midway. How well I remember certain things that have happened on their midway when moving day came around and they were "short". It's the same old story, blowoff in the coach show, all kinds of percentage and "line-up" stores if they could fix for them.

I will be only too glad to furnish an affidavit upon request pertaining to these facts. Will Gus F. Litts, manager Litts' Amusement Company, deny that he allowed P. O. and joints to go full blast in Marianna, Ark., last year? Will he deny that the same thing occurred not only in this one particular town, but in many others when things "broke tough" around the show? His contribution to the "Outdoor Forum" in your issue of December 9 is another example of a so-called manager preaching one thing and practicing another.

L. E. Duke, assistant manager H. T. Freed's Shows, has contributed two or three times to the "Outdoor Forum". I played a few spots with the Freed show last season and I am ready to make affidavit to this statement; that L. E. Duke had plenty of graft joints on the above show both last season and this past season as well. That he came to Oshkosh, Wis., last year to make the spot with Sol's United Shows and that he volunteered to and did help to fix the spot so we could work. And who is there who will deny that "every thing" worked? Mr. Duke's latest contribution merely another letter in which he sadly fails to practice what he preaches.

It seems that all, or at least a large number, of the letters written to The Billboard are for the purpose of "copping" on the other fellow when they themselves are so morally rotten, dirty and have so much larceny in their hearts that they have "zeits" enough to advise The Billboard how to clean up the carnivals.

It seems that these fellows are simply using The Billboard as a medium to shout their own hypocrisy while they persist in practicing one thing and preaching another.

I, too, am like the apple on the fence. The side it falls on, that's the side I'm on. (Signed) J. BOB DOYLE, Care Elks' Club, New York City.

Milwaukee, Wis., Dec. 9, 1922.

Editor The Billboard—In the editorial columns of The Billboard a few weeks ago you very kindly expressed a high regard for my veracity and also stated that I had never permitted my press agents to misuse the columns of your publication, which I am proud to say is true. Yet in your issue dated December 2, on page 101, under the heading of Circus and Carnival Dots and Dashes, you unjustly degraded my show and create an unsavory reputation which it is undeserving of by stating that: "The report that the Greater Sheesley Shows were ordered out of Canada because of graft has gained such wide circulation that it becomes necessary to ask its owner for an accounting." Well, I am its owner and also manager of same and I conduct its operation as I feel will prove most advantageous to my interests, and, therefore, the Greater Sheesley Shows are usually welcomed back to any city we might visit, the proof of which is evidenced in the fact that I am receiving letters nearly every day from committees and public officials of cities we have exhibited in throughout the Western States and Canada in the past asking us to play their cities again in 1923. I can produce these letters, and as far as being ordered out of Canada last season or at any other time, will say that the last three engagements we played in Canada in 1922 were at Swift Current, Weyburn and Estevan, respectively, where we played under the auspices of the fair association and whom I am sure will give the Greater Sheesley Shows a clean bill of health. We came out of Canada in

(Continued on page 90)

PUT AND TAKE BOARDS



300 sales at 5c, 10c, 15c, 20c and 25c. Takes in \$30.00. Pays out \$20.75. Your profit, \$9.25. Can be used straight or with merchandise.

QUICK ACTION AND PROFITABLE.

See Billboard issues of December 9 and 16 for prices on our full line of Boards, or, better, send for prices and descriptions.

Sample Board, as above, each, prepaid \$1.00
1 Dozen Boards, per doz., prepaid \$6.00
100 Boards, per 100, chg. collect. \$25.00

25% of amount must accompany order if Boards are to be shipped C. O. D.

BUCK-BOARD MFG. CO. 3730 Milwaukee Ave., CHICAGO, ILL.

C.E. Taylor Co. 245 West 55th Street NEW YORK Write for BEADED BAG FOLDER

IOWA FAIR MANAGERS MEET IN DES MOINES

(Continued from page 6)

to this all except two responded yes. When it was asked how many fairs have no night shows only one answered in the affirmative.

Frank E. Young, of Bloomfield, Ia., State Representative, then made a most interesting talk about county fairs, how they should be owned and conducted by all who would or could buy a membership ticket, costing \$3.50 each, as this was how his fair was managed and was a success all the time, as everyone then was a director, considered it his fair and his personal business to see that it was run along correct lines. He could see that anything contrary to rules and regulations was stopped and was in general a community interest.

Charles E. Cameron, president of the Iowa State Fair, of Des Moines, then, in a very able address, spoke in favor of night shows at a fair, said that people had become accustomed to looking for the evening fireworks or entertainments and came in for a day and night at the fair. The entire consensus of opinion of the members was overwhelmingly in favor of night shows at fairs.

The second question: "Are there any fairs that make any attempt to collect admission from those that stay on the grounds for the night shows, following the afternoon program, and if so, in what manner?" didn't need any discussion, as it was remarked that anyone that had wouldn't be alive now to testify to it. The question was asked by R. R. Clark, of Grundy Center Fair, who said it had been tried one year with more or less disastrous results and he wanted to know if any fair had ever successfully "gotten away with it."

The third question evoked so much discussion that in the end it was decided to have Dr. Malcolm, State veterinarian, appear before the convention at the afternoon session and go into details of the matter with the members. The question was: "Should a fair demand a 60 or 90 day test on all cattle, and at least a 30 day test on all hogs exhibiting? Is this incumbent on a fair association?" The members discussing the question seemed to think that the State law requires everyone to demand a tuberculosis test chart from all cattle brought on the fair grounds and that this does not interfere with State aid. A. R. Corey, secretary of the State Board of Agriculture and of the State Fair Board, declared that the law demands tests and the fairs must employ their own veterinarians if there was any question about cattle and hogs, the State veterinarian would answer any and all questions sent into his office in Des Moines. The penalty for not having cattle and hogs tested is fixed by the animal health commission and enforced, but there was a question as to whether it falls on the exhibitor or the fair.

The next question: "Would it be possible for two or more fairs having same dates to pool their free attractions and thereby reduce the cost of same?" brought out that this would be rather difficult of achievement on account of travel involved, unless fairs were close together, and would not be pleasing to the public that wanted to see something different at each fair.

To the question: "Would it pay all the Iowa fairs not located near cities and towns to do away with night fairs?" the answer was emphatically no. To the question: "Can Iowa fairs arrange for a uniform scale of admission charges and scale of premiums and prizes?" Mr. Moore said there was a scheme on foot whereby the association could adopt a maximum and minimum classification and prizes and money offers.

It was almost unanimously voted the admission charges now are the same—30 cents during the day, 25 cents for children 6 to 14, and 35 or 25 cents general pass after 6 p.m.

A most interesting discussion was had on the question: "What is the best method to deal with persons wishing to leave the fair grounds and come back the same afternoon?" It was suggested that for those fairs wishing to give out "pass-out" checks—and there were not many in favor of "pass-outs"—a different-color pass-day return pass be used, honored at pass issued and signed by the person to whom issued and signed again so that the signatures corresponded by that one at the gate and in presence of attendant, and this would minimize as much as possible anyone's using a pass-out check for any other than legitimate purposes. No pass-outs given after 5 p.m. was the rule of all fairs present.

It was then asked how many were present who had been fair secretaries fifteen years or more, and three "war horses" arose. They were: W. W. Clark, of Marshalltown; Charles H. Barber, of Mason City, and J. C. Beckner, of Clarinda.

The last question before the noon adjournment was: "How many fairs receive the full amount of \$1,000 from the county?" It carried no discussion, as it was answered fully on page 24 of the Report of the Secretary of the Iowa Department of Agriculture, copy of which was furnished every delegate by Secretary Corey.

President Estel announced that the afternoon meeting would begin promptly on time, 1:30, and the delegates were released for the noon hour.

Afternoon Session, December 12

After ten minutes of community singing, again led by the Sioux City representative, Don V. Moore, Dr. Malcolm, State veterinarian, was introduced and proceeded to answer every question propounded to him by the members who were trying to get positive information on the subject. Dr. Malcolm said that a herd passing a clean test has the right to exhibit for one year and hogs that have had the double treatment 30 or 60 days prior to the fair, or the serum alone three to six weeks before the fair, can be exhibited. He further said it is a step in the right direction to eradicate tuberculosis by having cattle and hogs tested and given serum before exhibiting at all fairs.

A motion was then made, seconded and carried that every premium list of every fair in Iowa contain printed regulations pertaining to the requirements of the State Animal Bureau as regards tuberculosis or hog cholera.

The next topic of discussion was a very important one to the fairs and fair secretaries, "Concessions and How to Handle Them." E. W. Emery, of Spencer, Ia., was to have read a paper on this subject, but E. M. Bacon, of Davenport, read a paper instead, in part, as follows:

The "American" Army and Navy Needlebook

VACUUM BOTTLES
Imported Corrugated All-Alum. Pint size.
Per doz., \$10.90
Per doz., \$15.50

Icy Hot
Nickel - Plated Corrugated No. 222. Pint size.
Each, \$1.32
No. 613. Quart size.
Each, \$1.98

One of the most successful sellers in this line, because of the good value and the appearance. The contents are: 5 papers Peerless Silver Eye Needles, assorted sizes. There is also a cloth patch containing 1 Bookin and an assortment of 14 other Needles, such as Barbers, Sewing Needles, Stitching Needles, Sewing Needles, Glove Needles, Straw Working Needles, Worsted Needles, etc. This book is artistic and by far the most valuable and biggest profit-maker in the country for any kind of this line.

Per Dozen, 65c. Per Gross, \$7.50

All prices f. o. b. Chicago. 25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS. Have you received our late No. 55 Catalog illustrating popular-priced Watches, Clocks, Jewelry, Silverware, Photographs, Holiday and Auction Goods, Premium and Concession Supplies? Our low prices will surprise you.

JOSEPH HAGN COMPANY, 223-225 W. Madison St., Dept. B, Chicago, Ill.

REDUCED PRICES ON CHINESE BASKETS.

APPROXIMATE SIZES: 12x5 inches, 10 1/2 x 4 1/2 inches, 9 1/2 x 3 3/4 inches, 8 x 2 3/4 inches, 7 x 2 1/2 inches.
No. 5—5 Rings and 5 Tassels. In case lots, 40 Nests to the case. per Nest, \$2.50; less than case lots, \$2.25. Sample Nest, \$2.75, prepaid.

No. 6—7 Rings and 7 Tassels. In case lots, 40 Nests to the case. per Nest, \$2.65; less than case lots, \$2.35. Sample Nest, \$3.00, prepaid.

No. 7—8 Rings and 8 Tassels. In case lots, 40 Nests to the case. per Nest, \$2.75; less than case lots, \$2.50. Sample Nest, \$3.25, prepaid.

All five Baskets to the Nest. Plain fully trimmed with Coins and Beads. Bright finish. A. KOSS, 2012 North Halsted Street, Chicago, Tel., Diversey 6064.

CONCESSIONS AT COUNTY AND DISTRICT FAIRS

By E. M. Bacon
Under this head there are the "straight, legitimate concession" and the "grafting concession".

Definition of the word "concession" is as follows: First, act of conceding or yielding; admission. Second, a thing yielded; acknowledgment; admission; grant.

According to the State laws of the State of Iowa, all concessions must conform to the art of skill and science.

Definition of the word "skill": Understanding, judgment, argument, proof; also reason, moxie, soundness, knowledge of, and expertise in, execution of performance, practical ability in art, science, etc.; expertness; aptitude.

Definition of the word "science": Knowledge as of principles or facts. Second, accumulated and accepted knowledge systematized and formulated with reference to the discovery of general truth or the operation of general laws; classified knowledge. Third, such knowledge relating to the physical world; called also natural science. Fourth, any branch or department of systematized knowledge. Science, and science is systematized knowledge considered in reference to the discovery or understanding of truth; art is knowledge as applied and made efficient by skill. If, then, a body of laws and principles as of rhetoric is exhibited in an ordered and inter-related system they appear in the character of a science. If they are applied in actual use as to the construction of discourse they become, or furnish, the working rules of an art. For example, any game which takes the art of throwing, shooting or working out puzzle with hands or mind comes under the head of art, skill and science.

The following concessions come under this head: Shooting galleries, baby doll racks, cane racks, knife racks, buckle-de-buck, the keg game, swinging ball, spot-the-spot and large cat game.

A good many States permit the operation of wheels, such as the doll wheel, caudy wheel, blanket wheel, etc. In my opinion a wheel termed a "merchandise wheel" is one that should be permitted to operate at fairs. By a "merchandise wheel" I mean of straight up and down wheels on which a number of paddles are sold to the players, each paddle containing at least five numbers, and before the wheel is turned the concessionaire must sell all his paddles. When the wheel is turned some one of the players is bound to win the prize. I am against what they call an "intermediate prize". For example, a wheel operating on which there is a large doll, in which small and large dolls are given as prizes, and if the wheel stops on the star then the player wins the large doll. If not the player wins the small doll. This should not be permitted, and the concessionaire should operate with only one big prize. I have known where blanket wheels have been operated on which there were 125 numbers on the wheel, 25 paddles were sold, each containing five numbers, and before the wheel was turned all paddles were sold and some holder of one of the paddles would win the blanket.

Another thing that I think should not be permitted at fairs are "49 camps"—a type of dancing show. You might ask the question: "What is meant by a '49 camp'?" In answer to this I would say that it is an outfit in which the traveling women dance with the town's people on a portable floor, charging a fee from the town's men for the dance.

Recently a farm journal, claiming to be one of the highest class and enjoying a wide circulation, published certain articles written by a self-confessed ex-faker which had its effect on some readers of this journal, leading them to believe that a large percentage of fairs consist chiefly of an array of fakers presided over by such fakers. In fact, a picture presented in one of these articles showed an exhibit building empty while space devoted to fakes and fakers was completely occupied. Of course, much of the so-called information presented in these articles does not apply to 90 per cent of the fairs today.

The effect of these articles on many fair men, however, has been to lead us to wonder whether some of the people who do not attend fairs credit fairs with being a conglomeration of fakes or really worth-while educational institutions.

The millions of people who each year attend fairs know what fairs really are, but how about

those who have never attended a fair and who may be patrons at a fair next year? The reaction of this series of articles on me has been that the Iowa Fair Managers' Association, of which all the fairs of Iowa are members, and all organizations of fairs, perhaps, should maintain a bureau to watch over misleading, unjust criticism of fairs or statements concerning fairs which, by inference, are harmful, at the same time accepting in the right spirit just criticism. There are people not familiar with fair work who do not fully comprehend either what fairs are trying to accomplish or what their clientele is.

Fairs have been the pioneers in demanding clean shows and concessions. During recent years some municipalities have been offended in street fairs, but they, too, are cleaning up, until the day of the faker is becoming a thing of the past.

Now, I started out to say that it is about time that we fair fellows took decided steps against misleading statements concerning our fairs. Fairs have been "kicked about" long enough.

The up-to-date fair returns more for the money invested to get into and in admission fees charged after the outer gates are passed than any other gathering appealing to public patronage. People are safe on 90 per cent of the fair grounds in America as they are at their own homes, physically and morally. Where in so short a time could one learn so much of a particular community, county, district or State as at fairs of this section? The modern fair, next to the common schools, is America's greatest educational agency. Because they are public service projects they are ready targets for the bow shooting poisoned arrows.

Most agricultural journals have, from time to time called attention to the excellent educational work of the fairs. Let's have more of this. Fair men have been after fakers for years. Does it help us to get them to "boot us" and thereby mislead the public as we still pursue the faker?

There are over 3,000 fairs and expositions and fairs shows in America managed and conducted by perhaps 100,000 men and women and attended by 50,000,000 people each year who find them more than worth while. Looks like we are strong enough to sit up and take notice when unjustly attacked. What are we going to do about it?

Yes, fellow fair secretaries, concessions are attractions, and if the proper kind are furnished there is no end of welcomed entertainment.

In the common use of the terms there is a vast difference in "graft" and "grift". There is a certain amount of graft in almost every branch of business. "Grift" is common robbery.

Fair secretaries deserve praise for their progressive efforts and especially toward having fair-gaining attractions, including concessions from which the fairs gain a good revenue. But when they, or their concession managers, discriminate against fair deal concessions there is less cause for praise. If any person is too busy to be courteous and just he badly needs a well-informed assistant or substitute.

For a square-deal concession giving the player the opportunity of having an even chance of deciding which one of the several individuals should be the fortunate one in drawing a prize doubtless there is no better way than to give several revolutions of an evenly balanced wheel, provided it turns after it has been started and stops of its own momentum, otherwise, of course, the wheel and the transaction are crooked. I think the general public feels if merchandise wheels were permitted and they were operated to the extent that merchandise was distributed by the concessionaire to the player, even if one purchased a paddle and didn't win, that one would be satisfied if the prize went to some other onlooker or participant or one of his friends.

It is stated that merchandise wheels are permitted to operate in the States of Pennsylvania, Virginia, West Virginia, Illinois and other States where the officials exercise common sense. It is predicted more merchandise wheels will be in operation in 1923, but the grafting concession must go.

Mr. Bacon then explained the modus operandi of the concessions that could be made crooked and how the player didn't have a chance to win, but expressed himself as in favor of merchandise wheels properly run and operated.

Mr. Young, of Bloomfield, spoke along the line of having concessions obtaining permits to operate from the office of the Attorney General of the State and exhibit them to the secretaries of the fairs, but no action was taken along this line.

After much discussion about concessions, their methods, etc., the delegates decided not to make any resolutions themselves regarding this question, but a motion was put, seconded and carried to have a committee of five appointed, which would make recommendations, confer with the Attorney General and send out its opinions and findings to all the secretaries of fairs in Iowa prior to their fair dates. The convention then, by motion, made President Estel and Secretary Wilkinson the first members of this committee, the president to appoint the other three. Mr. Estel informed the writer after the meeting that he wouldn't appoint this committee for two or three weeks yet, as he had his hands full until after the first of the year.

E. J. Curtin, of Decornh, was the next speaker, and his subject was "Problems in Conducting Harness Racing". Mr. Curtin said he believed that harness racing was essential to the fairs in Iowa, and that while the fairs must be educational, they must also be "sugar-coated"; that is, have amusements enough to bring in the crowds and entertain them. He said if you are a harness race enthusiast, then you have a tendency to make harness racing the most important thing on the program, or, if not, then not making it prominent enough. Mr. Curtin said there was a happy medium between that and other amusements. He said it was preferable for fairs to combine in a circuit for harness horse racing. They should insist on real racing and get the right man to run the meeting, as the races are a small part of the fair, but an outstanding feature of same.

Mr. Smallinger, secretary of the American Trotting Association, who was present, was then called upon for a few remarks, and he said that there was nothing more popular than harness racing when properly conducted. He said the fairs and harness horse racing had grown up together in Iowa, and most of the prizes were for added money. He suggested that all entry fees received be added to the purses for racing events.

Right here the credentials committee made its report, setting out what fairs had paid their dues and were entitled to vote in the next order of business, the election of officers, as per the motion effective at the morning session. Last year (1922) there were 96 fairs held in Iowa, an increase of four over the previous year, which showed 92. Of the delegates present it was shown that 84 were entitled to vote, having paid their 1922 dues as was required.

L. W. Emery was placed in nomination for president and also E. Estel, so balloting was required, with the result that Estel received 50 votes and Emery 28, and Estel was elected president to succeed himself. L. W. Emery, Spencer, vice-president; Roy E. Rowland, Oskaloosa, treasurer, and Roy H. Wilkinson, Alta, secretary, were unanimously re-elected to succeed themselves as the convention went on record as approving their handling of the organization's affairs in every way.

The following were named as district managers and the auditing committee with the officers: W. G. Smith, Rock Rapids, for the district of Sioux, Lyon, Osceola, O'Brien, Dickinson, Clay, Palo Alto, Emmett and Kosciusko counties, succeeding J. F. Behrend; Charles H. Barber, Mason City, for the district of Winnebago, Hancock, Worth, Cerro, Garfield, Mitchell, Floyd, Howard and Chickasaw counties, succeeding himself; E. W. Williams, Manchester, for the district of Winneshiek, Allamakee, Fayette, Clayton, Buchanan, Delaware and Dubuque counties, succeeding E. A. Giles; Geo. F. Grawe, Waverly, for the district of Butler, Bremer, Black Hawk and Grundy counties, succeeding himself; H. W. Evans, Hamilton County Exposition, Webster City, Ia., for the district of Franklin, Wright, Hamilton, Hardin, Story and Marshall counties, succeeding W. M. Clark; H. S. Stanbery, Fort Dodge, for the district of Boone, Greene, Webster, Calhoun, Pocahontas and Humboldt counties, succeeding himself; W. F. Wenter, Sic City, for the district of Buena Vista, Sae, Carroll, Crawford, Ida, Cherokee, Plymouth, Woodbury and Minnoka counties, succeeding himself; Carl E. Hoffman, Atlantic, for the district of Harrison, Pottawattomie, Shelby, Audubon, Cass, Guthrie and Adair counties, succeeding himself; J. Fred Henry, Indianola, for the district of Dallas, Madison, Polk, Mahaska, Warren, Jasper, Marion and Keokuk counties, succeeding himself; D. L. Bryan, Vinton, for the district of Tama, Benton, Poweshiek, Iowa, Linn and Johnson counties, succeeding Logan B. Erice; E. A. Phillips, Maquoketa, for the district of Jones, Jackson, Cedar, Clinton, Scott and Muscatine counties, succeeding himself; Frank Price, Mt. Pleasant, for the district of Washington, Linn, Lee, Des Moines, Henry, Jefferson and Van Buren counties, succeeding Frank C. Norton; F. B. Selby, Corydon, for the district of Wapello, Davis, Appanoose, Decatur, Monroe, Lucas, Wayne and Clarke counties, succeeding himself; G. H. White, Malvern, for the district of Union, Ringgold, Adams, Mills, Taylor, Page, Montgomery and Fremont counties, succeeding himself.

The next order of business was the report of the resolutions committee. S. D. Quarton, E. W. Williams and H. S. Stanbery, and they submitted the following resolutions, which were approved by the convention:

Report of the Resolution Committee
We, the Iowa Fair Managers' Association, in convention assembled, desire to express our appreciation for the co-operation and support given this association by the officers and directors of the Iowa State Fair, and for the untiring efforts of the officers of our association in conducting our affairs for the past season.

And further—
Be it resolved that we recommend that a uniform classification be adopted for all Iowa fairs, with a minimum and a maximum premium, and in order to bring about this result we recommend that the secretary of the Iowa Fair Managers' Association co-operate with the secretary of the Department of Agriculture of Iowa, by being instructed to prepare such classification and mail the same to each member of this organization.

And whereas there has been some misunderstanding in reference to the enforcement of a certain rule as contained in our premium books, as it refers to exhibitors who show in classes where there is no competition, which

(Continued on page 90)

WHIRLPOOL FOR SALE

AT CARLIN'S PARK, BALTIMORE, MD.

Write C. D. CAPELL, REVERE, MASS.

IOWA FAIR MANAGERS MEET IN DES MOINES

(Continued from page 89)

reads as follows: Where there is but a single exhibitor in a class the judge shall award but one premium, where two, two premiums may be awarded, and where three or more as many premiums may be awarded as there are exhibitors in the class, except as otherwise provided in special rules under head of department.

Therefore be it resolved that the Iowa Fair Managers' Association do on record as approving this rule and recommends the strict enforcement of same by all members of this association.

That there has been considerable misunderstanding regarding the application of the rule, as it applies to the testing of cattle, which rule reads in full as follows:

"Rule 15 (Amended). All cattle presented for exhibition or other purposes at the Iowa State Fair, or any fair or exhibition held within the State of Iowa, shall be either from a Tuberculosis-Free Accredited Herd or from a herd that has passed one clean test, within one year, under the cooperative plan for the accrediting of herds. Cattle other than those specified shall have passed a satisfactory tuberculin test and found to be free from tuberculosis not more than 90 days prior to the opening date of exhibition at each fair.

Therefore be it resolved that the Iowa Fair Managers' Association do on record as approving this rule and recommends carrying out and strict enforcement of same, and that any failure on the part of either the exhibitor or the fair management in enforcing this rule be promptly reported to the State Veterinarian of Iowa for the protection of all exhibitors.

We further recommend that all members of this association who conduct harness horse racing employ licensed timers, and that all special suppression time be eliminated.

Be it resolved that the Iowa Fair Managers' Association do on record in favor of rigid economy in the conduct of its affairs, but that the dues be not lowered until a sufficient and adequate fund has been accumulated to take care of the legitimate needs of this association, especially for educational, public and legislative purposes.

Respectfully submitted,
S. D. QUARTON,
B. W. WILLIAMS,
H. S. STANBERRY.

The next on the program was a paper entitled "Rain Insurance for Iowa Fairs", read by A. B. Corey, secretary of the State Fair Board, of Des Moines, as follows:

RAIN INSURANCE FOR FAIRS

By A. B. COREY

Mr. Chairman and delegates of the County Fair Managers' Convention: As requested by the Program Committee, I have endeavored to collect and tabulate data covering the subject of Rain Insurance for Fairs.

A questionnaire on this subject was prepared and mailed to the secretaries of the county and district fairs and practically all have responded to it. The reports of these fair managers show that there was considerably more interest in rain insurance this year than a year ago. Forty-two fairs in the State of Iowa carried rain insurance this year as compared with eighteen in 1921. The total insurance carried was \$308,550, and the premiums or cost of the insurance amounted to \$35,423.53. Nine of these fairs collected \$17,750 in losses. Comparing the cost and benefit of rain insurance for the years 1921 and 1922 the results have just been reversed. In 1921 eighteen fairs carried \$221,760 insurance at a cost of \$18,350.80, and collected in losses \$58,801.17. In 1922 forty-two fairs carried \$308,550 at the cost of \$35,423.53 and collected \$17,750.

The reports reflect a wide difference of opinion among fair managers as to the advisability of carrying insurance. Among the ninety-two fairs replying to the inquiry, thirty-seven favor insurance and forty-five oppose it for various reasons. But two were non-committal. The general opinion of those opposed to rain insurance is that if the fair is to be properly covered by insurance, the cost at the present rates is altogether too high, making it almost prohibitive. Those in favor of rain insurance contend that it is like any other kind of insurance. It is a protection against loss of a specific kind, the same as fire, tornado or life insurance. They also contend that if the fair's financial resources are such that the fair cannot afford to carry the risk, there is another thought to be put into these inquiries, namely, that where a fair is successful in putting on a large advance sale of season tickets, this will in a way take the place of insurance.

For your information I would like to quote the opinion of a number of fair secretaries on rain insurance, as reported in the questionnaire. The quotations used are from all sections of the state and have been selected as they express the diversified opinions of the secretaries reporting.

Crawford County—"Rain insurance is a good idea if handled properly. The insurance should cover the entire twenty-four hours. The premium is but little more and it eliminates all of the risk rather than making a bigger gamble out of it. We carried insurance from 6 a. m. until 12 noon, thinking that if it did not rain enough in the morning to collect we would not keep our crowd away. We had a very cloudy morning and a deluge between 1 and 6 p. m. that completely ruined our attendance for the day, but we were unable to collect any insurance."

Benton County—"I think rain insurance is a mighty good thing if the kind of soil and the condition of the roads in the locality are such that they make auto travel impossible after a rain."

light. If a fair is in good shape financially I see no need of this insurance. A large advance sale of season tickets is the best insurance and costs nothing."

Marion County—"We are not very enthusiastic about rain insurance unless it can be secured at a more reasonable rate. We insured for twelve hours each day from 2 a. m. until 2 p. m. against .20 of an inch of rain. On Wednesday it drizzled and rained .13 of an inch during the twelve hours. The fair was spoiled for the day, but we were unable to collect any insurance. On Friday we guessed right and collected a little more than enough to pay the premium."

Tanis County—"I would favor rain insurance if we could get a twenty-four-hour coverage at a reasonable rate. It is possible to have the attendance ruined and yet have no protection. Twenty-four-hour protection is the best procurable now, but rate is prohibitive."

Warren County—"This year we had a heavy rain over the county, but very little locally. It kept the people from coming from a distance. We estimated our loss for afternoon and night at \$1,000. Rain insurance would have done us no good, as it did not rain .20 of an inch on the grounds."

Audubon County—"Rates are too high for the forms now in use. It is possible to have the attendance ruined and yet have no protection. Twenty-four-hour protection is the best procurable now, but rate is prohibitive."

Marshall County—"I estimate that if we had carried rain insurance for the past seventeen years, the time our fair has been in operation, the cost of the insurance for this period of years based on the rate quoted in 1921 and 1922, we would have been out at least \$7,500. For a period of years I think it is a losing game for the fair, otherwise the insurance companies would not be so anxious for the business."

Worth County—"Nine fairs have been held under our present management and out of this number only one has in any way been affected on account of rain, and this was the only year that did not show a profit. This is likely the reason why we have not been more interested in rain insurance. We believe, however, that it is in only a matter of time until rates on this class of insurance will be established so that we can all take out a reasonable amount. I am in favor of rain insurance."

Kossuth County—"Our experience with rain insurance has been very satisfactory. Last year the policy cost us about \$800 and we collected \$1,450. This year on September 7 we had a .24 of an inch rain early in the morning which did not spoil our day, but in fact benefited us, nevertheless we collected the \$3,000 insurance carried that day because of the form of the policy we took out."

Sac County—"I think it is the only thing for fairs and other outdoor attractions. If you get rained out the insurance comes in mighty handy, and if you have good weather the premium does not amount to much. Our insurance this year called for .20 of an inch of rain within a certain period. We got .21 of an inch and were able to collect."

In summing up the comments on rain insurance it is evident that the secretaries are about equally divided for and against insurance. According to these reports the average rate on all insurance written in 1922 was 11.5% and the average rate for 1921 was 8.3%. The replies would also indicate that the change in the forms of policies written this year resulted in decreasing the liabilities of the insurance companies, and for that reason the fairs did not receive the protection and benefit they did under the policies written in 1921.

For the information of this organization I am attaching herewith a detailed statement showing the amount of insurance carried, cost and the amount collected by the forty-two fairs that carried insurance this year.

The following tabulation gives detailed information for each fair carrying rain insurance for 1922:

Name of Fair	Location	Amount of Insurance Carried	Cost of Insurance	Amount Collected
Benton County Fair	Vinton	\$ 8,000.00	\$ 1,370.20	.....
Buchanan County Fair	Independence	4,000.00	830.00	.....
Buena Vista County Fair	Aita	4,500.00	495.55	.....
Rockwell City Fair	Rockwell City	3,000.00	200.00	.....
Carroll County Fair	Carroll	5,000.00	586.00	.....
Cedar County Fair	Tipton	4,000.00	515.00	.....
North Iowa Fair	Mason City	11,000.00	934.00	.....
Big Four Fair	Nashua	4,000.00	291.87	.....
Crawford County Fair	Arlon	1,000.00	233.20	.....
The Ekader Fair	Ekader	4,000.00	532.80	.....
Tri-County Fair	Perry	4,000.00	319.00	.....
Decatur County Fair	Leon	9,000.00	787.50	\$ 2,500.00
Delaware County Fair	Manchester	10,000.00	1,516.00	.....
Fayette County Fair	West Union	7,000.00	543.00	.....
Hamburg Fair	Hamburg	2,500.00	393.50	750.00
Guthrie County Fair	Guthrie Center	2,700.00	315.00	.....
Hamilton County Exposition	Webster City	3,000.00	320.70	2,000.00
Hancock County Fair	Britt	5,000.00	458.25	.....
Hardin County Fair	Elkader	6,000.00	600.00	.....
Jefferson County Fair	Marquette	4,500.00	530.00	.....
Jefferson County Fair	Fairfield	14,000.00	975.00	.....
Anamosa District Fair	Anamosa	4,000.00	533.32	.....
Jones County Fair	Monticello	5,000.00	647.50	.....
What Cheer Fair and Exposition	What Cheer	3,000.00	394.20	.....
Kossuth County Fair	Algona	8,000.00	633.60	3,000.00
Columbus Junction District Fair	Columbus Junction	8,000.00	800.00	.....
Marion County Fair	Knoxville	5,000.00	750.00	1,000.00
Mill County Fair	Malvern	7,000.00	795.00	.....
Mitchell County Fair	Osage	6,000.00	466.20	.....
Monroe County Fair	Abbia	2,000.00	233.20	.....
O'Brien County Fair	Sheldon	8,000.00	621.90	.....
Poweshiek County Fair	Malcolm	1,000.00	291.00	500.00
Clarinda Fair	Clarinda	4,000.00	733.80	.....
Sac County Fair	Sac City	2,500.00	488.00	2,250.00
Schleswig Fair	Schleswig	4,500.00	443.25	.....
Massacott Valley Fair and Exposition	Davenport	41,000.00	5,830.50	.....
Central Iowa Fair	Ames	2,000.00	190.00	500.00
Hawkeye Fair and Exposition	Fort Dodge	20,000.00	2,500.00	.....
Winnebago County Fair	Forest City	5,000.00	437.50	.....
Interstate Fair	Sioux City	45,000.00	5,251.50	5,250.00
Boone County Fair	Ordren	4,000.00	222.00	.....
Plymouth County Fair	Le Mars	2,000.00	194.00	.....
Total		\$308,550.00	\$35,423.53	\$17,750.00

There was no discussion on this as the afternoon was wanting and the rest of the program was to be given.

C. E. Heman, of Okaloosa, spoke very earnestly on the subject "The Sale of Advance Season Tickets" and stated he was a firm believer in tickets sold before the beginning of the fair. He said that a season ticket, well worked, will mean from \$3,000 to \$7,000 in the treasury of the fair before the fair is opened. He further stated that the proper season ticket should sell for \$2 (on a 50-cent gate admission) which would include four 50-cent tickets and four 25-cent tickets, which would mean \$3 worth of tickets for the price of \$2, and these would be transferable, not in the sense of being torn out of the book or handed around, but that the whole family could come one night in their car or work the tickets to their own pleasure.

Mr. Heman said fairs were just in their beginning and he thought the fairs and fair managers should take up the question of good roads, so as to become greater and greater. E. A. Giles, of Independence, was scheduled for an address on "Keeping District Fair Managers' Associations Alive", but as he was not present E. W. Williams, of Manchester, was prevailed upon to make a few remarks upon the subject and one which he is very well versed. He said that fair managers should meet at some centrally-located town of the district and at over conditions and problems, acts and concessions and that if three or more fairs would bind together, running one after the other, it would result in a co-operation and saving to all. He said that the Iowa State Fair was said to be one of the greatest and biggest in the world.

Roy H. Wilkinson, secretary of the Iowa Fair Managers, was then called upon by the members, before the opening of the question box, and he gave a brief but interesting report on the Toronto Convention of International Fairs, and where he represented the Iowa Fair Managers' Association. He said that this was the first time this meeting was ever held outside of the United States. He then read the resolution adopted there, from The Billboard of December 9, and said that the list of objectionable concessions and shows as appeared on the first and second columns of Page 103 of that issue were taboo any way in Iowa, as the laws of the State prohibit the things and items specified, at least for the fairs that receive State aid.

Don V. Moore, of Sioux City, then spoke briefly but pleasingly of the Toronto convention. He said that Iowa has the reputation of having the best county fairs in the United States on account of being based on agriculture, and advised the Iowa convention to keep up their membership in the International Association of Fairs and urged them to send executives each year to the meetings.

F. L. Eaton, president of the Sioux City Fair, was then called on and spoke generally of fairs, their problems, increasing higness and betterment.

The question: "Is the Time Coming When County Fairs Will be Consolidated into District Fairs?" was the first question out of the box. This and "After Nine Years of Fireworks Would It Pay to Change the Evening Program?" were answered in the negative. The question, "How Do You Handle Stockholders' Tickets; Are Any Concessions Made?" brought out some discussion and it seemed to be the universal custom not to grant them any privileges, making them pay for tickets as every one did, and there were only five fairs that stated they gave tickets to the stockholders.

As it was then five o'clock and the banquet was scheduled for six, it was decided not to take out any more questions, with the exception of one alleged to be signed by 29 secretaries and asking "Who Told Don Moore He Could Sing?" Just prior to adjournment, E. J. Maguis,

sales manager for the Independent Tent and Awning Company, of Des Moines, was introduced and in behalf of his company invited all the delegates and guests at the convention to attend a luncheon at the Savory Hotel Wednesday noon, on coming from the State House, the Independent Tent and Awning Company acting as host.

The convention was then adjourned until December, 1923, with the reservation that all delegates should attend the session of the State Agricultural Convention at the State House, December 13.

