

The PRICE 15¢ Billboard



116 PAGES

February 17, 1923

CARNIVALS—THEN and NOW

By DOC WADDELL

(Printed In U. S. A.)

A Weekly
Theatrical Digest
and
Review of the Show World

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THE BILLBOARD

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

SUBSCRIPTION PRICE, \$3.00 PER YEAR.

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for Medicine Show. Change Singles and Doubles for one week. Man, Black in Act. Woman, Straights. Preference given those playing Musical Instruments. Write, state age and tell all. Make salary within keeping of times. If you can't deliver the goods save stamps. BILLIE DALY'S COMEDIANS, 319 S. South 8th St., St. Joseph, Mo.

WANTED FOR MEDICINE SHOW

Good Musical Team, one which does lots of Specialties and works Acts. Please state all in first letter what instruments you play. Also good Straight Man that does Singles; must have good loud voice and full of pep. Also good Blackface (S. & D.) Comedian. No smut. If your work won't go over clean save stamps. Address all letters to Dr. Fred Gasaway, 3809 Thomas Ave., Dallas, Texas.

WANTED MUSICIANS

on all instruments. You must have orchestra experience! Those doubling Novelty Instruments given preference. Most reliable house in the South. A. F. M. Six days, 4 1/2 hours' work. Pictures. Scale, \$30. Address HARRY P. HARRIS, Musical Director, Kiekerbocker Theatre, Nashville, Tenn.

MARSHALL PLAYERS WANT

Dramatic People in all lines. Juvenile Leading Man. Prefer one who can direct. All state if you do Specialties and salary you expect. Send programs and photos, which will be returned. Equity contracts, Chicago leads. Also can place Boss Conrassman. Candy Privilege open. Rehearsals March 22. Show opens March 31 in houses; under extras May 15. All week stands. Address H. B. MARSHALL, Sabula, Ia.

Wanted, Dramatic Tent Outfit

RENT OR LEASE or will furnish Organized Company up in good Repertoire with plenty of Specialties. CAN PLACE Blackface Comedian to Produce Concerts. Address Grayce Mack Stock Co., Galax, Virginia.

MUSICIANS WANTED

Cornets, Trombones, Drummer with Xylophones and good Bass Drummer. Officers please state what you play. Must be A-1 for concert work and read the big works. THOMAS SACCO, Hillbald, Chicago, Ill.

FILMS FOR SALE—Tom Mix, The Life of a Cowboy (Western), \$20.00; Operator at Big Sandy (Western), 2-reeler, \$20.00, and some good Comedies. Will ship C. O. D. with priv. gen. examination. BILL R. J. ATKINS, 1800 Mt. Vernon Ave., Cedar Rapids, Ia.

WANTED—MEDICINE SHOW PEOPLE of all kinds, also A-1 Lecturer. Those who write before write again. C. E. BAKER, Gen. Del., Kipton, Mo.

WANTED—Manager Picture House

Small mixing town. Were MANAGER Midland Theatre, Logan, West Virginia.

The Billboard

DECORUM • DIGNITY • DECENCY

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CAMPAIGN TO STOP SUNDAY SHOWS

Is Launched in New York
and at Freeport,
Long Island

SUMMONS SERVED ON WM. A. BRADY

Reform Organizations Believed
To Be Back of Latest
Move

New York, Feb. 12.—What is believed to be the beginning of a campaign to stop Sunday theatrical performances in this city and vicinity was started yesterday with the serving of summonses on William A. Brady and three players who appeared in "La Flamme" at the Playhouse last night, and a visit paid by detectives to a vaudeville show at Freeport, Long Island, given yesterday. Detectives were present because of a complaint made to the chief of police of Freeport by five ministers of the town. It is believed that the Lord's Day Alliance and other Sunday observance societies are behind both moves and that they are anxious to get a test case before the courts.

Engagement of "La Flamme" at the Playhouse last night was for a single performance, and admissions were sold in the form of a slip of paper on

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WANTS EDDIE CANTOR TO SERVE AS HEAD

Request Is Made by Chicago
Actors' Protective
Association

Chicago, Feb. 12.—Eddie Cantor has been asked to be the first president of the Chicago Actors' Protective Association, a body that has been in existence for several months, and about which several stories have appeared from time to time in The Billboard without, however, revealing the name of the association or the personnel of the men back of its aims. This association is seeking to build itself up into a force that will be able to correct abuses claimed to exist in vaudeville circles and to make the lot of the vaudeurist a more bearable and practical proposition.

Charles T. Aldrich has been asked to serve as vice-president, and, in all probability, Will Conley will be secretary-treasurer. It is said that the organization will in all probability have

(Continued on page 107)

Heimann New President of the Orpheum Circuit

New York, Feb. 12.—Marcus Heimann has succeeded Martin Beck to the presidency of the Orpheum Circuit, it was announced here today by the Orpheum office.

At a meeting of the stockholders held in Chicago on Friday Mr. Beck was relieved of control of the circuit. He was elected Chairman of the Board of Directors. Frank Vincent was elected a member of the Executive Committee and appointed general manager. Others elected to the Executive Committee were: Marcus Heimann, Mort H. Singer, Joseph M. Finn and B. B. Kahane.

NO GAMBLING AT ILLINOIS FAIRS

Davison Tells Fair Men State
Law Must Be Lived
Up To

Decatur, Ill., Feb. 12.—The Illinois Association of Agricultural Fairs ended a two-day meeting here February 8 by advocating an appropriation of \$300,000 by the State for the next two years to assist county fairs, and going on record as favoring more night shows, especially fireworks displays. The annual convention of the association, representing 85 county and district fairs of Illinois, opened Wednesday with about 200 in attendance.

B. M. Davison, director of the State Department of Agriculture, and secretary-treasurer of the association, presided at the meetings of the first day. Governor Len Small, who for many years has been the moving spirit in the Kankakee County Fair, arrived on the second day to preside as president of the association. A large number of booking agents also arrived the second day and secured bookings of many shows. They were guests at the annual banquet of the association given Thursday night.

In his president's address Governor Small dwelt on the great hard road system now under construction in Illinois and the benefit these roads are in swelling attendance at county fairs. Mr. Small said that with completion of the 8,000 miles of paved highways planned for Illinois 99 per cent of

(Continued on page 107)

NEW CONTRACT OF WESTERN VAUDEVILLE MANAGERS' ASS'N MAKES ARTISTES GASP

Twelve of the Fourteen Clauses Declared "Terrible"—One Calls for Free Services at All
Extra Holiday Performances

Chicago, Feb. 10.—Vaudeville actors in Chicago have something else to discuss and ponder over this week aside from the prosaic question of next week's meal ticket. In brief, the Western Vaudeville Managers' Association has issued a new contract. This in itself offers nothing extraordinary, but what is in it the artistes say makes them gasp. They say that it will be well for all artistes to note the remarkable terms of the contract, the association being quoted as saying the new conditions have been inserted therein to fit changing conditions.

Also there is a clause printed at the head of the contract advising artistes to "read carefully", the artistes claim that, as a rule, they have the choice of either signing the new contract or leaving it alone as printed. The above advice to artistes is printed in red ink. One artiste said the contract should be headed: "We Are Trying To Do the Artistes GOOD". Of the fourteen clauses in the contract, the artistes say twelve are "terrible". For example: In Clause 1, the num-

ber of performances is left blank, with the word "usual" inserted, and with the extra provision that the artiste will give, without compensation, his

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VAUDEVILLE ASSN. TAKES NEW NAME

Will Become Active as National
Amusement Managers'
Association

Springfield, O., Feb. 10.—After having been comparatively inactive for the past two years, the National Vaudeville Managers' Association has taken on new life, and, under a new name, bids fair to again become quite active in the vaudeville and musical comedy field in the Middle West.

Members of the association met at the Shawnee Hotel in this city Wednesday, and voted unanimously to change the name to the National Amusement Managers' Association on account of the similarity of the old name to the titles of several other associations.

Speaking of the organization, Homer Neer, representative of the Gus Sun Booking Exchange Company, said: "The National Vaudeville Managers' Association was organized in 1907, long before any other organization of its

(Continued on page 107)

NEW POPULAR-PRICE CIRCUIT IS PLANNED

Reported Effected by Erlanger-
Shubert Consolidation—To
Start Sept. 1

Chicago, Feb. 12.—The formation of a new circuit, patterned after the old Stair & Havlin Circuit, is said to have been effected by a consolidation of the Erlanger and Shubert interests. This circuit, according to letters mailed to managers all over the Middle-West, will play one week of units, one week of vaudeville, one week of dramatic productions and one week of musical comedy.

The letters state that the policy will be two shows daily, with a \$1 top. Plays like "The Cat and the Canary", "The Goldiggers" and other proven productions will be used. It is announced that the new circuit will begin actual operations September 1. The letters sent out ask in substance that managers make any suggestions they wish, all of which will have due consideration. It is said that the vast

(Continued on page 107)

EQUITY TO OPPOSE TEXAS TAX BILLS

New York, Feb. 12.—Frank Gillmore, executive secretary of the Actors' Equity Association, upon receipt of word from Harley Sadler, owner of Harley Sadler's Comedians, on the tax bills proposed in Texas, wired the secretary of the State Federation of Labor in Texas, and Samuel Gompers, president of the A. F. of L., urging their influence to obtain hearings at which the actors' side may be presented. Furthermore, Mr. Gillmore instructed the Equity agent in Kansas City, Mo., to investigate the bills and also assist in an attempt for a hearing.

HAMPDEN LEASES NATIONAL THEATER AT RECORD RENTAL

Shakespearean Actor-Manager To Pay \$100,000 for House for One Year—Broadway Theater Owners Reaping Harvest Due to Theater Shortage

NEW YORK, Feb. 12.—The record rental of \$100,000 will be paid for the National Theater for a year by Walter Hampden, the Shakespearean actor-manager, who has leased the house. Hampden's tenancy begins on August 1. This figure sets a new high mark for theater rentals in New York for houses of this size, the National seating less than 1,200.

Theater rentals for runs have skyrocketed this season, guarantees of from \$4,000 to \$6,000 being exacted from Broadway producers at this time, at the height of activities. Considering, however, that the summer months are usually a dead loss for most theaters, and that the theater owner leases his property outright, without any expenses for operation whatsoever, for an entire year, the \$100,000 rental for the National is declared by theater men to be little short of astounding.

The National Theater was built by Walter Jordan, of Sanger & Jordan, at an estimated cost of \$325,000. Situated on West Forty-first street, just west of Seventh avenue, the house was considered out of the way when it opened in September, 1921, and three attractions failed in it before "The Cat and Canary" opened it last season. Since the exit of "The Cat and Canary" two plays, "Fashions for Men" and "Will Shakespeare", have been unable to make the theater pay. Hampden will produce repertoire at the National. He has been touring in rep. for the past few years and has played short seasons in New York each year, having built up a sizable following.

The Equity Players are paying \$80,000 for their year's lease on the Forty-eighth Street Theater, which was the previous high record in New York.

Theater owners are reaping a harvest on Broadway, the demand for playhouses so far exceeding the supply that producers are forced to accept the terms demanded or keep their plays out of New York. The receipts of several plays which opened in New York two weeks ago were just enough to cover the weekly guarantee exacted. Those two were "Extra", at the Playhouse, and "The Humming Bird", at the Ritz. The highest guarantee being paid is for the Globe Theater by the Moresco production, "Lady Butterfly".