The Register

The register of those in attendance follows:
E. W. Williams, secy., Delaware Co. Fair, Manchester, Ia.; Rube Liebman, announcer, E. M. Barnes, Inc., Davenport, Ia.; Sam J. Esler, United Fairs Booking Assn., Chicago, Ill.; J. Saunders Gordon, Gordon Fireworks Co., Chicago, Ill.; F. W. Emery, Clay Co. Fair, Spencer, Ia.; F. M. Barnes, E. M. Barnes, Inc., Chicago, Ill.; T. P. Elchelsdoerfer, Regalla Mfg. Co., Rock Island, Ill.; E. S. Estel, Dairy Cattle Congress, Waterloo, Ia.; Frank C. Young, asst. secy., Davis County, Bloomfield, Ia.; D. V. Moore, secy., Interstate Fair, Sioux City, Ia.; C. C. Baldwin, Reg. United Fairs Booking Assn., Chicago, Ill.; Chas. H. Barber, State Board Agriculture, Iowa State Fair, Ames, Ia.; J. P. Mason, City, Ia.; J. P. Mason, State Board Agriculture, E. H. Henderson, Wapsie Valley Fair, Central City, Ia.; E. E. Parsons, secy., Interstate Fair, Marion; Clarence F. Ferring, Dubuque County Fair, Dyersville, Ia.; H. S. Johnston, pres., Columbus Jct. Dist. Fair, Columbus Jct., Ia.; Lloyd W. Burns, secy., Anamosa District Fair, Anamosa, Ia.; C. H. Ireland, Anamosa, Ia.; Harry A. Covault, secy., Guthrie Co. Agr. Assn., Guthrie Center, Ia.; Thos. J. George, Jones Co. Fair, Monticello, Ia.; Ed Hawkins, Monona Co. Fair, Onawa, Ia.; Walter Light, West Liberty, Ia.; R. D. Hawks, Audubon Co. Fair, Russell, Ia.; C. B. Cameron, pres., Iowa State Fair, Alta, Ia.; H. Evans, Hamilton Co. Expo., Webster City, Ia.; Goodwin Garst, 4 Co. Dist. Agr. Assn., Coon Rapids, Ia.; V. H. Hirkett, Union Dist. Agr. Assn., West Liberty, Ia.; C. H. Gould, Aurora Agr. Society, Aurora, Ia.; Joe P. Grove, Bremer Co. Fair Assn., Waverly, Ia.; J. A. Kildee, Mitchell Co. Fair, Osage, Ia.; T. E. Isaacson, Winnebago Co. Fair, Thompson, Ia.; N. T. Christianson, Worth Co. Fair, Northwood, Ia.; O. H. DeGroat, secy., Humboldt, Ia.; J. C. Beckner, Clarinda Fair Assn., Clarinda, Ia.; J. G. Thompson, Taylor Co. Fair, Bedford, Ia.; J. G. Thompson, Shenandoah Fair Assn., Shenandoah, Ia.; S. S. Cooley, pres., Fayette Co. Agr. Assn., West Union, Ia.; H. M. Stafford, secy., Fayette Co. Fair, West Union, Ia.; R. J. Johnston, Humboldt Co. Fair, Humboldt, Ia.; M. G. Arndt, Strawberry Point Dist. Fair, Strawberry Point, Ia.; J. P. Hess, Jessup Fair & Stock Show, Jessup, Ia.; Carl Lystea, Interstate Fair, Sioux City, Ia.; H. C. Keith, Buchanan Co. Fair & Live Stock Assn., Independence, Ia.; W. E. Cooper, secy., Shelby Co. Fair Assn., Harlan, Ia.; E. L. Eaton, Interstate Fair, Sioux City, Ia.; E. C. Ed Brown, Okaloosa, Ia.; W. H. Tade, Van Buren Co. Fair Assn., Hillsboro, Ia.; Ed F. Oxley, Pottawattamie Co. Fair Assn., Ames, Ia.; Newell D. Moore, pres., Henry Co. Agr. Assn., Mt. Pleasant, Ia.; Frank Price, secy., Henry Co. Agr. Assn., Mt. Pleasant, Ia.; C. G. Helmrig, Allamakee Co. Agr. Society, Waukon, Ia.; E. H. Graves, Central Iowa Fair, Ames, Ia.; R. R. Clark, secy., Grundy Co. Fair, Grundy Center, Ia.; J. C. Hoag, Calhoun Co. Fair, Manson, Ia.; J. Fred Henry, Warren Co. Agr. Society, Indianola, Ia.; H. A. Boyen, Schleswig Dist. Agr. Society, Schleswig, Ia.; R. O. Hestwold, Brooklyn Agr. Society, Brooklyn, Ia.; A. J. Kregel, secy., Clayton Co. Fair, Garnaville, Ia.; C. E. Harding, Sac Co. Fair Assn., Sac City, Ia.; F. J. Neuman, Marshall Co. Fair, Marshalltown, Ia.; W. M. Clark, secy., Marshall Co. Fair, Marshalltown, Ia.; H. J. Van de Woo, Sioux Co. Fair, Orange City, Ia.; L. W. Hall, secy., Wapello Co. Agr. Fair Assn., Eldon, Ia.; W. B. Hunt, Tri-State Fair, Des Moines Co. Agr. Society, Corydon, Ia.; Arthur Averb, Marion Fair, Knoxville, Ia.; C. M. Gibson, secy., Marion Co. Fair Assn., Knoxville, Ia.; G. H. Christensen, secy., Clinton Co. Agr. Society, DeWitt, Ia.; A. C. Heath, Hawkeye Fair, Ft. Dodge, Ia.; F. E. Corwin, O'Brien Co. Fair, Sheldon, Ia.; W. S. Ayres, O'Brien Co. Fair, Sheldon, Ia.; C. P. Harvey, Crawford Co. Agr. Society, Dennison, Ia.; H. S. Stanberry, secy., Hawkeye Fair & Expo., Ft. Dodge, Ia.; E. J. Curtin, secy., Winneboshiek Co. Agr. Assn., DeCorah, Ia.; M. E. Bacon, secy., Mississippi Valley Fair & Expo., Davenport, Ia.; W. F. Weary, secy., Sac County Fair Assn., Sac City, Ia.; Roy H. Wilkinson, secy., Iowa Fair Managers' Assn., Alta, Ia.; Andrew Stewart, Rockwell City Fair, Rockwell City, Ia.; Roy E. Rowland, secy., Southern Iowa Fair & Expo., Okaloosa, Ia.; B. Delagrave, Fair Attractions, 802 Garfield Bldg., Chicago, Ill.; F. P. Duffield, secy., Theatrical Fireworks Co., Chicago, Ill.; A. H. Corey, secy., Iowa State Fair, Earl R. Sawyer, Kossuth Co. Agr. Assn., Algona, Ia.; E. L. Vincent, Kossuth Co. Agr. Assn., Algona, Ia.; E. C. Freeman, Jefferson, Ia.; H. C. Madrin, Tri-Co. Fair Assn., Perry, Ia.; W. G. Smith, Lyon Co. Fair, Rock Rapids, Ia.; Verne Soules, Intl. Auto Racing Assn., Chicago, Ill.; Chas. H. Ross, Jefferson Co. Fair, Fairfield, Ia.; M. D. Quarton, Kossuth Co. Fair, Algona, Ia.; E. G. Strong, Clarinda Fair, Carl E. Smedman, Cass Co., Atlantic, Ia.; W. H. S. Smedman, secy., American Trotting Assn., Chicago, Ill.; F. C. Davis, Marshall Co. Fair, Durling, Ia.; S. C. Scott, Adams Co. Fair, Earl R. Sawyer, W. H. Rowen, pres., Harrison Co. Fair, Eldora, Ia.; Geo. H. Humphrey, Four County Gram Jump Assn., Ackley, Ia.; Irene Sholley, The Hillbrow, Kansas City, Mo.; Sears McHenry, director, Tenth Dist., Dennison, Ia.; E. T. Davis, director, Second Dist., Iowa City, Ia.; T. Tallor, Jasper Co. Agr. Soc., Newton, Ia.; T. H. Welch, Davis Co. Agr. Society, Bloomfield, Ia.; F. L. Whitfus, Tama Co. Fair, Tama, Ia.

ledo, Ia.; E. Menich, Tama Co. Fair, Toledo, Ia. F. Douglass, pres., Monroe Co. Fair; F. A. Galt, Adair Co. Fair, Greenfield, Ia.; C. H. Parsons, secy., Carroll Co. Fair & Driving Park Assn., Carroll, Ia.; J. W. Morells, pres., Sioux City Fair Booking Office, Sioux City, Ia.; Marie James, rep., Robison Attractions; Ethel Robinson, pres., Robison Attractions.

Banquet

Promptly at 6 o'clock the registered delegates and a few wives and guests assembled in the Florentine Room of the Savery Hotel and they were seated at three long tables for the banquet about to be served. The menu consisted of blue points on the half shell, celery, nuts, oysters, roast young turkey, stuffed with chestnut dressing, cranberry sauce, candied yams, fried corn with green peppers, Blackstone salad, Neapolitan ice cream, petit fours and coffee. The table decorations were of the Christmas spirit, with big red poinsettias as the principal flower. The music was under the direction of Prof. T. Fred Henry, of Des Moines, and the community singing was a very merry, "w/ooop her up variety", led by Don Y. Moore, of Sioux City, with a little more energy and pep than even his usual style. At the conclusion of the meal President Estel introduced George Hamilton, secretary of the Des Moines Convention Bureau, who gave the address of welcome instead of Mayor Carl M. Garver, who could not be present. Mr. Hamilton made some very happy remarks about Des Moines and her pleasure in having the fair managers of the State her guests each year and on his concluding President Estel introduced the Des Moines Chamber of Commerce quartet, which gave several pleasing selections. H. S. Stabury, of Fort Dodge, responded to Mr. Hamilton's address of welcome and thanked Des Moines for her cordial reception each year they came.

Then, as it was 8 o'clock and a big theater party was scheduled at the Orpheum that evening the guests adjourned from the banquet to the next to take of the entertainment, a visit to the Orpheum.

In addition to the list of registered delegates and guests we observed at the banquet: Fred Barnes, of the F. M. Barnes, Inc., oader; Baba Delgarian, of the booking office of that name in Chicago; J. Saunders Gordon, president and treasurer of the Gordon Fireworks Company and the North American Fireworks Company, of Chicago; Frank Duffield, of the Theatre-Duffield Fireworks Company, of Chicago; C. C. Baldwin, representative of the United Fairs Booking Association, of Chicago; Ethel Robinson, president of the Ethel Robinson Attractions, and her representative, Marie James, both of Chicago; Mrs. Clark, wife of C. F. Clark, secretary of the Marshalltown (Ia.) Fair, Marshalltown; Billie Collins, Associated Free Attractions, Mason City, Ia.; J. W. Morells and wife, of the Sioux City Theater Booking Office; H. C. Modlin and wife, of Perry, Ia., of the Tri-City Fair; Mrs. Roy H. Wilkinson, wife of the secretary of the Iowa Fair Managers' Association; C. N. Parsons, M.S., E. W. Williams, wife of the Delaware County Fair secretary, of Manchester, Ia.; Sam Levy, of the United Fairs Booking Association; Robt. Lieberman, representing himself and the F. M. Barnes, Inc., Company, etc.

The song, "Loway-loway, none half so fair, treasures rich and rare, That's where the tall corn grows, we're from Iowa", was running thru the entire banquet, was sung on every occasion during the convention and carried a spirit of loyalty everywhere that was very commendable and enjoyable.

Theater Party

There were 200 seats reserved at the Orpheum for the fair managers and it would appear that the entire audience was made up of fair managers and secretaries from the amount of applause given every act, the encores demanded, etc. We were favored with a seat between E. M. Bacon, of Davenport, and Don Y. Moore, of Sioux City, that wild 'n' Sioux, and their hearty spontaneous laughter made up a good part of the show.

The bill was excellent, however, from start to finish and deserving of all the laughter and applause accorded it. There were several mentions made of the fair managers, fairs, etc., to their great enjoyment.

The following composed the bill: Wilson Aubrey Trio, comedy gymnasts and wrestlers; Harry Smith and Jack Strong, as Smith and Strong, "Golden Voices From the Golden West", a very pretty and enjoyable act; Corinne and Dick Hamber, offering "Coquettish Fancies", dances attractive with the song and score arranged by Dick Hamber; Frank Fisher and Eddie Gilmore, in "Her Hashful Home", which was a scream; Doc Baker, the lightning change artiste, in "Flashes", with a lightning revue of fun, fads and fashions, with Polly Walker and Bud and Jack Pearson, an act that brought down the house; Chick Yorke and Rose King, as York and King, presented "The Old Family Tin Type", using for the last numbers the previous acts on the bill, with the exception of the first and second numbers, and this literally was a "stop-the-show" act, calling for encores and bows, until the curtain simply went up on the last act; Herbert and Baro, athletic simplicity, but the name of science and skill, and which, too, pleased the audience immensely.

State Agricultural Convention

Wednesday, December 13

The sessions of the State of Iowa Agricultural Convention, both afternoon and evening, were held Wednesday, December 13, in the House of Representatives' room in the State House in Iowa at Des Moines. The morning session was opened at 10 o'clock with community singing, led by Alfred H. Smith, with the "We're from Iowa, where the tall grass grows", featured (and which, by the way, the writer has learned to sing without a bit of trouble, as my folks are all from Iowa). Vice President John P. Mullen then introduced the Hon. C. E. Cameron, president of the State Board of Agriculture, who made his annual address. Mr. Cameron stated that the 1922 Iowa State Fair far exceeded the 1921 fair in every way there was an unusual number of exhibits, criticism was minimized to the

lowest possible degree. He said that the board had lots of planning to do to "put over the fair this year as successfully as it had been done, for the Iowa State Fair was recognized as a leader among similar institutions." He further stated that in 1921 the fair barely broke even but this year with the gate admission reduced to the pre-war price of 50 cents the fair had had approximately 300,000 people pass thru its gates, which was 10,000 in excess of 1921. President Cameron strongly recommended the budget system be used in all departments of fairs, State and county, as this meant the keeping down of expenses to the probable amount of gate receipts. Mr. Cameron further said that the prosperity of the nation depends on the farmer and he is "coming back" and that there is every indication he will realize more on his crops this coming year than in the past two years and that there are bright prospects ahead for 1923. He said the State Fair should be recognized and supported as a State Institution, with every citizen having a pride in its advancement, betterment and the proud position it now occupies as "one of the best in the union."

Mr. Cameron received generous applause at the conclusion of his address, but he at once proceeded to the order of business, appointing the committees on credentials, resolutions and special matters. This was followed by the report of the secretary, A. R. Corey, which was only given briefly as Mr. Corey has had his report printed very completely and copies were available to all the delegates. The report of the treasurer was given in detail on page 87 of the secretary's report and so was not read. Mr. Corey stated that financially only one other fair in the United States came out better than the Iowa State Fair, but the attendance here was equal to that of fairs held in the radius of a mill on population.

Charles D. Reed, director of Iowa Weather and Crop Service Bureau, was next introduced. He read in detail the weather of the past year, crop conditions and reports and stated that the total value of Iowa's crops in 1922 was 57 per cent greater than in 1921 and only exceeded by 1920. The total for 1922 was \$480,142,000 for 1921 \$365,459,000 and for 1920 \$69,197,000.

Prof. F. C. Taff, State director club work, of Ames College, was the next speaker, and his topic was "Boys and Girls Club Work". He said that the wives left at home constituted one-half of the family, the boys and girls there another big per cent, so what was left were those present, a "small minority". He said that the fair was trying to reach, to give something better than before and boys and girls should be interested in fair work. He gave as figures 1 per cent of the boys' and girls' time spent in church, 10 per cent in school and about 80 per cent in the home, so that was where the biggest factor for influence was exercised and on the home place could be developed prize cattle and hogs for the boys and girls to bring to the exhibit and therefore increase the attendance, as all the relatives would just naturally go then.

Mr. Taff said that club work develops leadership in boys and girls and this is needed in agricultural pursuits, "the ability to 'stand alone'". He further said the State Work for Boys and Girls point to the Iowa State Fair for instruction, education and assistance, as it gives them an opportunity to market their goods in a better market than they could have at home. The State fair should have for boys and girls exhibits, demonstrations and judging contests and all that he had said about the State fair went also for the county and district fairs and applies equally to them, as they can be for the improvement and benefit of the boys and girls.

The morning session was closed with a very able address given by Ben J. Gibson, attorney general of the state of Iowa. He was very categorical in his speech and said among other things that a great fair, whether State, county or district, appeals to every element and interest in a community, is their fair and places the rich and poor on the same level and success.

At the noon adjournment the Iowa Fair Managers were taken on a special car by the Independent Tent and Awning Company of Des Moines to the Savery Hotel, where they were guests of this concern at luncheon and listened for a short time to an address of co-operation and service by E. J. Maguis, of the Independent Company.

Afternoon Session

Promptly at 1:30 the convention was called to order by President Cameron, who then introduced the Stowe (College) Mothers' Quartet, who sang two numbers so charmingly that they were obliged to respond with an encore. Mrs. A. R. Corey, wife of the State Board secretary, was the soprano in this quartet.

The first address was by H. O. Weaver, of Wapello, who spoke of the birth of the association, gave some of the history of Iowa, as relates to fairs, etc., and said that from the beginning the State had looked kindly on county and district fairs, had allowed them \$25 in the first allotment, then \$200 and now the amount they can draw from the State.

Governor N. E. Kendall, of Iowa, was the next speaker on the program, but had been called away from the city, so L. R. Ferrell, advertising director of the Iowa State Fair, "substituted", and we have never heard a better, more logical or convincing address on advertising, how and when and where the fairs should use it. Mr. Ferrell said it was very important to plan a campaign of advertising, decide how much a fair should spend for advertising and where it should be placed. He said that the old fallacy of a "good fair needs no advertising, it will advertise itself," was untrue, that the success of failure of a fair to a very great extent depended or could be made thru advertising. He said a very important publication is a bi-monthly issued by the State of Iowa and sent out broadcast to orders and agents. Their first advertising was placed in that followed by about 3,000 large hangers, which went out to cities and towns, for garages, drug stores, general stores, etc. This was to put the states of the fair fixed in the mind of the public.

It is how the State fair started its news publicity over the State in May and June, also commenced to insert advertisements in farm papers, breeders' papers, etc., setting out the fair in each one in a different way so as to appeal to the readers of that publication. In July they commenced to concentrate on the news publicity and the last of July sent out about 3,000 columns of plate matter to the various newspapers of Iowa. Then they start distributing folders and circulars in every railway sta-

tion and garage, showing pictures of the fair or of the animals or exhibits to be sent there. For the first of August they start display ads in farm papers, also in the Des Moines newspapers, and then put out large sign boards along the right of way of all railroads entering the State and on main-traveled roads. Then start the window cards circulating and being displayed. Mr. Ferrell advised the fair managers and secretaries to spend the bulk of their advertising within a radius of 75 or 100 miles, as that was where they drew their attendance from, as the people going to a fair are the ones it is easiest to reach.

Mr. Ferrell said the fairs should exploit the educational part of the fair, but to remember that the amusement features will give the greatest results in drawing attendance. In other words, the fair manager or secretary must "sell" his fair thoroughly to the community. Dean Curtis of Ames College was then called upon for a report of what Iowa did at the Great International Exposition at Chicago last week, and to tell how the Iowa people won the coveted trip to France to demonstrate canning and the boys in the baby beef classes, in fact Iowa had shone in every thing.

Then followed the report of the committee on credentials, setting out who were entitled to a vote, the roll call for attendance of fair managers and secretaries, the report of committee on resolutions which were mainly confirming those from Iowa winning at Chicago last week, the report of the special committee and finally the election of officers, which resulted in the ones receiving the nominations and elections for the coming year, as had acted so well last year. They are: Ex-Officio Members—N. E. Kendall, governor of Iowa, Des Moines; R. A. Parsons, president of the Iowa State College, Ames; R. G. Clark, State dairy and food commissioner, Des Moines; Peter Malcom, State veterinarian, Des Moines. The Officers—C. E. Cameron, president, Alta; J. P. Mullen, vice-president, Fondak; A. R. Corey, secretary, Des Moines; P. E. Sheldon, treasurer, Mt. Airy. District Members—First district, H. O. Weaver, Wapello; second district, E. T. Davis, Iowa City; third district, Earl Ferris, Hampton; fourth district, E. J. Curtin, Decorah; fifth district, C. A. Tow, Noway; sixth district, T. C. Legoe, What Cheer; seventh district, C. E. Curtiss, Ames; eighth district, J. C. Beckner, Clarinda; ninth district, Carl E. Hoffman, Atlantic; tenth district, Sears M. Henry, Denison and eleventh district, H. L. Tink, Whiting.

The following were elected members from the even-numbered districts as was required: Second district, E. T. Davis; fourth district, E. J. Curtin; sixth district, C. El Beman (this was the only district in which there was a contest, but Mr. Beman won easily); eighth district, J. C. Beckner, and tenth district, Sears McHenry.

The convention was then adjourned sine die until December, 1923. The State Board of Agriculture is ipso facto the State Fair Board.

Convention Echoes

We have long wanted the opportunity of meeting Ethel Robinson of the Ethel Robinson Attractions, of Chicago, of whom we have heard so much, and so were delighted to be introduced to her and her assistant, Marie James, during the convention of the Iowa Fair Managers, and we must say while she doesn't look anywhere near what we had imagined her, being bigger (meaning physically), still she has the jolly pleasant disposition (we started to say of fat folk, but changed it to) belonging to those slightly embonpoint.

J. W. Ball, city editor of The Des Moines Capital, daily evening newspaper, was a very pleasant gentleman to meet as he was formerly in the theatrical field, having been with the Shuberts for two years as advance man for William Hodge in "The Road to Happiness", but was six or seven years in "the show business".

Roy H. Wilkinson, secretary of the Iowa Fair Managers' Association, had with him as his "guest" Mrs. Wilkinson and she was a very charming lady to meet, quite as much so as her pleasant husband.

Believe all the fireworks people were represented at this meeting. Theatre-Duffield Fireworks Company had a big suite on the floor just above the mezzanine of the Savery and held open house. F. P. Duffield was representing this concern and we found him a "live wire".

J. Saunders Gordon, president and treasurer of the Gordon Fireworks Company and the North American Fireworks Company, of Chicago, was another gentleman having good luck placing contracts for his fireworks with the fairs represented.

Frank C. Walrath, acting as official stenographer for the convention, has been thirty-two years at it, he told us. No wonder he was so rapid in "getting" in shorthand some of the speakers' remarks and some of them "stepped on the gas". Mr. Walrath was formerly assistant manager and secretary of Riverview Park of Des Moines.

Sam Levy, of the United Fairs Booking Association, was one of the ubiquitous during the convention, here, there and everywhere. Reckon he had good luck as he stayed over Tuesday night, when he had been planning on getting back to Chicago then.

Fred Barnes himself was there, happy and smiling.

Mrs. E. W. Williams, wife of the secretary of the Delaware County Fair, of Manchester, Ia., was "among those present", not much more than that, however, as she was one of those wise, delightful wives who let their husbands "attend to business" and they amuse themselves. We did meet her, however, at the banquet.

A good many delegates seemed to think "yours truly" was in Des Moines for the convention from the Chicago office of The Billboard, but we are wanting to rub out this impression right here and state to "all concerned" we were from Missouri and were

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shown. Our office is in Kansas City and our address there is 226 Lee Building and the name is Irene Shelley.

It was very cold the first day of the convention and the second day the clouds became overcast, but it didn't snow until Wednesday evening, after the conventions were all over and all delegates probably safely on their way home.

E. J. Maguis, of the Independent Tent & Awning Company, made a short talk at the luncheon of the service given by this firm.

C. C. Baldwin, representing the United Fairs Booking Association, was a very pleasant gentleman to meet and we enjoyed our short chat with him.

E. W. Williams was very courteous to us in giving all information requested and we wish to thank him thru these columns.—IRENE SHELLEY.

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 California Style, with Curly
 IMPORTANT.
 One-half cash, balance C. O. D.
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NOTES FROM JOHNNY J. JONES' SHOWS

In Winter Quarters at Orlando, Fla.

Johnny J. Jones writes from Orlando, Fla., where he is in winter quarters in a park almost in the center of town, that he sent eight attractions to the Habana Park, Havana, Cuba, Tuesday, December 5, and that he has twelve men at work on repairs. He is augmenting this force daily and expects to have fully a hundred men busy by January 1. He also expects that when his midgets return from their trip abroad the present number (five) will be increased to at least seven and possibly eight.

AT DeLEON (TEX.) FAIR

Jack Granger, a Billboard reader, writes: "Talk about strong joints! At the fair at DeLeon, Tex., I saw two tip-ups, three set spinners, one P. C. wheel, one red and black, one six-arrow and one drop case."

MURRAY NO LONGER WITH PAIN

New York, Dec. 14—Pain's Fireworks, Inc., of this city, announced that Frederick C. Murray, for many years attached to the Display Department of their organization, severed his connections on November 27.

FLACK IN CHICAGO

Chicago, Dec. 14—Mr. and Mrs. F. L. Flack, of the Northwestern Shows, of which Mr. Flack is the manager, arrived in Chicago this morning having closed the season in Big Rapids, Mich., last Saturday. Mr. Flack reported a fairly good season.

SWEENEY TO NEW YORK

Chicago, Dec. 14—Ed Sweeney recently left here en route to New York to attend the funeral of the late Sydney Wire.

"THE JAZZ-TIME REVUE"

(Continued from page 34)

arm in a sling, which caused comment in the audience. However, his work in scenes was admirable, especially to those familiar with the cause of his broken arm and his nerve in continuing to work.

Comics McNally and Moore, assisted by Juvenile Staib, did the cave-man bit with Ingenua Kelly. Ingenua Bohlen put over a song number in good voice and a dance with graceful splits that was admirable. Straight Walters and Comic Busby, the latter substituting for Comic Moore, worked the collection bit with the feminine principals rousing the register, and it was noticeable that Busby, in blackface, played up to Straight Walters and not to the women, for which he is to be commended. Ingenua Kelly in song went over with telling effect.

Scene 2 was a drop for Comic Busby in a descriptive comedy song and shuffling dance, and he is some hooper.

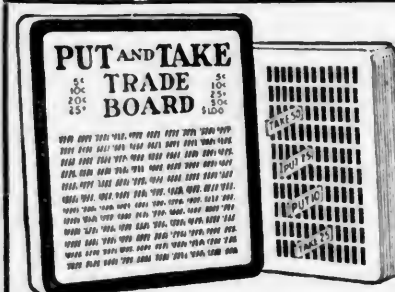
Scene 3 was a semi-eye, drawing-room set for a sketch in which drunken Comic McNally sees his wife, Ingenua Bohlen, leave the apartment in company with his friend, Straight Walters, for a night out. On their exit Walter's wife, Jackie Addison, a fascinating blonde, enters in a semi-intoxicated condition seeking her husband and, not finding him, takes part with McNally in a sympathetic drinking session, until discovered by their returning better halves for the denouement. Her clean and clever burlesquing we have seen nothing similar in burlesque. The lines and action of McNally and Miss Addison demonstrated their acting ability as par excellence.

Scene 4 was a roof garden set for Ingenua Bohlen in her "Jealous Moon" number, in which a golden crescent suspended in the sky carried first a pretty girl, and then Comic McNally, and a decidedly pretty effect it made.

Comic McNally and Juvenile Staib in a dancing specialty, single and double, went over great as both are there with the goods. Ingenua Bohlen made a great flash of form in white satin leotard and black tights and the choristers in gauzy black lace skirts in a song number. Miss Bohlen's form is one that would delight a sculptor.

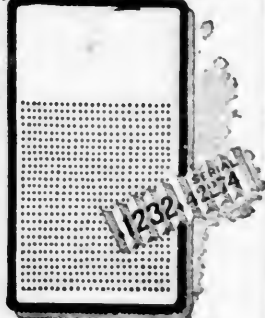
Straight Walters and Juvenile Staib, as roller skating seconds, for a roller skating bout between Comics McNally and Busby, kept them twisting, turning and tumbling all over the stage while suspended by invisible wires from the flies, and their antics kept the audience in an uproar of laughter and applause, for all they could discern was the grotesque, and not the seriousness of the act that caused a broken arm to Comic Moore at the Monday opening at the Olympic Theater, the week previous. At this point it would be well for McNally to acquaint the audience with the cause of Moore working with his arm in a sling and commend him for his nerve, as it would not rob the act of its comedy.

Soubret Bartlett, in Scotch lassie costume,



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50 Holes\$0.11
100 Holes19
200 Holes22
300 Holes28
400 Holes34
500 Holes40
600 Holes46
700 Holes	..... .52
800 Holes58
1000 Holes70
1200 Holes82
1500 Holes90
2000 Holes 1.35
2500 Holes 1.67
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JOBBER'S NET PRICE LIST ROUND HOLE BOARD

50 Holes\$0.10
100 Holes12
200 Holes18
300 Holes	..... .22
400 Holes	..... .26
500 Holes	..... .30
600 Holes	..... .35
700 Holes	..... .38
800 Holes	..... .42
1000 Holes	..... .50
1200 Holes	..... .58
1500 Holes	..... .69
2000 Holes	..... .95
2500 Holes	..... 1.17
3000 Holes	..... 1.38
3700 Holes	..... 1.68
4000 Holes	..... 1.80

as drillmaster for an ensemble number of Highland choristers, proved the girls apt pupils of a master producer of dances and ensembles, and her own Highland dance the acme of perfection.

PART TWO

Scene 1 was a railroad set for an ensemble number led by Ingenua Kelly, followed by Straight Walters and Comic Busby in dialog. Soubret Bartlett, as a Japanese flapper, leading the choristers in costumes apropos, made a decidedly pretty vocalistic picture.

Comic Moore, in full evening dress attire, introducing Comic McNally in a gorgeous iridescent gown and red wig as the mysterious mindreader, and Moore working the audience, with Soubret Bartlett at the blackboard, was another clever bit of burlesquing seldom equaled by the clear diction of Moore in his questions and the ludicrous repartee of McNally.

We cannot recall now if it was Ingenua Bohlen or Prima Addison, but anyway it was a cape number for the modelique girls to make a flash of form for repeated encores.

Comic McNally's reappearance, in an emerald green coat, black and white check trousers and hat to match, with a scarlet tie, for a dance with Ingenua Bohlen was a riot.

Space is not available for a description of all the bits and numbers.

COMMENT

Scenery, gowns and costumes up to the standard set for the circuit. Company talented and well cast in their respective roles. The choristers admirable and full of pep. The comedy clean and clever throughout, the feminine principals admirable in personality and ability. A show that is a credit to the Mutual Circuit.—NELSE.

"SOCIAL MAIDS"

(Continued from page 34)

able dramatic artists that she has proved herself to be in legit shows of the past.

Etta Pillard, as the ingenua daughter of Prima Wilson, was an admirable picture in her girlish simplicity, and when she cut loose with a song and dance number her vivaciousness was highly exhilarating. She did splits and cartwheels to continuous encores.

George Stone, in his usual tramp facial make-up and sailor attire, was given an ovation by the audience, for the most part from his home town, Baldwin, L. I., and his co-comic, Billy Baker, a modified Patky, played it up to Stone in an able manner, in a song and dance number.

Ingenua-Lead Pillard and Comics Stone and Baker, as a vocalistic trio, held up the show.

Dudley Earnsworth, characterizing a French Count seeking a wife, made a play for Ingenua-Lead Pillard in a laughable manner. This led to a duet in which they blended harmoniously with the Pillard brand of comedy, supplemented by Musical Director Andy Harer's vocalism from the orchestra pit and Comic Stone's comedy from stage. Comics Stone and Baker and Soubret Duffin, in song and dance, put it over well.

Prima Wilson made a modelique flash of form manner with her "children", and Comic Stone's

slap to her bare back and knocking off of her hat evoked much laughter that turned to a riot of applause as Stone planted his foot on the chest of Comic Wright and shot him thru a door.

Soubret Duffin, in Scotch costume, with the choristers likewise, was all that could be desired by a typical Highlander. Comics Stone and Baker, in Stone's original Italian comic opera caught the house.

Prima Wilson made a modelique flash of form when she threw back a mantle disclosing her majestic self in silver leotard and white tights for her burlesque dancing lesson from Comic Stone.

Ingenua-Lead Pillard was girlish simplicity personified in a swing song in which she was accompanied by a quartet of choristers swaying nil over the audience on swings that were roped with vari-colored electric lights and flowers. The continuous encores were fully merited.

Scene 2 was a drop for Prima Wilson to prove title to her role, for her range of voice and its melody may be envied by many.

Scene 3 was a pictorial back drop for a garden wall on which was perched a class of feminine school kiddies, with Comic Stone as the bad boy who litted in, and at that he litted clean and clever, for there wasn't a line or act objectionable in the bit, which was heartily applauded by the audience.

Scene 4 was a pictorial mountain back drop and realistic rocky pass for a burlesque on the "hold-up" bit by Comics Baker and Wright, with Straight Walters as the Western bad man, who engaged Prima Wilson in the "rainbow" number for encores.

Comic Stone's "Sitting Bull" song and danced up to a novel stunt by having the entire company leave the stage in a parade in the orchestra aisles while Ingenua-Lead Pillard sprang cartwheels and Comic Stone crowned with the audience, and the personal touch between players and patrons made a decided hit.

PART TWO

Scene 1 was the original Stone and Pillard ship deck comedy in which Ingenua-Lead Pillard's aerobatic shoulder dancing exit was the hit of the bit.

Comics Stone and Baker, in parodies, got the big hand with Stone's original "No, George". A little later, accompanying Soubret Duffin in a song number, Comic Stone's pick-out of choristers was sufficiently pleasing to the audience to make them applaud for more and more, and let it be recorded here that there is not one, but many future principals in the chorus of "The Social Maids" at present.

Earnsworth, Wright, Gaston and Baker as a singing quartet meant nothing more than holding the stage for Comic Stone to reappear out of character for an adieu to the audience, in the closing ball.

COMMENT

Scenery and lighting effects about the average. Gowning of Prima Wilson costly and exceptionally attractive, likewise that of Ingenua-Lead Pillard and Soubrets Duffin and Hart, and the same is applicable to the

choristers, who are a credit to Bennie Bernard, programmed as the producer of dances and ensembles.

This was a typical old-time burlesque show with plenty of slap-stick comedy, and if Comic Stone gives other houses the same show that he gave at the Casino on Tuesday last, house managers in other cities will have no kick coming, for Stone sold the show to the entire satisfaction of everyone present.—NELSE.

"NEW PARK MUSIC HALL BURLESQUE'S"

"NEW PARK MUSIC HALL BURLESQUE'S"—A stock company presenting "Burlesque's", produced by Billy Minsky, assisted by Tom Howard, dances and ensembles by Sol Fields, scenery by John Wenger. Week of December 4.

REVIEW

THE CAST—Ina Hayward, Frankie Jaames, Thelma Carlton, Tom Howard, Harry Bentley, William Wainwright, Joe Lyons, Sam Mann and William Grant.

PART ONE

Scene 1 was an exceptionally attractive cottage and garden set for an ensemble of silk-tighted, high-stepping English choristers, supplemented by a bevy of more personally attractive American choristers in bare-legged and rolled-sock costumes for a fast singing and dancing number.

Sam Mann, a nattily attired juvenile, sang his way to favor and exited for the appearance of Tom Howard, featured comic, who came on minus facial makeup other than horn goggles and in a tight-fitting, tailor-made attire and tall hat, accompanied by his co-comic, Harry Bentley, with a Dutch dialect and miniature, upturned black painted mustache and neat suit of clothea for a dialog on the human race.

The first comedy bit was a modified version of "Bibba and Bibba's" with William Wainwright and William Grant, clean-cut juveniles; Frankie Jaames, a smiling-face, slender brunet; Ingenua, and Florence Mackie, a pleasingly plump blond ingenue, with Comics Howard and Bentley as the man-handled, funny-falling huttin-sky, and Dapper Dan Straight Joe Lyons as the kiss-and-make-up peacemaker.

Ingenua Jaames and Juvenile Grant in a singing and dancing number were admirable, personally and artistically, and the choristers demonstrated remarkable talent in single and double dancing numbers, likewise in ensemble.

Joe Lyons with a live poodle held up Thelma Carlton, a pretty, shapely, vivacious blond ingenue-soubret, and the bit was made laughable by Comic Howard's witticism, in which he sprung the "carpenter dog" for much laughter from those who got his double entendres.

A floral bower ensemble was a fitting background for Ina Hayward, who presents an altogether different personality from our former review of her at the Park, for her nudist has dolled her up in a tight-fitting gown of splendor that harmonizes with her auburn hair, but at that we prefer Ina in her former beautiful black tresses. Her vocalism on Friday night was a reminder of her Hurlitz & Seamon prima days, and far above par. The lighting effects in this number were decidedly pretty.

Scene 2 was a silver and golden drop for Sam Mann to put over a corking good singing specialty.

Scene 3 was a novel stage set with the moon showing thru a full window back drop and a semi-eye, for Thelma Carlton to capture her auditors with her sweet vocalism, and at that it was no sweeter than the singer's own personality, which is entrancing.

Prima Hayward's poisoned potion for the masculine principals and their drinking of it and running off the effects by orders of Straight Lyons evoked considerable laughter.

Ingenua Carlton, in Colonial costume, and the choristers in a cape and modelique flash number went over for encores. Miss Carlton followed with the "Magic Crown Mind Reading" bit for additional laughter and applause at the antics of the comics.

Ingenua Jaames' leading of a song number was followed by Juvenile Grant in a "follow the leader" dance number, well burlesqued by Comic Bentley and some of the girls.

Scene 3 was a transparent drop for a shadow dance by the entire company and led up to the appearance of the entire company, including Sol Fields, who came on in street attire for the finale.

PART TWO

Scene 1 was a fancy interior set for a fancy comedy in which Straight Lyons played the gambler in blicking the comics on a boat race to provide funds for the father of his sweetheart, who needs the money to play the stock market, and as the sweetheart, Prima Hay-

(Continued on page 112)

PHILADELPHIA

By FRED ULLRICH. 908 W. Sterner St. Phone Tloga 3525. Office Hours Until 1 p.m.

Philadelphia, Dec. 16.—A Merry Christmas to everybody in Philly Town thinks the number of The Billboard is a "beaut", and the display cards on the news stands attracted much attention.

This is another week that Philly has no "first-class" show. In their final showing here this week are "Abraham Lincoln", "To Love" and "Tanganyika".

Miss Desmond and her players gave a very creditable showing this week of "Getting Gertie to Her" for its first showing here at the Desmond Theater to fine houses all week.

Emmet Welch Minstrels at Dumont's Theater put on some dandy shows and excellent vaudeville acts to fine houses all week.

Pauline Frederick in person appears at the Adelphi Theater week of December 25 in "The Gypsy Queen". There is a large advance sale.

The Globe Theater, with a weekly bill of ten vaudeville acts, is packing them in.

Talia Friganza was the headliner at the Oyster Theater this week and scored big, good business.

"The Passing Show of 1922", with Willy and Emma Howard, comes to the Shubert Theater this week at the Chestnut Street Theater was a good show and did excellent business.

Constance Talmadge in "East Is West", at the Stanley photoplay house this week, did good business.

Robert Mantell and Genevieve Hamper come to the Broad Street Theater week of December 18 in a repertoire of Shakespearean plays. These sterling actors are great favorites in Philly Town.

All the show houses are putting on their gala decorations for the holiday week, with snappy displays of their show offerings, and with good attractions a record-breaking week is anticipated all over town.

THE CONCESSIONLESS CARNIVAL

A. R. Lavole, manager of the International Amusement Co. of Moose Jaw, Sask., while in Chicago last week, announced his intention of putting out two carnivals next year, one concessionless. In order that he might not be accused of assuming a pose or merely pretending, he went on record with a letter, duly signed, to this effect. In this letter he says: "You will notice that the efforts of The Billboard to clean up the show game are not completely in vain. I am with it heart and soul. Hoping that some day all showmen will be thankful to The Billboard and to Charles Kingling, and unshamed to proclaim themselves carnival men, I am, yours truly, A. R. Lavole."

HONEYMOONERS VISIT THE BILLBOARD OFFICE

Chicago, Dec. 14.—Mr. and Mrs. Edward E. Woeckner arrived in Chicago this week on a business trip, en route to the Michigan lakes. Mr. and Mrs. Woeckner were married August 28 in Cincinnati. They will return to Chicago in January. For the past ten years Mr. Woeckner has been musical director of the A. G. Barnes Circus. Mrs. Woeckner is a well-known equestrienne.

FROM LONDON TOWN

(Continued from page 44) "Der Boy", "The Very Idea" and "Cheating Cheaters". When De Courville was appointed manager of the London Hippodrome he entered into a contract with Moss Empires, Ltd., which entailed for his whole time and attention for years, and he considered that his earnings ultimately amounted to \$50,000 and \$60,000 a year. De Courville said, however, that his position demanded enormous expenditure in connection with his work. In December, 1919, his contract with Moss Empires expired and in the summer of that year he produced in Paris, at the Marigny Theater, "Der Duf", which involved him in a loss of tens of thousands of dollars. Early in the same year he had presented a music hall en-

AGENTS! GET OUR LEADER, No. 711

Advertisement for Marie Antoinette Perle Co. featuring a large image of a jewelry box and text: "BIG PROFITS Special Velvet Box and Gold Label Guarantee with \$10.00 Price Card. Sell to Stores and Direct. \$2.00 COMPLETE. Same can be had with Sterling Silver Illusion Clasp. 50c Extra."

25% on all orders. MARIE ANTOINETTE PERLE CO. 392 Fifth Avenue, New York

\$65.00 A PIPPIN \$65.00



LIST OF PRIZES: 5 SILVER \$100 CHARMS. Coins included. 1 STRING HIGH-GRADE PEARLS. 2 CIGARETTE HOLDERS, IN CASE. 2 \$3.00 RITE WELL PENCILS. 2 CUFF LINK SETS. 2 15-JEWEL 10-YEAR GENTS' WATCHES. 1 FINE QUALITY BEADED BAG. 2 \$4.00 SOLID GOLD FOUNTAIN PENS. 2 GENTS' SCARF PINS. 2 STAG POCKET KNIVES. 4 \$5.00 GOLD COINS, in Box. Complete with a 2,000-Hole 10c Board. Price, \$65.00. " " " 4,000 " 5c " " 66.75. Be sure to state what Board you want. Satisfaction guaranteed or money returned. No questions asked. Cash in full, or one-fourth amount with order, balance C. O. D. Send money order or certified check and avoid delay. MOE LEVIN & CO., 180 N. Wabash Avenue, CHICAGO, ILL. Established 1907. Fastest Selling Salesboards on Earth.

tainment at the same theater, and that also involved him in great loss. In connection with the Marigny Theater he was sued by Lattimore, of the Syncopated Orchestra, a troupe of syncretized Negro musicians, for non-fulfillment of contract, and judgment for \$15,000 was obtained against him. In the summer of 1921 the Courtville took offices at Shaftesbury avenue and entered into a contract with another person, representing a company, to write and produce "Hullo, Canada" for a tour in Canada. The revue was a spectacular one, which involved an expenditure of between \$100,000 and \$125,000, but as far as he was concerned it was disastrous. At the same time he produced "Pins and Needles" at the Royalty, where it was a failure, but later on it was run from the Gaiety at a profit until the last month, when it was taken off. "Pins and Needles" was also produced in New York, but not successfully in consequence of its scenery not arriving there until three weeks after the advertised date of production. He incurred great losses on "Hullo, Canada" and "Pins and Needles".

In May last, De Courville's statement continued, he returned to England and had not since earned anything. Recently he produced "Smoke Rings" for a small company in which his only interest was 10 per cent of any profits and payment of his expenses in return for the use of his name and supervision. The revue is still running in the provinces and he hoped that a few hundred dollars would come to his estate from that source. De Courville entirely attributed his insolvency to lack of knowledge of conditions governing theatrical business in other countries and to circumstances connected therewith over which he had no control, alleging that he was misinformed with regard to the Canadian venture. No statement of affairs had yet been filed, continued the official receiver, but De Courville roughly estimated his liabilities at \$500,000 due to 150 creditors, and said that his assets comprised his interest in "Smoke Rings" and book debts of the face value of a few hundred dollars, but estimated to realize nothing. A trustee was appointed to administer this estate in bankruptcy.

Harassing Race Games

At Pontefract, Yorks, the police preferred eight charges under the Gaming Act against defendants who violated the Pontefract Statutes Fair on the fair grounds. Defendants were the owners of horse racing machines, and the method of working was explained by Police Sergeant Thompson. Each competitor was required to buy a small article, generally a piece of nougat, and was then given the name of a horse. In some cases there were twelve horses on a machine, in other cases more, and the game began when as many competitors had

purchased as there were horses. The competitor holding the name of the horse which was at the winning post when the machine stopped received a free gift of chocolate. The police held that this was purely a game of chance, but defense pointed out that amusement caterers were allowed to play the game at Arnsley, Selby, etc., without interference from the police. It was pleaded that the game was perfectly fair and it was said it had been held to be so in law. Another case was rather different from the others. It was a seaplane game, and Police Constable Warren gave a demonstration of it in court. Each competitor was supposed to have an equal chance of stopping the seaplane in his territory by working a switch, but both Warren and Police Sergeant Thompson said the game was not one of skill and that the man in charge controlled the stopping of the plane. Defendants were ordered to pay the costs and were discharged.

Not So Lucky

At Hull recently a number of defendants were summoned for working "race games". While admitting the game was worked fairly the magistrates were bound to convict owing to the slight element of chance. Defendants were fined \$2.50, with \$1 costs.

Race Games vs. Police

As above, actions continue to be taken against users of various race games, and in some cases the magistrates show their contempt of the actions by simply ordering the defendants to pay the costs. In no report has the game been described by the police as unfair. It is simply that the game has that element of chance that is not looked upon with favor by the authorities. In some cases prosecutions have taken place within a stone's throw of what are openly known to be betting clubs. These race games have touched the popular fancy. They are played openly and it matters little to the owner who wins the first prize. It is hoped the police will look with a kindly eye on what is after all simply an innocent pleasure, just as you buy a ticket for a draw or have a little flutter in a lottery at a lazzar. The slight element of chance will soon be overcome by some of our makers of these amusements. In fact, some have already solved the difficulty. The main point of any fair ground game should be amusement, and as has often been pointed out everything given should be a "fair crack of the whip", as the Guild president, Pat Collins, M. P., would say. This is essential for the prosperity of the business. There is no room for the "get-rich-quick merchant" or the man who wants it all. There are some who have gone on with these games so far as giving rugs, hams, sides

of bacon and other similar articles. If this sort of thing goes on stallholders will have something on hand that will be as difficult to dispense with as newspaper insurance is to those periodicals that have been out to secure clients and hang the consequences. Greater people than stallholders have suffered by attempting this.

Preston Guild Show Profits

The magnificent profit of \$75,000 is announced by the Royal Lancashire Agricultural Society on the Guild show at Preston. The annual report describes the show as a wonderful success, eclipsing all previous records. The profit compares with \$10,000 last year. After writing off for depreciation \$74,000 is added to the society's previous balance in hand, making it \$170,000.

Sir Francis Towle and a Rally of the Kill-Joys

The Theaters and Music Halls Committee of the L. C. C. Committee recommended that the license of the Hotel Metropole should be renewed, the condition that only six performers should be engaged being so altered so as to allow of twelve being engaged, no mention being made concerning the wearing or not of stage costumes. Strong protest has been made by Sir Francis Towle regarding the action of the full L. C. C. again limiting to six persons and only evening dress. Sir Francis is managing director of the Gordon Hotels Company, which controls fifteen large hotels here and on the continent, five of them—including the Hotel Metropole—in London. "Relying on the recommendation of the committee," Sir Francis stated, "we set to work to invent and prepare an entirely new program for 'The Follies'. As I understood it the recommendations were based on two grounds; it had been shown that the public wanted this form of entertainment and I think I satisfied the committee that it would not be possible to produce the kind of entertainment the public wanted, with supper, with only six performers. There was also a generally expressed view that this kind of entertainment should not be left to the clubs. While I have no criticism to pass upon the clubs, I would point out that hotels and such places as our company control are under the control of not only the county council, but the police, who can visit them. As to fire restrictions—in the case of clubs no such restrictions obtain. In the public interest I submitted to the council that it was imperative that those whose job it is to provide this sort of entertainment should be in a position to compete with the clubs. We presumed that the decision of the committee which was selected by the county council to deal with the matter would be in all essentials final, but unfortunately there has been a rally of the kill-joys and they have reimposed the conditions of last year. I have fought very hard for the improvement of entertainment and, tho I admit this is a setback, I am not going to throw up the sponge if I can help it. Of course, it will be necessary immediately to explore the possibility of transforming the 'Midnight Follies' room into a club, the what policy will eventually be adopted I do not know. The action of the London County Council seems to me to be a very backward step and will make us a laughing stock of strangers to London. "We are seriously considering whether we shall not close down," Sir Francis concluded. "The net result of it will be that more people will be thrown out of employment. There is a great deal of talk by public men about unemployment, but when a business man comes forward to help he receives neither sympathy nor encouragement."

L. C. C. Allows Increased Follies' Program Until End of Year

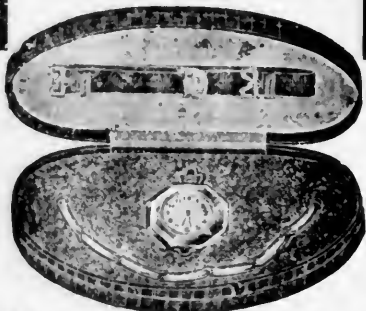
The management of the "Midnight Follies", at the Hotel Metropole, has received a notification from the Theater and Music Halls Committee of the L. C. C. stating that they will be allowed to give their new entertainment, in which twelve artistes appear and stage costumes and scenery are utilized, until December 31. It is stated that this concession has been made in order to alleviate the unemployment of artistes and others, which would have followed the decision to restrict the performance to six artistes, without scenery or costumes.

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Military Specta, all tortoise shell frame, 2 1/2 inch round lenses, Dozen \$6.00; Gross, 68.00
8-Piece Pearl Manure Roll, Each \$1.10
21-Piece Ivory Man. Roll, Each \$1.35; Doz. 15.75
Same, with better case and lining, Each \$1.60
Gent's Pen and Pencil Set, Each \$1.35; Doz. 15.00
Same, high-grade solid-filled, Each \$1.75
Coin Self-Filling Pen, Dozen \$2.40
Imported Musical Alarm Clocks, Each \$4.35
Indest. French Pearls, 21 in., solid gold ring, without box, Each \$6.00; Gross, 1.75
Delta Index, Pearl, gold clasp, Each \$2.50
Same, with white gold diamond clasp, Each \$6.50
25 Year White Gold Filled Brass Watch, Each \$4.50
Tassel Beads, wire reel, Dozen \$4.00
Tassel Beads, assl. colors, Doz. \$1.35 and 2.00
Lehman's Mech. (Van Jigger), Dozen \$4.75
Lehman's Mech. Climbing Monkey, Dozen \$2.00
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25% deposit required. List free.

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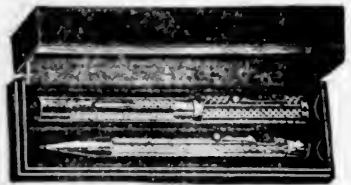
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Imported—Indestructible FRENCH PEARLS, "La Princesse," No. B. B. 7154. Size 4 to 8, 21 in. long. Solid Gold Clasp. Complete with fine plush case.

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"La Princesse Grande," Imported French Indestructible Pearls, No. B. B. 6540—21 inches long. Solid Gold Clasp. Beautiful Oriental Color and Lustre, complete with attractive Plush Case. **\$2.35**



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Every Man Wants the "HATBONE" A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c. **JUNG-KANS MFG. CO.** Celluloid Advertisers Novelties. 1397 Green Bay Ave., Milwaukee, Wis.

REMEMBER THE FOLKS AT HOME! For Christmas send the girls pure silk, never rip, elastic Garter Ribbons. Packed in holly box, to you or any address you wish. Sent prepaid for 50c in stamps. **FABRIC SPECIALTIES CO., 4253 Delor St., St. Louis, Missouri.** **SAY "I SAW IT IN THE BILLBOARD."**

PIPES

by GASOLINE BILL BAKER.

How's Christmas articles selling? These weeks should be busy times for hustlers. Some of the fellows claim it looks like a "long, hard winter". Mike musta "eat" somethin' that soured on 'is stomach, and he took it out on "Bill" in a letter recently. Numerous new specialties were advertised in the Christmas Special, last issue, which should prove good leads for those workers. C. E. Miller shoots some nifty phrasing from Lawton, Ok. Space will not permit its being published at present, but we will later.

Who will be "champeen" mulligan maker this winter? Social fewils of ths nature are one of the "ties that bind". Both rich and poor enjoy them. The territory in and around Westervelt, Ill., is said to be closed because of the jamming operations and "bootching up" of a couple of oil workers last summer.

John Dolce asks if all the "bluebirds" have left the North? Don't exactly know, "Jawn"—heard of several "snowbirds" being seen and heard chirp of late.

Being (physically) able to smile when the "whole world seems against" a feller is his greatest asset toward gaining encouragement and better satisfaction with circumstances.

Boys, because of the many pipes received for the big number and many of them too late, some of the pipes received will probably be late in be ng used. Please consider and be patient, as the writer will do the best possible.

A fellow who lays claim to having a high school education, exceptional personality and is a successful dry goods clerk writes from Tallahassee, Fla., if Bill thinks he would make a good pitchman. Somebody tell him, "Bill" hasn't the heart.

Several of the paper frat. were seen working at Clinton, Ind. It is opined that the Ninth street business section there would make a good spot for corner workers, as the mines are all working and many miners pass to and fro past that point.

George D. Smith reported having worked in Utica, N. Y., with pens and buttons. Business fair and the reader fifteen "smackers" a year, he adds. Expected to make Scranton, Pa., a mailing point for some time. Said he would like a pipe from You, the pen man.

Two pictures were to be included in the Christmas Special Pipes, but both were of two-column size, and there being but single-column reading matter they had to be omitted until an issue when two columns are possible on one page.

Word from Cleveland had it that Lenore Cross was the subject of much favorable comment on the part of ladies visiting May's Department Store, where she was demonstrating a special make of corset. Miss Cross was one of the features with Spellman's style show in Buffalo last season.

A. C. Bagley writes from Columbus, O., that he received a letter from one of the oldest of subscriptionists, R. T. Atherton, who is now in the Soldiers' Home at Sawtelle, Calif., having been in the late war, and would like letters from Herbert Thrush, Jack Brady, Harry Smith, Max Allen and any others who wish to write.

George Tackett postcarded from Brocton, Ill. that he is still numbered among the paper fraternity and, altho the weather has been somewhat cold for comfortable work, he has managed to gain a little doughsky. He intends working humpies during the Christmas trade. Said he would like to read a pipe from Homer Johnson.

Bennie Fienberg, of Chicago, was seen amusing the natives at Danville, Ill., with humpy dumpties, working in the lobby of the Palace Theater, but which was not a very remunerative spot, because of its being a little too far from the main corners. Understand that there's nothing done on the streets there, only doorways—and they're hard to find.

Who should pop into Bill's presence a few days ago but the hustler of the subscription fraternity, Jack Farrington. Jack was passing thru Cincinnati en route from the East to Los Angeles with the intention of stopping over at Kansas City and El Paso. He expects to team up with Harry Carson, who has been on the Pacific Coast for some time, and it is probable that the both of 'em will not return Eastward until spring.

Oriental Foye is now associated with the Harry Owens & Mamie Lacey dramatic stock company, which is reported as carrying four con people, including ten-piece band, a part of the members doubling orchestra; presenting popular dramas, with special scenery and playing one and two-week stands in theaters. Foye's line of medicines is handled in conjunction with the performance. The week ending December 2 the show played Colima, O., and the following week at Port Recovery, to good business. From the latter point the company was to play one week in Indiana and then jump to southeastern Ohio for nine weeks.

Quite a bunch of the paper frat were gathered at an impromptu convention (pipe shooting contest and golf) at the Marion Hotel in Texarkana, Ark. recently. The contest was declared about an even break all around, but all declared themselves as in earnest to greatly increase the circulation of the papers they represent the remainder of the winter and next season. Among 'em present were C. H. Tullock, Walter Harding and wife, M. B. Baker, A. Lear, Jack Comley, E. Carroll, Ben Reich-

HANDLE FOUNTAIN PENS? Buying from us? If not we both lose money!

Superior Grade of Nickel-Finished Wire Arm Bands. Per Gross.. **\$5.00**

Famous Combination Memorandum Book. Per Gross..... **\$6.00**

7-in-1 Opera Glasses, made of Celluloid, not Tia. Per Gross.. **\$18.00**

Specialists in Supplies for Streetmen, Congressionaires and PITCHMEN. One-third deposit required on all orders. All goods shipped same day order is received. **BERK BROTHERS**, New York City, 543 Broadway.

RUBBER BELTS, First Quality.....\$16.00 Per Gross
Black Brown and Gray. Plain, Imitation stitch and wavy
RUBBER KEY CASES, First Quality, \$16.00 Per Gross
Black and Brown. We Handle the Best We Can Get.
Send 25c for Sample.

SILK KNIT TIES, \$2.75 A DOZEN.
FURS
THE BEST MONEY MAKING ARTICLE YOU CAN GET.
CHOKERS, Foxes \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt stocks. Also other bargains. Write for price list. 25% deposit on all orders.
BUY IN KANSAS CITY AND SAVE EXPRESS.
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Headquarters for Fountain Pens and Other Fast Selling Specialties

You all know the button package that is getting the money.
KELLEY, THE SPECIALTY KING - 21 and 23 Ann St., New York City

HEAVIEST STOCK **UNBREAKABLE** **FINEST QUALITY**
Trade **"AMBERLITE"** Mark.

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COMBS	PRICES
59130—Fine Combs, 3 1/2 x 1 1/2	Gross, \$13.80
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56314—Dressing Comb, 7 1/2 x 1 1/2	Gross, 15.80
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Leather-ite Slides, Metal Rims	Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.
THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

25c KNOTT'S DRY-ALL 25c

(Not a Novelty)
SELLS FOR 25 cents. \$1.50 a dozen TO AGENTS.
SOMETHING NEW
SELLS ON SIGHT. An Instantaneous Demand. HOUSEWIVES DELIGHTED. UTILIZES THE HOT WATER BOILER. Nothing like it ever sold before.
E. R. KNOTT MACHINE CO. Boston 27, Mass.

A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Day-dark Camera, \$11.00 and up. No dark room, finish on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/2, 65c per 100; \$5.85 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per pint. Something new, Daydark Tinting Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tins or cards for \$1.00. Write for catalogue.

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CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs.

Saclet Basket, trimmed with Tassels.....	\$19.00 per 100
Nests of 5, 5 Tassels, 5 Rings, at.....	2.20 per Nest
Nests of 5, 7 Tassels, 7 Rings, at.....	2.65 per Nest

Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as of order received. **AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.**

SILK UMBRELLA SPECIAL

Women's Gloria Silk Umbrellas, with white rim, **\$10.50 Per Dozen** handle, in black only, in dozen lots only. Less than Dozen Lots, \$1.00 Each.

Women's Pure Silk Umbrellas, with white rim, **\$13.50 Per Dozen** handle, all colors, in dozen lots only. Less than Dozen Lots, \$1.25 Each.

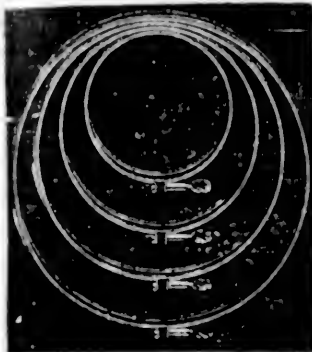
Men's Umbrellas, with curved handles, in both of above qualities, at same price.

25% deposit, balance C. O. D. Or send full amount and save C. O. D. fee. Convince yourself of this extraordinary offer, and send for sample.

A. A. MITCHELL, Manufacturer, 18 Sutton Manor, New Rochelle, New York.

Magazine Men, Girls, Crew Managers
We have just completed our Part Payment Receipt Listing 50 Magazines, best ever offered at 3c. Send \$1.00 for 30 receipts, or write for sample. If you wrote us before, write again.
NATIONAL CAPITOL CIRCULATING, Oxford, Bldg., Washington, D. C.

PARISIAN PERFECT ADJUSTABLE HOOPS



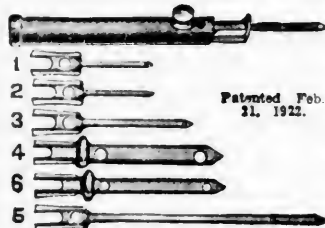
Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H H O W EASY!!

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

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size Pillow, designed in colors; four balls of

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

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STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

- PILLOWS, per Dozen.....\$2.50
RUNNERS, per Dozen.....\$4.50
CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.



New Year Specialties

- 512-R. W. B. Tinkler Paper Horn, 12 in. \$ 3.25
504-Snake Blowcut, 18 in. 2.50
439-Wooden Clapper, 6 in. 3.50
503-Bouquet Blowcut, very attractive... 4.50
3588-Tulip Blowcut, 18 in. long. 4.75
3589-Imp. Wood Cricket, 6 1/2 in. 4.50
4889-Ripper, Lots of fun. 1.20
4891-Tin Tambores, 6 in. wide. 9.00
3591-Maglo Tubes, Brand new. 7.50
4173-Bamboo Whistle, 4 in. 3.75
532-Colorful Wood Drill Rattle, 6 in. 3.75
895-Tin Frog Crookes, 5 in. 3.75
523-High-Grade Wood Cricket, 6 1/2 in. 5.00
4167-Plain Tin Horns, 21 in. 80c Doz. 9.96
3426-R. W. B. Tin Horns, 21 in. \$1.00 Doz. 11.75
551-Lead Paper Horn, 10 in. 1.50
4705-Long Dandy Horn, 14 1/2 in. 75c Doz. 8.50
Sp1-Asst. Tin Crickets, Best grade. .85
5424-Spl. New Year Carn, Hat Asst. 4.00
5437-Fancy New Year Hat Asst. 5.00
Sp1-Happy New Year Balloons. 3.00

25% deposit required on all C. O. D. orders.

ED HAHN

"HE TREATS YOU RIGHT"

222 W. Madison St., CHICAGO, ILL.

XMAS BALLOONS



No. 70 2 Color printed on both sides with figure of Santa Claus, holding dolls in each arm, and Merry Xmas underneath.

\$3.75 per gross No. 350. Extra large, 2 color, same as above. \$1.25 dozen

Send 20 cents for 2 samples, 1 of each.

Yale Rubber Co.

15 E. 17th Street, NEW YORK CITY



Concessionaires STREETMEN, AGENTS

Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors.

\$4.00 per doz. \$45.00 per gross

Sample Tie, prepaidd, 50c.

RUBBER BELTS

In brown, black and tan colors. All firsts. No seconds. With Giant Grip Buckles or Roller \$16.00 Buckles Per Gross.

25% with order, balance C. O. D. Write for Catalog. IT IS FREE.

M. K. BRODY 1118-1120 South Halsted Street, CHICAGO, ILLINOIS

YOUR SUCCESS IS ASSURED

Send for Sample of Our Rubber-Lined Gabardine Raincoats at \$2.50

The greatest value we have ever offered. A wonderful opportunity to sell and the profit is big. Samples sent C. O. D. Money returned if not satisfactory.

American Beauty Raincoat Co.

1118-1120 South Halsted Street, CLEVELAND, OHIO

NOW IS YOUR CHANCE

to secure best prices on Needles and Household Specialties. We are manufacturers of the famous "Parisian Art Needle Books".

PARISIAN ART NEEDLE COMPANY, Spartanburg, S. C.

mouth and wife and O. B. Reddin. Comley rode his "gas steed" and helped to entertain the folks during the day.

Dr. F. L. Morey, of Vito-Lax fame, pipes from Dallas, Tex., that he is still among the beings on this mortal sphere, altho he suffered an attack of dengue fever recently. Some boys are working there, paying big prices for doorways, the "law" having slackened again. Mr. Moore was demonstrating pencils in windows and doing very well. F. L. was still plugging druggists with coupons and, while business was not the best ever, he had no cause to grumble and could join with others in saying the knights themselves are guilty to blame for things not being better. He has not seen any of the old boys lately, but longs to realize that pleasure in the near future.

Notes from the Franklin Quaker Company—The show is closing (in Wisconsin) its season of forty-three weeks of, as a whole, very satisfactory business, and the members are looking forward with pleasure to their annual homegoing. The company is closing just ten miles from where it opened, having worked an almost fully complete circle of territory. The roster follows: Roy Dooley, proprietor and manager; Marie Dooley, characters; Gussie Anderson, soulful singer and dancer; Bert E. Hudson, all-around comedian; Fred Shirber, straights and second comedy; Hudson and Anderson, talking and singing sketches; George (Sonny) Dooley, the "mascot".

Regardless of the many times it has been explained, several boys have "raised Cain" with Bill for not publishing that they want letters from certain ones as they had included in their contributions. If the request is for names to the column, fine and dandy, but orders are against this as pertains to personal letters to given addresses. Many shows filled their rosters and managers "politely copped" performers from other managers before this rule was put into stringent effect several years ago, since which time none (except in cases of sickness, death, dire need, etc.) has appeared in Papers.

Every fall it is the custom of road folks to order a number of copies of the Christmas number of The Billboard to be sent friends. Sometimes these are sent with the "Compliments" of the person extending the courtesy to acquaintances who are ill, in dire financial straits, in penal institutions or suffering other hardships, as well as a courtesy to those who depend on news stands for their "Billboard", not being regular subscribers. Just as this is being written, there comes a sample of this consideration from Warren E. Lewis, for many years known as the "International Auctioneer" and with hundreds of showfolk friends, also the husband of the late widow of Jack Hampton, the formerly widely known showman. The order from Lewis was for seven copies to be sent to various addresses.

Among the well-known folks of the road, now dealers, etc., to force to the front is King Leon, the "Mexican Diamond King" who has a wholesale novelties and jewelry business on Randolph street, Chicago, and Mrs. King Leon, daughter of the late Prof. E. Leon, owner and manager of the Great Leon Shows, operating for the past 45 years, and who has spent her life in the game and still has two shows on the road. King also conducts two medicine shows, has arranged to take over an entire floor for his business on Madison street, Chicago, on next May 1, and has leased a movie house with 400 seating capacity. The friends of both these "roadsters" among the boys are legion, all of whom will glory in their continued success.

E. L. Martin says he found the officials at Okmulgee, Ok., not bad fellows after his efforts to convince them that all road folks, by far, are not rascals. He did not work there because of not getting stock as expected. But Martin is of the opinion that the mayor and his aides had decided to let the boys work provided they do it in a clean, businesslike manner. A newspaper at Sapulpa, he says, printed a rank, unjust article about "strangers coming to town" and a clipping he enclosed (published later) told of a citizen reporting to the local police that two magazine subscription men had come to his home and tried to sell him subscriptions, and it was his theory that they had "merely come to look the place over with intent to burglarize it last night". For "th' love of Mike!"

Word came from Chicago that the boys there all seemed to be doing nicely. King Leon's office seemed to be a popular rendezvous, where the following notes were "picked up": Chief Red Jacket had opened up a medicine show, carrying seven people; also, Dr. Jim Cunningham. (Continued on page 96)

PAPERMEN

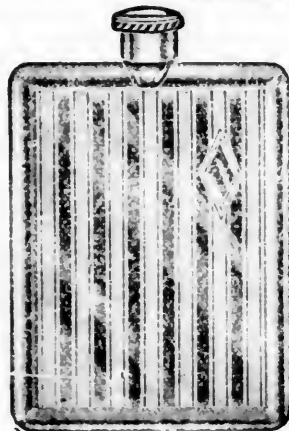
Don't waste any time. Write for details on our \$1.00 ball-in-full one-year receipts. Real sellers with a wonderful appeal. THE VETRYANS' PROGRESSIVE PARTY, 161 Tremont St., Boston, Massachusetts.

DON'T WORRY ABOUT THE NUT GET SOME OF THESE

FIVE BIG SPECIALS

When it comes to new, up-to-the-minute and up-to-date "money getters", we lead and all other fellows here they, boys. These are the five big special numbers that are quick turn overs and at big profits. Hurry up and get your share. Send in your order today.

WHISKY FLASKS



No. 170.

This is the very latest. Made to carry upside-down in vest pocket, and looks exactly like a cigarette case. Beautiful silver finish and hand engraved. Lined with sterling silver and non-leak lock top. They retail for \$5.00 apiece, so get busy and get in the money.



No. 171.

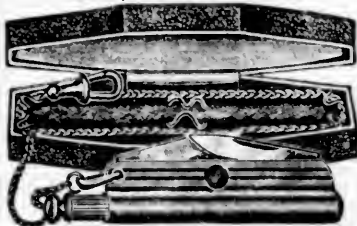
This is a Concave Bottle of French Glass, made to fit the hip, with silver open meshwork, so you can always see contents of bottle if desired. It's a bear.



Our Big Special Sample Offer

We want you to see these wonderful "money getters". We want you to see the big values, and for this reason we make you this big sample offer: Send P. O. order for (\$5.98) six dollars and ninety-eight cents and we will send you one sample of each of the Whisky Flask, Pencil, Knife and Chain Set, one of the Wrist Watch Ribbon Sets and one of the Pencils by registered mail, postage paid.

KNIFE, PENCIL AND CHAIN.



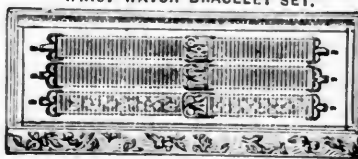
No. 9427.

Here is a winner. Gold-filled 2-Blade Knife, with Pencil, which slips in holder back of Knife with beautiful gold-filled vest chain, and all complete in leather, push-lined box. They get the real money.

SILVER PENCIL

Propel and Repel Silver Pencil, with beautiful engraved sides. Every one in perfect condition, with silver pocket clip. They are the best cheap pencil on the market.

WRIST WATCH BRACELET SET.



No. 8686.

Here is the big bet for Christmas. Three complete Wrist Watch Ribbons in beautiful holly box. One Black Silk Ribbon, one Gray Silk Ribbon and one Hand-Painted Ribbon, with fasteners and clasps, complete and ready to wear. Over two hundred per cent profit. Hurry up and get in the money.

KRAUTH & REED

Importers and Manufacturers 159 No. State Street - - - CHICAGO

AMERICA'S LARGEST WHITE STONE DEALERS



YOU CAN MAKE MONEY WITH THESE GOODS

- Nail Files, Per Gross.....\$1.75, \$2.00, \$2.50
Court Plaster, Per Gross... 1.50
Sachet, large size Per Gr., 1.75
Sachet, small size Per Gr., 1.35
Needle Books, Per Gross 7.00
F. O. B. New York. Deposit required on C. O. D. orders.

CHAS. UFERT 133 W. 15th Street, NEW YORK.



The Simplex Typewriter

Only \$275. A Boston customer wrote Jan. 31, 1921: "The Simplex can't be beat for three times the money. I am well pleased." \$275 cash. "Try me with a C. O. D." Tilton, New Hampshire

M. O. Registered Letter or "Try me with a C. O. D." Rush your order right along. We thank you WARD PUB. CO., Tilton, New Hampshire

SAY "I SAW IT IN THE BILLBOARD."

SAME SUPERIOR QUALITY



\$20.00 Gr.

No. 87-GENUINE FINE BLACK LEATHER 7. In-1 Billbooks, smooth finish. Not to be compared with others for less money. STAMPED "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, 35c. \$2.00 PER DOZEN \$20.00 PER GROSS. With Outside Snap Fastener. D.O.Z. \$2.15; GR., \$21.50. One-third deposit with order, balance C. O. D.

BREDEL & CO., 337 W. Madison St., Chicago, Ill

REDUCED PRICES ON TONIC

Oil, Salts, Soap and Creams. BEACH'S WONDER REMEDY CO., Columbia, South Carolina.

Silk Knitted Ties



Are Fast Sellers
EASY TO MAKE
\$15.00 A DAY

At 35c to 75c our regular \$1.00 to \$1.50 value Ties go like wildfire. You can under-sell everybody, and every man is a possible customer. There are big profits for you in this line. All-Flare Knitted Ties, \$3.00; Silk Bow, \$1.50 per dozen. We also have Pure Silk Knitted Ties, Original Grenadines and Mufflers of all grades.

WRITE TODAY for full details.

American Neckwear Exchange
621-A Broadway, NEW YORK CITY, N. Y.

RUBBER BELTS \$15.50 per Gro.

Same belt formerly sold at \$18.00 per gro.
WOOL SILK KNITTED TIES,
\$3.35 Dozen, Sample, 50c
SILK CLOTH TIES,
\$2.65 per Dozen, Sample, 35c.
KEY HOLDERS,
\$13.50 per Gross, \$1.25 Dozen, Sample, 25c.
SAFETY RAZORS (Vest Pocket Size),
\$3.00 per Dozen, Sample, 35c.

INTERNATIONAL DISTRIBUTING CO.
333 South Dearborn St., CHICAGO, ILLINOIS

WE ARE HEADQUARTERS

for Fountain Pens, Jewelry, Razors and Novelties.
5-in-1 Tool Chest \$16.50 PER GROSS
25% deposit, balance C.O.D.
R. & S. MFG. CO. House of Myer A. Fine-oid, NEW YORK CITY.
32 Union Square.

EARN \$100 A WEEK
The South is Calling You! The 1922 Mandellette makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. WE TRUST YOU! Write today for our pay-as-you-earn offer. **CHICAGO FERROTYPE CO., Dept. B, 2431 W. 14th St., Chicago, Ill.**

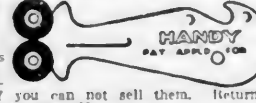
THE STALEY WATER PEN
The Discovery of the Age.
A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER! Will last longer than a fountain pen, and is worth four times the price charged. **AGENTS, STREET-MEN**—Here is your chance to earn up to \$5.00 per day. Sample, 25c. Sample Dozen, 75c. **DEXTER NOVELTY CO., 39 West Adams St., Chicago, Ill.**

AGENTS WANTED

YOU CAN SELL OUR RUBBER APRONS and IRON BOARD OLIVERS. HIGH PRICES are right. Heavy Reversible 20x30 Padded Iron Board covers cost you 50c. RUBBER APRONS, good size, \$2.75 per dozen. Leatherette Shipping Bags, \$3.00 dozen. All 100% fast sellers. Free sample line. Write quick. **DEPT. B, AM. B. CO., 329 W. Monroe St., Chicago.**

STREET-PITCH-HOUSE-TO-HOUSE ME!

Money-Bank Proposition. \$1.00 hourly guaranteed. Day's business in pocket. Money instantly refunded if you can not sell them. Returnable sample and information, 25c.
The Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.



MAGAZINE MEN

Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, fire, phonograph, music, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications.
TRADE PERIODICAL SERVICE CO.
1400 Broadway, NEW YORK, N. Y.

PIPES

(Continued from page 95)

ham had reopened after a few weeks' restrip from the summer season and expected to carry eight people. Dr. Ross Iyer has stepped in to say hello while passing thru the city after closing a very successful season. Harry notes from the boys in Chi. were that Harvey was there with soap, belts and armbands, blackett, with collar buttons; Adolph Holmes, Doc Keese, with oil, scopes and tops; Paddy Smithy, Mrs. Shafer, Ed Castello and numerous others, who could be found at the Maxwell street market every Sunday and doing fine when weather permitted.

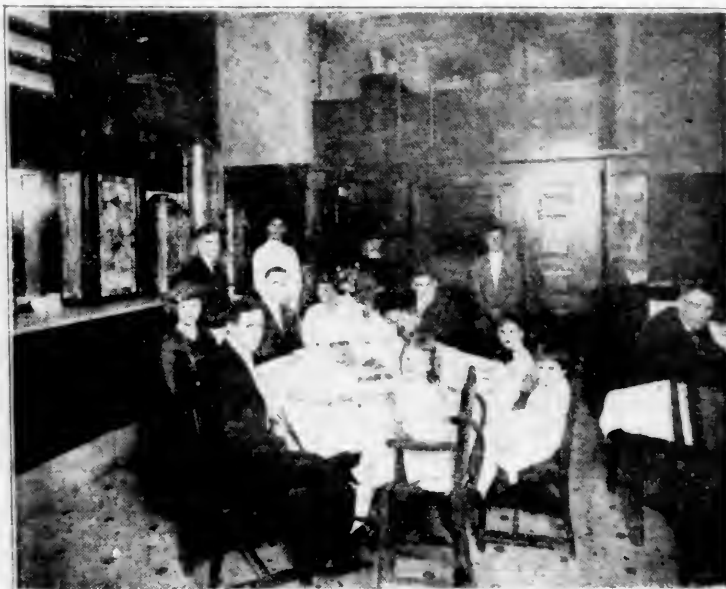
Montgomery E. Dean (Mrs. Dean's big boy, "Skip") has lately been home nursing some pesky boils on his right wrist and eating up much of "mother's good home cooking" at Leach, Neb. "Skip" did his woman-high-still publicity stunt for the Frank Finney Revue while it was at Omaha and was to go on with the company to Minneapolis and Milwaukee, but those darn boils caused him to give up the offer. Later he received an offer to manage a prominent hyp. and crystal-gazing show. Dean writes that while in Omaha he had the pleasure of meeting Dr. W. B. Young and Pete Ellsworth, who are making that city "home" this winter. He adds that his "All-White Minstrel Revue" is getting whipped into shape, but instead of a med. show it will be raincoats, rubber belts and holiday articles.