GAY MacLAREN MYSTIFIES PATRONS IN "ENTER MADAME"

Brilliant Reader With the "Camera Mind" Portrays All Roles by Herself

Chicago, Feb. 9.—Not in a long time have audiences listened to and watched a more strikingly interesting portrayal from a stage than that given yesterday afternoon in the Playhouse, when Gay MacLaren, one of the most talented readers known to the American concert stage, gave the entire play, "Enter Madame", assuming all of the roles herself.

Miss MacLaren's gifts are akin to wizardry and her versatility is amazing in its scope and manifold effects. Yesterday it was not altogether Miss MacLaren's very ability to portray diametrically different characters with suddenness and spontaneity that surprised. Rather it was the fact that she seemed to be and live these characters in a separate personality endowing each one. It was shade blending into shade, each of a different and vivid tint, swiftly trailing from the brilliant to the somber and back again.

Rarely gifted with charm and sweetness, seemingly a very master and mistress of the emotional ranges, Miss MacLaren scored a triumph with poise and the smoothness proceeding alone from artistry itself.

It is not widely known that this artist watches a play two or three times during a regular performance, and then, without having taken a note, reproduces the entire play herself, simulating each character in the different roles. Here is where her nickname of "The Girl With the Camera Mind" arises. The performance yesterday was one of interesting and amazing moments, of substance, fine illusion and the flexibly tense atmosphere flanking one dramatic attainment.

In private life Miss MacLaren is known as Mrs. Al Sweet, wife of the noted bandmaster and composer.

The American Music Publishing Company, New York, has enlarged its office space at 1658 Broadway. William Witel is professional manager.

NARROW ESCAPE FROM DEATH

Eleanor Boardman Rescued by Frank Mayo in Accident to Water Scene of New Picture

Los Angeles, Feb. 8.—Eleanor Boardman was saved from drowning at the Goldwyn Studio in Culver City yesterday by Frank Mayo.

Obedient to the script of "Souls for Sale" Miss Boardman leaped fifteen feet from a platform into a tank of water. She was heavily attired in fluffy garments, and as she descended into the tank her hat became dislodged. Actors who were looking on and knew that Miss Boardman could not swim were shocked when they found that she was not under the floating hat. The garments that were supposed to hold the actress up were keeping her submerged.

Frank Mayo, who is taking the leading part in the picture, plunged into the water and found Miss Boardman unconscious near the bottom of the tank. She was revived and removed to her home.

INVADE CHICAGO SECTOR

Chicago, Feb. 10.—The Gus Hill-George Evans Honey Boy Minstrels will approach Chicago for the first time when the company appears in Gary, Ind., February 15. Illinois and Wisconsin dates will follow. James Wingfield is handling the booking.

TO EXTEND J. L. & S. CIRCUIT

Chicago, Feb. 9.—It is reported that Jones, Link & Schaefer will extend their circuit of movie houses in spring by three theaters in the neighborhood districts of this city.

JULIA MARLOWE AND E. H. SOTHERN HOME



These two noted stars arrived in New York recently on the S. S. Mauretania after a long visit to England and France.
—Photo by Fotograms, New York.

THREE MORE BENEFITS FOR THE ACTORS' FUND

New York, Feb. 10.—Three more benefits are slated in the near future by the Actors' Fund of America, the first to be held at the Auditorium, Chicago, on March 16, to be followed by Baltimore, Ford's Theater, April 12, and National Theater, Washington, April 13. That these benefits have proven a success can be readily seen from the facts that over \$50,000 has been realized from the last five performances. At Philadelphia, on February 2, benefits were held at the Forrest, Garrick and Broad Street theaters and it was the first time in the history of the fund where it was necessary to requisition three theaters to accommodate the crowds. The Garrick Theater, which was the second announced, was sold out in two and three-quarters hours, which is in itself a record without a precedent.

Over \$14,000 was realized from the three houses.

ACTORS' ASSOCIATION IN DEBT

London, Feb. 10 (Special Cable to the Billboard).—The balance sheet of the Actors' Association shows that the income from subscription and entrance fees for the past year was \$15,755 and expenses \$27,139, so the association had to borrow \$6,500. Its total funds today are \$5,000 on general account; \$9,380 on protection account, and it owes this same amount the above loan.

William Bradshaw, Henry Vibart and Dawson Millward have resigned as trustees of the association, giving no reason.

SUES SMARTER SET CO.

New York, Feb. 10.—Salem Tutt Whitney, J. Homer Tutt, colored actors and producers of "The Smarter Set" Show, and the Smarter Set Co., were sued this week by Henry D. Collins, for \$853 alleged to be owing for services rendered in managing the show. In the complaint on file in the Third District Municipal Court, Collins states that he served as manager of the show from March 12, 1921, to July 2, 1921, at a salary of \$75 weekly. He expended for the show \$623. It is alleged, making a total of \$1,476 due him, of which only \$1,041 was paid, leaving the balance of \$853 sued for.

FEDOR CHALIAPIN SCORES

Los Angeles, Feb. 9.—Fedor Chaliapin was a sensational success in his singing engagements just closed here. Professionals and citizens declared him the greatest treat of the year. Los Angeles musicians were wild in their praise and crowds jammed the Auditorium and fought for admission.

SITE FOR ART THEATER IS REPORTED ACQUIRED

New York, Feb. 11.—Morris Gest is understood to have acquired a site in the Times Square district for the new art theater which he proposes erecting. The property will remain in possession of the realty company organized for the purpose, which will lease the house to the operating company, of which Mr. Gest will be the head.

MAY SET ASIDE SALE OF COLUMBIA THEATER

I. M. Weingarden Will File Bill in Chancery To Rescind Sale

Chicago, Feb. 12.—That a possibility exists of setting aside the recent sale of the Columbia Theater to Al H. Woods, New York theatrical producer, is indicated by the announcement that I. M. Weingarden, a stockholder, will file a bill in chancery to rescind the sale.

Some weeks ago the Chicago Gayety Theater Company sold the Columbia Theater and Planters Hotel building to a corporation called "The Nine to Nineteen North Clark Street Building Corporation", for a reported consideration of \$410,000. At a stockholders' meeting in New York in January certain stockholders are said to have objected to the sale, claiming the property was worth \$600,000. The meeting was postponed without any definite action on the understanding that another meeting would be called before any positive action was taken.

On January 26 a letter was sent by the law firm of S. L. & Fred Lowenthal and Harry P. Munns, attorneys for Mr. Weingarden, to the Chicago Gayety Theater Company, objecting to the sale of the property for \$410,000 and conveying the information that several bidders were willing to pay \$450,000 or more for the same. On February 5, Leon Lasky and Mr. Woods came to Chicago and evidently closed the deal, because an advertisement appeared in the daily newspapers February 8 stating that Hyney Emerson & Co. were offering 6½ per cent gold bonds on a mortgage of \$425,000 on the theater and hotel property, owned by "The Nine to Nineteen North Clark Street Building Company." In the prospectus Oliver & Co., Willoughby & Co. and J. E. O. Erdmore were stated to have appraised the property at \$1,100,000. Mr. Weingarden at once stated his intention of filing a bill in chancery to have the sale set aside and Mr. Munns left for New York Saturday to attend to the matter.

NO CORRUPTION FOUND

In Letting of Concession for British Empire Exhibition

London, Feb. 10 (Special Cable to The Billboard).—In his report of the British Empire Exhibition, issued February 4, Sir William Joyson Hicks says that after the closest possible scrutiny of all available evidence and information, he has formed the opinion that there has been no corruption of any kind, but that there have been unfortunate occurrences in connection with the negotiations for the amusement concession for the exhibition, in practically confining information to the exhibition management, to the detriment of outside bidders.

Hicks says that the amusement concession is probably the most important concession which the exhibition has to give and that all possible publicity should have been given that it was available for award, and that this was not done. Hicks thinks that Sir Alfred Butt and his co-critics were justified in their contention that they had not a chance to compete and that thwarted the negotiations the management appears to have been influenced in favor of the present alleged concessionaire, and that criticism forced him to give better terms than those he originally quoted. He thinks the present competitors offer a most advantageous contract with the exhibition authorities and that under its new conditions it should be signed forthwith. Also that he has induced R. H. Gillespie, J. A. E. Malone, C. B. Osbran and Charles Gulliver to act as a sub-committee in supervising the carrying out of the contract. The competitor in question is one Ackerman, reputed to be connected with the commercial section of The London Times.

TEMPLE THEATER DESTROYED

New York, Feb. 11.—A report in the local papers says that the Temple Theater building at Ft. Wayne, Ind., was destroyed yesterday when 40,000 rounds of ammunition stored in the building exploded. One floor of the building was used as an armory by the National Guard. The loss is estimated at \$100,000.

DRESDEN'S FIRST PLAY

New York, Feb. 11.—"Lola in Love", a musical comedy under the management of F. C. Coppens, will be the first attraction at the Dresden Theater, atop the New Amsterdam Theater. The opening date is set for February 22, at which time it is believed that alterations to the house, which was formerly the Ziegfeld Roof, will be entirely completed.

WRITERS AND PUBLISHERS OF SONGS WANT LARGER ROYALTY

Will Ask Congress To Amend Copyright Law Which Now Provides That Mechanical Recording Companies Pay Two Cents a Copy

NEW YORK, Feb. 12.—Congress will be asked to pass an amendment to the copyright law at its next session, advancing the price mechanical recording companies pay for using copyrighted songs. This step has been definitely decided upon by the American Society of Composers, Authors and Publishers, it has been learned by The Billboard.

J. C. Rosenthal, executive of the society, stated to a Billboard reporter that the phonograph record and piano roll manufacturers are paying a ridiculously low royalty for the use of songs now, and that the society will ask Congress to raise the legal charge fixed by the copyright law (two cents) in order that the songwriters and music publishers may receive a more reasonable price for their creations.

An effort will also be made to have Congress change the existing law so that recording companies will not be able to reproduce songs for the purpose of public sale unless they can assure the writers and publishers that they are able to pay for the privilege. Under the present law, Mr. Rosenthal said, any person or individual may manufacture mechanical reproductions of copyrighted songs merely by notifying the publisher that he is doing so. The society will probably seek to have the law reformed so that a bond must be put up by recording companies to insure payment of royalties for songs recorded.

Industry Has Outgrown Laws

Mr. Rosenthal declared that the development of the mechanical recording industry has outgrown the regulations of the copyright law, and that music men are suffering because of it. He pointed out that the sale of sheet music has been greatly harmed by the growth of the record business, and that therefore the music men need new legislation to meet the new conditions.

"The song writer, even when sheet music sold for ten cents a copy, was paid two cents for each copy sold," said Mr. Rosenthal. "If two men wrote a song each was paid a penny a copy. The sheet music sale hardly means anything to the author of songs now. For mechanical recording the entire royalty paid is two cents, of which the publisher takes half. The creator of the songs gets only one cent, and, as most songs have at least two writers, each gets but one-half cent for each record sold."

The record manufacturer can well afford to pay more than two cents royalty, and he should be made to do so.

Despite the great popularity of popular music there are exceedingly few song writers of independent means," he continued. "We intend to make a determined effort to right these conditions."

"When the recording of songs was first instituted no royalties were paid. Then the song writers went to Washington and got thru the present law. They were glad to accept the two-cent royalty then, as they had no idea that the record business would become so great a factor in the music business. Now the entire situation is changed, and the continued prosperity of the music business depends upon the enactment of a more fair law."

The present session of Congress ends in March, and the American Society of Composers, Authors and Publishers will wait until the next session to make its appeal for the amendment to the copyright law.

GUTHRIE McCLINTIC SUED FOR BREACH OF CONTRACT

New York, Feb. 12.—Guthrie McClintic, New York play producer, has been sued by Edna Walton, actress, for \$1,000, breach of contract of employment being alleged.

Miss Walton alleges that she was engaged to appear in "The Square Peg", now running at the Punch and Judy Theater, but that employment was refused her. Papers in the action were filed in Third District Municipal Court thru the law firm of Kessler & Goldstein.

WOODS SUES THEATER BUILDERS

Chicago, Feb. 12.—A. H. Woods has filed suit against the McCormick Building Co., which built the Apollo Theater, of which Mr. Woods is lessee and manager, and the Longene Engineering and Construction Co. for an accounting. The reports that Mr. Woods demanded \$500,000 in his petition were denied by the Longene people, who stated to The Billboard that no specific sum was named. The Apollo Theater was built at a time when prices were at the peak of wartime inflation.

"GLORIFIED JANITORS"

Are New York Theater Managers, Says Playwright

New York, Feb. 12.—J. Hartley Manners, playwright, said last night at a dinner given his wife, Laurette Taylor, by the Lotus Club, that New York theater managers were "glorified janitors, interested solely in commercial matters." Referring to recent experiences with "Humoresque", his latest play in which Miss Taylor is playing out of town, Mr. Manners said: "We have been trying with varying success a new play in a number of towns. Not one of the glorified janitors calling themselves managers has offered Laurette Taylor a New York home for this play. They all insist on comfortable guarantees running several months. We are barred from New York. The time is soon coming, however, when these glorified janitors will no longer be able to dictate what the public should see."

AVIATRIX FALLS 300 FEET IN PLANE CRASH

Santa Monica, Calif., Feb. 7.—Bessie Coleman, who survived a fall of 300 feet in an airplane accident at the Santa Monica flying field Sunday, received a broken leg and was shaken and bruised, but will recover, according to her attendants at St. Catherine's Hospital, where she was taken after the smash-up. Miss Coleman, who is from Chicago, was enraged to give an exhibition of flying at the opening of Palomar Park. She rose from the airplane field and was about 300 feet up on her way to the exhibition when her machine, without warning, went suddenly into a nose dive and crashed to the ground. The machine was demolished, but did not catch fire, and Miss Coleman was taken, still partly conscious, from the wreckage. The cause of the plane's sudden failure could not be learned.

MUST DEFEND SUITS

Court So Rules in Damage Actions Against Knickerbocker Theater Company

Washington, Feb. 10.—A decision of interest to theater owners generally has been handed down in connection with some of the damage cases against the Knickerbocker Theater Company by Justice Hoehling, of the District of Columbia Supreme Court, in which the justice held that the theater company must defend itself against the suits in question. Demurrers had been filed on behalf of the company on the grounds that specific acts of negligence on the part of the company were not set forth.

THEATER FORCES BLUE LAWS

Berensford, S. D., Feb. 9.—When a jury of women here recently returned a verdict of guilty against Messrs. Ryan and Kundert for keeping their theater open on Sundays in violation of the "blue laws" which for years had been an inactive part of the city ordinances, it paved the way for a series of "blue" Sundays in Berensford.

The theater men demanded a new trial and wanted a jury of men to pass upon the matter. This jury also returned a verdict of guilty.

As a retaliatory move the theater men demanded that all other local business places be kept tightly closed on Sundays.

NOT BILLY FORTNER, THE "REP." SHOWMAN

In the February 3 issue of The Billboard an obituary notice appeared of a Billy Fortner, who died, it is believed, in East St. Louis, Ill., January 29. This Billy Fortner is not to be confused with Billy Fortner, of Billy Fortner's Comedians. The last mentioned Mr. Fortner will tour with his repertoire show under canvas thru the Middle West the coming season.

COLORED SHOW ON COAST

San Francisco, Feb. 7.—"Struttin' Along", an all-colored musical production, presented here Saturday by Ackerman & Harris, is in nine scenes and two acts. It has a cast of more than sixty, of whom thirty are chorus girls. Featured in the show are Mamie Smith and Her Jazz Band, Rucker and Perlin, comedians; Frisco Nick, dancer; Carolyn Snowden, dancer, and Zoe Rance, toe dancer. The scale is \$1.50 for orchestra and \$2.00 for box seats.

LEONARD JOHNSON—NOTICE

Mrs. Mattie Stewart, of 290 Hall street, Monroe, La., communicates under date of February 6 that she has been trying to locate L. L. or Leonard Johnson, "whose wife has been at the point of death for weeks."

ALLEGES BREACH OF CONTRACT

Chicago, Feb. 12.—Julla Edwards has brought suit against O'Neill & Morganstern for \$2,500, alleging breach of contract with the "Hollywood Follies".

DETROIT BURLESQUE DELINEATIONS

Jeanette Cummings, one of the Avenue's most popular choristers, closed recently, and is spending the rest of the winter in Los Angeles, Calif.

Pearl LaBelle, who died at the Providence Hospital ten days ago, was buried from Holy Trinity Church, and numerous friends of the profession attended. The floral tributes were wonderful.

May Lee, a former "Avennelle", was seen at the Gayety last week in "Youthful Follies", and looking as chic as ever.

Leon DeVoe, one of the niftiest straights in burlesque, opened at the Avenue last week and, as usual, is a great favorite.

Margie Owens, formerly with "Broadway Brevities", and Florence Traxler, of "Talk of the Town" Company, have arrived in Detroit and joined "Hippity Hop" Company at the Gayety.

A clipping from an Albany paper shows that Bella Belmont, a former prima donna at the National, where she was exceedingly popular, is going over big as prima with "Girls a la Carte".

Caroleah Burns, ten-year-old daughter of Chas. Burns, comedian at the National, who has been seriously ill with pneumonia, has sufficiently recovered to resume her position with Roland's "Juvenile Follies".

"Sis" Morley arrived in the city lately and is visiting friends.

Arlene Johnson, featured soubret with the "Radio Girls", will soon be seen in her home town at the Gayety.

MICHIGANDER.

MAKING HIT IN "LISTEN TO ME"

Chicago, Feb. 8.—A. Ross Robertson, young leading man with LeComt & Flesher's "Listen to Me", is duplicating his success of last season with the same show. Mr. Robertson is handling one of the most exacting roles for almost any musical comedy leading man, a part that demands dramatic talent and vocal skill of quality and breadth.

Press opinions milled The Billboard, describing the company's reception in various Eastern cities this season, are a unit in paying tribute to Mr. Robertson's abilities and personality.

HARRY FRILLMAN IN HOSPITAL

New York, Feb. 12.—Harry Frillman, of Al G. Field's Minstrels, is in the Hudson City Hospital, Hudson City, N. Y., suffering from double pneumonia. His wife, who came from Columbus, O., last week to be at her husband's bedside, is also a patient at the hospital. While on her way to visit Frillman she slipped on an icy pavement and fractured one of her arms.

TO SETTLE CONDON ESTATE

New York, Feb. 12.—Heirs of J. C. Bernard Condon, late descriptive ballad singer and vaudeville actor, have been directed by Surrogate Foley to show cause in Surrogate's Court on March 13 why the first and final amount left the decedent should not be judicially settled and the executor discharged from his duties as such.

MERCEDES HAS "COUE" ACT

Chicago, Feb. 12.—Joe Mercedes has announced that he has put on an act imitating Dr. Coue, which will not be a burlesque, but which promises to obtain the same results thru suggestion. Audiences will be limited to 500 persons, and the act opened in Lynn, Mass., at a dollar top.

An exhibition of the scene models, costume plates and some of the costumes of David Belasco's production of "The Merchant of Venice" was held in the ballroom of the Colony Club last week, under the auspices of that organization.

Maude Fealy Makes Hit With Stock in Newark

Is Drawing Patronage From All Over City to What Has Been Neighborhood House

Newark, Feb. 10.—Local theater managers are watching with great interest the successful experiment made by Maude Fealy, who has been playing stock at the City Theater, in the Roseville section of Newark, for the past seven weeks. The City Theater is in a purely neighborhood section of Newark, and is far removed from the theater district in the downtown section of the city. Yet the Maude Fealy Players have succeeded in drawing patronage from all over the city.

Newark, which has a population of 114,000, has never had a stock company which was able to draw profitable patronage for any extended period. In the theater district there has been no house suitable for stock.

Miss Fealy played stock last summer at the Broad Theater, Newark's only house playing legitimate road attractions. She then moved to the Orpheum, which has never paid, but could not make it go. She obtained the support of several local patrons by the splendid bills put on, one of which was "Romeo and Juliet". The City Theater, formerly a motion picture house, seating about 1,400, was taken over the week before Christmas.

Several weeks ago the Fabians, who control most of the big downtown picture theaters, took over the Strand Theater in order to kill harmful competition. They put in a stock company headed by Corse Payton. This lasted only two weeks, however, and the Strand is at present dark. The stock idea will be tried again, it is reported.

Miss Fealy is doing an almost impossible thing in drawing with stock in a neighborhood house in a city the size of Newark, managers say. The top price is \$1, and 50 cents at matinees, eight performances a week being given.

OFF TO FLORIDA

New York, Feb. 12.—John J. Murdock, general manager of the Keith Vandeville Exchange, accompanied by his wife and Pat Casey, executive secretary of the Vandeville Managers' Protective Association, left today for Florida to be gone until March, during which time they will visit West Palm Beach, Miami and Havana.

MARCUS SUES FOX BOOKER

New York, Feb. 12.—Fally Marcus, independent vaudeville booker, filed an action against Edgar Allen, booker of Fox theaters, this week, for \$500, alleged to be due on a promissory note. The note fell due September 12, 1922, and interest is demanded from that date. Suit was filed in the Third District Municipal Court.

STOCK ISSUE FOR MUSIC HALL

New York, Feb. 10.—It became known this week that the people behind the plan to erect a music hall here for Weber and Fields have

(Continued on page 103)

EDDIE CANTOR



Mr. Cantor has been asked to serve as first president of the Chicago Actors' Protective Association.

BROADWAY THEATERS ARE KEEPING UP FAST PACE

Majority of Plays Are Showing Big Profits—
Little Falling Off in Patronage During
Lent Is Expected

NEW YORK, Feb. 12.—Broadway's legitimate theaters are keeping up the fast pace, receipts still continuing big, with the majority of plays showing big profits and over a score playing to almost capacity business. The approaching Lenten season has not yet affected business any, and managers look for very little falling off of patronage during Lent.

Estimated receipts for the week ending February 10 are: "Abie's Irish Rose", at the Republic, one of the biggest moneymakers of the season, \$13,500; "Better Times", the Hippodrome, business on the decline, \$49,000; "Caroline", Ambassador, in its second week, \$15,000; "Chauve-Souris", Century Roof, \$15,000; "Dagmar", Selwyn Nazimova a draw, got around \$11,000 last week; "Extra", Longacre, must get out to make room for Ethel Barrymore, \$5,000.