Dr. C. A. Thurmer explains why he has not piped in for so many moons—he and the Mrs. made about a 9,000-mile trip a la auto, as far East as New York and West to Los Angeles, camping en route and pitching when conditions looked favorable—but "never again a trip to

by the W. W. Rhoads Sales Company. They were Jimmie Sullivan and Bob Frazier, and their visit to Bill was not only very pleasant, but disclosed the "new wrinkle" Jimmie told us about a few weeks ago—the note pads (Metaphorically speaking these lads have quit the sheet, but not the "Rhoads"). Bill said that Jimmie was leading him "way down East"—to his home town (Buffalo), and that already the cold had caused him to crawl under several quilts and as many blankets, but that he was becoming seasoned to the cold farther North climates. They will be in Cleveland about Christmas. Wants pipes from Carl O. Gahbert, John M. Abbott and others.

Dr. Harry DeForrest a few weeks ago arrived with his family from Chicago in San Antonio, Tex., to spend the winter. Not to work, informs Harry, but to take it easy, they having a nice cottage, good health and nothing so far as they could predict to weigh heavily on their minds. Incidentally, Harry tells that some time after writing a pipe commending a cleanup of bad features in the profession and pointing out how much better for all it would be to have it so, and which the writer published in Pipes a few months ago, he received several unkind letters "for so doing." Regarding this, Harry, let Bill and the hundreds of others in strong favor of placing the itinerant merchant in better light before the public share whatever unkindness was dealt you in your conscientious, praiseworthy endeavor. Naturally, those who don't care how quickly the business goes to utter ruin, nor for any other interest than their own, can be expected to yell their heads off, but they, too, would see the matter in a far different light if they would study two-thirds as hard how to make legitimate sales as they have studied to master how to "put it over" on somebody—even those in their own ranks. What has already been done toward gaining prestige for street salesmen has worked wonders for the majority, and with

GLADYS PHILLIPS' THIRD ANNIVERSARY



While the above photograph was taken at Chattanooga, Tenn., June 9, 1921, interest centers in the fact that the young hostess, Gladys Phillips, is now in pictures, and may be seen by pitch folks quite often on the movie house screens. Little Gladys is seen in the center, while on her left her father, J. (Zeemie) Phillips, of the A. N. P. Remedy Co.; next her mother, Mrs. Gladys Phillips; Maurice O'Keefe and Gertrude Callcott (who were working tie retainers), Dr. Bennett, and the two children are the son and daughter of then Mayor of Chattanooga.

the Const." he says. The trip occupied a period of a little over five months. They were back as far as Topeka, Kan., when he wrote. Charles advises any of the lads thinking of making the same trip West to salt about \$150 in a bank east of the Mississippi, so that they will have gas and oil money when they get back—springs, tires et cetera—to replace often. Thurmer didn't explain it all—wonder if he lost any poundage and intends to return to Chicago this winter. Doubtless the boys at Indianapolis would like to tell him and his "better half" howdy again, after their several years' absence.

Two likely chaps, and widely known among the Knights, made their entrance into Cincinnati early last week and quietly operated among the business houses to excellent results with a disappearing note pad being distributed

more conscientious workers putting their shoulders to the wheel, ere long more towns will be open, instead of many more being closed, and the traveling salesmen will be considered by the public as business men and as good as other American citizens.

Recently the editor of this department had a very pleasant and interesting conversation with one of the best-known (from Const to Coast) retired pitchers of the past fifty years. He had but a few days previously arrived in Cincinnati and with him brought the most logical and all-round beneficial idea regarding a nation-wide association for itinerant merchants and supply interests. This man is connected with a firm or combination, simply himself and his conscientious interest in the vocation in which he has been successful.



Patent No. 953442. Others pending.

BOTH HANDS FREE

WITH A "HOBAN RECEIVER HOLDER". OVER 40,000 IN USE TO DATE. THE FIRST YEAR ON THE MARKET.

Some of the largest concerns in the country are adopting this Holder, such as the Standard Oil Co., Cugate & Co., New York Life Insurance Co. and the Westchester Light & Power Co. These concerns, and many others, started with one, and are continually ordering additional Holders.

All busy phones should be equipped with this Holder. Offices, Stores, Ticket Offices, Hotels, etc. Works perfectly—simple to apply to phone. Fully guaranteed.

FIXED RETAIL PRICE, \$4.50 EACH, DELIV. ERY U. S. A.

25% deposit with all C. O. D. orders.

DISTRIBUTED THROUGH
L. GORDON & CO.
100 West 80th Street, NEW YORK CITY.
AGENTS WANTED IN TERRITORIES OUTSIDE OF NEW YORK CITY, PHILADELPHIA AND NORTHERN CALIFORNIA. ORDER DEMONSTRATOR.

Big Special Offers

To Concessionaires, Carnival Workers, Agents and Canvassers

Medium Sized Sachet, \$1.75 per Gross.
Long Vial Ildac Perfume, \$1.75 per Gross. Sold only two gross to the box.
Fancy Bottle Perfume, with glass stoppers, gold labels, assorted odors and colors, in fancy display box, \$1.60 per 2-Dozen Box. This must be seen to be appreciated.
Big One-Ounce, Fancy Glass Stoppers, Gold Labeled, Silk Ribbon, Tied Perfect, \$1.25 per Doz.

Big Jar Cold Cream, Tall Cam Tal um Powder (Jockey Club Scent), Big Jar Vanishing Cream, White Pearl Tooth Paste, Compact Rouge, in round Box, Has Mirror and Puff inside. **Each 95c Doz.**

Fancy Wrapped Toilet Soap, 50c per Dozen, Big Gold Labeled Face Powder, 60c per Dozen Boxes.
Send for 1923 Illustrated Catalogue. Just off the press.

National Soap & Perfume Co.
20 East Lake Street, Chicago, Ill.

MEN LOOK IN ATTRACTIVE BOX THESE SPLENDID BOW TIES

Prepaid. Silk Knit. Materials, Canton Crepe, Krims Crepe. Highest class material and workmanship. Made to sell for 50c. Order one dozen today. Satisfaction guaranteed or money refunded. Colors: Navy, Brown and Black. Send money order or cash. Excellent seller for Street Men, Carnival Workers and Agents. **1/2 GROSS, \$7.00; 1 GROSS, \$13.00.**

SAMUELS
4435 Germantown Ave., PHILADELPHIA, PA.

THE MONSTROSITIES ARE DOOMED

Those absurd creations resembling small trunks or imitation suit cases, made on pasteboard and covered with a painted cloth, are rapidly going out. Market baskets and carry-alls are good in their place, but no lady wants to carry them all the while. The newest, latest, most practical device to take the place of the big awkward purses that have been used is the "SADDLE BAG" Double Purse. Neat, attractive, assorted genuine leather. Sample and quantity prices, \$1.00. **SEND TODAY. HOLMES SALES SERVICE**
721 1/2 Chestnut St., St. Louis, Mo.

FREE TRIAL

Cut out this ad and mail it to us, with your name and address (no money); and we will send you our **FAMOUS KARNAK RAZOR** by return mail, postpaid. You may use the razor for 30 days **FREE!** Then if you like it, pay us \$1.50. If you don't like it return it. **SEND NO MONEY. MORE COMPANY, Dept. 306 St. Louis, Mo.**

AGENTS WANTED

Match Scratcher for the Steering Wheel. Hottest novelty, yet to be sold. Simply attach on the axle. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D. postage paid.
JOHN LOMAN MFG. CO.
Box 341, Bristol, Conn.

Big Money

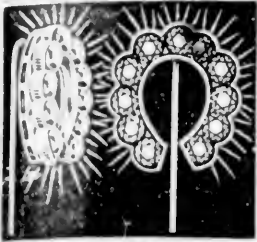
Made by agents selling our wonderful Face Soap Perfumes, Toilet Articles, Spices, Ice cream, etc. I receive all soap & agent's mail in any address.
Lacassian Co., Dept. 472 St. Louis, Mo.

AGENTS—FREE SAMPLE—New patented Novelty in every home. Big profit. Four to ten sales at every house. Write for free sample. **HOME CURTAIN HOOD CO., Proffidence, R. I.**

DEMONSTRATORS WANTED

I have an A-No. 1 article, new in the field. Can be worked life year around in department stores. Send 50c for samples and particulars.
R. CARTER, 1102 N. Karlov Ave., Chicago.

MENTION US, PLEASE—THE BILLBOARD.



PLATINUM FINISH SET WITH 11 WHITE STONES

\$2.25 Doz. \$26.00 Gro.

Sample, 40c, Prepaid JUST OFF THE PRESS

New White Stone Circular. Ask for No. 200. S. B. LAVICK & CO., Inc., 411-415 South Wells Street, CHICAGO, ILL.



Reduced Prices!!!—31 BAGS

"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.

\$3.25

Per doz. Sample bag, prepaid, 50c.

\$35.00

Per gross in gross lots.

2-in-1 case, same as above. In assorted colors, \$5.00 per dozen. Sample bag, prepaid, 65c.

"AUNTIE MAY" WOMEN'S WATERPROOF APRONS

Size 24x36. Twelve different percale or cretonne patterns to choose from.

PRICE, \$3.60 PER DOZEN.

\$4.00 per Gross in Gross Lots.

Sample Apron, 50c. Prepaid.

"AUNTIE MAY" CHILDREN'S APRONS

In Nursery Rhyme.

PRICE, \$3.00 PER DOZEN.

Sample, 40c. Prepaid.

PLYMOUTH BAGS

Dull or bright leatherette. Size 13x15 in. \$2.25 Dozen. Sample Bag, 60c. Prepaid. Size 12x13 in. \$4.90 Dozen. Sample Bag, 55c. Prepaid.

Plymouth Bags, in assorted fancy colors, \$6.00 per Dozen. Sample Bag, 87c. 13x13 in. 65c. Prepaid. Size 10x10, \$3.00 Doz. Sample, prepaid, 40c.

Over 35 other fast sellers. Our New Catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE,

"Maximum Quality at Minimum Price"

223 Commercial St., Dept. B., BOSTON, MASS.

Silk Knitted TIES SPECIAL \$2.75 DOZEN \$30.00 Gross Wonderful Value, Splendid Assortment, Beautiful Designs. Every Tie Guaranteed First Quality. Send today for an assorted dozen at this low price. All orders shipped same day received. 25% deposit, balance C. O. D. Or ground full amount and save C. O. D. fee. Mac Manufacturing Company 122 E. 25th St., New York

AMBEROID GOLDEN BEAUTY COMBS

We Make 'Em



No. 410—Ladies' Dressing, \$21.00, Gross.....\$20.00

No. 411—Ladies' Coarse, \$21.00, Gross.....20.00

No. 412—Men's Barber, \$15.00, Gross.....13.00

No. 413—Fins or Post Comb, \$12.00, Gross.....13.00

No. 414—Pocket Combs, \$4.17, Gross.....6.50

Leatherette Slides, Gross.....1.40

Buy direct from the largest manufacturer of Amberoid Combs in the U. S.

BARNES, THE COMB MAN, Leominster, Mass.

PICTURE MEN! AND OTHER AGENTS (Men or Women)

Work the small stuff. Quick sales. Big profits. 645 oval Medallion, hand colored, from any photo or snapshot. You pay 60c—sell for \$1.98 to \$3.98. Four-day service. Write for information to FERRY PHOTO NOVELTY CORP., Section 22, 360 Bowery, New York.

AGENTS

No. 2 Radio Gas Lighters. Lights gas without matches or ignition. 300% profit. Demonstration sample, 10c. Rapid Mfg. Co., 10 E. 14th, N. Y.

GO INTO BUSINESS for Yourself

Establish and operate a "New System" Specialty Candy Factory in your community. We furnish everything. Heavy making equipment unlimited. Fibers men or women. Handy Booklet Free. Write for it today. Don't put it off! W. WILLYER RAGSDALE, Drawer 424, EAST ORANGE, N. J.

ACT NOW! REAL SELLING SENSATION. Everybody needs and wants the Handy Vest Pocket Bookmaker. Dime brings sample. Handy Novelty Works, 33 Willett St., New York.

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

Being retired, as stated, should he make a final decision (and almost doubtless he will) to start, he is not of the caliber to weaken and says he will devote his exclusive activity to the production and advancement of the project. His name? He requested that it not be given out just yet, adding that he will be heard from and with details in the very near future should he take up the work. Suffice it at this time to say that his idea is no loose "harum-scarum" proposition, but is built on good, sound business principles and he is willing single-handed to take the lead, for which he is quite sufficiently experienced, learned, known, popular with the boys and with backing of capital to swing it into motion, and when started there is no question of its weekly progressing in interest among the members and for the unquestionable benefit of all. Should this "Moses" the traveling merchants have needed a long time launch the venture, he will have an office (probably in Cincinnati) and assistants who will have no other duties than the affairs of the association, was the way he explained it—in part—and from every incident on he meant it.

KANSAS CITY

IRENE SHELLEY 226 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone, 0973 Main

Kansas City, Dec. 13.—The most wonderful day of the year is close at hand and we are taking this opportunity to wish every one in the show world a Merry Christmas and a Prosperous and Happy 1923. And we are again extending the invitation when in Kansas City a cordial welcome is waiting you at The Billboard office, and if we can be of service we are ready for your call.

Mr. and Mrs. John Francis were arrivals here the first part of this month, Mrs. Francis going on to their home in Decatur, Ill.; Mr. Francis remaining until December 14, when he went to Oklahoma City, where he has a store show. Mr. Francis is looking forward to January 11, the inauguration of the Governor of Oklahoma, when, as it is estimated, there will be 500,000 people in attendance.

Felix Reich, representative of F. M. Barnes, Inc., was an interesting visitor here en route from Denver, where he closed a successful Sistine Circus, to Chicago.

Ed A. Evans and family were Kansas City visitors December 6. They came in from Miami, Ok., where the Evans Shows are wintering, and were on their way to their home in Alton, Ill., for Christmas, driving thru.

Albert Mazetta, with the William Triplett Shows the past summer, was a caller December 4.

A copy of The Centerville Journal (Centerville, Ia.) received at this office gives plenty of space to the big indoor circus, said to be the first ever staged in Iowa, which is to be held there for six days and nights, opening Christmas night, J. E. (Jockey) Day, is the producer, and he has a splendid program arranged, including Doc-Way Stevens, celebrated clown, and his merry associates; the Aerial Whitebells; the Flying Hodges; Grace Willbur Brown, society equestrienne, etc.

H. F. Jones, who had the privilege car with the Morris & Castle Shows this season, arrived from New Orleans December 6, and is wintering in Kansas. He was a recent Billboard caller.

The Doc Bacon Minstrels left here December 7 on a tour of Kansas and the South. This company was assembled here.

Anger & Ziehlke, this season with the Ed Ward Princess Stock Company, were arrivals in Kansas City the first of the month and are here for a short rest before determining their plans for the winter.

Dr. Franklin Street, proprietor of the Washaw Indian Medicine Company of this city, returned December 3 from a business trip to Hot Springs, Little Rock, Memphis and St. Louis, where he was very successful in placing his medicine in the wholesale houses. Street has opened a branch house in Little Rock.

Sam Wallas, of the Isler Greater Shows, was a caller December 9. Mr. Wallas, too, was in town to do some Christmas shopping.

The Hagenbeck-Wallace Indoor Circus, put on by the Ivanhoe Musicale Temple at Convention Hall for six days, opening December 12, has been drawing good attendance, notwithstanding the local clarity show, "The Junior Follies", at the Grand Theater.

Kathryn Swan Hammond, manager of the Hammond Theatrical Company, of 215 West Twelfth street, seems to keep busy right thru one season after the other. She is sending out performers right along and her offices are one of the favorite haunts of showfolks when in Kansas City.

Convention Hall managers to have an open date once in a while and a wrestling match can then be held and these affairs are always well attended and that of December 8 was no exception. Manager Louise Shouse reports a very busy fall and expects the winter to be completely taken up.

Peter H. Brounner and family, of the Holland Bell Ringers, played Ottawa and Iowa, Kan., the first week in December and report an entire success and pleased audiences. The Royal Holland Bell Ringers will give several concerts at local hospitals during Christmas week for charity entertainment to the inmates. They expect to make Kansas City headquarters until spring.

This column is being cut rather short this week on account of the writer's having to go to Des Moines, Ia., to cover the fifteenth annual convention there of the Iowa Fair Managers' Association, but again sends the greeting around the show world, Merry Christmas to you all.

CAUTION--Buy Direct from the Manufacturer. Our Merchandise Cannot Be Duplicated Elsewhere

Fortunes Made

SELLING GAS-MASK

GOODYEAR RAINCOATS



Made of diagonal bombazine. Lined with pure, new Para rubber. Smart, full-cut, full sizes—not skimped. A good looking, serviceable, durable coat.

In dozen or gross lots, \$1.90 each. 20% deposit, balance C. O. D.

Individual Sample Coat Sent on Receipt of \$2.00

Guaranteed all fresh, new merchandise. Every coat bears our famous Goodyear label.

Send for price list of our complete line of Men's, Women's, Children's Raincoats. Also Police and Firemen's Coats.

No Delay in Shipping. Orders forwarded same day received.

Goodyear Raincoat Co.

Factory Headquarters Dept. G, 835 Broadway, NEW YORK CITY

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—HERE IS A GOLD MINE

BUY DIRECT FROM THE MANUFACTURER.

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

With the Latest Improved Switch. Not a Push-Button.

Made of Genuine Leather. In Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

SPECIAL PRICE, \$24.00 Doz.

Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES

with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

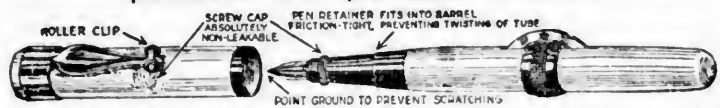
SPECIAL PRICE, \$54.00 Doz.

Sample, prepaid, \$3.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

R. RUTENBERG MFG. CO., - - 160 North Wells Street, CHICAGO

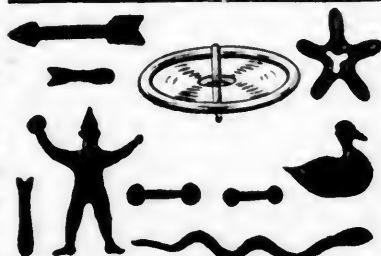
\$25.00 TO \$50.00 A DAY



SELLING WONDERFUL NEW BAMBOO FOUNTAIN PENS (SELF-FILLING, NON-LEAKABLE INK PENCIL).

This is what our men are making right now. You can do the same. This Pen is a beauty and sells on sight. As light as a feather and writes smoothly as glass. Has all the advantages of a fountain pen and an ink pencil combined. With its carbon copies can be made as clearly as with pencil. There's big money waiting for you. Send 75c for sample and particulars.

T. KOBAYASHI & CO., 311 River Street, Chicago, Illinois.



"HARRY"

THE MARVELOUS MAGNETIC TOP, WITH METAL FIGURES. By spinning the top it makes the metal figures dance back and forth. There are about ten different figures with this top, including Snakes, Arrows, Dumbbells, Ducks and Fish. Will amuse young and old to watch the marvelous operation of this wonderful novelty. A tremendous seller when shown. Each top packed in an attractive lithographed box, complete with figures and instructions.

IN GROSS LOTS, \$8.50 PER GROSS.

Sample Dozen, parcel post prepaid, \$1.00. 25% deposit with all orders. Sample orders cash in full. AYWON TOY & NOVELTY CORP., 494 Broadway, New York City.

THE NEWEST HOLIDAY BOX FOR Men—A Silk Knitted Tie in the Imperial Shape and a Silk Tie, both packed in a Novelty Holiday Box. Satisfies the taste of every man and will also appeal to all women. TWO TIES FOR THE PRICE OF ONE. Price, \$8.00 per Dozen Boxes. Assorted Patterns to the Dozen Boxes. Terms: 25% with order, balance C. O. D. Send for a Sample Dozen Boxes. THE MELTSNER NECKWEAR CO. Manufacturers, 24 East 21st St., New York City.

Act Now Get This Book It will clearly show you how you can make \$25 to \$50 week. In part or all time selling the Glorious Famous Philadelphia Novelty direct to wearers from our militia Pleasant disguised work. Goods that wear. Prices that win. Permanent income. Write today. GEORGE G. CLOWE CO., 434 Broad St., Philadelphia, Pa.

UNITED CEMENT CO., 332-334 Plymouth, Chicago. Demonstrators, Plitchmen—\$2.50 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular free.

KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, \$40.00 per 500. 10% cash with order. Mention B. B. KIRBY BROTHERS, Collinsville, Okla.

SAY "I SAW IT IN THE BILLBOARD."

Circus and Carnival News

JUST 'TWTXT US

By WHATSHISNAME

How often do we hear the man behind a concession and some citizen a simp or rube because he passes up his stand without spending money? The operator thinks him a simp, when in fact he is displaying every day more sense than the operator ever displayed in his entire life. The simp he refers to is a good citizen, has worked hard, saved his dollars and in many instances has blessed with his share of this world's goods. It always was amusing, to say the least. If the man who saved his money and had too much sense to throw it away, trying to do something that it was impossible to do, is a simp, is it reasonable to suppose that the man who calls him a simp is a wise man? The "simp" has a home, the "wise man" has nothing. Judge for yourself, and wonder why they say it.

Quite a few of the general agents who are at liberty are in no hurry to sign contracts for next season. Was talking to one a few days ago and he took from his pocket several telegrams and letters he had received from shows offering him a position, but he remarked that he was not in any hurry, and would prefer to wait until the season opened and see for himself just what kind of show he was representing. Do you blame him? He knows there is always a position open to a real agent, and we all know a real agent is not going to represent an attraction that is not up to the standard if he knows it. It would be a good idea for all the agents at liberty to hide their time in signing for next season.

"It seems impossible for me to make a dollar any more in the concession business. I run legitimate concessions, and now there are so many string joints being operated there is nothing else for me to do but retire from the business." That is the remark a gentleman made to me a few days ago. He happens to be one of the men who does run legitimate concessions, and would not run any other kind, and it does seem hard that such men should be forced out of the business by the string joints. That's what The Billboard is trying to tell these people who are opposed to its clean-up campaign. Eliminate the string joint before it is too late.

If the circus should supplant the carnivals at the fairs who would be responsible for it? Not much attention is being paid to that matter just at this time, but it occurs to me that it would be a good idea for the carnival owners to wake up before it is too late.

It seems the fight against carnivals in Illinois is to become statewide. The complaint made in one of the towns against carnivals was that it "took all the money out of town." That is not a good excuse, as everyone knows a carnival leaves a larger percentage of its receipts in a town than any other class of amusements. There must be something else, and now would be a good time for the carnival owners to do a little missionary work in that State.

A man sent a communication to The Billboard saying: "I am sending you this to see if you publish it." In his communication he mentioned one of the larger shows as having graft connected with it. The Billboard published it. I wonder if he thought it would not be published. Don't ever get it into your head that The Billboard is playing any favorites in this campaign.

And still there are a few left who are a little sore at The Billboard, and think it should not have so much to say about the rotten shows. But glad to say there are only a FEW.

Am anxious to hear who got the big fair dates at the Toronto meeting. A few days ago I was in New York and was told a certain manager who was on his way to Toronto had decided he would take all the dates. You can't blame him much, as he is honest in saying that, and believes that all he has to do is to say he wants them and they will be handed him on a silver platter. All he can do if he doesn't get any is to say that he didn't want any. That's a good alibi and I am inclined to think he is going to have to use it.

Walter Fox says he is at liberty for the season of 1923. All I can say is a mighty good agent can be secured by some carnival manager if he gets his services.

Wonder what Chris M. Smith is going to do this winter when he gets the shows in quarters. Had a long talk with him last summer and he told me he was thinking of touring Florida this winter with something that would be out of the ordinary in the show business. Chris has a good show and also has plenty of gray matter to carry them out, and we will wait and see what this new idea of his is.

"I pay a man one hundred dollars a week just to come to my car and wake me up every morning," says one of the wealthy owners of a carnival. You "reckon" there is such a job as that in the world, or do you "reckon" a flock of snow birds were flying over about the time that remark was made. What's that they say about ignorance?

Did it ever occur to you that one of the reasons some towns do not want carnivals is that a citizen will be walking up the street and hear someone connected with the company knocking the town. That is had pride, as every citizen has a certain amount of pride in the town he lives in and does not like to hear strangers knocking the town, especially when the only excuse for the knock is that the citizens have too much sense to go against some strong joint that is being operated by the man who is doing the knocking.

"The man who takes out a carnival without concessions is going to be the man to make

money." That remark was made to me a few days ago, but I differ with it. When you take the concessions off the lot you have destroyed the midway effect, and once that effect is not there the people do not have the carnival spirit, and you cannot bring them out in such large numbers. I am in favor of concessions. I do not know of anyone who is not. But I favor only the clean concession, and think that when a carnival manager eliminates the concession from his midway he is doing a very unwise thing. No, I am not a concession man, but I am the friend of the concessionaire who conducts his business honestly.

One by one they are falling in line with The Billboard's "Clean-up Campaign". In a short time the line will resemble a regiment.

Talking to three men last week who had been converted, and they now agree that The Billboard is doing the best thing that was ever done for the carnival people.

Benny Kransie, why don't you make known your intentions for next season? If you should let it be known that you are going to put your shows out enough good things could be said of you and your method of doing business to fill many columns of space.

I know he was great, and I would like to have been in Toronto to have heard him. He is worth the price of admission any time.

What has become of the man who used to wear his hat at an aceduce angle and spit out of the corner of his mouth when he was telling some carnival manager how little he knew about running his own business?

And we will have the Central Bureau? That is a move in the right direction. Let us hope the men who are selected by the Bureau will not be afraid to call a spade a spade.

Judging from what many of those who attended the meeting in Toronto say old "Billy-boy" has converted quite a few. It will not be long until they are all converted.

We will have to wait until next season to see how many of the carnival managers are really in earnest as to "cleaning house."

The man who thinks he is going to run his show as he please next season, and carry graft and girl shows, is going to be taught a lesson—and a costly one at that.

Don't think because you hear the enemies of the Clean-up Campaign say it will amount to nothing that they are right. As marksmen they are going to prove themselves poor shots.

It seems The Billboard's campaign for clean amusements has become an epidemic and everybody seems to have a touch of it.

Might as well hop on the band wagon now, boys. Before next season is over seats will be selling at a premium.

Are they becoming converted? They are falling in line by the hundreds.

Don't think because a man talks foolish that he is. Lots of them are talking that way now, just to be contrary to their own belief, and when the proper time comes you will see how much sense they have.

WHAT'S YOUR STAND?

By A ERNEST HELPER

Business today is the big thing in life. When sickness, woe, want, misery is lessened it will be thru the beneficial influence of business.

Business is a matter of supplying human wants.

And the public today wants—needs—amusements.

Business now is founded on absolute truth. He who thinks otherwise is beckoning for the commissioner in bankruptcy.

Immense tasks always bring out the men of power, the men of initiative, the men of imagination.

The Billboard has offered its columns for the great house-cleaning game—an interesting, deadly battle on graft (fakes) and immorality. The publisher of The Billboard, who is in touch with men of business—himself a business man and in sympathy with enterprise and initiative; who sides with and supports a payroll—has jumped hot into the fray in the spirit of the legitimate carnival business and the suppression and pauperization of the grifter, faker and fixer.

Chas. Klinging, the veteran showman—a man who is human—whose swift, initiative mind mirrors the spirit of the times, has had his say, has made his suggestions.

Which of you, Brother Showmen, have the courage to look the facts as expounded by Chas. Klinging and The Billboard in the eye and follow them to their lair?

Which of you, Brother Concessionaires, are willing to come forward and battle for the protection of your interests and fight the set spindle—the "gaff" joints, fakers and grifters—without trying to escape and crawlfish from the logical conclusion? (The man who battles with himself and is victorious is the real hero.)

Which of you, Brother Fair Secretaries, will co-operate at least 99 per cent with this grift-eliminating, fake-exposing movement that will clear the business from this rabble, the presence of which in any business will corrupt it?

I want to hear from you, one and all; tell me HOW you will battle for yourself. How you will bring the good old ship into port.

Right now the engine works—the wheels revolve, but the screw is befoiled with a hawser and the pilot is drunk at his post.

Every honest showman, ride man, concessionaire; yea, even those who have wielded the "hammer" against you, will join and help in YOUR fight for betterment—for uplift.

Don't preach. Don't crawlfish. Don't sit on the fence and kick about what should be done. Get together! Act!! Do it!!!

Men!

Big Savings

IN THIS SALE OF IMPORTED FIREARMS AND Premium Specialties

We mention just a few of the many good values—write us for your needs—we can save you considerable.



- "LUGER"—30 calibre guns \$15.00
- Walther's—25 and 32 calibre, finest automatic, latest type \$ 8.00
- "Orgies"—25 and 32 calibre, high - grade automatic \$ 8.00
- "Stenda"—32 calibre, Ger. Auto..... \$ 7.00
- "Saus"—32 calibre, the highest grade automatic made \$10.50
- 32 and 38 Blue Steel break open Pistols... \$ 5.75
- Continental—25 calibre automatic, very fine quality, with safety..... \$ 5.50

We carry a full line of Imported Ammunition—Write for Special Prices and Quantities.

- White House Clocks, American movement. Per dozen \$24.00
- Pen and Pencil Sets, gold-plated. Dozen... \$13.50
- Pen and Pencil Sets, gold-filled. In plush box, propel and repel Pencil. Dozen... \$27.00
- 21-Piece Manicure Sets, embossed leatherette roll. Dozen \$15.00
- Imported large size Photo Cigarette Case. Dozen \$ 2.25

A 25% Deposit Required with Mail Orders.

SAMUEL TISSENBAUM & CO.,
BALTIMORE and HOWARD STS.,
BALTIMORE, MARYLAND

ROMANCE IN DOLL FACTORY

The Billboard has just received an announcement to the effect that Benjamin Glazer, president of the Knoxall Doll Company, of 191 Greene Street, New York City, is to be married on December 30. Mr. Glazer has a large concession supply business in the Metropolitan and is very well known in the carnival world, especially among the concessionaires.

His marriage is the culmination of a romance in his own factory, the happy girl being Mary Glazer, for the last two years forelady in the Knoxall doll plant. Instead of doing her bit in the business end of Mr. Glazer's life, she will assume the role of forelady in the bridegroom's household, commencing with the new year. The couple will make their home in Brooklyn.

RODECKER A VISITOR

Chicago, Dec. 14.—Thad W. Rodecker, general agent for the Great Patterson Shows, was a Billboard visitor yesterday.

Wanted—

Young Arabian Trick Horse!

Must be well trained animal of fine qualities and beautiful appearance—suitable for motion picture work.

Will purchase outright

May also engage services of trainer owning or attached to such animal. No trainer without horse need apply.

Highest grade and most beautiful animal in America wanted.

Wire or write for quick, sure sale.

Arabia, care The Billboard, 1493 Broadway, New York

Johnny J. Jones' Exposition Shows

WANTS ONE MORE HIGH-CLASS SHOW

Will furnish Hand-Carved, Gold-Leaf Front. Must be in keeping with my Company or cannot use. Can use a good troop of Midgets until about first of May, when my French and Belgian Midgets will return from their homes. Will furnish outfit. **GOOD OPENING FOR HIGH-CLASS PLATFORM SHOW. (No Monstrosities.)**

WANTED—At once, Private Secretary. Must take shorthand and come recommended. Head Porter; prefer man that can look after Delco plants. Boss Canvasman for Trained Animal Show. Workman for Rides. Blacksmith and Woodworker, year around proposition. Kelly, wire Talker for Trained Wild Animal Show. To join Feb. 1st, Tampa, Fla.

CONCESSIONS — CONCESSIONS — CONCESSIONS

LOOK THIS ROUTE OVER FOR A SPRING ROUTE:

LARGO, FLA.—PINELLAS COUNTY FAIR. Week of Jan. 16th.

DADE CITY, FLA.—PASCO COUNTY FAIR. Week of Jan. 23rd.

TAMPA, FLA.—SOUTH FLORIDA FAIR. Feb. 1st to 10th.

ORLANDO, FLA.—SUB-TROPICAL FAIR. Week of Feb. 12th.

BRADENTOWN, FLA.—MANATEE COUNTY FAIR. Week of Feb. 19th.

FORT MEYERS, FLA.—LEE COUNTY FAIR. Week of Feb. 26th.

WANTED—For St. Louis County Fair, Jan. 23rd to 27th: Ferris Wheel, Merry-Go-Round and several small Shows. Also a few Concessions. GIRL SHOWS and Grafters, save your stamps. Liberal terms will be given, as I am only handling this to help the above people out and to see that they get CLEAN-CUT STUFF.

Then the Florida East Coast for Five Weeks.

WANTED—For the biggest Wild West ever framed with a Carnival, all kinds of Wild West People. Good opening for man and wife. We furnish Stock. State all in first letter. Show opens Jan. 16th. Address Col. L. H. Dunn, Box 1431, Orlando, Fla.

FOR SALE — FOR SALE — FOR SALE

One 60-foot Wooden Flat, good condition. Several Flat and Half-Box Wagons. One Beautiful Band Wagon, hand-carved; can be loaded. Glass Front Water Show, tank in A-1 condition. All size Tents of last season. All kinds of Banners.

WANTED TO BUY—Two Trained Elephants, Troupe of Ponies, two Camels, four Buffalos. All kinds of Animals suitable for Jungleland Show.

The Show is now in winter quarters, in beautiful Orlando, and all Blacksmiths, Woodworkers, Carpenters and Painters will remain until some time in April. I will also be in winter quarters until above time, except the Tampa engagement. FAIR MANAGERS and all Officials, will be glad to see you at any time. We are working right now over 125 men. Have also engaged Mr. C. Frank Stillman, Supt. of Construction, one of the biggest park builders in the United States. Address **JOHNNY J. JONES, Box 1431, (Beautiful) Orlando, Fla.**

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:

EARLY, JOE. B., Concessionaire, Complainant, N. W. Allread, National Casualty Company, Columbia, S. C.

GAINES, ROY, colored performer. Complainant, Coy Herndon, Stage Manager, Ray Daly's "Chocolate Town" Co., Care The Billboard, Cincinnati, O.

HOOIHAN, GEORGE A., alias Geo. A. Hoop-lau, Acrobat and Contortionist, Complainant, Boots Walton, Mgr., Walton's Dainty Dandies.

LIVINGSTON, DAREDEVIL, Complainant, B. F. Brennen, 135 University Place, New Orleans, La.

FENNOCK, DON, Complainant, Ed Cash, 9915 Yosemite avenue, Detroit, Mich.

MRS. JONES RECOVERING

Mrs. Jule Jones, widow of Will G. Jones, the motorhome owner, is recovering from the injuries sustained in the wreck of C. A. Wortham's World's Greatest Shows in Louisiana the past fall. She will leave the hospital where she is confined in three or four weeks. Her friends can write her at 312 San Pedro avenue, San Antonio, Tex.

OUTDOOR FORUM

(Continued from page 88)

accordance with our contemplated routing and fulfilled our contracts in the States with a number of fair associations and celebrations which I am sure were well pleased with the character of the show and my manner of doing business. For the coming season we are building a bigger and better show and will positively play a great many cities played by us heretofore, and if you will review our route for the past number of years you will see that the playing of various cities year after year has been the rule rather than the exception. I should like to know the name of the author of the mentioned item and feel that The Billboard should verify such reports before using them to spread unfavorable propaganda

COIN MACHINES

Bell, Fruit and others Card Reels (1922 Models), Jackpot Poker Cards, Dewey's 100 new and rebuilt. All Bargains.



Eastern Office, SLOAN NOVELTY MFG. CO., 662 N. 9th St., Philadelphia, Pa. Phone: Bell, Poplar 4724.



At Your Service.

ITEMS FOR CHRISTMAS

If our merchandise does not satisfy, shoot it back and get your money refunded.

GYROSCOPE TOPS, very attractive, in colors, best made. \$1.75 per Dozen, \$18.00 per Gross.

Play Chickens. A catchy item that will get top money. Don't fail to get this. Head and tail moves simultaneously. \$11.50 Gross, \$1.00 Dozen.

MECHANICAL TOY, with Umbrella, \$2.25 per Dozen; \$24.00 per Gross.
MECHANICAL TURTLE, with Boy on its back. \$2.25 per Dozen; \$24.00 per Gross.
21-PIECE MANICURE SETS, Gold grain. \$14.40 per Dozen. Sample, \$1.35.
21-PIECE MANICURE SET, Velvet lining. \$16.00 per Dozen. Sample, \$1.40.
INDESTRUCTIBLE PEARL BEADS. Nice luster. 21-inch, 10-Kt. gold clasp. \$1.35. With attractive silk lined box, \$1.65 Each.
BEAUTIFUL IMPORTED BEADED BAGS. Metal frame, silk cord chain. \$21.00 Dozen. Sample, \$2.00.
As above, in draw string, \$16.50 Dozen. Sample, \$1.50.
GOLD-FILLED PEN AND PENCIL SETS, in attractive box, 14-Kt. Point. \$1.15 Each. Sample, \$1.25.
HAMMERED METAL CLOCKS, with an alarm, \$13.00 per Dozen. Sample, \$1.25. 25% deposit on C. O. D. orders.

M. KLEIN & BRO., 45 No. 10th St., Philadelphia, Pa.

ZEBBIE FISHER CO.

CONCESSION SUPPLIES

60 East Lake Street, - - - CHICAGO, ILL.

Sulphur Springs Amusement Park, Tampa, Fla.

ONLY FREE AMUSEMENT PARK WITHIN ONE HUNDRED MILES. OPENS FOR WINTER SEASON DECEMBER 25.

Five Rides, eight Attractions, Band and Free Acts booked. 25,000 to draw from. No counter attractions. Limited amount of space for LEGITIMATE CONCESSIONS FOR SALE, on flat rate, monthly basis. CAN USE Penny Arcade or War Exhibit. Must be first-class. Address **SECRETARY, P. O. Box 1582, Tampa, Florida.**

against shows that do not merit same. Whenever we feel that it will be to our interest to invade Canada again I feel safe in saying that we will be welcomed by the Canadian authorities and expect to note that you make our position clear in this matter by confessing thru the columns of The Billboard that the lunatic directed toward the Greater Sheesley Shows in the above-mentioned item was gathered from an unreliable source and that it is without foundation.

(Signed) **J. M. SHEESLEY**, Manager Greater Sheesley Shows.

San Antonio, Tex.

Editor The Billboard—In the current issue of The Billboard, dated November 23, there appears under the heading "Ye Shall Know the Truth" on page 7 a communication dated Hattiesburg, Miss., November 14, wherein the writer commits a slanderous attack upon my good name and character and that of my attraction, known as the Peerless Mamie Show, and in addressing you this letter I wish to deny, refute and otherwise brand as false each and every allegation set forth therein and to demand that you not only furnish me with the name of the writer that I may take action against him as I see fit, but that you also publish the name in connection with this denial in order that others interested, and they are many, may know who the slanderer is and may treat him as such whenever the opportunity presents itself.

In entering a denial of the charges set forth in the article referred to it is hardly necessary to go to any great length in explaining the nature, scope and character of the Mamie Show, as there are hundreds of showfolk that can attest the fact that it has always been conducted in a clean, moral and up-to-the-minute manner and has never been censured in the least particular by any authority during my connection with it, either before or since the death of Mr. Williams.

Oriental dances have never been offered on the bally or inside, neither have such dances or similar ones been suggested in the openings.

A popular medley wherein a strain or so of oriental music is rendered has at times been used by the orchestra, but at no time has such music been used to any greater extent. The same medley referred to may be heard in the best of theaters throughout the country and is not considered suggestive by clean-minded persons.

The costumes worn by my performers are all more conservative by far than are those used by choruses on the stage in most instances and I, personally, wear evening gowns, exclusively, on the bally and inside.

As I recall, the date referred to in the communication in question Mr. Beckman was on the lot at the time and if the occurrence alleged had taken place, I am sure I would have been "left sitting on the lot." Either Mr. Beckman or Mr. Gerety would have acted alike in such an event and I feel sure that had Mr. Beckman been away Mr. Gerety would have been more severe in dealing with such a situation.

Suffice to say, I am still with the show and have so far received no notice to the effect that I will not be with it next season.

The Mamie show has been with this organization two years under Mr. Williams' management and through all of the four years has been conducted in a like manner. Never changed except in songs, costumes, etc., as the occasion required and it will continue so as long as it is under my control.

It seems to me a pity that I should be compelled to answer and deny the allegations of this slanderer, who no doubt is some irresponsible person holding a grudge against me, for had his name appeared in connection with the article I am sure that it would not have been necessary to deny the statement, as it (the name) would have served to brand the statement as false, and on the other hand I cannot understand the policy of the editors of The

Billboard in publishing such articles against irresponsible persons and directed against people of the profession who have not only a reputation of long standing but also a considerable monetary investment in show property, as in my case, at stake.

Here is an individual who fears to have his name published in connection with the scandal which he is so wilfully propagating, and who no doubt does not own a dollar's worth of show property or any other sort of property for that matter, just one of the suit-case class of trouperers. What recourse have I, owning my own carved wagon front, wagons, etc., representing an investment of around \$10,000, with a reputation second to none in my line, against such attacks?

I fear The Billboard is on the wrong course in publishing such attacks and that it will suffer greatly from such a policy unless it adopts a right-about-face and first investigates and substantiates such charges before making them public. Surely none but signed articles of such character should appear in the columns of any publication, and particularly The Billboard.

I confidently expect that you will comply with my request and furnish me with the name and address and publish it in connection with this letter in your next succeeding issue, as I cannot afford to allow such a matter to go unchallenged and shall proceed at once to obtain a refutation of the allegations made.

(Signed) **MRS. W. H. WILLIAMS**. (NOTE—The names of correspondents of The Billboard are privileged and are withheld when they so request. The name of the correspondent in question is withheld AT HIS REQUEST. We may say, however, that he is a showman and a perfectly honest, well-meaning and reliable one at that.—The Editors of The Billboard.)

NOISE MAKERS THAT HELP TO CREATE A JOLLY GOOD TIME

BB. 100—Imported Rooter, exceptional big seller. Per Gross, \$8.00. We carry a complete line of Noise-Makers. 18-inch Imported Red, White and Blue Paper Horns. Per Gross, \$3.50.

24-inch R. W. & B. Paper Horns. Per Gross \$6.00
9-inch Tin Horns. Per Gross... 3.75
16-inch Tin Horns, R. W. B. Per Gross 8.50
18-inch R. W. B. Tin Horns. Per Gross 9.00
19-inch R. W. B. Fog Horn, bottom. Per Gross..... 13.50
22-inch R. W. B. Fog Horn. Per Gross 21.00
BB. 717—Wife Beaters. Per Gross 2.50
Pompons or Shakers, \$3.50 and \$9.00 Gross.

We also carry Fry Pan Rattles, Wooden Crickets, Confetti Dusters, Serpentine, Confetti, etc. On these special goods we positively require one-half money in advance.

If interested in Holiday Goods or Fireworks, consult our Catalogs, Nos. 82 and 83, featuring Special Items for the Salesboard and Concession Trade.

M. GERBER'S Underselling and Street-men Supply House. 505 Market St., PHILADELPHIA, PA.



THE BRUNDAGES ON EXTENDED TOUR

Indianapolis, Ind., Dec. 15.—Seth W. Brundage, owner and manager of the carnival organization bearing his name, arrived here today accompanied by his wife, on an extended tour combining both business and pleasure. While here Mr. and Mrs. Brundage are guests of Mr. and Mrs. W. H. Miller at their home on East New York street.

Mr. Brundage, after two days' stay here, leaves for North Tonawanda, N. Y., to look after and inspect material to be used in the construction of the Caterpillar riding device contracted for thru the Spillman Engineering Corporation. From North Tonawanda the Brundages will go to Charleston and other points in South Carolina, thence to Miami, Fla., for a few weeks and then to La Salle, Ill., where the Brundage interests are conducting an indoor show for the Knights of Columbus the last of January. After the La Salle show they will return to winter quarters at Lake Conrary Driving Park, St. Joseph, Mo.

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

S. W. BRUNDAGE SHOWS Items From Winter Quarters in the "Show-Me" State

St. Joseph, Mo. (Lake Conrary Driving Park), Dec. 13.—Manager Seth W. Brundage, accompanied by his wife, left here today for a business pleasure trip and vacation, which will take them to New York State, down to "Sunny Florida" and back, via Chicago, to winter quarters here. Before leaving, Manager Brundage laid down plans and instructions as to work that will be pushed while he is away. Construction Superintendent Harvey Miller having several plans and sketches to follow out for some very important and major improvements to be made in the show paraphernalia for next season.

Manager Brundage will visit the plant of the Spillman Engineering Corporation at North Tonawanda, N. Y., where he is having one of the Caterpillar rides built for his show. Mr. Brundage has his own ideas on some features he wishes to have incorporated in his ride, and with this in view he has gone East to talk matters over with the builders. Besides the addition of this ride to the S. W. Brundage lineup for next season, rumor has it here that Bert Brundage, not contented with his two rides, will, if all plans mature, have a third ride under his management, this giving the show seven of these devices.

As during the past two seasons the big Water Show will be the main attraction in the show line, the program at this time calling for the biggest exhibition of this character ever with the S. W. Brundage Shows, and a performance well up in the carnival world as first class and hard to duplicate. Bob Taylor, who so successfully landed the Water Show the last half of the season, he being forced into the aquatic game, will manage the 1923 attraction and promises to startle the followers of the carnival game with a frame-up and a performance which will cause much comment and stand-out prominently as a water exhibition.

Joe Goshert will has the exclusive on the rabbit trapping at winter quarters, he supplying many members of the "Hare Family" for the tables of those at Lake Conrary with the Brundage family of trappers.

Word from Benny Howard and Doc Randle say they are having splendid success with their promotional for the Knights of Columbus indoor circus at La Salle, Ill. Benny is acting as the custodian of the treasury and he says that the tickets are going fast and that the committee is a live one and very active in all branches.

Bert Brundage is making some changes in his skater ride, incorporating some ideas of his own, which will tend to make the ride safer and much easier to handle when erecting and dismantling.

All the hands at camp have set their nets for a "drag of fish" during Christmas Week, expecting a shoal of them when Mike T. Clark, the show's general agent, sends out his annual supply from his Hoosier town, Madison, Showfolk not next to "Mike's Fishes" are missing a good treat, says the writer—"JONESY" JONES (Show Representative).

R. C. OLA SHOWS

Ten-Car Organization To Be Launched in Spring

A new outdoor organization is to make its debut into the amusement field next spring and on plans outlined by the management should meet with the approval of the entertainment-seeking public.

Contract was entered into last week between Robert V. Arnold and L. S. Rappaport, both of whom have had wide experience in show business, whereby they became business associates and are to place a ten-car caravan on the road under the title of the R. C. Ola Shows, which are scheduled to make their initial show somewhere in New Jersey the last week in April.

The R. C. Ola Shows are to carry ten shows and four rides, according to plans and with all new equipment. Advance preparations are already under way for the launching of the enterprise.—MRS. L. S. RAPPAPORT (for the Show).

PARK AT TAMPA TO OPEN XMAS

Tampa, Fla., Dec. 15.—The Sulphur Springs Amusement Park, the only amusement resort adjacent to this city, which is one of the most popular tourist resorts in the country, opens its winter season Christmas day with a big array of entertainment. Few winter riding devices and eight standard attractions have been contracted. It is promised that the shows will be changed monthly. The park has spacious bathing pools, a water toboggan slide, alligator farm, dance pavilion and picnic grounds, and is within a five-out ride of the city.

The management has made arrangements whereby the showfolk can camp on the grounds free of charge, providing them with sanitary arrangements and water, whilst their bathing and swimming is practically free and boating and fishing of the best are right at the front doors. There is a large colony here already, and the K. U. Barkout Shows will winter their attractions on the grounds above the park proper.

MRS. BRAHM IN CHICAGO Says Circus Performers on Coast Are Nearly All Busy This Winter

Chicago, Dec. 16.—Mrs. Alice Brahm, of the noted Brahm Family, circus riders, passed thru Chicago this week on her way from Los Angeles to Trenton, N. J., where she will visit her grandmother. She will then go to New York and from there return to Los Angeles. The Brahms were with Howe's Great London Circus last season.

Mrs. Brahm's net has eighteen horses and she said they are the only circus stock in Los Angeles at the present time. The Brahms are now working in a circus picture with Jackie Coogan, and are also working their horses in some of the big commercial houses on the Coast. Mrs. Brahm said this has been a good winter in Los Angeles for the circus people, all of the clowns and most of the performers having steady work.

KAHNLINE

Salesboard and Premium Items!

Table listing various items like Photograph Cigarette Cases, Cigarette Cases, Cigarette Holders, etc. with prices per dozen.

Table listing various items like Six Nut Picks and One Nut Cracker, Metal Ash Tray, etc. with prices per dozen.

Table listing various items like Cloth Brushes, Silver Military Brushes, etc. with prices per dozen.

Revolvers, Guns, Etc.!

Table listing various types of revolvers and guns with prices.



Bracelet Watches!

Table listing various types of bracelet watches with prices.

Manicure Sets in Rolls!

Table listing various manicure sets in rolls with prices.

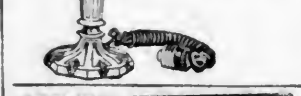


T-O-Y-S!

Table listing various types of toys with prices.

Manicure Sets in Fancy Boxes!

Table listing various manicure sets in fancy boxes with prices.



D-O-L-L-S!

Table listing various types of dolls with prices.

Streetmen's and Pitchmen's Items!

Table listing various items for streetmen and pitchmen, such as necklaces, pens, and sharpeners.

Table listing various items for streetmen and pitchmen, such as indestructible pearl necklaces and fountain pens.

NOTE: We carry a complete line of solid gold and diamond jewelry... 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When small items are ordered, include enough to cover Parcel Post charges; otherwise shipment will be made by express.

M.L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.

SAN FRANCISCO

STUART B. DUNBAR
809 Pantages Theater Bldg.

San Francisco, Dec. 13.—While reports reach San Francisco of a slump in the theatrical business on Broadway, local theaters are getting into their holiday stride and capacity houses are the rule here rather than the exception.

Business for the last few weeks has shown a steady increase here and there is much jubilation among the theatrical managers. Just what the cause of the sudden wave of prosperity among the show houses has been is not apparent at this time, but it is here and that is all the show house proprietors ask for.

Milt Kunkle, late of New York's London Circus, was a San Francisco visitor and a Billboard caller during the past week, having come here with his Wat Show on route from the Orient, for which he sailed Saturday, December 9. "The Aired War Trophy Exhibition", as Kunkle's show is called, is one of the most comprehensive on the road and its proprietor is booked to tour the entire Orient with it. It is his expectation that the venture will prove a profitable one—more so, in fact, than his recent advent into the circus game.

W. F. ("Bo") Callcott writes from Southern California, where he has been sojourning for several months, that he is doing nicely with a monkey speedway at Long Beach. Despite the winter season Callcott says business keeps up and he declares that he has laid away his pitch case for all time. His local friends, however, say that the pitch is too deeply imbedded in Callcott's skin to come out and wagers are being laid that before many months have passed he will be back at his old occupation.

Hall and Gullida, popular vaudeville team, write from the southern part of the State that they are completing their tour of that territory and soon will be back in Oakland, where both members of the team live. Miss Gullida expects to spend the Christmas holidays with her family, members of which are making extensive preparations for her homecoming. Their plans after the first of the year are as yet indefinite, but it is understood that they have had a number of offers which may take them out on the road once more within a few weeks.

L. C. Zelleno, who left here ahead of the Georgia Minstrels after spending the better part of the summer and fall in about San Francisco, writes from Visalia that the show is headed for Los Angeles, where he hopes to be within a few days. Zelleno says that the big minstrel organization has been doing a very nice business down the San Joaquin Valley.

Happy Jack Walker and his bride, formerly Helen Hanley, have canceled their Hawaiian tour to take over the management and publicity of the new beach now in course of construction at San Leandro, Calif., just across the bay from San Francisco.

The Walkers will handle all the shows which will be put on from time to time at "The Paradise of the Pacific", as the new beach is to be called.

Joseph Kann, owner and hacker of the beach project, is one of Oakland's foremost business men. He is sparing no expense to make the venture a success and with the experience of Walker this seems assured.

Paula Dillingham, "The Hawaiian Nightingale", writes from Honolulu that he is enjoying the visit at home, although he misses his friends on the mainland. Dillingham says that Aloha Park, Honolulu's big new amusement resort, is doing a land-office business and is proving more of a success than its owners had hoped for. The park management, Dillingham reports, is wide awake and on the constant lookout for new and novel attractions, the result being that Honolulu's residents can always be assured of something new when they visit the park. Its one lacking feature, he says, is that there is no bathing. With this addition, Dillingham says, it would be ideal in every particular.

Ben Beno, well-known aerialist, late of the Foley & Hark Shows, has been playing vaudeville dates thru the San Joaquin Valley and doing very nicely, he reports. He returns here Monday, December 11, after having played solid booking for several weeks. Beno's plans are as yet unannounced, but he hopes to keep busy throughout the winter and spring months.

"GIL" ROBINSON

Writing Two Books of Circus Life

"Gil" Robinson, veteran circus man, located at Somers Point, N. J., is putting the finishing touches to two books of early show days. One dealing with circus life is called "Old Wagon Show Days", while the other, a humorous and descriptive series of stories concerning the showman's world travels, is entitled "A Trip Around the World".

Mr. Robinson was active in the show business for sixty years. His earliest association with circus life dates back to the time when he was just an infant, and includes the period when he was part owner and manager of a circus. His father was the world-famous John Robinson, owner of one of the first circuses in America.

GREAT DANBY SHOWS

Mr. and Mrs. Lindeman have returned to Sheboygan, Wis., winter quarters of the Great Danby Shows, from Milwaukee, where they spent a few days with Mrs. Lighthart, sister of G. H. Lindeman. They also visited friends with the Hagenbeck-Wallace Indoor Circus while in Milwaukee. While in Sheboygan, Mrs. Lindeman, of the Aerial Christensens, was a daily visitor to the Danby show quarters following the holidays. J. B. Rock will be the agent for the Danby Show, which will open the season at Plymouth, Wis., May 5 and make Wisconsin and Minnesota territory.—LOYD MIERCE (for the Show).

EMPIRE GREATER SHOWS

Establish Winter Quarters on Fair Grounds at Dunn, N. C.

Dunn, N. C., Dec. 14.—After concluding their eleventh successive fair engagement at Rocky Mount, N. C., which was to a fairly good week, despite cool nights, although the afternoons were pleasant, the Empire Greater Shows ended their season at Dunn, N. C., Manager Wm. B. Harris having secured the fair grounds here for winter quarters, where there will be a great deal of work done during the winter months in preparation for next season.

On Thanksgiving night a greatly enjoyed banquet was given by Manager Harris, all members of the show being invited, as well as various civic officials. Among the latter were Mayor Frank Wade, C. A. Dawson, chief of police; Sheriff G. E. McCawton and his deputy, Geo. A. Turnock and a few of the city's commission and their wives.

On Saturday afternoon of the closing week Prof. Joe Battaloro's Italian Band played "Home, Sweet Home", and that night the paraphernalia was being taken to the fair grounds, where Billy Gear, assistant manager, will be in charge all winter. Mr. Harris has purchased a seven-passenger automobile and will soon leave on a trip South. A three-car show will take the road, however, and probably will be routed to Louisiana for the winter, Mr. Harris leaving the management of this to C. M. Hart.

After his return from his Southern trip Prof. Joe Battaloro will go to cities of the North-east, to look after some new rides and new canvas. Billy Gear, who, by the way, has a nice little home here for the winter, will again serve in the capacity of assistant manager next season. The season on the whole was successful.—JOSEPH TURNER (for the Show).

CIRCUS NOTES

The rumor that Arthur Hoffman, heretofore manager of the Hagenbeck-Wallace side-show,

picture production. The leopards are being presented by Walter Beckwith in person under franchise with Mr. Beal.

There is a certain circus which places its value on a basis of \$17,500 per car. The Carl Hagenbeck-Wallace Circus is scheduled to play indoors in Asbury Park, N. J., early in January, following an engagement in Rochester, N. Y. The same organization may also make a New York showing the same month if satisfactory arrangements can be made.

How much water can, and does, an elephant drink in 24 hours?

William Emory, elephant trainer: Who will you be with next season?

Fred Gennett, the English circus man, presented the "Fox Chase" at the New York Hippodrome up to a few weeks ago, without the foxes.

Walter Beckwith's lions are playing Western Vaudeville Time.

Emil Schreyer, formerly of the Hagenbeck-Wallace Circus, is presenting his fighting lions in South America, playing circuses and vaudeville, and is at present in Rio de Janeiro, Brazil.

J. H. Fitzpatrick, last season with the advance press department of the Sells-Floto Circus, is now in advance of the Howard Thurston magical production playing Washington, D. C. Mr. Fitzpatrick has been with this organization for the past five weeks or so, and is making good.

Robert Stickney, Sr., did not linger long in New York while en route from Cincinnati to Panama.

MADISON SQUARE GARDEN CHATTER

Leo Crook has succeeded Harry Stevens, who had a monopoly on the concession department for the past 20 years, and will venture to say that Leo Crook knows all records at the six-day like race. The familiar faces that were seen at Leo Crook's department were Fred De Wolf, Carl Hathaway, Captain Carol, Lawrence Warrell, Red Dunn, Tom Collins, "Windy" DeNell and "Dopey Dan", the Hot Dog Kings, who kept the public in good humor at all times. Tommy Haines had the bar dispensing near-

Monte Carlo Fairer Than "The Market"

WE WISH that those actors, artists, agents and showmen who play the market in vain hopes of eking out their slender and precarious incomes would give ear to the friendly advice recently addressed by Roger W. Babson, the well-known statistician and financial expert of Wellesley, Mass., to a group of clergymen.

Ministers are also underpaid and more or less irregularly. Possibly that was why Mr. Babson told them that they could do worse things with what little odds and ends of money they might chance to get hold of than risk it at Monte Carlo.

Of course, he did not imagine for a single second that any of those to whom he talked should try playing the roulette wheel. What he did mean to illustrate was that as an investment, even with all the chances on the side of the stakeholder, success was far more likely with the gambler at Monte Carlo than with the investor, for speculative purposes, in stocks and similar securities which it is hoped to sell tomorrow at a margin of profit. He sought to show that the small speculator is absolutely at the mercy of those who are in a position to control the market in its fluctuations, up or down, according to whether buyers or sellers are to be frozen out.

Surely, if the gentleman is as consistent as he is generous, he must put something in the place of Monte Carlo as an alternative. If he is going to take away the opportunity which his hearers had to lose their surplus in cash in unwise speculation, he must provide some safe and sane substitute. Monte Carlo is unthinkable as such a makeshift. All the conventions are against it, and the high cost of travel makes the long journey unnecessary, for by the time the average American clergyman had paid his fare across he would have little left to lose in other ways.

So the advice, if it is to serve the end sought, should include a rule or system which would enable the investor, be he minister or layman, to indulge his speculative tendencies safely. Mr. Babson pretends to give such advice, and his sincerity cannot be doubted. But just the kind of advice that he gives is not the kind most people are willing to take. How true this is made apparent from time to time by the rise and fall of some get-rich-quick promoter who is crafty enough to appeal plausibly to the unquenchable human desire to get something for nothing.

would next season manage the big show, possibly, but cannot be confirmed.

Louis H. Cooke wishes all of his friends in the business a Merry Christmas and a Happy New Year. Mr. Cooke's address is 10 Taylor street, Newark, N. J.

Joe Koeling and Jack Glenson left a note in the New York office of The Billboard last week that they are with the Hagenbeck-Wallace Circus.

Walter Shannon, who has been directing a most successful vaudeville tour for Leona Lamar, the "Gilt With a Thousand Eyes" was seen on Broadway the other week looking hale and hearty. Many of the sawdust clan are of the opinion Walter will come back to the fold next season. Let's hear from him.

Mlle. Vortex and Company, sensational aerialists, under the personal direction of Arthur J. Randall, are now playing in Havana, Cuba. Hubbard Nye, who promoted the Chicago engagement for the Carl Hagenbeck-Wallace Winter Circus, has since severed his connection with the organization and is now in New York. He speaks well of the American Circus Corporation and says Mugivan, Ballard & Bowers are much pleased with the results of the winter venture under the direction of R. M. Harvey. "During the Chicago engagement," says Mr. Nye, "the schools were closed for the first time in history for a circus engagement, and the show played to 19,000 school kids during the event at the Coliseum."

We are told that after repeated delays Mlle. Pauline and her leopards finally succeeded in getting away from New York for Havana, Cuba, to play with a circus in that city.

Lew Graham says the late George Anger was one of the most popular individuals ever under his management with the side show department of the Ringling-Barnum Circus and that he was very democratic with his fellow performers and never got "sucker sore" on his public. The "Cardiff Giant" has passed on—but his name will linger in the memory of those who knew him. On wet nights he very frequently grabbed a few midgets in his arms and hustled them off the cars in safety minus wet clothes and feet.

Dan O'Brien still hopes he will live long enough to see the "leaps" come back.

OW Beal's trained leopards are reported to be doing wonderful work in "The Leopards", with Alice Brady, a Famous Players-Lasky

feet, Jimmy Valentine and Dick Smith the hot dog stand in the collar, Leland Scaffer the pie and coffee stand, Whitey Martin, Windy Stryker and old Fitz the bull pen stand, and Yorky Pete was there, in full bloom, and almost lasted a week. You will find Joe Royton at the box office.

Garden folks have never seen things move so fast as Ollie Webb moves them nowadays. Grant is the able assistant. At all times it looks like the big show.

Mr. Crook lost one of his able candy butchers in the death of Shorty Tikhe, porter the past season with the Ringling Brothers-Barnum & Bailey Shows.—TOM ARNIEL.

ADKINS WITH PATTERSON SHOW Has Been Engaged as Ass't Manager

After being connected with the Mugivan, Bowers & Ballard interests since 1916, J. H. Adkins will next season be assistant manager of James Patterson's Big Four-Ring Wild Animal Circus, which will be a first class fifteen-car circus and trained wild animal show with the best of equipment and accommodations. Adkins was treasurer of the Howe Great London Shows in 1921 and with Rollmar Bros. Circus in 1922. He left the latter show December 1 to go to the winter quarters of the Patterson Circus at Paola, Kan.

OFF FOR EUROPE

Is Ralph Pratt, To Care for Foreign Demands on Dodgem Rides Until March 1

New York, Dec. 13.—Ralph Pratt, general manager and leading spirit in the sales department of the Dodgem Corporation, of Lawrence, Mass., arrived here following the National Association of Amusement Parks' convention in Chicago and sailed yesterday for Europe, where he will remain on business until about March 1.

In speaking of the Dodgem and the park men's meeting Mr. Pratt said: "We took three orders for Dodgem rides there. But that's not the story. It's the future prospects we are banking on and I am pleased to report they are most promising. I know that the Dodgem has

gotten over in this country, and I can go abroad with a most satisfied feeling. The ride owners are giving us repeat orders for cars and, in some cases, enlarging their plants."

Ralph Pratt took passage on the S. S. Berengaria, of the Cunard Line, for Southampton, England. He is accompanied by his daughter, Grace, and his brother James.

While in London he will visit E. J. Kilpatrick, Captain Bertram Mills and other showmen at the Olympia, where he will make temporary headquarters.

Mr. Pratt has an appointment to meet Mrs. A. L. Seattergood, ride operator, of Atlantic City, in Glasgow, Scotland, and will visit his old home in Bradford, Yorkshire, for the Christmas holidays, and will look over his place of birth for the first time in many years.

He also will make a tour of France, Germany and Italy in the interest of the Dodgem Corporation and expects to book many orders.

Joseph M. Hargaden, president of the company, and Fred Moss, of Lawrence, Mass., hail the Pratt party bon voyage here.

BRUNEN MURDER TRIAL MAY LAST SECOND WEEK

(Continued from page 11)

his home at Riverside and sat down with his back to the window; that his wife went out of the room and that Brunen was shot.

"The trial will show that Brunen's murder was planned by Harry Mohr, Boris Brunen and Charlie Powell long before Brunen was killed; that Harry Mohr and Charlie Powell, on various trips, lay in wait to kill Brunen while he went from Williamstown to his home.

"We will show that inducements were made to Powell by the defendants to kill John Brunen. We will show that Harry Mohr got a room for Powell at Camden and that Mohr had a room rent. We will show that Boris Brunen said she wanted John Brunen done away with.

"We will produce witnesses who saw Charlie Powell on three different nights before the murder at the home of John Brunen; that Boris Brunen told Powell where John Brunen would be, and that the window blind should be just so high. We will show that Powell fired the shots that killed Brunen, and that his murder was prearranged by Charlie Powell, Harry Mohr and Boris Brunen.

Dr. Stewart R. Muhl testified that he was called to the Brunen home after the killing by Mrs. Brunen over the telephone, she saying "something terrible has happened," and that after finding the showman dead, still sitting in the chair, he called Coroner Elwood W. Belton, who also testified the first day of the trial saying that Mrs. Brunen told him she had no idea who had killed her husband, that she was upstairs and hearing a shot, rushed down to the first floor and looking out a window saw two men running away. George K. Wilkin, district manager for the Western Union Telegraph Company, produced a number of telegrams exchanged allegedly by Mohr, Powell and Mrs. Brunen, the other two witnesses the first day being Sidney Grimes, a photographer who took pictures of the scene of the crime, and County Engineer B. Harold Wilds, who made maps of the place and surrounding country.

March 12 Charles M. Powell was called to the witness stand. A question as to his mental competence to testify was raised by the defense counsel, but after questioning Powell on various points, and some debate, Justice Kalish swept aside the question and the oath was administered. Powell said that at frequent intervals, about five months before the murder, Mohr had confided in him and plotted the killing, had several times given him money and pointed out a looking out a window saw two men running away. George K. Wilkin, district manager for the Western Union Telegraph Company, produced a number of telegrams exchanged allegedly by Mohr, Powell and Mrs. Brunen, the other two witnesses the first day being Sidney Grimes, a photographer who took pictures of the scene of the crime, and County Engineer B. Harold Wilds, who made maps of the place and surrounding country.

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He included numerous other instances (according to his testimony) leading up to the fatal night. A part of Powell's testimony follows: "When he (Mohr) got back (from the Chicago meeting) he showed me a telegram he got from Brunen, stating that he would not take dictation from him (Mohr). Mohr came to my house on February 24 and after showing me the telegram said: 'Let's get him this evening before John sees me. I don't want to face him.' But I did not go to the house. This went on this way until March 10. He came to my house two or three times a day. I was to get \$1,000 the minute John Brunen was shot. It didn't matter whether he shot him or I shot him. That was Harry Mohr's promise. Mohr had two shotguns, which he bought in September. (The shotguns were brought into court and were identified by Powell.)

"It was planned that I was to get Brunen as one of the railroad trains passed the Brunen home, so that the noise of the passing train would overcome the noise of the shot. The guns were kept in the garage back of the Brunen home. On the night of March 5 Mohr stayed with me and would not let me out of his sight.

"We went to the Brunen home, Mohr went to the back door, but could not get in. So we drove back to Camden on March 9, the night before the murder, we went to the house again, but did not see Brunen. On March 10 I met Harry at the postoffice in Cambridge, just outside of Riverside. We went to a clear store and then drove to Riverside. As we took the road leading into the Burlington Pike we passed a policeman and drove right on in the direction of the Brunen home. We

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BRUNEN MURDER TRIAL
MAY LAST SECOND WEEK

(Continued from page 101)

had a bottle of whisky. Mohr said: 'Drink this. It will warm you up, Charlie.'
"When we reached Riverside he told me that Brunen was going to New York the next morning and would not be back for three or four days. He said the job had to be done that night. He said: 'Don't miss, Charlie, even if you have to use the two barrels. If you miss John will have us all arrested, even you.'

"I went to the Brunen home. The blinds, Mohr told me, would be closed so as to hide the light from the yard. I went to Brunen's garage and got the gun. The train passed. There was a dog in the yard. Mrs. Brunen came to a side door and called the dog. She took the dog into the house.

"Then I heard the second train coming. I had the gun and I ran to the window. I could just see his head. I pulled the trigger of the shotgun as the train passed. Then I turned around and ran away. I ran down back of the railroad station, where I met Harry in his automobile. I jumped into the machine. Harry said: 'Did you get him? And I said: 'I don't know.'

"Harry said: 'If you didn't we will all be arrested.' Then we drove to Riverton, about five miles out of Riverside. We stopped, and I threw the gun over a bridge. We drove on to Camden. I left Harry at the ferry and he said that he would come to my home the next morning. I went on home. Mohr was going to keep an appointment with a doctor.

"The following morning, March 11, he came to my house. I was not there. But he told me that John is dead and I went to see Charlie. I came in and he took me into another room and gave me a fifty-dollar bill. The day before the funeral he came to my house again and gave me two fifty-dollar bills. On this occasion he said: 'My sister and I have just come from Philadelphia, where we bought mourning clothes.'

"I asked him if I should go to the funeral and he said 'No.' But I sent a wreath of flowers. I saw Mohr the following Saturday. Mrs. Bessie Mohr came to my house that same day and with her I went to Camden, where I met Harry at the railroad station. We drove on in his car. He gave me fifty dollars. Mohr told me that they were suspicious of him, but that my name had not been mentioned. The next time I met Harry in Philadelphia and he gave me twenty-five dollars. He told me to go to a show and keep my mind clear of the murder. On April 1 I went to a pawnshop in Philadelphia with Harry, who he pawned a diamond ring for two hundred dollars. He gave me fifteen dollars. On April 16 I was arrested."

Before being released from the witness stand Powell enacted the shooting, with Justice Kullisch in the role of Brunen. Walking about a dozen feet from the witness chair he was handed the gun which was identified as the one used to kill the showman. He crouchingly, stealthily approached the Justice and raising up cautiously about six feet from the bench took deliberate aim and pulled the trigger, the snapping of the hammer causing a dread thrill to pass over the spectators.

Following her father's death Hazel Brunen Parkstrom, eighteen-year-old daughter of Brunen, was her stepmother's comforter and champion for many weeks, and another thrill was handed those assembled in the court room December 13 when she took the stand and gave very damaging testimony against the accused.

When asked by the defense counsel why she had done this she replied with emphasis that she had put together in her mind what had been told in the newspapers and by others and had made a trip to her own mother's (who has been dead some seven or eight years) people in New York, where she was told that the present Mrs. Brunen had "taken" her father from her own mother, and that she had heard from Powell's own lips his confession at the jail, and it was then that she "turned against" all those who she felt had something to do with the killing of her father. She made some inference to the mother of Mohr and Mrs. Brunen, whereupon Harry Mohr sprang to his feet and exclaimed: "You lie!" He was forced back into his seat and immediately afterward Mrs. Harry (Bessie) Mohr, sitting in the audience, raised up and shouted: "Hazel, don't say that about my mother-in-law, you little tramp, or I'll smack you dead." Dot (Mrs. Brunen) picked you out of the gutter!" The witness halted about "some things done to my mother." Partly, Hazel testified that Mattie Mohr, Harry's sister, was at the Brunen home the afternoon of March 11 and that she heard Doris tell her "that she need not be surprised to get a phone message that father was killed." The dramatic statements back and forth created a sort of furore in the court room. When order had been restored Attorney Keown found that his nerves were so shaken to continue with the cross-examination of the witness, so a recess was taken. Among other statements Hazel said that her stepmother, before Brunen was killed, had advised her not to accompany her father in his auto to the winter quarters—"Several times she told me that there were people 'living' for my father and they would get me too." Also that two days after the shooting Harry Mohr had told her, in answer to her question, "It was awful, how papa was shot—didn't even have a chance," that "the man who killed your father ought to have a gold medal." She further said that the evening he was killed Brunen came from Williamsstown about 6:30 and stated that he had been followed by two men in another automobile. "He went upstairs," she continued, "and when he came down he said: 'Well, when I am washed and dressed I'm not such a bad looking guy, am I, mamma?' Then he sat in the rocking chair at the window."

About thirty witnesses were called by the State December 14. One of them was Mrs. Mary Barr, of Cambridge, N. J., who testified that while on her way to church she passed the railroad station about 7:30 and saw a man running from the direction of the Brunen home and a closed automobile drive from a side street to meet him, the occupant opening the door to admit the fleeing man, and that the car was then driven toward Camden with the tail lights out. As she passed the Brunen home she said she saw two women on the front porch, one of them rather stout and in house dress, one of them dressed for the street and with a fur neckpiece, which she seemed to be buttoning. Mrs. Powell, wife of the alleged

WANTED
A REAL AGENT OR MANAGER FOR PARTNER

Have splendid one-piece attraction complete, scenic electrical production. Been out sixteen weeks this season, making money. Profitable route, one-lighters, three-night and week stands. Klaw-Manninger time. Come on and see the show. A real money-maker. Attraction strong enough to play any city at dollar and one-half top. Present partner not able to troupe. Prefer real Agent, to start immediately. We grossed \$3,750 last week, two weeks before Xmas. Show now in West Virginia. Want quick action. \$1,500 will swing deal. Can make that back by middle February. Want to hear from real Agents and Managers for No. 2 Show. Wire or write. Address

ROAD SHOW, Billboard, Cincinnati.

gun user and who has two children, one sixteen months old and the other two months old, the latter born since her residing in Mount Holly, to be near her husband, told of several visits of Mohr to the Powell home before the murder, and when asked if Harry had called since the murder she replied: "He called every day until he was arrested." Did he ever give your husband money?" was asked. "He was always giving Charlie money. That was how we lived. The Monday after the murder he gave Charlie a \$100 bill." About this time she gave way to her emotions and sobbed bitterly, declaring that since Mohr's arrest money had stopped coming, and that she had worn herself out with worry and didn't know what was to become of her two little children. Someone in the court room started a collection and about \$40 was thus realized for her

"Dottie, if you didn't have anything to do with the murder I am not the one to hurt you, but I must do what my dear brother said. It was his last will and wish that I should take charge of everything." Dottie told me that my brother had no money and later told me that he had \$17,000 in the bank," she added. She further testified: "I said to Harry Mohr: 'Can't you find out who killed him?' He said they were always laying for him (Brunen) on the road from Williamsstown at night, there by the creek. I asked him why he didn't tell Ellis Parker (the detective) this, and he said: 'Oh, Parker will never find the murderer.' I gave the detectives \$500 to find John's murderer." Mary Miles Miller testified that Mohr had told her of trouble last Christmas between Brunen and his wife and that Mohr told her: "I'm so afraid some time

there afterward. The jury on Saturday was to visit the Brunen home, to look over the scene and gather deductions as to how Powell, as he testified, could have crept up to the house and shot the showman thru the window, as he stated. Justice Kullisch adjourned court until Monday about the middle of the afternoon.

Defense Attorney Keown stated that he expected to take up the whole of the following week and that night sessions might be necessary to produce all the witnesses and testimony he and the defendants have to present. He intimated that he would ask that the part of the charge embracing Mrs. Brunen be severed from the indictment, stating in part: "The prosecution introduced nothing to corroborate the charge against her." Harry O. Mohr was expected to take the stand Monday, and it was anticipated that his defense would partly be an alibi, with witnesses ready to testify that Mohr was addressing a meeting of an American Legion post in Philadelphia the evening Brunen was killed. The credibility of Powell's confession and testimony was also scheduled to be questioned before the jury. According to logical deduction it is possible the case will be concluded before Christmas.

A press dispatch from Mount Holly, December 15, stated that motion to dismiss the murder charges against Mrs. Brunen had been made as the defense started its proceedings that day, but that this was denied by Justice Kullisch, and orders were given for the trial to proceed.

NAT NARDER IN CINCINNATI

His Majestic Exposition Shows In Winter Quarters at Dublin, Ga.

Among callers at the Cincinnati office of The Billboard last week was Nat C. Narder, operating head of the Majestic Exposition Shows, which, incidentally, he advised, would next season be known as the Nat C. Narder Show.

Mr. Narder was en route from Dublin, Ga., where his organization is in winter quarters on the Twelfth District Fair grounds, to Pittsburg, Pa., for his annual visit with his young son, Ben Albert Master Ben, since the death of his mother about three years ago, has been in the care of an aunt and uncle in Pittsburg.