Ziegfeld "Follies", New Amsterdam, still packing them in, \$35,000 last week; "Give and Take", Thirty-ninth Street, doing well, \$10,000; "Gloria", Vanderbilt, building business, \$11,000; "Greenwich Village Follies", looks good for the rest of the season, \$24,500; "Hamlet", Harris, closed on Friday night, \$20,000; "It Is the Law", Nora Bayes, showing a profit at \$7,000.

"Jitta's Attainment", Comedy, Bertha Kalich the attraction, \$6,500; "Johannes Kreisler", Apollo, no profit at 15,000; "Kiki", Belasco, still a strong draw, \$14,500; "Lady in Ermine", Century, large out-rating being done, \$18,000; "Lady Butterfly", Globe, expensive show, \$17,500; "The Last Warning", Klaw, steady draw at around \$11,000; "Listening In", Bijou, barely getting by, last week better than \$6,000; "Little Nellie Kelly", Liberty, George M. Cohan's musical comedy hit, \$22,000; "Liza", Daly's, colored show, mostly cut-rate audience, \$6,500; "Loyalities", Gaiety, strong drama, consistent draw at around \$13,000.

"Mary the Third", Thirty-ninth Street, opened last Monday, got about \$8,000; "The Merchant of Venice", Lyceum, about \$16,000 last week; "Meriton of the Movies", Cort, capacity business, \$15,500; "Mike Angelo", Morosco, going out soon, \$6,000; Moscow Art Theater, Judson's, \$41,000; "Music Box Revue", Music Box Theater, \$28,000; "Passions for Men", Belmont, closing soon, \$6,000; "Peer Gynt", Garrick, opened Monday, \$10,000; "Polly Preferred", Little Theater, rates well, \$11,000; "Rain", Maxine Elliott, capacity, \$15,000; "Romeo and Juliet", Miller's, business growing, \$12,000; "Rose Briar", Empire, \$10,500; "R. U. R.", Frazee, now on the cut-rates, \$8,000.

"Sally, Irene and Mary", Forty-fourth Street, moved from Casino on Monday, \$12,000; "Secrets", Fulton, in the hit class, \$13,500; "Seventh Heaven", Booth, also a hit, due to Helen Mencken's great impression on reviewers, \$14,000; "So This Is London", Hudson—Cohan's other hit—\$16,500; "Six Characters in Search of an Author", Princess, highbrow play, got little over \$4,000; "The Square Peg", Funch and Judy, \$4,500; "Sun Showers", Astor, opened last Monday, \$12,000.

"The Gingham Vine", Knickerbocker, winning musical show, \$17,500; "The Dancing Girl", Winter Garden, \$28,000; "The Fool", Times Square, packing them in, \$19,000; "The Gingham Girl", Earl Carroll \$17,000; "The Humming Bird", Ritz, not doing so good, \$5,500; "The Old Sock", Plymouth, \$13,500; "The Masked Woman", Intime, \$11,000; "The Love Child", Cohan's, \$10,000.

"Up She Goes", Playhouse, \$11,000; "Whispering Wires", Broadhurst, \$9,000; "Will Shakespeare", National, \$7,500; and "Why Not", Forty-eighth Street, \$8,500.

RIOT AT SHAW PLAY

Vienna, Austria, Feb. 9.—The first performance of George Bernard Shaw's comedy, "Arms and the Man", was given yesterday at a Czech theater and started a riot.

The Czech press had for days printed articles against the performance, holding that the play ridiculed Balkan soldiers. Serbian students were responsible for the disturbance, and, the rioters were finally put out by the police, the performance was stopped.

TWO MORE FOR P. M. A.

New York, Feb. 16.—Laurence Schwab and Daniel Kussell, producers of "The Gingham Girl", holding forth at the Earl Carroll Theater here, have been elected members of the Producing Managers' Association.

TRENTON THEATER REMODELED

Trenton, Feb. 9.—The Grand Theater, located on South Broad street, is being remodeled and redecorated with the idea of accommodating high-class road attractions, and will be ready for use about the middle of April. This is a former burlesque house.

The cost of the changes to be made to the house is \$118,000, but it will no doubt reach \$130,000 before the work is complete, so Walter Read, the contractor, announced.

"THE HOUSE" A NEW ONE

New York, Feb. 12.—Glen MacDonough is the author of "The House", a drama of New York, in two acts and eight scenes. It has been accepted by Mack Hillard, now head of a new producing firm. This piece will open on Broadway next month and has a cast of twenty.

SIR JOHN MARTIN HARVEY'S NEW "EVERYMAN"



Scenery designed by the president of the Royal Academy, Sir Aston Webb, will impart distinction to the play that will be presented by Sir John Martin Harvey at a London theater shortly. Michael Mackenzie, who is J. J. Searforth Martin Harvey (the only son of Sir John and Lady Harvey), will make his first appearance on a London stage in the part of the devil. The photo shows Sir John (Everyman) and his son (Devil) in an exciting incident in the play, "Via Crucis".

INCREASED TAX IN TEXAS

Proposed in Two Bills Before Legislature Will Affect Traveling Shows

Austin, Tex., Feb. 9.—Two bills increasing the taxes on amusements were reported favorably this week by the House Committee on Revenue and Taxation.

One of the bills quadruples the tax on dramatic and theatrical presentations, the tax being graduated according to population of the towns where the performances are given. Performances for charitable or educational purposes, where no private profit accrues, are exempt.

The second bill increases the tax on circuses, shows, amusement companies, trained animal shows, Wild West shows, carnival companies and other shows traveling from place to place.

A protest from the Texas State Fair Association against any tax that would prevent carnivals and other amusements showing at State and district fairs was filed.

MOLNAR PLAY FOR NEXT FALL

New York, Feb. 12.—Arthur Hopkins has bought the American rights to "Heavenly and Earthly Love", a Ferenc Molnar piece, now being presented in Budapest. It is slated for a showing next fall.

ALBERNI IN "RITA COVENTRY"

New York, Feb. 10.—Lucas Alberni, the noted Spanish American actor, has been engaged by Bruce Pemberton to play a part in "Rita Coventry", which opens at the Bijou Theater on February 15.

IMPROVEMENT NOTED AMONG CHORISTERS

Has Been Brought About Through Demand for Chorus Girls Who Can Dance

New York, Feb. 12.—The growing demand by producers for chorus girls who can dance is bringing about a great improvement in the ranks of the choristers. It was stated by a well-known stage director last week. There are at present a number of dancing schools making a specialty of teaching chorus girls, and the number is steadily growing.

The New York chorus girls are flocking to these dancing schools, and the improvement is already noticeable in the big musical shows running on Broadway. The producer of musical shows is no longer satisfied with a chorus which can merely look pretty and go thru uninteresting drill formations. They are more and more choosing the girls who are able to do dance steps requiring trained ability.

The interest which the chorus girls themselves are showing in learning difficult dancing is improving their own condition also. Girls who can dance are paid better wages, and are also putting themselves in line for principal jobs.

There is one dancing school for chorus girls, which started only a few months ago, which has now a large number of girls enrolled. The Chorus Equity Association has appointed a dancing teacher who gives lessons at a nominal price to its members.

"The improved work of the chorus girls in the current Broadway shows is really remarkable," said one manager. "A musical show with a chorus that can dance has a much better chance of success than the show of two years ago. There are two important causes of the improvement in chorus work. One of them is the English dancing acts which have been imported of late. To the person who has known only the mediocre work of the old chorus the English dancing girls are a revelation. The other cause is the remarkable performance given by the choruses in the several colored musical shows which have played in New York. The first of these was "Shuffle Along", with a chorus of fast dancers that startled New York.

"The New York producers and stage directors," he continued, "have come to the realization that they must have better working choruses. They are demanding girls who can do more than the simple dancing steps, and their demands are resulting in girls taking up their work seriously. In a year or so the average musical shows will have choruses comparable to the best of the English dancing-girl acts."

CROWD SEES RUN BROKEN

New York, Feb. 10.—A very big audience saw the last performance of John Barrymore's "Hamlet" at the Harris Theater last night, when he broke the American run for this play with 101 performances. The previous record was held by Edwin Booth with 100 performances.

The house was completely sold out, and when standing room was placed on sale at 7:30 p.m. there was a line that stretched from the box-office window to Seventh avenue and Forty-second street. Three hundred standees saw the performance, and it is estimated that another 700 were turned away.

During the show the enthusiasm reached a high pitch and Mr. Barrymore was compelled to make a speech after the second act. He made acknowledgments to Arthur Hopkins, the producer, and Robert Edmund Jones, the scenic designer of this production, and the company. He added that he "would like to say a word for the author, but I don't know what he thinks about it."

Mr. Barrymore calls today on the Olympic and will join his wife in Paris, returning in the fall to appear again in "Hamlet".

UNDERSTUDIES PERFORM

New York, Feb. 12.—Henry W. Savage presented the first understudy performance on record yesterday afternoon at the Knickerbocker Theater with a special presentation of "The Gingham Vine". Every part in the production was played by an understudy. Irene Dunne played Peggy Wood's role, and others in the cast were: Margery Wall, Bradford Hunt, Royal Hallie, Roy Marvin, Christian Holtum, R. Lawrence, William Rogers, Jane Arrol, Rosa Vera, Earl Gates, Eleanor Livingston, Virginia Clark, Florence McGuire, Victoria White, Jean Ferguson, Nathaniel Wagner and Mariel Corl. The regular cast of the company was present, as were the author and composer, who conducted the orchestra for this performance.

TO PRODUCE "THE HOUSE"

New York, Feb. 10.—The Mack Hillard Theatrical Corporation has been granted a charter under the New York State laws for the producing of attractions, the first of which will be "The House", by Glen MacDonough. The corporation is capitalized for \$30,000 by Mack Hillard and C. H. Munster, the former associated with the Selwyns.

"The House" is a Greenwich Village story and scenes are laid from 1830 to 1920. Production will be ready in about seven weeks. Twenty-four people will comprise the cast and eight scenes will be depicted. Hyram Abrams will be associated with Hillard and Munster in this new enterprise.

NEW ORGANIZATION WILL ROUTE NEGRO ATTRACTIONS

Syndicate Attractions, Inc., Takes Over Quarters Formerly Occupied by Mutual Burlesque Association—Robert Levy Heads Company

New York, Feb. 12.—The Syndicate Attractions, Inc., is the name of a new theatrical organization that has taken over the quarters formerly occupied by the Mutual Burlesque Association in Suite 309, Navex Building, 225 West 46th street, the burlesque people having moved to larger quarters on the same floor.

Robert Levy, president of the Real Productions Co. and of the Lafayette Players, two groups of Negro dramatic artists, and the operator of three theaters, one each in Washington, Baltimore and Norfolk, is the president of the new syndicate. His other enterprises, both outgrowths of the days when he owned the Lafayette Theater in New York, have been moved from 129 West 46th street into part of the Navex Building suite.

Sam Grismer, the vice-president and general manager, was once the general manager of the R. S. Mass string of houses. At present he and Jack Goldberg are out with Arthur Haurist's "How Come", the big colored musical comedy which will, in all probability, be the first show routed over the new circuit. At any rate it is typical of the sort of productions that will be offered.