Regarding his winter quarters Manager Narder stated that they met with his approval in every way, and he seemed proud to add that President Proctor of the Chamber of Commerce, and Chief of Police Ellis, of Dublin, had not only invited, but induced him to make that city the winter home of his shows. He also intimated that his spring opening will be in that city March 12, during the Dublin Pageant of Progress and Commercial Exposition, under the auspices of the Chamber of Commerce. His organization closed its season November 15 at Douglas, Ga., the paraphernalia being moved on his own train of fifteen cars to Dublin. Included in his equipment, besides the number of cars mentioned, are three tractors and two teams of horses for transporting the wagons to and from the lot, and several riding devices and equipment for about fourteen shows. He also informed that he left several men and helpers at winter quarters to immediately start repair and rebuilding operations in preparation for next year and added that several innovative features in the way of attractions would be produced during the off months. Among those at winter quarters are Jack Lee and family, of circus sideshow note, late of the Zeldman & Pollio Shows and including Jack and Mrs. Leona Johnny, Gertie (Mrs. "Curly" Posa) and the latter's infant son.

The Majestic Shows the past season played territory in Indiana, Illinois, Tennessee and Georgia.

LINE O' TWO OF NEWS

New York, Dec. 15.—Among those who attended Irving Berlin's "Music Box Revue" at the Music Box Theater last night were Robert Fleming, president; John G. Kent and D. C. Ross, of the Canadian National Exhibition, Toronto. It was truly an eye-fel, careful, tuneful and houseful event.

New York, Dec. 14.—Mr. and Mrs. Larry Boyd, of the World of Mirth Shows, have been in the city since the Toronto convention, stopping at Hotel Astor. Mr. Boyd has been in conference with many prominent showmen in connection with next season's plans. Among those who visited him were Andrew Downie and Roy Gill.

New York, Dec. 16.—News came out during the Toronto convention that J. C. McCaffrey is again an important factor in the personnel of the United States Tent and Awning Company of Chicago, the connection having been effected in the latter city some six weeks ago. While Mr. McCaffrey does not become fully active in his position until January 1 he was much in evidence in the interest of his new connection at Toronto, in Montreal for a few days and then to this city, from which point he journeyed to Philadelphia, Baltimore, Washington and points south and west. Some ten weeks ago Mr. McCaffrey was an associate owner of the United States Tent and Awning Company and since that time has been active on the lots with various outdoor enterprises. For the past four seasons he has been business manager with the Con T. Kennedy Shows, for which he has the highest terms of praise, and wishes them continued success.

New York, Dec. 16.—Miller & Baker, the famous park and ride builders, have evidently made a ten strike in opening their principal offices in the Grand Central Terminal, this city. Since moving from Bridgeport some three weeks ago they have been visited by leaders in the park line from all over the country. This firm is very optimistic regarding the prospects for the 1923 park season.

New York, Dec. 16.—Following the Toronto convention Mrs. E. F. Caruthers came to the city and has been making her headquarters at the Hotel Astor. Thursday Mr. Caruthers arrived from Chicago to join Mrs. Caruthers for an extended vacation in Cuba. The party leaves tomorrow for Havana to be gone several weeks. Just before departing Mr. Caruthers, who is president of the Showmen's League of America, stated that the official

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MIDGET HONEYMOONERS OFF FOR EUROPE



Mr. and Mrs. Joseph Bignoli, sailing aboard the S. S. Conte Rosso, on their honeymoon, for the groom's home town near Milan, Italy. Mrs. Bignoli is the former Irene Ordell Thompson, of Washington, D. C., where they were married. The bride is 43 inches tall and 17 years of age, while her husband can only claim 45 inches as his height, and his age as 30 years. They had the pleasure of seeing the season's first snowfall in New York before sailing. —Photo, Wide World Photos.

for Christmas. Another witness for the prosecution, Thursday was Larry Doyle, formerly of the Mighty Doris Shows, who tended to show that bitter feeling existed between Brunen and Mohr as early as May, 1921. While in his tent at Salamanca, N. Y., during that month he said he overheard an argument between the two men and that Brunen said to Mohr: "Get off this lot, or I'll kick you off. I'm running this show, not you." As Mohr was leaving, Doyle further testified, he turned and said: "All right, but I'll get this show sooner or later." Doyle also stated that he saw Mohr and Powell talking in a restaurant in Wilkes Barre, Pa., in November, 1921, for over an hour, and heard Harry say: "I can't do it myself," to which Powell replied: "Don't make too much noise; some one will hear us."

Among the principal witnesses the prosecution presented December 15 were Mrs. Elizabeth Jaeschke, sister of Brunen; Mary Miles Miller, a snake exhibitor, formerly with the Brunen show; County Detective Ellis Parker and Herman Baling, a State trooper. Mrs. Jaeschke told of having received a letter from her brother and of coming from her home in Illinois to the Brunen home. The letter was not allowed to be produced as evidence. She told the jury that before the funeral she asked her sister-in-law: "Dottie, do you know anything about John's murder? I think you must," and the reply was: "No, I don't know anything about it." She also testified that they (Mohr and Mrs. Brunen) mentioned that "Dutchie, the cook," or some one of the Freeman boys might have done it. She stated that she said to Mrs. Brunen:

I will go out to the house and find that either Dot has knocked John off or John has knocked Dot off. If he ever hurts her I'll get him, but I don't want that to happen, I'll get him first." "I could not go on" in the show one night because Bessie (Mohr's wife) was going on, and he said it would not be long until the show belonged to him," she also testified. Detective Parker's testimony was lengthy and tended to back up evidence already offered, with additional testimony. He said that he had arrived at the Brunen home about an hour and a half after the shooting and in the course of his observations saw the footprints of both a man and a woman outside the window thru which Brunen was shot, and that Mrs. Brunen offered an explanation: "The woman's footprints are mine, Mr. Parker. I went out to put the dog in the cellar about six o'clock." Parker also identified a gun barrel recovered from a creek on the road to Camden, which he testified that Powell in his confession said he had thrown there following the murder. Trooper Baling testified that he was assigned to go to the Brunen home within an hour after the murder was reported and noticed that the shade in the window thru which the showman was killed had been drawn all the way down. He said Mrs. Brunen and Mohr named several men as possible alayers, but never mentioned Powell.

Detective Parker was the last witness called and Prosecutor Kelsey rested the case. The jury was taken outside the Court House to inspect the automobile in which, according to the Powell confession he and Mohr drove to Kiverside to commit the murder and away from

NEW THEATER FOR N. O.

(Continued from page 11)

part of the city. It is said that \$100,000 will be expended by Ed L. Waldorf on the new house.

MANY AND VARIED SHOWS PLAY READING

Reading, Pa., Dec. 4.—This town is either overabundant or underabundant. Week of November 20 but one attraction, the United States Opera Company of 80 people in Wagner's "Die Walkure", at prices \$1.50 to \$10, entirely too high for the town, but not for the satisfaction given. The orchestra alone numbered 45 and it was necessary to take out the first three rows in the orchestra to accommodate it. It was a wonderful performance, heavily staged and an excellent singing cast. The orchestra was worth the prices of admission.

Week of November 27 more attractions than the town could stand, but at prices that were reasonable, scale not being over \$2 for any of them. But four shows in as many consecutive days is too much for the town and too many for any one-night stand.

November 27—Nell O'Brien's Minstrels, a corking good show and one of the best of its kind the writer has witnessed in many a season. It was a production and a wonderful singing and dancing organization. Nell is to be congratulated on putting together such a pleasing performance. The singing end was particularly strong.

November 30—Leo Carillo in his new offering, "Michael Angelo", this being one of the break-in spots prior to the New York presentation. Mr. Carillo stands out pre-eminent and gave a good rendition of an Italian dialect part, but the show as a whole is hardly up to the standard of "Lombardi, Ltd." There is very little to the story and very little to the cast. This attraction is headed towards Broadway, but is not for Broadway; it lacks the big punch and heart interest for a metropolitan run.

November 29—George Gatts sent a peach of an attraction when he booked the movie star (in person) Eugene O'Brien in "Steve", the vehicle selected for his return to the speaking stage after an absence of four years. It is a refreshing performance and is headed for Broadway, probably at the Thirty-ninth Street Theater, and there is hardly a question but what it will enjoy a long and prosperous run. O'Brien is a likable fellow and a good actor, and surrounded by a cast that would be a credit to any attraction. The real star of the play, outside of O'Brien, however, is the grand old lady of the stage, Mrs. Thos. Whitten, who, as "Gramma", was a real jewel. A more capable person or type could not have been chosen, as she fits the part ideally; the part seems almost written for her. In it she is her natural self and when one takes into consideration that she is in her 84th year it is indeed marvelous. Helen Weir, as Christine, was most enjoyable, while Vivian Ogden, as Aunt Jessie, handed out many a hearty laugh. Phil Lord, a favorite stock star during the Orpheum stock days, surprised his most intimate friends and was tendered a big reception on his first appearance and was on a par with the star for curtain calls. A large audience, mostly movie fans, enjoyed the performance. The sponsor of this attraction, George Gatts, and his wife were on hand to witness the performance, which is somewhat rough in spots but hardly noticeable to the layman.

November 30—As an appropriate Thanksgiving Day attraction one of the several Wagenhals & Kemper "Bat" companies with a good cast gave two excellent performances to good business.

December 4-5—Thrston, the mystifier. Phil Lord, of the Gene O'Brien show, was toasted and feted on his return to this city and was tendered a great reception at the theater by Manager Hickman, Frank Diefenderfer and Treasurer Stewart DeHart. It was a regular news weekly event. Phil was the guest of honor at the dance of the Penn Wheelman and his stay in town was too short for all the deluge arranged in his behalf.

MARY MILES MINTER TO RETURN TO SPOKEN DRAMA

Los Angeles, Dec. 13.—Mary Miles Minter is making plans to return to the spoken drama, so it is said.

Jesse L. Lasky, of the Famous Players-Lasky Corporation, in response to inquiries regarding the contemplated retirement of Miss Minter from photoplays, said: "The contract of Mary Miles Minter was for a certain number of pictures, the last of which is that upon which she is at present engaged. I understand that Miss Minter has made her plans for an appearance in the spoken drama."

PRISONERS TO SEE "THE FOOL"

New York, Dec. 18.—The Selwyns will present "The Fool", Channing Pollock's inspirational play now on view at the Times Square Theater, at Sing Sing for a single performance Sunday evening, January 14.

MORE LEGIT. SHOWS

Ara Sought for Atlantic City's Winter Season

Atlantic City, N. J., Dec. 14.—A special meeting was called here last night by the Mayor in connection with the subject of securing more and better amusements to entertain Atlantic City's army of winter visitors. William Fennan, president of the Amusement Men's Association, made an address, stating that the association would like to see all of the pleasure houses in Atlantic City opened, but during the winter months it was a hard matter to get the productions. He declared that the producing managers take 75 per cent of the receipts, leaving only 25 per cent for the proprietor of the show to pay the bills and employees. Last year the Gioe Theater lost \$2,000 a week in its effort to keep open, while at Woods Theater the deficit was reported to be \$9,000 in eleven weeks.

A good symphony orchestra maintained on the Steel Pier seemed to be the best solution to the problem for the present. The boardwalk moving-picture theaters keep open at a loss during the winter, merely thru civic pride, it was stated by Edward O'Keefe, prominent motion-picture theaterowner, for there are sufficient motion-picture theaters on Atlantic avenue to entertain the home people.

The Stanley Company of America has expressed itself as willing to co-operate in any way if the situation can be relieved. At present the Apollo Theater is the only one offering legitimate attractions, attempting to bring in a new play each week. There are three moving-picture theaters now open on the boardwalk.

DROPS TWO DAYS OF VAUDE.

Vancouver, B. C., Dec. 13.—The local theater of the Orpheum Circuit is now showing vaudeville four days instead of a full week and devoting the other days to road shows. The Pantages Theater continues to draw big crowds, and the picture houses are doing nicely. Business otherwise is poor. The Avenue Theater has "The Skin Game" booked for Christmas week, and, judging from the advance sale, business will be capacity.

SHUBERTS GET FORTY-SIXTH STREET SITE FOR HOUSE

New York, Dec. 16.—A former holding of the late Baron William Astor on Forty-sixth street, between Broadway and Eighth avenue, has been acquired by the Shuberts and will be improved with a theater and stores, from plans by Herbert Knapp.

"KREISLER" AGAIN POSTPONED

New York, Dec. 18.—The Selwyns have again postponed the opening date of "Johannes Kreisler". It will get under way at the Apollo Theater Saturday night instead of Wednesday night, as announced in the dramatic section of this issue.

"SPRINGTIME" CLOSING

New York, Dec. 15.—"Springtime of Youth", or as it has been latterly known, "In Springtime", will close its engagement at the Broadhurst Theater here on December 23. The production will begin an engagement in Boston on Christmas Day.

ART AND LABOR

ARTIST art professor has just been warning British Labor of its mistake in leaving art out of its program. Labor might retort that the criticism could as sensibly be turned the other way—that art has not been over keen to recognize Labor. This is in a measure true of Labor as a subject of art. The laborer had no place among the models of Greek sculpture, he was never a rival to the subjects of the medieval painter, he did not fit into the luxurious, flamboyant flights of the Renaissance. Only here and there in the earlier history of art, in an Assyrian bas-relief, perhaps, or a primitive product, or the background to a picture, was he allowed any part in the scheme of the universe. It was left for the modern artist to discover the picturesqueness of work and the dignity of the worker to show that the body of the stevedore or the puddler in action can be as beautiful as that of the wrestler or the rider, that factory chimneys can become Campanelli seen thru the veil of their own smoke, that industry no less than royalty has its palaces.

But, in any case, to say that Labor is ignored by art is not quite the same as to say that art is ignored by Labor. Art is independent, self-centered, and could get along without the rest of the world far better than the rest of the world could get along without it, for art is of the very coloring and beauty of existence. Labor that would free itself of art in all its forms and manifestations would be a sadly sordid and dull affair, and this holds good, not only of Labor in the limited sense given to the word by the trade unions, but in the wider interpretation which includes all that is done by any and all of those who get their bread by the sweat of their brow.

The average member of a trade union would probably not admit any relation between art and the only work he calls labor, and he does not realize how great may be his loss if he persists in drawing a hard and fast line between them. But there are exceptions. Some laborers individually love and cultivate the art that Labor as a body has no use for save in Russia, where a Labor Government has not been slow to learn how powerful an aid art can prove in pacifying the proletariat. Theater and opera there have had State patronage, painting is not suppressed, poetry is encouraged. But drama, music, painting and poetry are accepted only when they are in accord with communistic ideals and fundamentals, the how they are to be brought into accord the most ardent Bolshevik might have difficulty in explaining, while to impose conditions upon art is to stultify it, and in the end crush it out altogether. Free art and free labor would not make an impossible combination and Labor, if for an interval it would forget its wrongs to remember the rights of art, might find itself much nearer the industrial millennium to which it aspires.—CHRISTIAN SCIENCE MONITOR.

METROPOLITAN IDEAS

Introduced in Lansing (Mich.) Theater

Lansing, Mich., Dec. 14.—Manager Jack Prescott, of the Strand Theater, who has just taken charge here, is introducing new metropolitan ideas at this large motion-picture playhouse. As his first move to add the enjoyment of the patrons he has placed a ban on popcorn. Shelves have been arranged in the lobby where those entering with this confection are required to place the bags until they leave the theater. He intends to end the idea that the theater is a restaurant and put a stop to the annoyance caused by rattling paper and munching.

Altho this is a movie palace Manager Prescott is also refusing to seat latecomers until after the musical overture, which is being made a feature of each performance with an augmented orchestra.

A new prolog stage is being erected and will be used for the first time in connection with the picture, "Skin Deep", next week.

As the special feature in addition to the picture the last half of this week's numbers were furnished by Warning's Pennsylvanians, university entertainers.

SAILING FOR EUROPE

New York, Dec. 17.—Among the passengers sailing for Europe yesterday aboard the Majestic were: John McCormack, Irish tenor; Pearl White, Blythe Daly, Barbara Winthrop, Cyprienne Beach and Marc Klaw.

STARS AT ANNIVERSARY

New York, Dec. 15.—To celebrate the fortieth anniversary of the Casino's opening, a special act will be introduced in "Sally, Irene and Mary", now playing in that theater. It was written by Eddie Dowling and will be called "Ghosts of Yesterday".

Among the stars who have consented to appear in the piece are: Francis Wilson, Louis Mann, Clara Lipman, Jobyna Howland, Frank Doane, Josie Intropodi, Jennie Weatherbee and D. J. Sullivan, all of whom appeared at the Casino in former years. After the show a reception will be held on the stage. Francis Wilson, who opened the house with "The Queen's Lace Handkerchief", will be the master of ceremonies.

OPEN WINTER GARDEN SOON

New York, Dec. 15.—The Shuberts are figuring on opening the Winter Garden during New Year's week. The alterations to the house are progressing rapidly and the show which is to occupy it is now in rehearsal. It will be known as "Fashions of 1922", and among those announced as in the cast are Benny Leonard, Peggy Hopkins and Lou Holtz.

"GLORY" ON CHRISTMAS

New York, Dec. 15.—"Glory", the new musical comedy by the writers of "Irene", will open at the Vanderbilt Theater on Christmas night. The week before the show will play in Brooklyn at the Majestic Theater. The cast of the show will include Patti Harrold, Bobby Higgins, Helen Groody and Flo Irwin.

RETIRED ACTOR WOULD ORGANIZE GALLERY LEAGUE

New York, Dec. 18.—Broadway may expect an organization known as the Peanut Gallery League in the not too distant future, if Albert Sullivan, retired actor, is fortunate in launching a scheme that would restore some of "the old thrill of theatergoing", as he puts it. Sullivan, with a few friends, is busy laying plans for a union of "Gallery Gods" and intends to make it bear the same relation to the upper reaches of theaterdom that the other leagues have to the orchestra floors.

He says that the members of his organization will actually patronize the attractions for which they are given some special inducements to attend. These special inducements of course, are nothing more or less than lower prices. "Reduce the cost of theatergoing for the gallery and you will revive the old-time gallery gods," is the way in which Sullivan expresses it.

"Our organization will be one of theater-lovers, pure and simple," says Sullivan, who retired from the stage in 1912. He appeared in many popular productions, both on Broadway and on tour, and for several years was a member of one of the numerous "Lion and the Mouse" companies making the one-night stands. He also played villain roles in old-time A. H. Woods melodramas.

"Twenty and even ten years ago," explains Sullivan, "the gallery god was one of the great institutions of the theater. His importance is attested to by the phrase, 'Playing to the gallery'. The happiest moments of my life were those when the crowd in the 'peanut heaven' jeered and hissed me as I took my curtain calls.

"Not long ago I saw a stirring melodrama on Broadway; but the audience lacked enthusiasm. It approved, but not audibly. The lack of the 'gallery god' was evident.

"The reason for the extinction of the tribe can be found in the motion pictures and the high prices. But the latter is the primary cause. If gallery seats were sold at cheaper rates the managers would draw to their houses thousands who are now unable to attend legitimate performances.

"It was while discussing this deficiency of the modern theater with several friends, all of them business and professional men, that we decided to organize the would-be gallery patrons.

"So within the next week or two we will hold a mass meeting at some auditorium, most likely in a school near the theatrical district, and present our proposition to the public. It is not our intention to have an organization with paid officials. All of the leaders will do their work merely because they love the theater.

"After we are organized we will make a formal request of managers to reduce the prices of gallery seats. If they reply that it would not pay, we will assure them that by granting our requests they will lose nothing. If necessary, we will try to arrive at some arrangement whereby any person presenting a membership card in the Peanut Gallery League will be entitled to buy two seats in the second balcony at reduced rates.

"In this way it is our hope to bring to the theater thousands of new patrons. The managers, I am sure, would be the gainers for such a move, and the actors—well, you just ask any performer whether or not he appreciates the enthusiastic cheers and applause of the fellows in the gallery."

"LOLA IN LOVE" REHEARSING

New York, Dec. 15.—"Lola in Love", the musical comedy from the German which F. O. Coppens is about to produce, is now in rehearsal and will open on Christmas night in Scranton, Pa. It is planned to bring the show to Broadway three weeks later.

"Lola in Love" has been adapted by Irving Caesar from the German original by Gustave Kadelburg and Arthur Rebner. The score is by Hugo Hirsch.

In the cast of the show are: Hal Forde, Fay Marbe, Lillian Ring, Eddie Garvey, Florence Earle, Sari Campbell, Carl Dietz, Arthur Albro, Harry Bannister and Consuelo Flowerton. Julian Mitchell is staging the numbers and Herman Beyer is producing the book. The costumes have been designed by Charles Le Maire, a Parisian artist.

THIRD "BLOSSOM TIME" READY

New York, Dec. 15.—The third company of "Blossom Time", which the Shuberts have organized as a touring company, and which will play the principal cities, is about ready to open. The principal parts will be played by Jean Holt, de Vecmon Ramsey, Isabel Vernon, Harriette Sheldon, Edward Orchard, Gregory Batoff, Henry White and David Andrada.

MUSICAL COMEDY NOTES

Joseph Santley and Ivy Sawyer will play in London next summer in Charles B. Cochran's production of "The Music Box Revue".

Irene Rowan will replace Helen Shipman in the part of Rosina in "The Lady in Ermine". Miss Shipman is going with "Virginia".

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

HAS AUSPICIOUS START

Nazir Grotto Circus Greeted With Heavy Attendance and Presents Excellent Program

Canton, O., Dec. 12.—With a few of last year's features and many new acts, all from leading circuses, the annual Nazir Grotto Indoor Circus opened Monday night before a large and enthusiastic audience as has filled the City Auditorium in recent years. Under the capable direction of Fred Ledgett, equestrian director, the show moved as smoothly as a circus, in mid-season. A half hour's concert by the prize-winning Nazir band preceded the show. Louise Cody sang several selections with the band. Opening the show was a drill by the Nazir Grotto Patrol, winner of the national cup at Danvers, Ia., last June. With its exit came the clown, who delivered monologue to the hundreds on a revolving table, a dog, a pony and bucking mule aiding in the fun. The Siegrist Sisters then offered their aerial butterfly and iron-jaw act. Royal Brothers, band balancers, came next, followed by Captain Warner and performing lions and tigers, an act owned by Paul F. Clark. Attention was then centered on the aerial ladder, on which Irene Montgomery Ledgett went thru her thrilling routine. The Hobsons, line of the Sells-Floto Circus, then presented some exceptional riding, closing with comedy stuff by Homer Hobson, Jr. The Aerial Solts then presented their aerial novelty. Clark's Bears held attention for a few minutes and then came the elephants, presented by Irene Montgomery Ledgett, and featuring Major Charles Patterson, circus athlete, then occupied the stage, while McCave, Ash and Keeley offered a comedy acrobatic act in the ring. Doc Hassan and his Eight Tumbling Arabs probably was one of the biggest hits of the show. The Hobsons offered their Indian novelty, which was a pretty piece of circus display. Captain Warner presented Sherba, the man-eating lion. This was followed by Doc Keene and his clown band, including Bernie Griggs, Billy Ash, Floyd Short and a dozen others. The program was brought to a close by the Siegrist Troupe of acrobats, of big circus fame. This was a home-town act, but it went over as well as any of the other features. Under direction of Prof. W. E. Strassner, the band played "The Star-Spangled Banner" and the show was over.

The Billboard representative cannot give too much credit for the success of the performance to the committee in charge and Fred Ledgett, who handled the entire direction and the booking of the acts.

Ten performances will be offered, instead of nine, as last year, and business is expected to increase nightly.

TWO EVENTS BEING STAGED

By Head of S. W. Brundage Shows

S. W. Brundage, owner of the shows bearing his name, is putting on an Indoor Circus in the Auditorium at La Salle, Ill., for the Knights of Columbus, and an Indoor Circus in the State Armory at Ottawa, Ill., for the Maccabees.

Both these events were promoted by H. F. (Doc) Randle and D. E. Howard, special agent and treasurer of the Brundage Shows. Randle will act as the general manager and Howard as secretary and treasurer. Both of these men arrived at La Salle, Ill., December 1 and established headquarters there. Electric and vaudeville acts will be used at both towns, it is announced. Hunt's Novelty Ten (band and orchestra) will furnish the music. Bob Taylor will have charge of the concessions.

S. ASCH

EXPOSITION BUILDER and DECORATOR, 383 Canal Street, New York

Booths and Decorations. Special Features designed and built. Largest Exposition Builder in the East. Largest Stock of Booth Furniture in the U. S. Recent installations: No. 1000 Fair, Maccabee Fashion Show, Mall Square, Garden Park, etc. etc. Classed Car Show, Festival Culture Exposition.

which are to be operated by the members of the K. of C. and Maccabees orders. Mr. and Mrs. S. W. Brundage are now on their way to West Virginia, where they will spend the holidays with Mrs. Brundage's folks and then on to Florida on a pleasure trip of a couple of weeks. They will return in time for the opening, January 22, at La Salle.

JOHN G. ROBINSON SELECTED

To Produce Shrine Circus at Akron

Akron, O., Dec. 14.—The Akron Shrine Club, the week beginning April 6, will offer its second annual circus at the Armory here. John G. Robinson has been engaged to produce the show and with his Military Elephants will build up one of the best two-week indoor circus programs ever offered in Akron. The committee already is at work and indications are that the show will be a big success. Mr. Robinson has not as yet announced the makeup of the program. Promotions will get under way within the next few weeks, the committee has announced.

LANSING MASONS TO HAVE INDOOR CIRCUS

Lansing, Mich., Dec. 11.—Announcement was made today that Lansing will have a Mid-Winter Indoor Circus with elephants, camels, ring acts and all other features of the tented arena except the tent. It will be given under the auspices of the G. K. S. Grotto of Lansing at the new riding hall of 19th P. A. on the industrial school grounds February 5 to 10.

Contracts were closed with C. H. Womack, representing the Detroit Circus Committee, looking for the Detroit Masonic Indoor Circus, which made a big success in that city. Following the circus here it will appear in Saginaw and Grand Rapids, and then jump to Kansas City.

PAIN GETS CONTRACT

Chicago, Dec. 13.—A. D. Alliger, of Pain's Fireworks, Inc., informed The Billboard that his company has secured the contract for firing the daylight salute for the South Central Association, of Chicago, on Tuesday, December 18.

BIG GROTTO CIRCUS

At Cleveland Second Week in January

Cleveland, O., Dec. 13.—A monster three-ring indoor circus, including wild animals, clowns, pink lionade, peanuts and all the other trimmings, will open in Cleveland's public hall, January 8, and show for one week, according to Arthur J. Althaus, in charge of the circus headquarters for Al Sizat Grotto, in Hotel Statler.

"Acts from the Hagenbeck-Wallace Circus and features from other summer shows now here have been engaged to put on the show," Althaus said. The contract is being undertaken to raise funds for the grotto supreme council session to be conducted here in June, when 60,000 visitors are expected to be the guests of Al Sizat.

Exchange tickets have been placed in the hands of members. These tickets will later be exchanged for reserved seats. There will be but an evening performance on opening day, but thereafter there will be two performances each day, including Sunday, January 14.

INDOOR CIRCUS FOLKS

VISIT KANSAS CITY

Kansas City, Mo., Dec. 14.—Fred Reich, representing the Fred Barnes Company, Inc., and practically all of the big Shrine Circus that played at Denver, Col., the week of December 4, was in Kansas City Monday, spending the day en route from Denver to Chicago.

The Patterson herd of elephants, in charge of J. E. Manning, was sidetracked here for a few hours making the transfer to their home in Paola, Kan., and Mr. Manning was thus given the opportunity of visiting the Showman's Club at the Coates House.

Chas. Smith and his animals were also among "those present" at the Shrine Circus. The Flying Fishers, Crandall's R. William Circus, the Six Tip Tops, Rollone Trio, La Salle Trio, comedy clown acrobats, and Gun Powder, the balking mule, also were features at the Denver show, which was reported one of the most successful events ever staged by this big booking company, having heavy attendance each of the six days' showing.

Mr. Reich also told the Kansas City representative of The Billboard that the time of the performance was shortened (rehearsed) so that the 16 acts presented one of the snappiest performances possible.

Charles Martin, equestrian director of the Gollmar Bros.' Circus, was the announcer at Denver and was also in Kansas City. The entire show was under the management of Mr. Reich.

FROZEN SWEETS GO BIG

At Legion Circus at Fort Smith, Ark.

The Legion Circus at Fort Smith, Ark., sponsored by the Southern Exhibition Association, Nat Rodgers, director, and E. L. Harris, manager, went over like a house of fire. The average attendance was fifteen thousand a night and the closing night, December 2, saw twenty thousand people on the lot.

The circus ran for a week and an automobile was given away every night. The big top covered one of the best fifteen-net circuses that has ever played that part of the country and the concessions on the lot made a cleanup for the Legion.

Frozen Sweets, the Universal Theaters Concession Company's product, made a great hit on the midway and under the top, over 30,000 packages were sold in the six days.

NETTED NEAT SUM

Auburn, N. Y., Dec. 11.—Auburn Aerie of Eagles cleared nearly \$3,000 from its recent Frolic Week, staged by Owen Brady, former Auburnian and well-known carnival man.

Mr. Brady, who has been in ill health for the past year, is now making his home here. He is gaining in strength and hopes to be able to go on the road again next spring.

THEY MADE LEGION CIRCUS A SUCCESS



The Legion Circus at Fort Smith, Ark., sponsored by the Southern Exhibition Association, scored an outstanding success, and it was largely thru the efforts of the men pictured above. Those shown in the picture are, left to right: E. L. Harris, general manager Southern Exhibition Association; Russell F. Anschell, of Universal Theaters Concession Co., Chicago; Henry Kaufman, of the Boston Store, Fort Smith, and Nat D. Rodgers, director-general of the Southern Exhibition Association.

INDOOR CIRCUS and BAZAAR, LAPORTE, INDIANA

Under the auspices of the K. of P. Lodge No. 112 for beneficial funds for a new home. Over 5000 boosters

Jan. 8th, 9th, 10th, 11th, 12th and 13th, 1923

Want Circus and Vaudeville Acts of all kinds. All Concessions open. Will sell one or all to any parties capable of handling same. Address all mail to FRED COLE, General Delivery, Laporte, Indiana.

Wanted for Firemen's Bazaar

PICHER, OKLA., Jan. 13th to 21st.

BAND—SHOWS—FREE ACTS—CONCESSIONS.

10 or 12-Piece Jazz Band, Sensational Free Acts, Athletic Wrestling and Boxing, Hawaiian with people and flash, Freaks and Curiosities, any other strong Attraction. Band Shows, Free Acts, write, stating all.

Concessions all open except Corn Game. Wheels, \$7.50 per foot; Grind Stores, \$5.00 per foot. Only one of a kind, as space is limited.

Picher Volunteer Fire Department serves 141 mines, employing over 10,000 men, working full time. Was a real red one this summer and better now. Billed thru-out entire zinc and lead mining district of Oklahoma, Missouri and Kansas. Concessions, wire.

MACK HALE AMUSEMENT ENTERPRISE, Box 721, Picher, Okla.

COREY BAZAAR COMPANY WANT CONCESSIONS

Except Dolls, Silverware and Blankets. General Agent. Don't write, wire. Clarion, Penna.

S. W. BRUNDAGE WANTS

For Knights of Columbus' Indoor Circus, Jan. 22-27, at La Salle, Ill., and Maccabees' Indoor Circus, Feb. 5-10, at Ottawa, Ill.

Circus and Vaudeville Acts, Male Quartette, Foot Juggling Act, Troupe of Ground Tumblers, Lady Iron Jaw Act. Can use family doing two or more acts. Can't use any acts with heavy rigging. Your salary must be reasonable. Band and Orchestra already engaged. We operate all our own concessions. Write us, don't wire. Address all mail to H. F. (DOC) RANDLE, General Manager of Indoor Circus. Lock Box No. 349, La Salle, Ill.

PLANS MATERIALIZING

For Veterans' Show at Utica, N. Y.

Utica, N. Y., Dec. 13.—Elaborate preparations are being made for the Merchants' Exposition and Veterans' Mid-Winter Whirl, to be held in the State Armory, week of January 8, under the auspices of several war veterans and auxiliary organizations. The veterans' show has attracted great interest in the past, and its promoters are confident that this year's event will have no exception. The object of the exposition is to replenish the benefit funds for their needy comrades and their families. The slogan will be "Buy in Utica", the merchants' booth carrying out this idea. Features will include vaudeville, an indoor circus, a cabaret and dancing, all of which will be free every evening.

SOLDIERS' AND SAILORS' TOYLAND CIRCUS

Youngstown, O., Dec. 12.—Under auspices of the Youngstown Private Soldiers' and Sailors' Legion, of this city, a Toyland Circus will be held in Oak Hill Auditorium all next week. It is planned to offer fifteen circus acts, including many of wide reputation and from leading shows. Performances will be given each night, with a Saturday matinee for the kiddies. A popular-girl contest is one of the features. Fred N. Scheible, of this city, is promoting the circus, which is the second to be held here this winter.

HEALTH PAGEANT PRESENTED

Lansing, Mich., Dec. 14.—A successful health pageant, termed "The Land of Happiness", was given by Lansing talent at the Strand Theater, Tuesday afternoon and night, December 12, under the auspices of the Ingham County Tuberculosis Society. About 200 young people participated in the various dances and dialogues which portrayed the victory of health over ignorance. The production also served to aid in the sale of the annual Christmas seals. Esther Simon was author and director of the excellent production.

HEALTH-MERCHANDISE SHOW PLANNED

Akron, O., Dec. 13.—Dr. St. Clair Drake, of Chicago, arrived here this week to begin preliminary details for the staging of a Health Exhibition and Merchandise Fair, to be held next month in the Akron Armory. The show will be staged under the auspices of the Akron Board of Health. It will be the first event of its kind ever staged here.

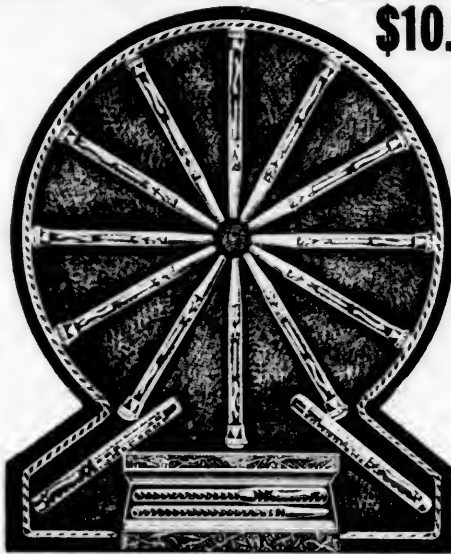
A LINE ON THE GRANDI BROS.' COMPANY

biggest and best, S. R. O., and Mr. So-and-So is a manager that commands success stuff. Even thru all these years, while everyone has been 'spreading the salve', the Grandi Bros., Bob and Carl, have been plugging right along, year after year, doing a nice business week after week, tho they did not hop into print in The Billboard every week. And the proverbial ghost walks regularly every payday. When it comes to having a real good show, or one of the best, the enclosed newspaper clippings will speak for themselves, and they are unsolicited. It's a show that is very much above the average of shows that are always bragging about the good stuff that they have, and I speak with eighteen years' of experience:

"In their own territory of Kansas the Grandi Bros.' show is known as the best of its kind and lives up to expectations, consequently all the Kansas folks will swear by it. And now, after an absence of eight years, the show is playing in Texas once more, and is setting a mark for the boys to shoot at."

"Now, that's what you get for giving the public good, clean shows, with a cast that can put it over, music that is real music, and vaudeville that has no suggestive or smutty jokes. That's what the Grandi boys have. I note that some other shows have to give three or four shows in order to handle the crowds on a Saturday night. Well, we are right down in that same territory, and really we could do the same, but the Grandi boys, being real actors themselves, know the feeling that exists, and they don't do that stuff. We have not even given the usual matinees. Those we are giving are for absolute charity's sake. That is, we now give a matinee every Saturday, of which the entire proceeds are given to the 'Good Fellows' clubs, charity clubs or Christmas Fund for the Poor. It is not a percentage affair, nor are there any strings attached to it whatever. We just give it all to them. We have never yet played to a 'bum' house nor given a matinee to a \$15 or \$20 house."

"As for our tent and equipment, ours is first-class all the way thru. The tent is new and absolutely waterproof. The tent is taken care of by a capable boss canvasman, John Cramer, and his two assistants. Because business warrants it, we are getting another 20-ft. middle piece. Our scenery is all painted up new, we have a double sidewalk running around the tent, the inside wall being made of sail cloth and nicely stenciled, which certainly gives the inside of our tent a nice appearance. There is not a side pole to be seen. For heat we use four big kerosene oil-burning stoves, which certainly do the work. It's not like the old-time burners that some of them still use and which always cause, not only the actors, but the audience as well, so much annoyance



\$10.75 SOMETHING NEW \$10.75

Operators all over the country are using this new assortment in place of Knife Boards and getting the money.

JUST THINK

Twelve (12) Gold Filled Pencils that repel and expel

the lead, two full mounted gold-filled self-filling Fountain Pens, and one Pen and Pencil Set for the last sale on the Board. Pencils that sell for \$3.00 in the store; Pens that sell for \$5.00. Fifteen (15) wonderful premiums, beautifully displayed on a velvet display pad, each back, with a 1,200-hole Board, at 5 cents per sale. Cashes in \$60.00 every time. We will furnish larger Board, no extra charge. In dozen lots, \$10.50 each. 25% with order, balance C. O. D.

Puritan Novelty Co. 1911 W. Van Buren St., Chicago, Ill.

the play. Fortunately he has been permitted to play Malcolm Fraser as the author and Mr. Lunde planned and directed, and the new viewpoint of his work is quite pleasant. Announcement has been made that the Wilmington Players will have the usual pre-Christmas vacation but that the Garrick Theater will reopen on Christmas Day with an elaborate production. Rumors have also been current that Fred M. Webber is departing for a larger field of activity. Mr. Webber went to Wilmington in the spring and by sheer determination and personality started the organization, now in its twenty-sixth week, and accomplished the impossible, the keeping of a theater open during the hot weather. If the rumor of Mr. Webber's departure be true Wilmington will lose a good man and the larger field to which he is going will be the richer.

"BOUGHT AND PAID FOR"

Presents Garrick Players in Fine Production

Ottawa, Can., Dec. 16.—"Bought and Paid For", as presented by the Garrick Players, under the personal management and direction of Jack Soanes, was possibly the strongest play the Players have put on this season at the Family Theater. A strong feature of the performance this week is the combination of skillful acting and attractive scenery, together with the costuming. The dresses of the ladies of the company were particularly good—practically "creations". Bobbie Reel, as the self-made millionaire, excelled himself and was at his best for this season. Mae Melvin, the erstwhile telephone girl, was at the height of her ability and gave a splendid performance. Florence Burroughs gave a fine interpretation of her role and displayed her versatility. Millie Beland, as the French maid, did good work and received a hearty reception. The other members, James Swift and Edwin Brandon, were winners in their individual parts, and each won fresh laurels for himself.

Jack Soanes during the season's selection of plays has evidently caught the spirit of his patrons and chooses just what is best appreciated by them, as is evidenced by the hearty reception each play and play receives.

The Lionel Mortimer Orchestra furnishes music between acts and during the performances and is a decided asset to the entertainments.

"THE TRIUMPH OF X"

Excels Any Dramatic Fare in Denver This Season

Denver, Col., Dec. 14.—A more substantial fare than usual is offered the patrons of the Denham Theater this week and punctuates the long list of gay plays with one which provides food for thought. "The Triumph of X" is particularly well done by the Wilkes Players and exceeds in excellence of production any dramatic offering of the company this season.

Gladya George again proves that she is something more than merely good to look upon. Her interpretation of the young girl is consistently given and her emotional outbreak in the second act is of surprising strength and fervor. For several weeks there has been a new quality of sincerity in the performances of Ivan Miller, and the current play gives him an opportunity to prove his real power. Howard Russell is the smug, conventional friend of the professor, while Fanchon Everhart is the guardian of his household. Dora Cleman and Fred Dunham do some good work as the crooks. Guy Usher talks a great deal and wears a becoming uniform. Others seen are: Billie Leicester, Si Condit, Mildred Fitzgerald and Jessie Whitaker.

STUDENT JOINED LEADING ROLE

Jessie Bonstelle joined her stock company at the Providence (R. I.) Opera House December 11 to play for one week the role of Mrs. Erynn in a revival of Oscar Wilde's "Lady Windemere's Fan". Thomas Crosby, Jr., a member of the faculty of Brown University, made his second appearance with the company in one of the leading roles, while Corliss Giles and Katherine Alexander played Lord and Lady Windemere.

"THE NIGHTCAP"

Makes a Hit in New Orleans—Production by Saenger Players is One of Merit

New Orleans, Dec. 11.—Saenger's Players, in "The Nightcap", opening Sunday matinee, scored another hit with their audiences both from the point of excellent interpretation of the several roles and correct dressing and appropriate scenery, which was built in the St. Charles studio. "The Nightcap" was staged under the supervision of Lee Sterrett, assisted by Robert Jones, and the production is one of merit. Leona Powers, as Anne Maynard, was good and shows that she entered into the spirit of the character by her clever work; Alice Buchanan, as Mrs. Lester Knowles, was good and received several hands; Foster Williams, the handsome young leading man, as Robert Andrews, received more than his share of the

(Continued on page 113)

from gas and smoke. Every play is put on as a production should be, with all of the necessary effects and stage settings, looked after by our property man, Edward T. Sherwood. If you want a 'prop', Eddie has it right where it should be. Our plays are well selected and only the best are used. We have no leading man or comedian. We all share and share alike, because there is harmony, and if John is better suited for this part than Bill, well then let John do it. What's the difference anyway? We are not starring on Broadway. We are out to earn our weekly compensation and enjoy ourselves while getting it. If Bill gets more than John, he works harder for it, but he gets paid for any extra work he might do. Our advertising hangers, handled by 'yours truly', are also doing nicely, and please the business man, because they are a real sign job, not just daubed up with a black marking pencil. They please so well that I am always assured of another ad on our return. Doing \$1,458 in the last eighteen weeks is not so bad. And there is another thing on this price-cutting thing that is not at all necessary. I am following all these shows that are putting up their ads for \$3, and I get \$5 for mine just the same. Our orchestra, The Calkins Ladies' Orchestra, is certainly giving all the music lovers a treat. It is a combination of musicians who can play anything that the audience might request, be it standard or popular. They give a half-hour concert of real music every night before the curtain rises, and the folks come early. The musical specialties by the three Misses Calkins on violin, cello and piano-accordion always stop the show. The other vaudeville specialties come up to the standard, and encores are nothing strange to this show.

"This company has been together and working steady for over a year now, and will no doubt continue for several years without closing. We are all just anxiously awaiting our two weeks' vacation, which will be taken right after New Year's. This vacation has been planned for a long time, and it will be some affair. Everyone is well fixed financially, guns and ammunition have been bought to make the dressing-room look like an arsenal, camp cook stoves, tents, cooking utensils, and everything else for a hunting expedition have been bought. Everyone is going along, so it will be some picnic.

"The auto accessory and tire stores are all doing mighty good business in the towns we are playing, for everyone of us is stocking up along that line to be all fixed up for the big hunt. Yes, there are plenty of cars on this show, and they are all paid for, too. A happy spirit prevails on this show at all times. It sure makes it pleasant all around, and the Christmas shopping has sure started in earnest."

"MY IRISH CINDERELLA" MAKES HIT IN PATERSON

The following criticism is taken from The Paterson (N. J.) Press-Guardian, issue of December 12, regarding the production of "My Irish Cinderella", which was interpreted by Charlotte Wynters and her associate players. The article reads, in part, as follows:

"Miss Wynters, the leading lady, as 'Peggy McNeil', the poorhouse brat, who has a rise in the world much like Cinderella, is so realistic that one wondered last night, when the attraction was given its premiere, whether she has not considerable Celtic blood in her. She ran the gamut of emotions, starting from a wild, quick-tempered, but good and captivating pauper, and ending as an aristocratic lady, with all the polish and refinement needed, but never losing her sweet individuality.

"In the scene where 'Peggy' appeals to her dead soldier father on her knees to somehow help her prove that she did not mean to become an impostor and deceive Lord Geoffrey Carew Miss Wynters brought tears to many an eye in

the audience on the part of the women and there was many a hasty blowing of the nose in the male division of the spectators.

"To see Miss Wynters this week is to see her in a role that is as suited to her almost as tho it were written expressly for her.

"Joseph Greene, as Lord Geoffrey Carew, did some splendid character acting. The role is one that calls for restrained emotion, and that is one of the most difficult of roles to play. As a crusty old man, embittered and lonely, he was superb, and when he later becomes unglowed and more kindly disposed towards the world thru the influence of his daughter, Peggy, he impressed one as being a fine old gentleman after all.

"William Courneen, the versatile leading man of the Charlotte Wynters Players, whose ability as an actor has never been in the slightest doubt from his first appearance here this season, made a handsome soldier, Clifford Morgan.

"Ada Dayton was typically Irish as Mrs. McGee, and Maudie Franklin and Harrison Hoy made a good maid and butler, respectively."

"HALF A CHANCE" GIVEN PREMIERE IN ATLANTA

Atlanta, Ga., Dec. 12.—The Forsyth Players are using "The Sign on the Door" for the current week's bill, opening to good business Monday night, altho it was the most disagreeable night this winter—cold and foggy. Belle Bennett is again given a great opportunity to demonstrate her sterling worth as Ann Hunnwell Regan. She seems to have a talent for portraying innocence in trouble in a natural and irresistible way. Altho John Littel is seldom given a chance to do much else than give excellent support to various leading ladies, he shines in each assignment regardless of that handicap, and this week is no exception.

The "man about town", Frank Devereaux, is convincingly handled by Gus A. Forbes. Mr. Forbes increased the good impression he has already created by the excellent bad impression the cad, Devereaux, left on the audience. Alice Baker is relegated this week to the role of a maid, and Kathryn Givney has a modest part. Mary Tarry has a small ingenue role which she handled fairly well, but after seeing her work in character bits the school-girl type is not so acceptable. Her boy sweetheart is played by Rankin Mansfield with just the right interpretation. Robert W. Smiley and Walter Marshall do good work as Inspector and district attorney, respectively. The character bit of Devereaux's valet was admirably played by Stuart Beebe. Managing Director Walter S. Baldwin is again seen in the cast, altho he is very busy with the new play, "Half a Chance", which will be presented for the first time on any stage next week, starring Belle Bennett. The playwright, Blanche Upright, is in Atlanta co-operating with Mr. Baldwin.

WILMINGTON PLAYERS

To Observe Holiday Season—Fred M. Webber Leaving, Rumor Says

Wilmington, Del., Dec. 12.—"Seamial" is the offering of the Wilmington Players this week, with Lee Smith as Beatrix Vanderdyke. Miss Smith gives a very clever performance; her mannerisms all adapt themselves to the part and she keeps the performance up to a good running time thruout. Mr. Haddfield has been cast as Sutherland Yorke and plays the part so well as to make his personality felt even during the second and third acts, when he is no longer required on the stage. Rose Hubner plays the part of Honoria Vanderdyke with her usual good taste and spirit, while Malcolm Fraser as David Callis is quite the best thing he has done this season. A succession of comedy parts had given Mr. Callis's friends the opportunity to greet him on his entrance, with loud bursts of laughter whether his part was a comedy one or not, many times spilling not only his entrance but the continuity of

DEATHS

In the Profession

BALDWIN—Edward, 60, died at the Home for the Aged, Little Blue, Mo., at 1 o'clock Saturday morning, December 16. Mr. Baldwin was an old-time acrobat, tumbler and all-around athlete, and traveled with the leading circuses of this country for many years. According to W. S. Robinson, superintendent of the Home for the Aged, it is not known whether the deceased has any survivors.

BAER—George, 63, legitimate actor who last appeared with the William Hodge Company, died in New York December 7 of heart disease, after an illness of two years. Mr. Baer was born in London, and among his appearances in this country were those with George Arliss' Company and in "On Trial". He retired two years ago to his summer home in New York. His widow, Itchel Baer, survives.

BOLAND—Constance Mary, infant daughter of Herbert and Alice Boland, of the Crown Theater, Wollongong, New South Wales, died November 2 at Katoomba, N. S. W. She was two years old. Mr. Boland is one of the foremost New South Wales county exhibitors.

BRADLEY—Mrs. Harry, the wife of Harry Bradley, who plays the part of the priest in "Abie's Irish Rose", died recently in California. Bradley went to the West Coast to attend the funeral.

Knoxville, Tenn., survive. Interment was in Green Castle Cemetery, Dayton.

JOHNSON—Mrs. D. B., sister of Thomas E. De Pew, of Jack Lord's "Must-Girl" Company, playing a ten-weeks' engagement at the Columbia Theater, Casper, Wyo., died at her home, 1429 Harrison street, Topeka, Kan., late last month. Funeral services, which Mr. De Pew and his wife attended, were held December 1. Interment was in the Topeka Cemetery.

MASI — Phillip, 31, assistant director with Edwin Carew, who had just completed work on a production at the Biograph Studios, died at the French Hospital, New York, December 12, following a stomach operation. He was also assistant to Robert Vignola in several productions.

In Loving Memory of Our Dear Father.

Owner and Manager Canada Frank R. R. Shews, who passed away Decem. 28, 1920. BERT MYERS. WINNEFRED JACKSON, MAUDE LA VELL.

MAURICE—Dev, former manager of the Family Theater, Terre Haute, Ind., is reported to have died a short time ago.

ODUS—J. B., known in private life as J. B. Githens, who had spent twenty-five years with various circuses and carnivals, died at a hospital in Denver, Col., December 11, of heart disease and dropsy. His wife, who died in Denver last August, was a pianist, known as Madame Odus. He is survived by a daughter, Mrs. W. H. Dearlin, known in the profession, two brothers and a sister. Burial was in Crown Hill Cemetery, Denver.

OSGOOD—Mrs. Irene, American playwright, poetess and novelist, died very suddenly December 12 at her home, Quilborough Hall, Northampton, England. The deceased was born near Richmond, Va., but spent most of her life in England and France. She had been married three times, divorced twice. Her second husband died. Her best-known works were "To a Nun Confessed" and "Servitude".

PARKE—Eneet, well-known vocalist, died in New Zealand late in October after an illness of several months. Mr. Parke was one of the original members of the "Smart Set" Company and was very successful in costume comedy and also on the concert platform.

RHODE—Mrs. M. L., sister of Ed Edmondson, manager of "Temptations of 1922", died at her home in Memphis, Tenn., November 30, at the age of 53.

ROGERS—E. E., veteran trouper, died at De Soto Park, Tampa, Fla., December 2, of hemorrhage of the brain. It is believed that his home was in Kokomo, Ind., tho at this writing no relatives of the deceased at that place had been located.

SAULTER—Michael, known thru New York as "Nigger Mike", a prominent figure in Chirapaton and said to have given Irving Berlin his first job as a waiter, died at the Coney Island Hospital December 15 of heart trouble.

SHORT—Rosina, 91, circus artists for over seventy years, died recently at Blackpool, England. She was the wife of Saroul, the musical clown.

SIMMONS—Paul, colored, known as "Sweet-Singing Paul", died at his home in Philadelphia December 7. His widow, two children and two brothers survive. His brothers are both in the profession, one a theater manager and the other an outdoor showman. He was buried December 11.

SWEENEY—Joseph, brother of Fred Sweeney, of the well-known vaudeville team. Duffy and Sweeney, was killed in an automobile accident in Detroit, Mich., December 11. Fred was appearing at Shea's Theater, Buffalo, N. Y., when notified of the tragedy. He left for Detroit immediately after the Monday matinee.

TIGHE—James, known as "Shorty", who was a porter with the Ringling Bros. Barnum & Bailey Shows last season, died in New York December 7. The Moose took charge of the funeral.

TINDELL—The mother of Ed Tindell, of Ed and Ida Tindell, died November 26 at her home in Trenton, N. J. She was 54 years old.

VAN BIEN—Mme. August, 73, widow of the famous cellist, died at the home of her daughter in Belize Park, London, last week.

WILSON—James L., colored, father of J. Finley Wilson, grand exalted ruler of the I. O. O. F., died at his home in Knoxville, Tenn., last week. He was 84 years old, a Civil War veteran, and is survived by three other sons besides the one mentioned.

THORNE—Eric, a well-known touring musical comedy lead, died November 26. Mr. Thorne played in this country and in Europe during his twenty years in opera pantomime and musical comedy. Beginning with D'Oyly Carte, he made his first hit as Hilarius in "La Pouppee", afterwards playing for Arthur Roberts and in several of George Edwardes' productions.

THORPE—Frederick, commissioner at the Palladium, Perth, West Australia, died a short time ago after a lingering illness.

ZIMMERMAN—Edward M., for many years chofmaster, composer and vocal teacher, died recently in Philadelphia. He is survived by his wife, Marie Kunkel Zimmerman, a pianist, and a daughter, Mrs. Linton Martin, wife of the music and dramatic critic of The Philadelphia North American.

MARRIAGES

In the Profession

BURNETTE-LEOAS—William Burnette, colored, sometimes known as "Kid Bumsky", a member of the vaudeville team of Green and Burnette, and Marie Lucas, daughter of Sam

Lucas and musical director of the colored show, "Seven-Eleven", were married in New York City December 22.

CAILBURG-BENNETT—Manuel Cailburg, known professionally as Long John, formerly with the Ringling Brothers' and Sells-Floto circuses and with the Cottrell-Fowell troupe of acrobats, and Meta Bennett, of Grand Rapids, Mich., were married in that city October 19.

FLEWELLING-BERLO—Fred Flewelling, a mechanical engineer of Boston, and Barbara Berlo, known on the stage as "Twinnie" Berlo, of the Six Berlo Sisters, divers in the New York Hippodrome show, were married in St. Francis Church, New Haven, Conn., December 13.

FREEMAN-CLARK—Robert Condit Freeman, nonprofessional, and Violet Clark, successful scenario writer, were married at the Church of the Angels, Los Angeles, December 11.

HOWARD-CAREW—John C. Howard, son of John S. Howard, wealthy manufacturer of Haverhill, Mass., and Ora Carew, film actress, were married in Los Angeles December 12.

JOHNSON-PORTER—W. M. Johnson and Ida B. Porter, colored, both members of the Mme. Rainey "Broadway Strutters" Company, were married in Yoakum, Tex., December 11.

KELLY-MOHAMID—John Kelly, acrobat, and Hadge Mohamid, of the Hadge troupe of acrobats, were married recently.

LEITRIM-WALTON—Leon Leitrim, artist, and Florence Walton, the celebrated dancer, were married in the Municipal Building, New York, the afternoon of December 14. Mr. and Mrs. Leitrim plan to go to Wilmington, Del., to visit Mrs. Leitrim's relatives, following which they will sail on the Olympic for a five months' tour in Europe. Mr. Leitrim has been his bride's dancing partner for several years.

MILTON-LEROY—George W. Milton and Mrs. Mildred LeRoy, both members of George W. Milton's Company, playing for the Special Attractions Co., in a repertoire of musical comedies, were married in Denver, Col., December 13. Mrs. LeRoy was formerly of the team of LeRoy and Diamond, O'Keefe and Davis and of the Paul English Players.

RHEA-BERLO—C. G. Rhea, an electrical engineer of El Paso, Tex., and Madeleine Berlo, leader of the Six Berlo Sisters, divers in "Better Times", the production current at the New York Hippodrome, were married in St. Francis Church, New Haven, Conn., December 13.

SEABURY-IRVING—William Seabury and Margaret Irving, both appearing in the "Music Box Revue" in New York City, were married at Greenwich, Conn., December 10.

COMING MARRIAGES

In the Profession

Benjamin Glazer, president of the Knoxall Doll Co., large concession house of New York, will be married December 30 to Mary Gliner, of Brooklyn, N. Y. The ceremony will be held at Yeshiva Torah-Mizion of Brownsville, 623 Stone avenue, Brooklyn, N. Y.

Christie White and Henry Edwards, who have been appearing together in pictures for several years, are reported engaged.

DIVORCES

In the Profession

Mrs. Elizabeth Casper, of 2536 Hopkins street, Cincinnati, was granted a divorce in that city December 15 from Walter Casper, carnival trouper.

Winona Winter, well-known musical comedy and vaudeville actress, was granted a divorce in Chicago December 13 from Lloyd Simpson, connected with the Bank of Italy in San Francisco. Miss Winter charged desertion.

George Walsh, the motion-picture star, was granted a divorce in Los Angeles December 11 from Seena Owen, also prominent on the silver screen, whom he charged with desertion.

Minna Gombell, former stock leading woman, now appearing in the cast of "Lustering In", at the Bijou Theater, New York, died suit to annul her marriage to Ferdinand Eggena, press agent, in New York, last week. They were married about six weeks ago. Miss Gombell is basing her suit on grounds of fraud.

Helen Wilcox was granted a divorce in Syracuse, N. Y., last week from Howard Wilcox, minstrel show emcee, on evidence that he had left her five years ago, subsequently procured a divorce from her in Montana and was married again.

Harriet Evelyn Short, Belasco star, was granted a decree of separation in New York December 14, from Reinald Carrington Short, her actor husband. Mrs. Short was awarded \$50 weekly alimony and custody of her 17-year-old daughter, Helen Jane. Another child, Reinald Carrington Short, Jr., recently attained his majority.

J. S. Roach, for the past seventeen years connected with various circuses, musical comedies and dramatic companies, and who is at present manager of the Grayce Mack Stock Co., has filed suit for absolute divorce from Anna Roach, professionally known as Annette Arndt, specialty artiste and chorus girl. Mr. Roach charges desertion.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Jack Musgrove, at their home in Rose Bay, Sydney, Australia, October 20, a daughter, Mr. Musgrove is booking representative of the Harry G. Musgrove Tivoli Circuit.

To Mr. and Mrs. Mick Stanley, at their home in Sydney, Australia, October 5, a son. Mr. Stanley is one of the best-known men in the picture industry in Australia. He is connected with the Paramount film service.

To Mr. and Mrs. J. C. Young, at their home in Hartsville, Ala., December 4, twin daughters.

ters. Mr. Young is known as Le-Po Young. He was with the Gray Shows last season.

To Mr. and Mrs. W. Maynard, at Muswellbrook, New South Wales, October 3, a son. Mr. Maynard is known as Manardo, "the drunk of the wire". His wife is Daisy Lloyd, eldest daughter of Mr. and Mrs. Fred Lloyd, of Lloyd's Circus, an Australian combination.

BROADWAY SMILES AT PLAN

(Continued from page 5)

each that the McBrides and the Tysons and others who have been building up ticket brokerages for years should scream "murder" and otherwise yell themselves hoarse in opposition. And it was quite natural that Flo Ziegfeld and others who produce top-price shows for tired business men with energetic bankrolls should side in with the McBrides and Tysons in declaring their public could and would stand a higher tariff than ten cents a ticket. Also it was just as human that the long suffering public would feel that something definite was being done in its behalf, and for the moment be blind to just what any move by the managers or in fact any body of men interested in the commercial side of the theater means. The row kicked up by the advertised efforts of the managers to aid the public is a beauty.

The Ten-Cent Plan

The plan for a central ticket agency on Broadway as outlined includes the following features:

A central ticket office located in the Times Square district, with branches throughout the city and in neighboring towns, at which seats will be sold for all theaters during the day at a premium of ten cents a ticket. By the purchase of an annual card for \$1 this charge will be removed.

The sale of tickets in the individual box-offices, as usual, at certain time.

The putting of the plan into operation as soon as possible, probably within a month.

The possible elimination of Joseph Leblang's cut-rate ticket business, which has recently assumed huge proportions.

Following the meeting at which it was voted to put this scheme into effect Brock Pemberton, press agent for the Producing Managers' Association, gave out the following statement: "The proponents of the central agency plan contended that it was the most scientific way of marketing the theater's commodity—tickets—that the vast majority of the public resented having to pay fifty cents advance for seats, and that by convincing the public that the managers were trying to place their seats in the public's hands at practically the box-office price they would do a great deal to win back the interest and sympathy of the public in the theater. It was held by the supporters of this plan that it built for the future more surely than would the adoption of a plan to try to regulate the present system, and that while it might take a little more time to put it into operation, in the long run it would be better for the theater."

"The subject was discussed from all angles. The restoration of the box-office, with its queues in the case of successes, was suggested, but it was generally agreed that modern traffic conditions had made shopping for tickets among the theaters themselves so difficult as to be almost impossible.

"The association as a body may hold stock in the central agency, or the stock may be apportioned among the theaters represented in the ratio of their seating capacities.

"The action of the association finally disposed of the problem of ticket speculation, only the details remain to be worked out and the completed plan put into operation. This is the first time, at least in the recent history of the theater, that the managers have combined to try to eliminate the agencies which sell at a premium. All other efforts have been in the direction of regulating these agencies and in so doing recognizing and paying the fifty-cent advance charge. The fact that only a very small portion of the theater-going public does not resent this charge was stressed many times at the meeting."

"Follies" Head Opposes

No sooner had this information reached the public thru the newspapers than everybody interested in theatricals started talking and several of the leading managers started writing. As a result a lively row started with Flo Ziegfeld arguing that the new scheme will start ticket "bootlegging", and John McBride charging that it will open the way to at least \$300,000 in graft every year it is operated. Ziegfeld in a statement over his signature had this to say:

"I was out of town on business connected with my theatrical productions when the proposition of a central office for the sale of tickets to all the principal theaters of this city with Joseph Leblang as the guiding spirit of this decided innovation was favorably considered by the Theatrical Managers' Association. So that personally I had no voice in the matter.

"As a producer of what are classed among the most expensive and most successful shows offered at New York theaters, and not as one holding a brief for any ticket broker charging more than a legitimate fee for his services plus the entire arrangement as given out to the press of this city, I am naturally and strongly impressed not only as being thoroughly impractical, but a positive menace to the successful operation of high-class New York playhouses without there is a 'joker' in the scheme whereby some particular parties may benefit at the expense of others.

"Unless my vision is clouded, I think I can see how this is possible of accomplishment. Surely any man in control of such an office should not be connected directly with theaters and attractions, nor should he be in partnership with others directly connected with theaters and attractions, for he would not be a man if he did not favor himself and his partners. I have never yet discovered a Virginian in the theatrical profession even among managers.

"As evidence of my fair dealing with theater patrons, I may be pardoned if I cite the fact that in one of my annual productions of the 'Ziegfeld Follies' three years ago all tickets for the performances were offered to the public at the box-office window. But I soon discovered that the class of sidewalk speculator known as 'diggers' and 'skippers' were procuring these

ticket's with the aid and connivance of the public. Their procedure was simple, but impossible to prevent. They would account passing pedestrians or demerize friends to buy for them in such a manner that could not be detected. The tickets attempted to keep from falling into their hands.

Predicts "Bootlegging"

I spent thousands of dollars in newspaper advertising to caution and warn the public against purchasing from these sidewalk harpies who are beyond the pale of the legitimate ticket dealers. The following season at great expense to myself I exacted from every reputable ticket dealer a guaranteed bond of \$10,000, regardless of the number of tickets he was allotted, that he would not dispose of any ticket for more than a fifty-cent premium. During the entire engagement of this particular "Follies" every ticket dealer, with a single exception, lived strictly up to the letter of the bond. The "gypping" harpy may have surreptitiously purchased acquired tickets from the agencies, but it reduced their number.

If this new arrangement now being considered by the Theatrical Managers' Association is carried into effect, I think it will largely augment the number of unscrupulous sidewalk ticket speculators and probably transform some of the regulars into their class. They will obtain the tickets from a central office in the same manner they have procured them from the theater box-offices.

We all know how prohibition has bred wealthy bootleggers, and the same enticing prospects are now being held out to nefarious ticket speculators. I am sure it is advantageous to have tickets on sale at the best hotels and well-located agencies, and I do not think that the theater-going public, which finds it convenient to buy at such places, can be forced to go to a central ticket office any more than to the theater box-office. The whole scheme to me looks impractical, and I cannot see any improvement in the radical change suggested. There are reputable ticket dealers who are a great convenience to theater patrons and who live up to the legal requirements. If they fail, then by all means return exclusively to the box-office.

Broker Sounds Warning

John McBride had this to say: "Instead of stopping the so-called 'gypping' the central agency plan will most certainly increase it, for once the ticket leaves the central office it is no longer under anybody's control. The temptation put in the way of clerks employed by this central agency will be so great that it cannot be resisted. Imagine the 'gyppes' in town wanting 200 seats a night for the successes. At all times there are approximately ten such in town, which means 2,000 seats a night for about thirty weeks a season, making a total of 360,000 seats, for which they could easily offer at least a dollar a seat premium. I am sorry to say that they would get them. What chance would the public have against this sort of determined attack upon the system?"

As for McBride's, we shall go on, giving our same high type of service. This business has always been run on the basis of exceptional service at only fifty cents above the box-office price for every single ticket we sell, and I foresee no combination of events which would force us to desert that principle and operate on the policy of all the traffic will bear.

We have been asked by hundreds of theatergoers to express our view, and we can only say that, if this central office goes thru, New York will witness an orgy of speculation in comparison with which the old sidewalk speculator days will pale into insignificance.

The Pemberton and Ziefeld statements were clearly both sides of the question, with others remarking that the days of "buys" by brokers who thus finance productions are over and others insisting that worse conditions are sure to result. The efforts to "bust" the protests against ticket speculating seem to have brought the evil more into the limelight. What will result remains to be seen. Whether Joe Leblang will keep his promise to close his entrance agency and whether the central office will be opened by February 1 as promised and whether the old days of sidewalk harpies and "gyppes" are coming back are questions that are being asked with no one to answer with authority. It's the same old Broadway bunk if you care to believe those who have been on this main street for a long, long time. The consensus of opinion is that if this plan to permit the public to pay ten cents premium for something that it offered for sale is put into operation it cannot and will not last.

NO MORE FIDO PAID EMPLOYEES

(Continued from page 5) agreed to act as hostesses and advisers of the members left, each of them donating one day a week whenever possible. The reason for the dropping of the paid employees and secretary of the Fidos is reported to be the withdrawal of the financial support of George M. Coban and a few others in a lesser degree. At the recent meeting held to consider the condition of the organization the leading members agreed to settle all obligations and keep up the social rooms, including the one where tea is served. Kyle is said to have appealed to E. F. Albee, head of the Keith interests, to aid him, and arrangements were subsequently made for him to appear in a vaudeville sketch. The Fido "headquarters" on East Forty-Fifth street are three cutely decorated rooms, with all the nice, easy chairs upholstered in cretonne by one of the feminine members. There is one room where tea will be poured daily, another, the largest, seating about a dozen, for the general meetings of the membership, and two smaller rooms.

GENERAL AGENTS

RESIGN POSITIONS

(Continued from page 5) Mr. Fleming for a number of years piloted the Greater Shesley Shows.

Mr. Lahmar also has reached no decision as to next season. Last Saturday (December 16) he sailed for San Antonio winding up affairs with the Wortham interests and preparing to go to his home in Morton, Ill., for a rest. Previous to his connection with the Wortham interests he was connected with the Nat Heiss, Ringling and other shows.

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S. L. A. BALL AND BANQUET FEBRUARY 21

(Continued from page 5) auxiliary and league were Ill. John A. Hollitt, long absent, was present and asked to talk to the meeting, but smiled his acknowledgments; likewise Felice Bernardi was equally modest. Mr. Levy announced a stag to be held in the clubrooms tonight and said there will be plenty of entertainment. Mr. Neumann announced that the committee on the banquet and ball is already busy, and it appeared to be the sense of the meeting that the plans for the big entertainment were in highly capable hands.

LINE O' TWO OF NEWS

(Continued from page 102) dates have been set for the League's Banquet and Ball and it will be held in a prominent Chicago hotel on Wednesday, February 21. All details will be forthcoming in the regular order thru The Billboard announcements.

New York, Dec. 15.—A very attractive perambulator in which is installed a mammoth air calliope, the product of the Pneumatic Calliope Co., of Newark, N. J., has been parading the streets of this city for a few weeks, advertising the Ward Baking Co. food products.

New York, Dec. 16.—Roy Gill, prominent in the past as treasurer of the Miller Bros.' 101 Ranch Wild West and the Con T. Kennedy Shows, and recently for his achievements in the war exhibit line, was in the city recently. He left Monday for North Tonawanda, N. Y., to buy a caterpillar ride, to place with the World of Mirth Shows, according to Larry

eral agent Zeldman & Polle Shows, arrived yesterday and is making his headquarters at the Continental Hotel. He is most optimistic as to the general prospects for his shows for the coming season.

New York, Dec. 16.—Oscar V. Babcock, of loop-the-loop fame, is back from the Orient, after a long tour, including the Philippines, Japan and Hawaii. He arrived from Honolulu, via San Francisco, about four weeks ago, and went direct to his home in Winthrop, Mass., whence he came to this city on a short visit. Early last spring he opened in Manila, went to the big cities of Japan and on September 11 he started a ten weeks' engagement at the new Lious, Honolulu, which terminated most successfully. Mr. Babcock says Japan awaits the good things in the outdoor line from America—but they must be good. He has returned to his home town until after the holidays, when he will speak for work for season 1923.

B. IDEN PAYNE DENOUNCES THE "PIGEON-HOLING" OF ACTORS

(Continued from page 5) they know has done such a part successfully before.

"This narrows the scope of the theater and certainly the chances for an actor. There is only one course to take in casting—regard the actor as an instrument in an orchestra and be sure he is playing the right music. If you need a violinello, you certainly don't want a French horn. But there is a variety of music for each instrument, and so it is for the actor."

The Billboard's

Advertising Index Expurgatorious

1. All advertisements of crooked gaming devices and all those that, the straight when shipped, are palpably made to have the gaff added by consignee—in fine, all sure-thing gamblers' tools and implements.
2. All advertisements for dancing girls who specialize in vulgar or lewd dances or dancing.
3. Fraudulent or petty-gyp advertisements.
4. Song poem advertisements and those of motion picture scenario-written courses, schools, or offers of something of value for nothing; advertisements that make false, unwarranted or exaggerated claims.
5. Advertisements that are ambiguous in wording and which may mislead.
6. Advertisements holding out the prospect of large guaranteed dividends or competitive goods.
7. Bucket shops and offerings of financial prospects.
8. Attacks of a personal character; advertisements that make uncalled-for reflections on competitors or competitive goods.
9. Advertisements that are indecent, vulgar, suggestive, repulsive or offensive, either in theme or treatment.
10. All advertisements of illegitimate privileges for sale.
11. All advertisements for illegitimate-privilege men, dealers, operators and helpers.
12. All advertisements for girls to work in honkatonsk cabarets of questionable character and dancing halls or camps of doubtful reputation.
13. Matrimonial advertisements, and those of massage parlors, predatory astrologers, macing clairvoyants or brace fortune tellers. Only those that sell entertainment by recourse to costume, setting and histrionic (acting) ability admitted.
14. Objectionable medical advertising and offers of free medical treatment; advertising that makes remedial, relief or curative claims, either directly or by inference, not justified by the facts or common experience.
15. Advertising of products containing habit-forming or dangerous drugs.
16. Want advertisements which request money for samples or articles.
17. Any other advertising that may cause money loss to the reader or injury in health or morals, or loss of confidence in reputable advertising and honorable business, or which is regarded by The Billboard as questionable or uncommendable.

Every advertisement offered to The Billboard is subject to its approval and must conform to The Billboard's standards and ideas of the paper's obligations to the profession.

Royd, who also says Mr. Gill will have a War Exhibit and Crystal Mesa on the same shows. Mr. Gill will winter in Chicago.

New York, Dec. 16.—Peter Schaefer, of the famous theatrical firm of Jones, Linick & Schaefer, Chicago, sailed today for Europe on the first leg of a trip around the world which will require a couple of months to make.

New York, Dec. 16.—Mr. and Mrs. Walter K. Sibley, Margaret Barnical, Clara Eldridge and Daisy Reiland sailed today on the S. S. Vassar, of the Lampert & Holt Line, for Montevideo, Uruguay, S. A. The party is taking a large amount of merchandise and amusement devices to augment the attractions now operating in a park in the capital city of Uruguay under the management of Arturo A. Shaw, who was a recent business visitor in this city.

New York, Dec. 16.—William R. Hicks, general superintendent of the Greater Shesley Shows, yesterday verified the report that R. A. Joacelyn has been engaged as general agent. Mr. Joacelyn was ahead of the Matthew J. Riley Shows the past season and is at present, according to report, on the staff of the Hagenbeck-Wallace Winter Circus playing the Central States.

New York, Dec. 16.—A communication from Worcester, Mass., to The Billboard states that Charles E. Pelton is very ill in the City Hospital, Boston, Mass., and wants to hear from all friends. Mr. Pelton has appeared at all the leading exhibitions of this country since the Pan-American, Buffalo as talker and lecturer, and at many parks and with various carnivals. He first gained prominence with the late Thompson & Dunly at Coney Island in 1903.

New York, Dec. 16.—Robert B. Kline, gen-

Mr. Payne outlined the duties of a director as beginning from the time he received the script of a play until the first night. The speaker, whose work as a director is well known, put as the paramount duty of the man who stages the written play as that of interpreting thru the medium of the actor the thoughts of the author.

"The director," concluded Mr. Payne, "should be true to the author at all costs. He should make a finished product the work of the author visualized on the stage and should leave out all inventions of his own."

Lafayette, New York

(Continued from page 15) female comic that made up the miniature musical comedy did better than many groups of girls we have seen in similar offerings.

Elona and Sitra, a pair of Indian sisters with cultivated voices, and who were accomplished linguists, was the act that created the most genuine surprise of the evening. The act went over big.

Copeland and Harbour, reviewed a few weeks since at another house, sold their vocal and piano melodies with the same degree of satisfaction as before.

Murray and Murray, repeaters in the house, justified the re-engagement.

Ralph Demund, with three girls, a revision of the act be presented at the Lincoln (reviewed

on Jackson's page of this issue), were in the fourth spot. The act suffered by the elimination of the male dancer mentioned in the previous review.

The Two Manna, bounding rope walkers and acrobats, opened the program with a nice routine.

Harriett Williams, a colored girl, with a splendid contralto voice, sang a blues, a ballad and a popular number. With coaching she may learn to sell her stuff. At present she has not the stage presence needed and shows a decided nervousness that marred her work.

"One to Every Woman", a Universal picture, completed the bill.—J. A. JACKSON.

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

(Continued from page 15)

and indecency may provoke vulgar roars from a few, but it stirs up a feeling of disgust in the many—especially when such dirt is dislodged periodically in the same old way.

Beeg and Qupee gave the show a fast start with their exhibition of roller skating and dancing and spinning on skates. La Vine and Bits, two young fellows with a piano, did not seem quite at home in the spot following. They worked eagerly, but apparently lacked confidence. After a nervously delivered introduction and a caricature dance the man at the piano revived the imitation of a piano player in a moving picture show. Then they did some imitations without naming the characters imitated, finishing up by imitating themselves. Everything done with speed, and received good applause. By eliminating the tattered limitations and substituting some fresh material for the old stuff these boys would be able to show what they can do.

A pleasing vaudeville jumble was disbursed by Hall and Dexter. The best part was Hall's imitation of Charlie Chaplin. Hall bears a natural resemblance to the film comedian, and his impersonation scored a tremendous bit. A sob version of "Why Should I Cry Over You", by Miss Dexter, with Hall in a rejoinder on the saxophone, and the two jazzing it up for the finish, went big as an encore. The audience wasn't satisfied yet, so they had to make a curtain speech.

"Right or Wrong", presented by Lewis and Gordon, with three men and a woman, is a good quality vaudeville sketch. It is a crook play, staged in court, in which it is revealed at the end that the shoplifter is really a writer seeking first-hand material for stories, while the gallant who comes from the audience to har rescue and poses as the scoundrel responsible for the girl's downfall turns out to be but a respectable explorer. The hardened old judge, his perception dulled by thirty years of duty, does not detect the deceptions, but when they are made known to him he declares the couple in contempt of court and gives them thirty days—for a honeymoon in Bermuda. The woman overplays her part a trifle in some spots, otherwise the acting is admirable throughout. Some tightening up is necessary just before the end, as the action lags there.

Some more vaudeville salmagundi was served by Dooley and Storey, an unpretentious couple who are very satisfactory. The slow dance and Will Rogers' stuff by Dooley got the biggest applause. Miss Storey's work gives delightful atmosphere to the turn.