The syndicate is the natural outcome of the conditions that have confronted the Negro theaters and the producers of shows with colored casts. Lack of a centralized source of supply has compelled these theater owners to maintain a mixed policy and the owners of such shows to "wild cat" for dates, with a consequent loss to all concerned, more especially to the actors who spent a lot of time in rehearsal, only to either work a brief season, or one filled with layoffs.

Already a dozen theaters have signified their intention to enter the combination, all located in the territory between the seaboard and the prairie states and in the northern part of the country.

The proposed circuit, as at present laid out, will in no wise interfere with the organized vaudeville circuits of Negro theaters. Mr. Levy's houses and the Lafayette Theater in New York are the key houses around which business will be built. The filling in of a few

spots will enable the definite announcement of the houses that will compose the circuit.

Producing and booking will be conducted along the lines that now prevail in burlesque. A ratio of one dramatic attraction, three musical comedies, one farce comedy and three revues will be maintained, thus assuring each house a steady and diversified series of bookings.

Producers will be held accountable to the syndicate for the quality and character of the shows offered. The volume of experience thru which the promoters have passed should, to a great extent, assure the successful operation of the organization. The long-time lease on the headquarters, the high type of its furnishings, the volume of preliminary work done by Mr. Levy, and the size of the advertising budget, all bespeak the very serious intentions of the promoters to see the circuit grow to a full year's bookings.

NEW TIVOLI OPENS Michigan City Celebrates Advent of New House for Road Attractions

Chicago, Feb. 10.—It was rather a gala day in Michigan City, Ind., February 1, when the new and elegant Tivoli Theater was formally opened with a picture. The house will play road shows and the first road attraction will be the "Greenwich Village Follies", which will open at the Tivoli on the evening of February 26. This will be the first time in three years that a road show has come to Michigan City. The "Follies" will be followed on March 14 by "The Bat".

The Tivoli is a first-class ground-floor house, with 912 seats on the lower floor and 492 in the balcony. James Wingfield, of Chicago, has the booking.

PLAYWRIGHT GETS JUDGMENT

London, Feb. 10 (Special Cable to The Billboard).—Eric Hudson, playwright, brought action against James Bromley Challenger and wife to restrain advertising the play, "New Wives for Old". He also claims damages for alleged breach of agreement and arrears in the payment of royalties against Mrs. Challenger.

The defendants claimed copyright of additions to the piece, but prepared to release the play excepting these additions. Justice Darling said the circumstances resembled Colley Cibber or Tree claiming joint authorship with Shakespeare. He rendered judgment for Hudson for £33 royalties and costs, the injunctive claim being withdrawn as the defendants released the play.

COLD CUTS CROWDS IN LOOP THEATERS

Sickness Has Effect, Too—Changes in Shows Scheduled

Chicago, Feb. 10.—The Loop theatrical situation has been tight this week. Some of the reasons can be pointed out and perhaps a lot of other causes are but dimly visible. The bitter cold of last Saturday, Sunday and Monday was something in the nature of a knockout for three nights. Then there is undoubtedly a lot of sickness in Chicago, which while not alarming in its intensity is sufficiently widespread to be a factor in making empty seats. Physicians say that in some schools half of the children are at home ill. There appears to be no apprehension on the part of the health authorities that another "flu" epidemic threatens, but they are cautioning the public daily in the care of the general health.

There are to be several moves in the near future. Taylor Holmes and "The Rear Car" will succeed Mrs. Fiske in the Cort, February 21, as heretofore announced. Grace George will close in "To Love" in the Playhouse tonight. "Shuffle Along" will, it is said, soon make an announcement of farewell weeks after a memorable run in the Olympic. "Sally" holds its huge lead in the Colonial, followed by Edlie Cantor, in "Make It Snappy", in the Apollo. William Hodge, in "For All of Us", in the Studbaker, shows a vitality that is a tribute to the judgment of that astute showman, Frank A. P. Gazzolo, managing director of the house. "Farmers Again", with Barney Bennett and Alexander Carr, is a knockout in the Selwyn. "Zeno", in the Shubert-Northern, holds a firm place. "So This Is London", in Coban's Grand, under the skillful engineering of Manager Harry J. Ridings, keeps its color and charm attractive to the public.

"The First Year", in the Woods, is another play scheduled for early change and will move out March 10.

SEYMOUR HICKS A HIT IN "THE LOVE HABIT"

London, Feb. 10 (Special Cable to The Billboard).—Seymour Hicks made a great success in "The Love Habit", Hicks' version of "Pour Avoir Adonne". He has written a droll, witty part for himself and plays it for all it is worth, demonstrating complete mastery of French farce comedy technique. Dennisadie, miscast as the husband, slowed down the action. Mix Dorrance made an unattractive, dull vampire. Claude Rains caught the spirit of the play accurately in an unworthy part. Frances Carson made a charming wife and a good foil for Hicks' ridiculous wooing. Our subtlest comedian in a good part should assure success for the new Royalty production, which, without any real emotions or fidelity to character, provides a merry evening's pastime.

MORLEY LOSES CLAIM

For Commission on Sale of the Alexandra Theater, London

London, Feb. 10 (Special Cable to The Billboard).—On Wednesday, at the King's Bench Division Law Courts, George Arthur Morley claimed £1,450 balance as commission on the sale of the Alexandra Theater. The theater company, defendants, denied responsibility. Plaintiff alleged that Mr. Aldridge, of the International Promotion Syndicate, promised him 10 per cent on the net promotion profits. The syndicate bought the theater for £50,000. One Pearce agreed to purchase the theater for £65,000, £15,000 down and a £50,000 mortgage, but owing to difficulties the mortgage syndicate formed a new company with a capital of £25,000 and gave Pearce £15,000 worth of shares, plaintiff claimed, on cash paid by Pearce. Judgment was given for the defendants with costs.

HARVEY PRODUCES "VIA CRUCIS"

London, Feb. 10 (Special Cable to The Billboard).—Martin Harvey returned to the West End Tuesday, producing "Via Crucis" at the Garrick. The play is interesting, but not inspiring, and the quality is lost by poor acting of the thorny provincial supporters. Harvey speaks verse appealingly, but his interpretation was very uneven.

Sir Aston Webb designed a pompous architectural setting for the play that was over-elaborated and finicky. The production as a whole lacks smoothness and the stage management is weak. The beautiful costumes by Charles Bachel and Lady Harvey are the best things in the production, which was moderately well received. The play needs cutting, re-hearsing, and, above all, needs artistes.

WED ON STAGE



Miss Jeauette Jules, a dancer, and Horace Ruwe, tenor, both members of "Blossom Time", now playing in Philadelphia, were married right after playing a matinee. The ceremony was performed on the stage, with bride, groom and the entire cast in their costumes. The photo shows the wedding ceremony, with two ministers officiating. —Photo by Keystone View Co., New York.

"ANYTHING MIGHT HAPPEN"

Needs Revision Before Being Presented to Broadway

Wilmington, Del., Feb. 9.—The new Selwyn comedy, "Anything Might Happen", opened a three-day engagement at the Playhouse last night, with Roland Young, Leslie Howard and Estelle Winwood as the featured members. Ruth Fendley deserves mention with these, however, because of her work in building the plot. Mr. Young and Mr. Howard, both favorites in Wilmington, play the leading male roles with all of the intelligent interpretation that one expects from them. Mr. Howard's innate effectiveness stood him in good stead in some of the longer scenes, which are surely doomed to be rewritten. The play deals with the problem of telling white lies to the wrong person and has a great many lines which are unusually clever, as well as considerable food for thought. The few inconsistencies, such as a man rushing in and borrowing \$7 from his "buddy" to buy an engagement ring while his fiancee awaits him and the ring at the Ritz, his rushing out to buy said ring at 6:35 in the evening and his sending of the second act thirty-five minutes (in the play) later, anxiously awaiting the return of his fiancee from a drive in a taxi-cab with an unknown man, these, as well as some of the talk, are things which are apparently being changed, as several of the members of the cast on the program did not appear and one entire scene was omitted. Headless Edgar Selwyn will have completed the work of correction when the play reaches New York. Wilmington found it very hard to enthrone over Miss Winwood's work. The recollection of the distasteful "Red Poppy" of a few weeks back was still pretty vivid and as Miss Winwood is unwise enough to smooch a rather grotesque makeup, she detracts from her own personality and fails to offset the impression recently made. Many of the members of the cast were handicapped by very bad colds, but played their parts with the heroism of veterans.

ODD KENOSHA SITUATION

Chicago, Feb. 10.—Managers and agents coming to Chicago say that considerable dissatisfaction exists in Kenosha, Wis., among theatergoers who object to the policy of the Sachs Amusement Company, which controls the theater situation in that city, in not allowing road shows to use the Rhode Theater. The Sachs people are said to own the Orpheum Theater, which plays vaudeville and pictures. They are also said to control the Rhode Theater thru a lease. It is claimed that the Rhode Theater, which is adapted for road shows, is kept vacant, or occasionally leased to home-talent productions only, thus forcing people to attend the Orpheum. Kenosha, which has a population of about 10,000, would support many one-night-stand road shows, it is claimed, but they can't get into the town. Kenosha people are thus put to the necessity of going to Chicago, Racine or Milwaukee when they want to see a production.

GREAT SEASON IN OMAHA

Omaha, Neb., Feb. 8.—Over 21,000 people attended the twelve performances of "Lightnin'" here at the Brandels Theater. Receipts were over \$32,000. The engagement proved the most successful, from a financial standpoint and that of attendance, in the history of local theaters. Fred Stone played to over \$17,000 in four performances at the same house two weeks before and the "Greenwich Village Follies" grossed \$10,000 just before "Lightnin'". "The Book of Job" also did capacity business at the Brandels. It is estimated that this theater did a business of something like \$67,000 in the past three weeks. All high-class attractions appearing at the Brandels this season have played to wonderful business.

EVELYN NESBIT FINED \$50

Atlantic City, Feb. 11.—Evelyn Nesbit was fined \$50 yesterday for contempt of court in violating the injunction issued restraining her from dancing at the Palais Royal Cafe. This writ was obtained some time ago by Henri Martin, proprietor of Martin's Cabaret, where Miss Nesbit was formerly employed, on the plea that dancing elsewhere than at his cabaret would violate the contract Martin signed with Miss Nesbit. Later Martin withdrew the complaint and Miss Nesbit is alleged to have danced at the Palais Royal. The Judge, in imposing the fine, said that had Martin not withdrawn the complaint he would have made the fine much heavier.

OFF FOR ENGLAND

Zukor, Carleton, Gershwin and Mrs. Harris Sail

New York, Feb. 11.—Among those sailing for England yesterday aboard the Olympic were Adolph Zukor, Mrs. Sam H. Harris, Carle E. Carleton and George Gershwin. Sam Kinckston, who was to have sailed to make arrangements for Willie Burke's appearance in London, has postponed his trip for a week.

WICHITA THEATER HAS PROSPEROUS SEASON

The Crawford Theater, Wichita, Kan., is reported as having one of the most prosperous seasons since it opened a few years ago. Resident Manager Mantling is a firm believer in printer's ink and advertises the house, it is said, in all publicity mediums within 200 miles of Wichita. Local theatrical attendance is swelled each month thru the holding of conventions in that city.