The band for the end of this week is that of Jimmy Carr. It is up to the average, but for some unapparent reason the nine worthy musicians remain undiscernible in the dim garden setting almost every minute of the act, while Carr enjoys a never-setting spotlight. There is no reason for featuring him. His singing, dancing and small amount of playing don't contribute any outstanding value to the offering, while his conducting is at times unnecessarily wild. There is no music in a contortionist exhibition.

Al Herman was the black spot on the bill.

The dance offering of Sheldon, Ballentine and Heft, two men and a girl, did not get a fair show at the end of the bill. Too much dancing had preceded. However, with the stimulus of some attractive bare-leg exposure by the girl—and really meritorious dancing, particularly the ballet work—they held enough in their seats to get a volume of applause. A flat and tiresome pianolog was given by the accompaniment during a change. Something snappy—an eccentric number or even a medley of popular songs—would carry this pause better.—DON CARLE GILLETTE.

ANOTHER MARRIAGE RUMOR

That much-advertised young man, Charlie Chaplin, is now to marry Pola Negri, according to the dispatches radiated across the country. It is said that definite plans have been made for the wedding, they having received the sanction of Famous Players-Lasky Co., which brought Miss Negri to this country on a contract, two months ago. Her contract, it is affirmed, provided against her marrying without the consent of her employers.

The more skeptical are prone to ridicule the proposal unless between these two nobles of the screen, but word from an authoritative source seems to substantiate the possibilities of such a match.

CARNIVAL COMPANIES

(continued from page 71)

Leggett Shows, C. R. Leggett, mgr.: Rayne, La., 18-23.
Mathews, Al L., Expo. Shows: Wilmo, Ark., 18-23; Mar Rouge, La., 25-30.
Mimic World Shows: Houston, Tex., 18-30.
Nall, Capt. C. W., Shows, C. W. Nall, mgr.: Selma, La., 18-31.
Willis Clark Combined Attractions, Jack Clark, mgr.: Alexandria, La., 18-23; North Little Rock, Ark., 25-30.
Wortham, John T., Shows: Corpus Christi, Tex., 18-23.

CIRCUS & WILD WEST

(ROUTER FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Mighty Hoop: Cottlandale, Fla., 20; Marlanna 21; Mountstown 22; Wewahatcha 23; Apalachicola 24-26; Fort St. Joe 27.

ADDITIONAL ROUTES

Received Too Late for Classification)

Arnold's, James, Northland Beauties: Goldsboro, N. C., 21-23; Wilson 25-30.
Barkool, K. G., Shows: Tampa, Fla., 18-23.
Blue Ribbon Shows: Jessup, Ga., 18-23.
Chicago Stock Co., Chas. H. Rosskam, mgr.: Shenandoah, Ia., 18-21; Shamokin 25-30.
Corey Bazaar Co., E. S. Corey, mgr.: Clarion, Pa., 18-23.
Dancing Dollies, Don D. Davis, mgr.: Cedar town, Ga., 18-23.
Distland Shows, J. W. Hildreth, mgr.: Manilla, Ark., 18-25.
Downard, Virke, Roseland Maids (Corrections): Lyric, Ft. Wayne, Ind., 18-23.
Edwards, Mac, Players: New Glasgow, N. S., Can., 25-30.
Empire Winter Shows: Mt. Holly, N. C., 18-23.
Eve, with Nyra Brown, George E. Wintz, mgr.: Columbus, Ga., 25; Fitzgerald 29; Americus 27; Albany 28; Waycross 29; Brunswick 30.
Favorites of the Past: Evansville, Ind., 21-23; Springfield, Ill., 28-30.
Hills, Gus, & Evans Honeyboy Minstrels: Bowling Green, Ky., 18-25.
Humphreys, Bert, Dancing Buddies Co.: (O. H.) Griffin, Ala., 25-30.
Hurley's Big Town Sorenders, Frank Smith, mgr.: (Maryland) Cumberland, Md., 18-23.
Hurley's Step Along, Al Ritchie, mgr.: (Lyric) Butler, Pa., 18-23.
Hurley's Love Pirates, Lake Kellum, mgr.: (Grand) Homestead, Pa., 18-23.
Hurley's Metropolitan Revue, Frank Maley, mgr.: (O. H.) Burnsville, W. Va., 18-23.
Hurley's Knick Knack Revue, George Fares, mgr.: (Grand) Donora, Pa., 18-23.
Hurley's All Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 18-23.
Kealey, Jean & Arthur: (Proctor) Albany, N. Y., 21-23.
Moss, T. O., Shows: Baton Rouge, La., 18-23; Bogalusa 25-30.
Proy's Whirl of Gayety, Chuck Connard, mgr.: (Revod) Canal Dover, O., 18-23.
Quisano, David, & Co.: Madison, Wis., 24-27.
Timblin, Chas. S.: (Grand) St. Catharines, Ont., Can., 18-23.
Voss United Shows, John F. Voss, mgr.: Oakdale, La., 18-30.

OFF THE RECORD

(Continued from page 36)

to see "To Have and To Hold", because I remembered there were pirates in the book. If there is anything I like it is pirates—old-style ones. I mean the kind that wore earrings of gold, headbands of scarlet silk, hairy chests, razor-edge cutlasses, galligaskins and breeches stuffed with pieces of eight. I'm fed to the nozzle on the current type represented by high-class picture theater ushers, box-office salesmen, ticket speculators and managers of playhouses which boost their prices on Saturday nights, holidays and Sundays. I must say that the buccaners in "To Have and To Hold" were pretty poor specimens of the children of the Black Flag, but

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my disappointment was wiped out by one true bit of film erudition. James the First was being amused by my Lord Carnal, and, while very drunk, declared "You are twice as entertaining as that sad dog, Will Shakespeare." Whereupon there was flashed upon the screen a picture of a gentleman in very mothbound whiskers, who leaned over the chair of a court vampire and with crinkled nose and withering lip announced in the lady's ear: "Why don't they play my 'Romeo and Juliet' instead of this piffle?"

THE Third Degree has reached the theater.

When a play now on its last legs was in rehearsal there was a savage difference of opinion between the actress who had the most important role in it and the playwright. The actress insisted on making the character she was to play a sympathetic one. She wanted to act it with all the sobstups pulled out. The author refused any such interpretation. He had written the play, he had drawn the character, and as it was the child of his brain he knew better than she did what kind of a brat it was. The part must be played as hard as nails because that was what he had created. The actress stuck to her guns. The author refused to give an inch. The time for the premiere drew on apace. It was impossible to replace the actress because the part was exactly in her line (whatever that may mean), she had won a reputation for that sort of characterization, and her withdrawal would mean the postponement or abandonment of the play. The author was as stubborn as the proverbial mule. Consternation reigned! Then an innocent bystander suggested the remedy, which was forthwith administered.

The actress was rehearsed day and night. Every line was carnage, she struggling for her interpretation, the playwright for his. Hour after hour the conflict raged. The physical resistance of the actress dwindled perceptibly. Three days before the opening she was put thru her paces from ten in the morning until four in the afternoon, pounded every moment by the playwright and the director. At four she collapsed in a flood of tears, broke down completely, and unable to fight longer consented to play the part as she was ordered. The author emerged triumphant. The only satisfaction the actress has is that the play is a grisly failure.

BROADWAY is rapidly coming into its own.

From Herald Square to Columbus Circle there are four health shows running with more to follow. They are not the old style "Who'll have the next bottle!" kind. No such luck! They are empty store lectures with talkers grinding out a heterogeneous line of miscellaneous gab from morning till midnight. I have listened to one life saver at intervals for a fortnight and I haven't heard him make a point yet. He is a genius at beating around the bush. He is always going to tell something important in another moment, but with the most naive forgetfulness never arrives at it. I marvel at him! His voice never seems to tire, his enthusiasm never flags, nor his control of his audience weaken. And yet his talk is a succession of digressions. What he sells I do not know. From personal observation I could swear on the witness stand that he conducts a purely philanthropic and humani-

arian enterprise. His audiences are large and attentive. They must be profitable or he would not remain. One thing is apparent. If a single talker can do so much on so little what could a real medicine show, with all the trimmings, do on the Great White Way? Something bigger than a land-office business or I am mistaken. Other things being right the street and the atmosphere is ripe for it. Shakespeare has been revived. Why not Sagwa?

NEW PLAYS

(Continued from page 37)

as destructive critics), we will now say a few kind words about the players. Ernest Glendinning makes an agreeable medium for the spirit control with the pointed beard and is plausible and human. He might correct the stiffness of his walk, which is very noticeable, by doing number eighteen of the Daily Dozen. Giorgio Majeroni is excellent as the scientist, and Harry Stubbs is a plump and pleasant mainstreeter. George Gaston did a perfect bit, lasting about two minutes, as the octogenarian messenger boy, and the ladies of the cast were not hard on the eye. "Listening In" is not mysterious enough to be funny nor senseless enough to be mysterious. It is neither fish, flesh nor pickled herring.

—PATTERSON JAMES.

PUNCH AND JUDY THEATER, NEW YORK

Beginning Thursday Evening, December 7, 1922

EDWARD WHITESIDE Presents "THE DOORMAT"

A Comedy Drama in Three Acts By H. S. Sheldon Staged by David G. Fischer

- THE CAST: Eliza Grace MacGowan Jerome Baldwin Henry Mowbray Judge Cavender Howard Nugent Dick Cavender Theodore Westman, Jr. Lucy Cavender Lois Bolton Adele Cavender Lolita Anna Westman Josephine Sheppard Margaret Nugent Rodney Sheppard Harry Benham Thomas Charles Dowd

There must be a lot of easy money hanging around loose these days when anything like "The Doormat" could get produced. Whoever in the company has the wealthy relatives that stood good for the bills for this howling fiasco should have had more family feeling. I thought "Virtue", which, I am informed, was produced by a pair of enthusiastic attorneys, quite the worst thing ever, but "The Doormat" (all one word) wins the tin derby—to date. It is the most unconsciously funny play I have seen in quite some spell. I started to laugh heartily at it, but was glared into silence by a corps of what must have been angry relatives for my ribaldry. One irate gent, who smelled of mothballs, looked as if he was about to sink me with the ultimate crusher. "You, sir, are no gentleman!", so I gave up the ghost and wandered out into the pneumatic night about the middle of the last act. I know I did wrong, but I couldn't help it. I couldn't laugh without creating that terrible thing, "a scene", and I would not lend even silent disapproval to the proceedings.

Once the audience was with me. That was when the villain (he must have been a villain the way he acted), fixing the hero with a nasty look, said: "I returned from Montclair, Noo Jersey, this afternoon," and the hero, with the funniest, and I am sure unin-

tentionalist, inflection, retorted: "Oh! You did!" We all howled at that, which shows what effect a really bad show can have on an ostensibly respectable audience. Imagine a visit to Montclair, Noo Jersey, being laugh-provoking. Upper Montclair, perhaps, might be, but never ordinary Montclair.

Lucy Cavender was the doormat for the Cavender family. Her doormatting last night consisted in making an organdie frock for her sister and wearing three or four nifty layouts herself. Tired of such drudgery, she went to work for a millionaire (who was writing a book) as his secretary. Unfortunately they were heard discussing the "cheeld" in the novel and a dirty-minded butler put the worst possible construction on the conversation. The protracted delivery of Lucy's hypothetical baby constituted the merri-ment of the evening. It was all done years and years ago in vaudeville playlets where the wife gets the tip on the horserace sent to the husband by his friend, "Play Jennie across the board", thinks Jennie is another woman and the dialog runs the gamut of near-the-knuckle humor. You know the stuff as well as I do.

But the occasion was not altogether without its recompense. Two new articles of stage diet were introduced—peppermint pralines eaten out of a paper bag in the first act and Spitzenberg apples in the second. There may have been applesauce in the third after I left. There were decided suggestions of it earlier in the play.

The entire cast alluded to Lucy's job as "a position". The hero's sister said: "I'll just slip in," and he said: "I'll just slip out." That made a pair of slippers. (You can imagine what the show was like when it drove me to that one!) The hero also gave the butler the weirdest order heard on this season's stage, to wit: "Bring me my shaving mug," said he, the millionaire. The butler did, and the millionaire gave himself the quickest and dirtiest shave a millionaire ever gave himself. My face is still sore from watching the barbering. The heights of sublimity were scaled when, with heaving breast, Lucy sobbed: "I am only a doormat with butterfly ambitions!!!"

After that nothing mattered. Funeral notice later.—PATTERSON JAMES.

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CIRCUS GOOD-WILL

Does anyone of The Billboard's readers know of an instance in which the title of a circus or the show's good-will was bought and paid for, or of an instance in which either was listed among its assets when the latter were sold or transferred?

AN INTERVIEW WITH HARRY J. SEAMON

earlier paragraphs: During the dedication ceremonies of the new Friars' Clubhouse, on which occasion George M. Cohan officiated at the christening of the new home, Mr. Cohan, according to Harry Seamon, passed the neck of the champagne bottle to Sam H. Harris, who was then Cohan's partner.

The neck of the champagne bottle, purple silk streamer—and everything, have been in Mr. Seamon's possession these many moons. Some sweet day, Friars, this "glawss" neck will be framed along with a picture of George M. and presented to the club by the innocent Harry Seamon (himself), as they say in the press departments of motion pictures when stars of the screen are about to make a personal appearance.

'NEW PARK MUSIC HALL BURLESQUE'S'

ward, objected to gambling it kept Lyons and William Wainwright, who enacted an old Southern colonel role to perfection, stepping lively, all of which made clean and clever comedy that was laugh-evoking and applause-getting.

Ingenu-Soubret Carlton appeared in farm-erette attire for a song number which, being encoored, brought on Juvenile Grant in similar attire for a clever dancing number that received a continuous round of applause.

Straight Lyons in full evening dress as the groom, and Prima Hayward, in white silk, satin and lace as the bride, with an ensemble of bridesmaids doing a Maypole ribbon dance, followed by the erection of a sectional cottage and its equipment with miniature furnishings, including a baby carriage and poodle dog, blended harmoniously for a novel effect in stage presentation.

Juvenile Mann was followed by Ingenu James in singing that merited the encoores given their respective numbers.

Scene 2 was an Oriental stage set for an ensemble in which the choristers made a decidedly attractive picture in Oriental costumes that was only excelled by the Grecian-costumed dance of Ingenu-Soubret Carlton, which was a classic in gracefulness and entirely free of all objectionable features offered by less talented artistes.

COMMENT
The scenery and lighting effects are far above anything to be found in the average Broadway theater.

The gowning and costuming is costly, attractive and appropos to the artistes and their various characterizations.

The company is talented and able in giving to the patrons of the Park that which Billy Minsky is educating them to believe in as "Burlesque'S". Just what Billy Minsky means to convey by the additional "S" is beyond our understanding, as his presentations are not the fast and funny slap-stick characteristic comedy to be found down at his National Winter Garden, nor in the Columbia and Mutual circuits burlesque shows; instead it is a clean and clever presentation of farce comedy and musical melange by an able company which has evidently caught the Minsky idea of the comics working in light comed-an makeup and mannerisms, and the feminine principals in ingenue gowns of girlish simplicity.

PICKED UP IN PHILLY

Sliding Billy Watson Show at the Casino went over with a big bang to good business. Had a pleasant chat with Edly, who is a dynamo of pep and is surrounded with a bunch of principals and chorists that are the same way. Renewed old-time friendship with our home-town folks who are bright lights of the show—Bennie Howard Platt and his charming wife, Ethel DeVaux. Met the peppy and chic LaMont Sisters of the chorus, Midget Addie and Marie. The latter has been quite ill and has not worked for a week, but is now fully recovered and starts in harness again this week at Baltimore. Stately and charming Inez De Verdier had us all guessing what her nationality was until we were informed by her that she was Swedish and of French descent. Met Lillian Harvey, whose interesting personality we well remembered when last seen here in vaudeville. Regret we cannot have space to mention all of the pleasant folks we met in the show.

The Trocadero had a fine speedy show. Principals were Sam Baehen, Al Watson, Frank Cramer, Anna Grant, Ethel Castello and Connie Leber. Cramer and Leber put over their specialty that went big with the audience. Babe Wheeler is now producing soubret. Business good.

"The Band Box Revue" was a Bijou attraction. It is a good show with lots of pep. Francis Smith has replaced Tricie Ayres and Moore's Musical Bell Hops are doing their act and working in the show. Had a pleasant chat with Nellie Nice, who is just as "nice" as she always was. Also had a chat with Jack Fuquay and his petite wife, of the chorus. Renewed friendship with Jack Lamont and Howard Harrison. Business good.

At the Gayety were Dave Saffin, Gus Mor-

timer, Bert Lester, Al Turpie, Vivian Lawrence, Chic Fontaine and a return date for our ambitious Mady O'Brien. The Gayety chorus never did better.

Frank Ingram, doorman at the Bijou, was last season with the Dobson & Cherry Shows. He is one pleasant fellow well met. His charming little wife, Hsie Ingram, is working in the chorus at the Troc.

Alice Isabelle, formerly of burlesque, has a ten-piece act called "Tap and Tune", on the Keith-Proctor vaudeville time, and is winning laurels right along.

Dr. John M. Werbell, house physician of the Bijou, is ever on the lookout for the health welfare of showfolks. He is very reticent about telling of his many kind acts, but we would like to state that he has the appreciative thanks of many and is certainly well thought of by all those who have met him.

Pete Lewin, the Bijou drummer, made a big hit last week with his fine xylophone solos and was repeatedly encoored and held up the show.

Louis Weber, the popular and well-known violin leader of the Gayety, has completely recovered from the injury to his right hand. For one week he had to conduct the orchestra with his left hand. Our former well-known burlesque leader of the Troc, Bill Shuppard, played his fiddle after an eight-year layoff in the musical line and Bill was right there.

Jack Beck is now manager of the St Regis Hotel, formerly known as the Kauffman.

Theresa Arnold, of the Gayety chorus, is again appealing to Social Bennett to drop her a line telling her where in the world she is.

All the houses about town are already getting ready for their Christmas decorations and many plans are being made for their Christmas display of trees.—ULLRICH.

IT HAPPENED IN BROOKLYN

New York, Dec. 12.—When Sam Raymond took over the leases on the Star and Gayety theaters, Brooklyn, N. Y., and arranged to play the Mutual Burlesque Association attractions at those two houses there were many skeptics who heralded his short stay, but they were not all familiar with the methods used by Sam Raymond when he was the business manager of B. F. Kahn's "Union Square Burlesque Stock" on Fourteenth street, which was conceded to be the most successful burlesque stock organization in the country in consecutive presentations that covered several years of continuous performances.

The wesenheimers were loud in their hol-lerings that it could not be done when Manager Raymond announced that he would give Sunday night concerts with Keith talent, but he did, and is now doing that very thing and doing it on a far bigger scale than many of the larger theaters in New York City and Brooklyn, and Sunday night last was the "inner on the season so far, for the Star p'eed to the S. R. O. sign.

Clifton and De Rex, two eccentric va-diennes, were on the bill recently and in their songs were encoored repeatedly until they had exhausted their repertoire, and the continuous applause caused them to appeal to Hughey Shubert, musical director of the Star, for further assistance along familiar lines. When they were finally permitted to exit they reappeared on the stage and expressed their appreciation of their auditors' approval, and commended Director Shubert for his cooperation by saying that he was a director of exceptional ability.

LETTER LIST

(Continued from page 110)

- (K)Wilson, Ben
Wilson, John H.
...
Wolfe, Roland
Wolfe, Billie
Wolfe, Barney
Wolfe, Bob
Wood, Tom
Wood, G. G.
Wood, Ted H.
Wood, Buddy
Woods, Jack
Woods, Jack
Woods, Chas.
Woodruff, Chas.
Woods, Wiley
Woodward, Jack
Woodson, M. S.
Woody, Jack (Cook)
Wockeser, Wm. F.
Workman, Paul

A report from Jefferson City states that the committee report which would have prohibited motion picture censorship in Missouri was rejected by the Constitutional Convention.

Audrey Mooney, of the "Manhattan Girl's" Company, has been ill for the last week, but has now returned to the show.

A select group of Eagles gave a hilarious party in their third floor auditorium December 9. The Weber Theatrical Agency furnished a complete show. Jean Norman, Leonora Davies, Bernadine Bryant, May Milford, singers of popular airs, and Diana and Cleo, classic dancers, participated. Kid Reagan and Leo Julius, feather-weights, put on a boxing bout. Fred Otte, yodler and guitar player, also featured.

Jack Lord and Company have just signed contracts for all winter to appear at the Columbia Theater, Casper, Wyo.

Masley Barbour made a flying visit to St. Louis after attending the baseball meeting at Louisville.

Little Barbour is back in town to spend the holidays.

Jack Lavan and Miss Cross have joined one of Masley Barbour's shows. Mr. Lavan will play straight and Miss Cross will be in the chorus.

"Devil's Gulch", an indoor celebration that has been playing Illinois towns, enjoyed a business in Carnivale under the American Legion. A special edition newspaper was issued and a parade given the first day. Thursday night was carnival night, with noisemakers and confetti, while Friday night a grand masque ball was given. Saturday night closed the queen contest and the most popular lady received a diamond ring. Twenty-two other gifts were given away. C. W. Richardson has spared no expense in the way of special scenery and wardrobe to make the show a success. The show carries its own scenic artists and a five-piece orchestra under the leadership of Jack Weston. The advance is well taken care of. The executive staff is now being reorganized and the show will play all large cities after the holidays.

George W. Ferris, popular comedian, is forming an act with Raube Sherman, which will be called "Jerry B."

Mr. Plan and Mr. Flynn, two artists of travesty, who work in one of the Statler's department stores, wish to say Merry Christmas, and all that sort of thing, thru this "collyer" to their many friends in the world of make-believe.

The Diamond, popular St. Louis singer, has joined Hubertan Smet's Oriental show, which is making a twenty-three weeks' run in Southern territory. The show is featuring Smet, the "Modern Miracle Man".

More than 25,000 persons saw "Lichtnin'" during its three weeks' run in St. Louis. The success of "Lichtnin'" has induced the Ec-tanizer Booking office to extend the engagement of Fred Stone, in "Tap and Tune", to two weeks.

John Contos, wrestling promoter, was robbed of \$25,000 which was taken from his trunk at the Maryland Hotel while he was absent from his room.

John Charles Thomas, baritone, gave a delightful performance at the Odon last Tuesday night under the auspices of the Catholic Women's League. In Mr. Thomas' program was included Verdi's aria "Eli tu" from the Masked Ball and "Nocturne" by Pearl Curran.

Sergei Rachmaninoff, pianist-composer, who appeared at the tide in last Wednesday evening, gave a very interesting performance which thrilled an enthusiastic audience. The program included: Improvisation, Op. 31, N. Medtner, Nocturne, Chopin; Melodie, Rachman-

BILLBOARD CALLERS

(NEW YORK OFFICE)

Harry E. Tudor, manager Thompson's Park, Rockaway Beach, Long Island, N. Y. Just before leaving for the park men's convention at Chicago...

Clifford Barn, of "Jack and Jill" fame. Arrived from San Antonio, Tex., where he left C. A. Williams' World's Best Shows, Mr. Barn and his brother, Edward, will have the last of their shows next season...

Sam Haral at one time connected with John E. Wagoner's concessions, has been out of the business several years. May return season 1923...

Edward B. Satter, of the Johnny J. Jonea staff. Was accompanied by Edward Satter, Jr., Ted Stenberg. Says he is going to buy and operate a "Waterpillar" ride season 1923...

W. H. Robinson, concessionaire with John W. Mason's indoor circus. In from Washington, D. C.

Ike Bose. Is playing his Royal Midgets at Loew's Metropolitan Theater, Brooklyn. The act rests a week and opens December 27 for a tour of the Loew Circuit in New York...

"Sasha", the hair gladiator. Fred C. Murray and Charles H. Duffield, of the Theatrical-Handheld Fireworks Company, Chicago and New York...

Norman, the frog man. Has six weeks booked in vaudeville. Opens soon in Trenton, N. J. for the M. S. Sheely office, New York...

Shows. In from Buffalo, N. Y. Has closed this season. J. L. Kaufmann, representative of the Dodgem Corporation, Lawrence, Mass.

Pat Lunnigan, of the dancing team of Dawson, Lunnigan and Covert, playing vaudeville. C. Hatfield, manager of "Cadora" and the Golden Globe, playing vaudeville. Was accompanied by "Cadora". Looking for Oscar V. Babcock.

Jack Keeler, aerialist. Resting in New York. D. C. Captell, international amusement park and ride man, of Beverly, Mass. Stopping at Imperial Hotel, 2455 Louis Berni is doing well with their ride and general park amusements in France, Belgium, Italy and Spain...

Thin Ray, of "The Three Edibles", at the Plantation Revue. J. R. E. Whitney, of the Caravan magazine, the official publication of the colored Strivers, Louis Scholer, the publicity man, Lew Graham, of the Ringling-Barnum show, to talk about P. C. Lowery and the successor for that capable hand leader, who is retiring, Eddie Lemon, to tell of joining the Watkins show, Frank Prescott. He is ahead of the Harmon Minstrels, Eddie Glunter, the producing comedian, who is doing the book of new production for the Criterion

Productions Company. Prince Askazuma, to tell of his success lecturing with film productions. Alfonso, outdoor showman, announcing changed plans for the winter. Tony Donovan, the character comedian, to tell of his latest prospect. Lotie Tyler, the talented niece of the late Bert Williams. Pete Brady. He will be ahead of the Dan Michaels show. Dan Michaels, with the late hope on his "Shoo-Fly" show. Al Wells, the acrobat. J. J. Miller, of the performers' lotes—the Douglas in Macon. Easton and Stewart, a call of an open publishing house, Maharajah, the mystic, with season's greetings. Rose Taylor, of "Lilke and Her Ladies", in vaudeville. "Bird" Williams, of Williams and Williams. "Boony" Butler, theatrical editor of The Negro Times. Edward Simmons, outdoor showman, to advise of his brother's death. Ralph McVind, who is putting out a new show Alfonso Claybrook's, of White and Claybrook. Leon Williams, motion picture actor. A. G. Brooks, secretary of the Dressing Room Club.

Plays. In from Buffalo, N. Y. Has closed this season. J. L. Kaufmann, representative of the Dodgem Corporation, Lawrence, Mass. Harry Jansen, magician and illusionist. Robert Campbell, armless wonder, last season with Ringling-Barnum circus. Had no leave to join Johnny J. Jones, as per his arrangements, which he says was not his fault. Albert K. Brennan, representing the R. S. Pizzell Corporation, New York. John H. Oyster, the well-known side-show manager. Thomas Arnold, of Clyde Ingalls' staff Ringling-Barnum circus. It works at Madison Square Garden, New York. Barney H. Bonarest, horse trainer. In from Newark, N. J. John Iriscoll, booking agent, with offices in New York. Was accompanied by J. J. McCarthy. Sam J. Levy, of the United Fairs Booking Association, Chicago. Stopped at Hotel Astor. J. H. Harry, owner and manager Campbell Bros. Circus. In from New Egypt, N. J., on business. Bought some new canvas. Kearney P. Speedy, Mrs. S. W. Glover, Geo. M. Burns. Tom Patriola the "Dancing Fool", of vaudeville. Playing the Buswick Theater, Brooklyn. This boy is booked until latter part of April, when he will sail for England for a long tour. He was accompanied by Johannes Loefsson, who with his Islanders will open soon at the Boardwalk cabaret New York, for a twenty-week run, on Broadway.

Pat Lunnigan, of the dancing team of Dawson, Lunnigan and Covert, playing vaudeville. C. Hatfield, manager of "Cadora" and the Golden Globe, playing vaudeville. Was accompanied by "Cadora". Looking for Oscar V. Babcock. The Yester Players, without any exception.

Is the best stock company seen in this city for many years, both from the professional standpoint, the art of dressing the parts and the scenic production. The St. Charles Theater holds its own scenery, and in the basement is a complete carpenter shop equipped with modern machinery. General Director Gurringer is endeavoring to build up a company which will be a credit to the city. Business has not been of the best, outside the opening night.

EXHIBITORS FIGHT FILM DOMINATION

(Continued from page 8)

attack upon the first-run system was looked upon as a wedge that may split the Hays crowd wide open.

"You know as well as I do that every first-run house in the United States and Canada is controlled either by some producing company or by some distributing concern," said Mr. Laemmle. This is just the point the independent exhibitors are making in their effort to organize a distributing corporation that will give them first-runs at prices that do not depend upon Broadway exploitation in producer-owned or distributor-controlled theaters. And while Mr. Laemmle declines to see any practical need for the new exhibitor organization he says: "There was a time when first-run houses were owned by individuals and first-runs really meant something. Evidently those days are gone forever. Today, in most cases, first-run does not mean first run, but simply means first exploitation. In all instances except a mighty few, first-runs are bunk. They are the greatest menace to the exhibitor and the public, because they not only compete with the independent exhibitor, but they mislead everyone into going to see pictures that are not what they are claimed to be."

While Laemmle did not single out producers and distributors in his attack on the first-run system he did not deny that he had in mind the Paramount first-run Broadway houses (Rialto and Rivoli), the Goldwyn exploitation theater (Capitol) and the Associated First National first-run theater (Strand).

"Pictures presented as the best in these controlled theaters not alone on Broadway, but on all the important main streets of America, is misleading to public and exhibitors," said Laemmle. "Just because big advertisers exploit these pictures as the best does not prove them to be the best in films."

What J. D. Williams is doing has been the talk of Broadway for the past several days. That he is taking new capital into Vitagraph with a view to getting control of that old-time motion picture producing concern has been denied by Albert E. Smith, president of Vitagraph. That Williams is still close to the Associated First National controlling lever is denied in some quarters and admitted in others. That whatever he is doing in the way of getting control or associate control in Vitagraph is being done with the interest of Associated First National at heart is also admitted and denied. At any rate Williams has gone to the Pacific Coast with the Schenck party and there may run into Samuel Goldfish, who is said to have been very busy organizing a new concern ever since he again released control of Goldwyn some months back.

All in all '23 may mean much in motion pictures. Exhibitors are getting wise and enough of them may make some resolutions that will keep the powers that be in 1922 powers that were.

RECEIVER FOR ELLIOTT CORP.

W. F. Zumbunn To Manage Affairs of Kansas City Enterprise

Kansas City, Mo., Dec. 12.—On application of J. C. Hartman and E. P. McClure, Judge Nelson E. Johnson has appointed W. F. Zumbunn, a lawyer, receiver for the Elliott Theater Enterprise Corporation. McClure and Hartman, officers of the corporation, allege in the petition that A. E. Elliott, president, is mismanaging the business and has taken full charge and forbids their having a voice in the management. They allege that their salary of \$100 a week has not been paid since the corporation was organized July 5, 1922, under the laws of Missouri. The concern has a capital stock of \$200,000, the petition asserts, divided into 2,000 shares, of which 990 are owned by McClure and Hartman.

The corporation was to lease and manage theaters and other properties in Kansas City, Independence, and Wyandotte County, Kan. McClure and Hartman assert. Among the properties leased is the Grand Theater here. McClure and Hartman claim the assets of the corporation are valued at \$400,000, represented mainly by leases. Zumbunn is required to furnish bond of \$10,000 before he takes charge.

'Tis reported that J. K. Sherlock will be retained by Receiver Zumbunn as general manager for the Grand, which will be conducted as a going concern.

Billy King's "Moonshine" Company, which played the Grand last week, is scheduled to return next week.

"THE NIGHTCAP"

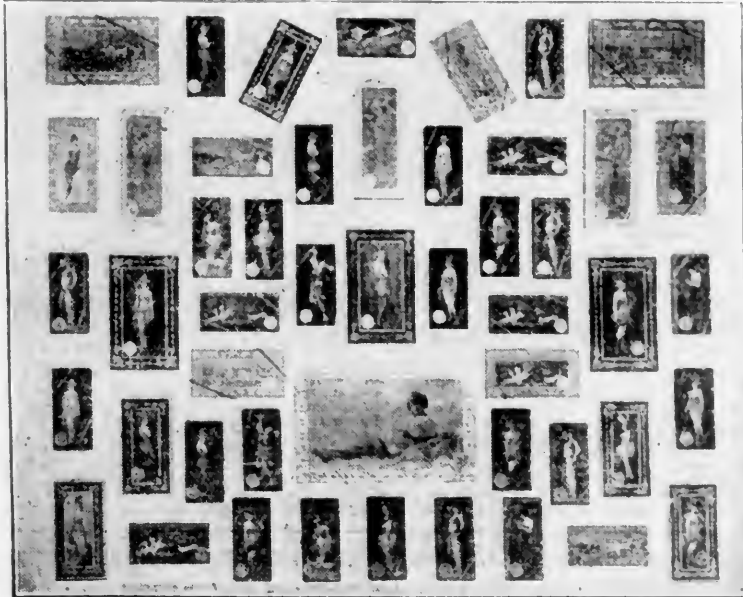
(Continued from page 105)

applause; Lee Stretzet, as Col. James Constable, carried his part well, as did William Melville, as Jerry Hammond. Others who are entitled to notice are Guy Hittner, Oris Hildaad, James Dolan and Bob Jones. Joseph R. Echezabel, a local product, has joined the company and is doing good, altho his part this week is not an extra heavy one. Next week, "Dawn of the Mountains", followed by "Daddies" for Christmas Week, and "The Tiger Rose" for the New Year offering. The Yester Players, without any exception.

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GREATER SHEESLEY SHOWS

In Comfortable Winter Quarters on Fair Grounds at Milwaukee

Milwaukee, Wis., Dec. 14.—After a continuous nine months' tour the Greater Sheesley Shows are now comfortably located in winter quarters here at the State Fair grounds, occupying the immense automobile building, which provides ample room for the assembling and re-arranging of the attractions for the opening of the new season which will occur about the middle of April in Southern territory, the outfit to be shipped from here to the opening stand.

The past season started at San Diego, Calif., February 14, and the route followed the Western Coast into Vancouver, B. C., thence over the Canadian Pacific to Calgary, thru Alberta, Saskatchewan and back into the States at Portland, N. D., finishing the fair season thru Minnesota and Wisconsin, closing October 7 at the State Fair grounds, Milwaukee. No accidents of any kind occurred, nor was there any loss of engagement in the many miles covered, and while the financial returns for the season were not record breakers, the attraction as a whole put the cash figures on the right side of the ledger.

The successful showman always adapts himself to conditions and environments, and as "Captain John" Sheesley is given credit for being one of the shrewdest in his line it is his intent on that the Greater Sheesley Shows embark season of 1923 second to none in its class, presenting only such amusement and exhibitions as will meet with the entire approval of the exacting public, fully realizing that the "show really is the thing" and that this must stand the acid test of popularity.

The outfit will be transported next season on 25 cars, consisting of 16 flats, four stock cars and six Pullmans, including the private car, Alabama. As the rolling stock was overhauled and newly painted at the end of the past season it is ready for the road at short notice. Sixteen shows will be presented, featuring Sheesley's Water Circus, both and conducted on an elaborate stage. A Marine Band, purchased from the Seaman Manufacturing Co., will bring the number of rides carried up to six. This array of amusements and exhibitions, coupled with the new and original ideas as outlined by Mr. Sheesley for the layout of his attraction, will greatly increase the already fine showing of this organization, and it is Captain Sheesley's determination to spare neither time nor expense in putting before the public attractions well worthy of its patronage.

The general Charles H. Pounds, general secretary, will remain at winter quarters seeing that everything is in apple-pie order for the start next spring.

William R. Hicks, better known as plain "Bill", assistant manager, is spending the winter months in New York City, but from all reports is just itching to get back into harness. Captain John and the charming Mrs. are located at the Miller Hotel, where they are entertaining their "pride and joy", John B., still affectionately referred to by his mother as

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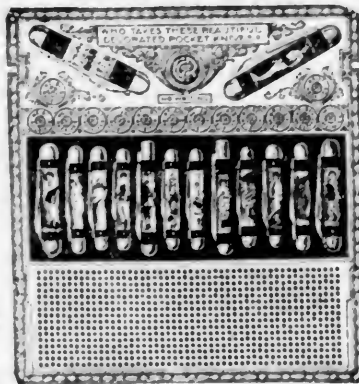
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"Baby John", who is a student at Harrisburg, Pa., and who will return to his studies after the holidays, Mr. and Mrs. Sheesley going to Los Angeles, where the Captain's presence is made necessary by his holdings in real estate and oil interests, and where they will remain until the spring opening.—CLARKE B. FERGUSON (for the Show).

GEORGE MOYER TO FLORIDA

Chicago, Dec. 16.—George C. Moyer, who has been in ill health for several months, but who is much improved, will spend Christmas and the holidays in the Palmer House and then he and Mrs. Moyer will spend the rest of the winter in Florida.



5—Double Silver Holstered Photo Handle Knives, brass lined, 2 blades.
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My dear Mr. Anschell;-

Since introducing your products namely "Frozen Sweets" and "Smiles and Kisses", to the patrons of the Majestic Theatre this city-starting last Feb. 24th., I have intended writing you relative to the merit and pleasing quality such as theatre patrons require, and you may be surprised when I make the statement that time after time patrons have told me they have returned to the theatre the second time the same bill was being presented to buy more "Smiles"-so your products have not only smashed all records from a selling standpoint but have actually drawn business into the theatre.

I started with one salesman then added the second, and after your brother Russell made us a visit and demonstrated his selling ability along with our men I added two more and the best part of it was that we discovered that our salesmen could sell as many packages of "Smiles and Kisses" at each performance as they had been selling "Frozen Sweets" prior to Mr. Anschell's valuable visit, to our theatre.

Separate banking accounts have been kept for our candy concession since the first days sales my plan at that time was to buy a large solitaire with the first few months earnings which I did but reached same at a profit as I soon saw the splendid opportunity of a REAL BIG TRIP on profits derived from the sale of "Smiles and Kisses" and as I have seen America First along with Canada and Mexico during my fourteen years of travel at the head of circuses and theatrical companies the most interesting thing I know of would be a TRIP AROUND THE WORLD, and if plans do not go amiss I shall have you and your fast selling package candy to thank for the greatest trip of my life.

With kindest personal regards, I am,
Yours very truly,

Omar J. Kenyon

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