THE NEW PLAYS ON BROADWAY

CASINO THEATER, NEW YORK
Beginning Wednesday Evening, February 7, 1923

ARTHUR HAMMERSTEIN Presents
A Musical Play
"WILDFLOWER"

—With—

EDITH DAY

Book and Lyrics by Otto Harbach and Arthur Hammerstein 2d. Music by Herbert Stothart and Vincent Youmans. Book Staged by Oscar Eagle. Dances and Ensembles by David Bennett. Gowns and Costumes Designed by Charles LeMaire. Orchestra Under Direction of Herbert Stothart. Settings by Gates & Morange

THE CAST

(Characters as They Appear)

Laura Jerome Daley
Gabrielle Olin Howland
Gaston La Roche Charles Judels
Rosa Evelyn Cavanaugh
Alberto James Doyle
Guido Guy Robertson
Nina Benedetto Edith Day
Lucrezia La Roche Esther Howard

Arthur Hammerstein has rung the bell with "Wildflower". He has turned out a smart, well-produced musical comedy with lots of snap, a tuneful score and a clean book. Built for entertaining purposes only, it achieves its aim and provides a most amusing evening in the theater.

The story is laid in Italy and lends itself to colorful scenery and costuming. Full advantage is taken of this, and the stage pictures are particularly eye-filling. The "Wildflower" of the title is an Italian peasant girl who is left 20,000,000 lire under condition that she keep her temper for six months. Having a pretty bad one, her little playmates, who want the money for themselves, try in vain to have her blow the inheritance and herself up at one and the same time in a paroxysm of rage. She fools them, of course, and cops the money and a husband to help her spend it.

Not so much of a story, but better than most, as musical comedy books go. Moreover, the music is fitted in nicely with the action and not a number is dragged in without some relevance to the plot. This music, incidentally, is going to be whistled and danced to a lot. There is one number called "Bambalina" which sets the feet to trotting, and another, "Wildflower", which has a novel musical figure that seems right to catch the public's ear.

The cast is headed by Edith Day, who dances and sings very nicely. Her acting suffers somewhat from over-playing. Miss Day tries too hard. Such zeal is commendable, but it should be less evident. The comedy is handled very judiciously by Charles Judels. He has not a great lot to work with, but he gets out the laughs without much effort. Olin Howland is the other laughmaker. The part called for an air of sadness in the playing and Mr. Howland got this over handily. He also danced and got a splendid return for his efforts in this direction. Guy Robertson had the principal male singing role and it sounded as tho the music did not lay right for his voice. Certainly he has been heard to better advantage in other shows. For the rest he was masculine always and has improved much as an actor. Evelyn Cavanaugh danced and sang pleasantly, and Esther Howard, in what might almost be called a semi-character part, was excellent all the way thru. James Doyle lacks decisiveness in his playing and did not shape up as a dancer in the manner one might expect from the former member of the team of Doyle and Dixon. Jerome Daley, in a small role, was very good.

Lastly, and it should be firstly, was the staging of the numbers. The

splendid way in which these are produced, the verve and originality of them, but confirms the impression this reviewer has had for some time now that David Bennett is quite the best of our musical comedy producers. Mr. Bennett has a sense of groupings that infallibly picks out the right arrangement to dress the stage picturesquely. He does not repeat himself, and he evidently has the ability to make his chorus work as tho they liked their jobs. This gives an air of spontaneity to the numbers which is worth everything to the production. And the chorus, both men and women, are the most earnest workers at present on Broadway.

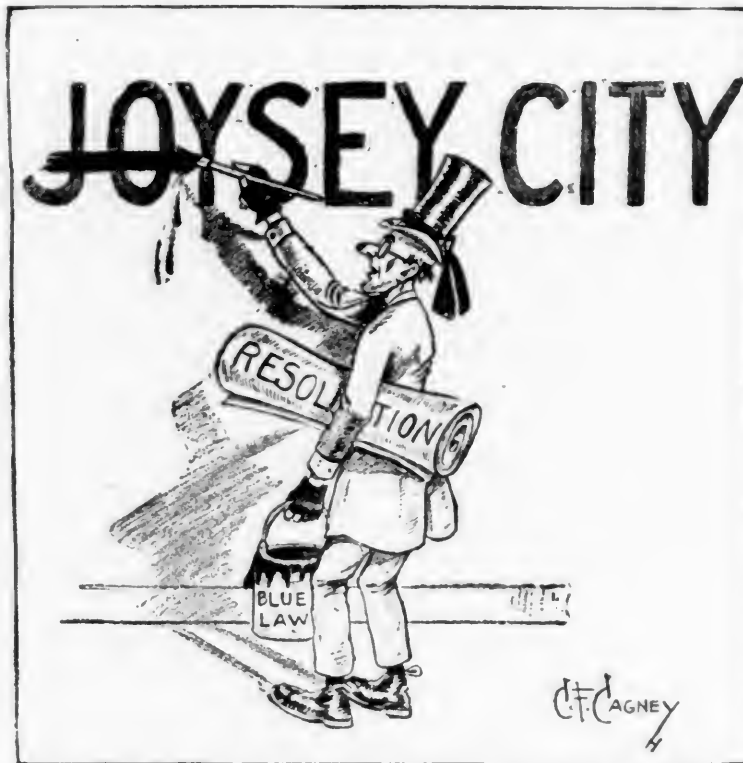
Arthur Hammerstein has provided a slightly production for "Wildflower". The scenery and costuming leave nothing to be desired, and there is plenty of go in the performance. It should be a fixture at the Casino for many months to come.

tion to the winds and wrote "The Detour". This earned him some high praise, but not much in royalties. Now he has written "Icebound", which is a cross between his old style of writing and the new.

The play tells of the Jordan family, folks of a small town in Maine, waiting for years for the money they expect their mother to leave them. The first act shows them waiting for her death and their chagrin when they find she has left the money to a girl companion. However, it turns out that it is really left with her for the benefit of a scape-grace younger son, whom the old lady wishes the girl to marry and save from himself. After rehabilitating the boy thru hard work and making a man of him, the girl does this, and from the first act on certain incidents which threaten to frustrate this plan furnish the element of dramatic conflict.

To give this story the proper setting the author has placed the plot against a background of small-town sordidness and pettiness. This is where he effects his compromise between the style of his earlier plays and the uncompromising realism of "The Detour".

TAKING THE JOY OUT OF "JOYSEY CITY"



Across the Hudson River from New York, where the natives call their home State "Joysey", motion picture exhibitors have been battling blue law agitators. The war on the movies and various other amusements prompted C. F. Cagney, The Billboard cartoonist, to take a hand, or, rather, a pen in hand, and fling some ink at the reformers. His hometown paper, The Hudson Observer, published in Hoboken, N. J., has permitted us to republish the above, one of Cagney's shots.

A well-produced and tuneful musical comedy. Distinguished by superior staging, tuneful music and a cast and chorus which bring ability and dash to their work. Excellent entertainment.

GORDON WHYTE.

SAM H. HARRIS THEATER, NEW YORK
Beginning Saturday Evening, February 10, 1923

SAM H. HARRIS Presents Owen Davis' New Play
"ICEBOUND"

Staged by Sam Forrest
CAST OF CHARACTERS

Emma Jordan Lotta Linthicum
Henry Jordan John Westley
Nettie Jordan Boots Wooster
Ella Jordan Frances Neilson
Sadie Fellows Eva Gordon
Orin Fellows Andrew J. Lawler, Jr.
Dexter Carter Lawrence Eddinger
Jane Crosby Phyllis Povah
Judge Bradford Willard Robertson
Ben Jordan Robert Ames
Hannah Edna May Oliver
Jim Jay Charles Henderson

After writing plays for years with a decided slant in the direction of the box-office, Owen Davis threw discre-

Mr. Davis bows to the box-office many times while doing this, and these genuflections mar the otherwise fine writing and character drawing of the play. The last act, particularly, looks as tho it had been shuffled around and much rewritten in order to make the right bid for public favor, with the result that it is rather muddled. A more meticulous sticking to the realities would have made for a bigger box-office appeal. As it is, it is a better play by far than anything Mr. Davis wrote before "The Detour", but it is not quite up to that writing.

The piece is splendidly played by a uniformly good cast, foremost in which is Phyllis Povah, who has the role of the companion who inherits the old lady's money. Miss Povah gave an earnest and sincere reading of the part, in which flashes of tenderness and hard practicality alternated. These transitions of mood were beautifully done by careful inflection of voice and mobility of facial expression. It was a performance which, never wavering a hair's breadth from the character, was both compelling and moving in its utter sincerity.

Ben Jordan, the sinning hero of the

TWENTY-TWO ACTORS SUE FOR SALARIES

Virginia Producing Company Is Defendant—Actions Are Filed Thru Equity

New York, Feb. 10.—Twenty-two actions for salaries were filed this week by actors against the Virginia Producing Co., Inc., formed by Jack Laft, Nat Phillips, Jack Curtis and George Whiting, which put into production the musical comedy "Genevieve", but which closed during rehearsals. The suits are for one week's salary, less money advanced to the actors. Jack Curtis paid one week's salary of the two weeks due in lieu of notice out of his own pocket. The actions were filed in the Third District Municipal Court thru the legal department of the Actors' Equity Association.

The plaintiffs and the amounts sued for are: Rose Morrison, \$100; Irving Edwards, \$150; Bob Gebhardt, \$15; Jack Porrester, \$15; James T. Sargent, \$30; Estelle Peters, \$50; Francis Pelriot, \$100; Pitt Moore, \$100; Japle Murdoch, \$60; Sidney Phillips, \$150; Gertrude McGushion, \$50; Claire Wegman, \$50; Jean Miller, \$30; Emily Devaux, \$50; Frank Brian, \$40; Genevieve Barnett, \$30; Grace Dorr, \$25; Wm McGuire, \$15; Dudd McGushion, \$50; Louie Browne, \$40; Phyllis Hooper, \$50; May Whitney, \$50.

LAMBS' BIG MIDWINTER

GAMBOL ALL SET

New York, Feb. 10.—Everything is set for the big Midwinter Gambol to be given by the Lambs' Club at the Globe Theater on Sunday night, February 18. Several specially-written skits will be presented, among which are "Irishetta", by Frank McIntyre and Gitz Rice; "Gray Faces", by R. J. Madden; "Torland Today", by Victor Herbert and Glen MacDonough, and "Sword of Damocles", by Ed Peple. Paul Whiteman also will be on hand with his orchestra.

Among those scheduled to appear are: Will Rogers, Victor Herbert, Frank Tours, Glen MacDonough, Edmund Broese, Silvio Hein, Julien Mitchell, Walter Wilson, Harrison Brockbank, George LeGuere, Paul Porter, George Sweet, Willard Goldsmith, Florenz Ames, Hugh Huntley, Al Kappeler, Ralph Riggs, Jack Patton, Wallace Ford, Jack Cherry, Mann Page, Chester Morris, Howard Sloat, Maclyn Arbuckle, Robert Woolsey, Horace Braham, Charles King, Joseph Striker, Fred Graham, Hal Forde, Earl Benham, Robert Pirkin, Ralph Whitehead, Harry Short, Charles McNaughton, John Rutherford, Frank Olin, Edgar Nelson, Eflingham Pinto, George Rasey, Ed Plummer, Arthur Gordon, William Devereux, William B. Davidson, Arthur Hurley, Frank Croton, Tom Lewis, Percy Helton, Tom Walsh, Glenn Anders, George Christie, Clifford Brooke, Ralph Dean, Richard Carlyle, Gitz Rice, Frank McIntyre, Arthur Deagon, Jack Donohue, Ted Gibson, Harry O. Stubbs, Lynne Overman, Carl Randall, Clarence Nordstrom and Purnell B. Pratt.

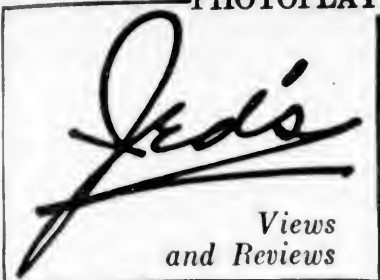
piece, was well done by Robert Ames. The part is not an easy one for an actor to play, for he only obtains the sympathy of the audience in an indirect way and must bring out the innate goodness of the character thru a mask of boyish daredeviltry. Mr. Ames was well able to do this, and that he speaks much for his skill as an actor.

The clan of the Jordans, the disinherited ones, were each etched out into distinctive characters by good playing. The head of the family was portrayed by John Westley. The grasping, snivelling qualities of the man were subtly shown by Mr. Westley thru downright fine acting. Lotta Linthicum, Boots Wooster, Frances Neilson, Eva Condon and Andrew J. Lawler, Jr. represented the other members of the family, and made each part a separate and authentic entity. Lawrence Eddinger, as a country doctor; Willard Robertson, as the family lawyer, and Charles Henderson, as the town constable, were all excellent, while Edna May Oliver in the small part of a maid of all work raised a laugh

(Continued on page 111)

MORE NEW PLAY REVIEWS
ON PAGES 36 and 111

PHOTOPLAY



THE New Jersey Senate took some more joy out of "Joysey" (with apologies to our cartoonist) when, by a vote of 17 to 7, a bill to close all motion picture theaters in the State on Sunday was passed. If the House follows suit New Jersey exhibitors will suffer a considerable loss. The kick-back in the bill is that the measure does not apply to Sunday baseball, the action being a direct attack on film theaters.

Recently some rather daring pictures have been exploited in New Jersey. Time to heed repeated warnings. Let's get busy at Trenton.

"Driven", the Charles Brabin production recently purchased by Carl Laemmle for special exploitation on the Universal-Jewel list of features, is a picture that every exhibitor will want. Without any flashy scenes, this story of the moonshiners of the South is a human document that is bound to be a surefire at the box-office and certain to please.

"Driven" is all in the story and the acting of it, Director Brabin having told his tale without the usual movie frills and having stopped when he got to the end. Charles Emmett Mack, loaned by D. W. Griffith for the production; Emily Fitzroy and Elinor Fair are the outstanding players in "Driven", but the work of all is deserving of mention, so these others of the cast are named: Burr McIntosh, George Bancroft, Ernest Chandler, Fred Koser and Leslie Stowe. We shall have something to say later about its Broadway presentation, but for the moment we'll stand on the statement that every exhibitor will want to book this heart story.

Homer A. Bouche, formerly general manager at Essanay, has been made production manager at Universal City. That's good news for some of the old-timers.

Hugo Riesenfeld has booked "The Message of Emile Coue" for the Rialto and Rivoli, New York, for the week of February 25.

"Adam and Eva", the latest Marion Davies production, ought to win a lot more followers for this player, who finally earned her electric lights with "When Knighthood Was in Flower", despite the fact that her name had been exploited with many previous pictures. "Adam and Eva" is a Paramount-Cosmopolitan, based on the play of the same name, and is pleasing entertainment. The usual expense for Marion Davies' productions seems to be in this one, but Robert G. Vignola, who directed, has added charm to costly sets and has a picture. Also he has T. Roy Barnes as the lead, and such other excellent players as Tom Lewis and William Norris. "Adam and Eva" ought to do well for most exhibitors.

(Continued on page 54)

HUGH BUTLER IN COURT

London, Feb. 16 (Special Cable to The Billboard).—Hugh C. Butler, acting in "Demagogue Nights", was charged in Bow Street Police Court Tuesday and Friday with obtaining money under false pretenses by worthless check and credit without disclosing bankruptcy. A detective said the defendant admitted he knew there was nothing in the bank to meet the check.

JUDGMENT IS ENTERED AGAINST OLIVER MOROSCO

In Suit Brought by Anne Nichols—Morosco Files Counterclaim

New York, Feb. 12.—Judgment for \$14,000 against Oliver Morosco has been filed in the County Clerk's office by Anna Nichols Duffy, professionally known as Anne Nichols, playwright. The judgment is the result of a suit brought in the Supreme Court by plaintiff to recover \$10,000, the value of 100 shares of stock in the Morosco Productions Co., and for several promissory notes made by Morosco to plaintiff which Morosco, it is charged, defaulted in the payment of, making an aggregate of \$28,250, for which sum she brought suit.

On the other hand Morosco avers plaintiff wrote the play, "Able's Irish Rose", to which she gave him the exclusive rights based on her receiving a royalty. Morosco says he sent out two road companies with the production, and in April last, in consideration of his giving plaintiff a 25 per cent interest in the profits from these road companies, she extended the maturity date of the notes until the termination of all the productions of the above play. He therefore contends that the notes are not yet due, and he further alleges by way of counterclaim that the plaintiff, in violation of her agreement with him, has been producing at the Fulton Theater in this city, "Able's Irish Rose", and in so doing is depriving him of the profits from the production, wherefore he asks the Court to award him \$50,000 damages.

Morosco further avers that Selma Paley, the motion picture actress, advanced, for the benefit of Anne Nichols, \$2,000 and in addition sold the Nichols woman, in Los Angeles, Calif., clothing worth \$1,000, which sums have not been paid, and the claims for which Miss Paley assigned to Morosco. The papers disclose that Morosco made a stipulation by which he agreed in case he failed to make a payment of \$7,000 to plaintiff by January 31 last, to allow judgment to be filed against him for \$14,000. Morosco failed to make good and the judgment was entered against him.

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

GOLDEN RULE GREATEST RELIGION, SAYS MINSTREL

Mobile, Ala., Feb. 11.—"The greatest religion in the world is the Golden Rule". Thus does Neil O'Brien, famous minstrel man, dispose of the Bonner amusement bill, which would blanket Alabama with "dark" Sundays.

"You know liberality is the thing," says Mr. O'Brien, pursuing his philosophy. "There ought to be no law to prevent me from playing golf or going to a show on Sunday if that is my idea, or my neighbor from staying at home and reading his Bible if that is his idea."

"The trouble with the American people is that they will not submit to regulation. It is a nation of extremists. We fight hard, we work hard, we play hard. The saloon became obnoxious and had to go, but instead of wise regulation, America went to the other extreme."

"I believe in doing unto others as you would have them do unto you. Suppose the amusement-loving people were to say: 'Look here, you people have got to go to shows on Sunday.' What then? Yes, liberality is a great thing."

FIRST NATIONAL PICTURES ENTERTAINS POOR CHILDREN

London, Feb. 10 (Special Cable to The Billboard).—Last Wednesday the Associated First National Pictures, Ltd., entertained 1,100 poor children at the Empire Theater, celebrating Dickens' 111th birthday anniversary with a performance of the film "Oliver Twist". Jackie Coogan made the arrangements. Teddie Manning was selected from 10,000 competitors for the part of Oliver Twist in the prolog acted on the stage.

PIRANDELLO PLAY TO CLOSE

New York, Feb. 12.—"Six Characters in Search of an Author", the Luigi Pirandello play at the Princess Theater, will close February 17 after a sixteen weeks' run at that playhouse. Brock Pemberton, the sponsor of this production, at first announced the piece for a four weeks' run, but gate receipts changed the producer's mind.

COURT REFUSES TO DISMISS A. B. A. SUIT

Action of Association Against Columbia Amusement Co. Will Be Tried

New York, Feb. 10.—Justice Warley Platzek, in the Supreme Court, has just denied the application of the Columbia Amusement Company for a dismissal of the complaint in the suit brought against them by the American Burlesque Association. The application was made on the ground that the complaint did not state facts constituting a cause of action, but Justice Platzek, in his decision, holds otherwise, saying: "The existence of the agreement is sufficiently stated and I think the complaint states a cause of action for inducing the breach of contract between plaintiff and its patrons."

The action is brought not only against the Columbia Amusement Company, but J. Herbert Mack, its president; Jules Hurlitz, its vice-president, and other officers of the amusement company, and the complaint alleges that a contract was entered into between the plaintiff and defendants for the booking of shows and theaters of mutual benefit to both. It is charged that the defendants, with knowledge of the contract, "conspired for their own interest and profit" to destroy the plaintiff's business and good will, by excluding shows booked by the Burlesque Association from defendant's theaters and prohibiting theaters controlled by defendants from booking plaintiff's shows.

It is further alleged that defendants succeeded in their purpose and had a petition in bankruptcy filed against the Burlesque Association, accomplished thru the defendant's "wifely and malicious" intention to destroy plaintiff. The suit, brought by Charles L. Hoffman, of 141 Broadway, on behalf of the Burlesque Association, will now go to trial, in which the Court is asked to award the Burlesque Association \$500,000 damages.

FIRE DAMAGES RESTAURANT

New York, Feb. 11.—Fire broke out last night in the cloakroom of the Scandia Restaurant, located in the basement of the Columbia Theater Building here, and did several hundred dollars' worth of damage. At first it was thought that the fire was in the theater and firemen went backstage with lines of hose. On being assured that there was no conflagration there, they investigated in the restaurant and speedily extinguished the flames.

SOL BLOOM, CONGRESSMAN

New York, Feb. 10.—An official canvass of the vote cast at a special election here on January 30, at which Sol Bloom, Democrat, theater builder, was elected to Congress from the Nineteenth District, credits Bloom with a vote of 17,900; his opponent (Republican) 17,718, giving the former a plurality of 181. Bloom takes the place of Samuel Marx, who died before he could take office.

WOULD RECONSIDER R. R. RATE REDUCTION

Washington, Feb. 10.—Members of the Executive Committee of the Association of Railroad Executives, at a meeting here this week, reached the conclusion that railroads should move to have the Interstate Commerce Commission reconsider its decision recently made allowing a 20 per cent reduction in passenger rates to purchasers of 2,500-mile interchangeable mileage tickets.

000; Herman R. Zapf, L. Sobel, Vincent Zmunt, Robert B. Leahr, D. M. Sey.

The Circle Theater Co., Cleveland, \$500; John A. Elden, W. E. Ribbey, J. S. Fisher, J. L. Farris, T. F. Capstick.

The Tivoli Theater Co., Cleveland, \$1,500; Abe Polster, Max LeGowich, Nicholas Pavle, Helen Lefkovich, Sarah Polster.

South Dakota Charter

Woodmen Opera Co., Herried, to build an opera house, \$2,500; E. H. Buckling, C. O. Robbins, M. W. Bickel.

West Virginia Charter

Terrapin Park Amusement Co., Parkersburg, \$25,000; J. H. Watson, William Cain, Winnie Haues, McKinley Haines, Edward Cain, Laura Watson.

Capital Increase

The Southern States Film Co., Dallas, Tex., from \$15,000 to \$100,000.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters

Pacific Film Company, Wilmington, motion picture films, \$1,000,000. (Corporation Trust Company of America.)

York Exhibitors' Association, Philadelphia, places of amusement, \$100,000. (Corporation Guarantee and Trust Company.)

Cinaseope Company, manufacture motion pictures, \$2,000,000; E. E. McCloud, M. A. Vellen, R. T. Elliott, Cleveland. (Colonial Charter Company.)

Florida Charter

Peck's Sighting Boats, Inc., \$10,000; Richard K. Peck, president; John Holden, secretary-treasurer.

Illinois Charters

Woods Adelphi Theater Corp., 11 North Clark street, Chicago; 200 shares no par value, to operate and manage theaters, concert halls, etc.; Alfred I. Schwerdtlin, Otto S. Brubman, A. G. Johnson. (Correspondents: Mayer, Mayer, Austrian & Platt, 208 South LaSalle street.)

Ben Hur Amusement Co., 306 East Cicero avenue, Chicago, \$5,000; moving picture, theatrical and amusement business; W. F. Fitzgerald, Albert L. Christy, Earnest Christy. (Correspondent: W. C. McWitt, 10 LaSalle street.)

Kentucky Charter

Joyland Amusement Co., Lexington, \$40,000; J. W. Sauer, F. K. Sauer, Frank Brandt.

Michigan Charters

The Flint Philharmonic Concert Co., Inc., Flint, \$1,000; to promote, manage, supervise concerts, lectures, entertainments, educational programs, and act as booking agents; Charles J. French, Emily G. Hixon and Mabel E. French.

The Cinema Service Company, 137 East Elizabeth street, Detroit, \$25,000; to deal, rent, lease phones, lithographs, other pictures, films, slides, supplies; Maud R. and Gustave E. LeVoque and William S. McDowell.

Missouri Charters

Associated Booking Corp., St. Louis, \$2,000;

to carry on the business of theatrical proprietors and caterers for public entertainment of all kinds; Ida Wilson, Oscar Vahikamp, Wayne Hameron.

Monarch Baseball and Amusement Co., Kansas City, \$20,000; to maintain and conduct a baseball club and for securing, managing and controlling amusement parks and pavilions; J. L. Wilkinson, R. M. Wilkinson, W. R. Waltner.

New Jersey Charter

Alcarn Productions, Passaic, motion pictures, \$125,000; Louis H. Scherer, New York; Maurice Korshet, Louis Levy, Passaic.

New York Charters

The Albany Clinton Square Theater, Inc., Albany, \$50,000; to operate the Clinton Square Theater in Albany; Jacob E. Tarsches, Christopher H. Buckley, Samuel Caplan.

Middle East Films Corp., New York, \$1,500,000; M. Schlesinger, A. Birgel. (Attorney: M. A. Schlesinger, 44 Beaver street.)

Maek Hilliard Theatrical Corporation, New York, \$30,000; M. Hilliard, C. H. Munster, R. C. Richter. (Attorney, H. C. Littick, 130 West 42nd street.)

Earle Amusement Corporation, Brooklyn, theatrical, \$10,000; G. Schacht, C. J. and E. Adler. (Attorney, A. Levitt, 215 Montague street, Brooklyn.)

Bloom Amusement Company, Syracuse, motion pictures, \$5,000; J. S. Burnham, M. Bloom, J. S. Gray. (Attorneys, Bond, Sieboney & King, Syracuse.)

Go-Go, New York, theatrical, motion pictures, \$35,000; R. Walker, P. S. Goodman. (Attorney, S. Goodman, 130 West 42nd street.)

George Buck, New York, moving pictures, \$5,000; G. Buck, W. G. Lovatt, S. Schwartzman. (Attorney, H. S. Hechheimer, 1540 Broadway.)

Ohio Charters

The Clark Theaters Co., Cleveland, \$500; Samuel Horwitz, M. J. Meyer, W. W. Dawson, J. B. Kiefer, M. Nierger.

The Gordon Lakes Amusement Co., \$150,000;

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

VACCARELLI PROMISES END TO MUSICIANS' DISPUTE

Labor Leader Confident He Can Secure Local Autonomy for Members of New York Musicians' Union

NEW YORK, Feb. 10.—The musicians' dispute in New York will be ended within ten days by the union musicians being granted local autonomy—the right to elect their officers, make their own laws and bargain for their wage scale—the members of the outlawed Musical Mutual Protective Union were told by F. Paul A. Vaccarelli, their business agent, at a meeting held on Thursday night.

Vaccarelli's appointment as business agent of the M. M. P. U. was verified by vote of the members at a meeting held two weeks ago. He was engaged to bring about an adjustment of the situation in New York, the M. M. P. U. members seeking to right the wrongs they alleged were inflicted upon them by Joseph N. Weber, president of the American Federation of Musicians, the international organization, when he revoked the charter of the M. M. P. U.

Vaccarelli stated at the previous meeting that the differences would be adjusted at a conference which had been arranged with President Weber thru Hugh Frayne, general organizer in New York State for the American Federation of Labor. On Thursday night, however, he informed the assembled musicians, most of whom are engaged in playing in theaters in Greater New York, that the conference with Weber had not materialized. He stated that Weber was supposed to have been present at Mr. Frayne's office on Thursday afternoon to meet him and a special committee of the M. M. P. U., but did not appear. Instead, he said, Weber left word with Frayne that any demands of the musicians of New York would have to be made thru the general executive board of the Associated Musicians of Greater New York, Local 802. This union was formed by the A. F. of M. after the M. M. P. U.'s charter was revoked, and practically all of the 3,000 members of the M. M. P. U. are also members of Local 802.

Against Strike

Vaccarelli, in a dramatic speech to the 1,500 musicians at the meeting, asked them to decide whether they wanted him to go about obtaining their demands by appealing thru Local 802 or if they desired to cease all peaceful negotiations with Weber and resign from Local 802, thus becoming an opposition union. This latter course meant strike, and Vaccarelli demanded that the musicians first decide for themselves if they were strong enough and unified enough to win before they chose it.

This dramatic address brought forth numerous conflicting debates, speeches and arguments from the musicians. Some declared themselves for breaking away entirely from the American Federation of Musicians, while others approved of the plan to follow out President Weber's request. The feeling of the assemblage rose to fever heat, and it appeared that the musicians would decide to take the stronger course. Vaccarelli then took the floor again and asked the members to vote to take the matter up thru Local 802, practically promising

them that this would result in their receiving the right to govern themselves. The charter of Local 802, to which all musicians must belong in order to obtain union employment, does not allow election of officers, who are appointed by the A. F. of L. Vaccarelli declared that if this method did not succeed he would be at the service of the members in any way they wished him.

A motion was then made to put the demands up to the governing board of Local 802. This was carried with but one dissenting voice. The demands were to be mailed to Local 802 by Vaccarelli on Friday. If the governing board of Local 802 does not accede to the demands they are then to be made to the executive board of the American Federation of Musicians.

If local autonomy is granted to the New York musicians the M. M. P. U. will probably be joined with Local 802. The M. M. P. U. owns a large building on East Eighty-sixth street, of which the Yorkville Casino is a part, and has total assets valued at around \$1,000,000.

The results of Vaccarelli's plan will be stated to the musicians at a meeting to be held on Thursday night, February 22.

WILLIAMS RESIGNS

As Secretary of the Musicians' Union in England

London, Feb. 10 (Special Cable to The Billboard).—S. J. B. Williams, general secretary of the Musicians' Union, has placed his resignation in the hands of his executive. This has come as a bombshell to the musicians, but it is rumored that domestic reasons require that Williams live in France, where he has a house, and altho only fifty years old he wants a less active life.

It is possible that Mr. Williams' trade union activities as president of the Trade Union Congress, together with his linguistic capabilities, will be utilized by the International Federation of Trade Unions located at Amsterdam, and of which J. H. Thomas is president. Williams' resignation will be discussed next week by the Musicians' Union executive committee.

Keith's Boston Time Closed to Dumb Acts

Acrobatic Turns Barred by Sunday Law—Singing Acts To Take Place

New York, Feb. 10.—Barred out of vaudeville theaters in the Boston territory by the B. F. Keith Exchange is the fate of the dumb acts. Because acrobatic, juggling and other kinds of dumb, or sight, acts are not allowed to perform on Sundays in theaters in and around Boston, the Keith bookers summarily decided this week that dumb acts must go and singing acts put in their places to open and close shows.

The singing acts are allowed to perform in Boston on Sundays, but dumb acts are not. Therefore, following the established policy of getting as much as possible out of the vaudeville artists, the dumb acts, as far as Boston is concerned, are relegated to the ash-heap by the Keith bookers.

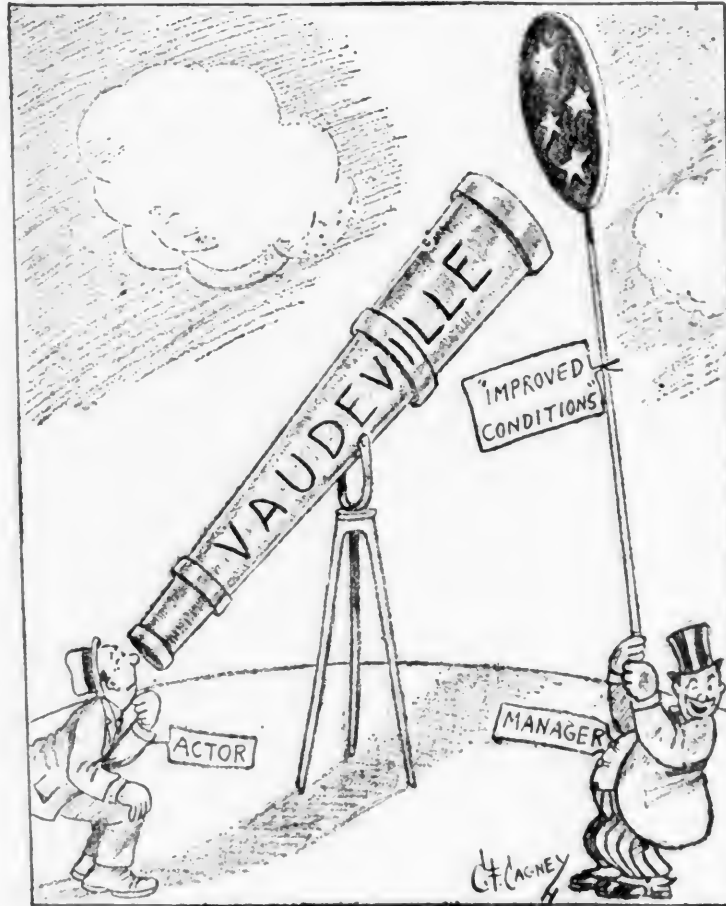
There are about sixteen weeks around Boston booked by the Keith offices, commonly known as the Doc Reed Time. As far as dumb acts are concerned these theaters might as well be in a foreign country.

This latest edict of the Keith bookers is drawing bitter comments from the dumb acts. Some even say that the dumb acts have been getting the worst of it right along because they are the class of performers who remember the days when they had a union to protect them and are strongest against the present unorganized conditions in vaudeville.

VOYCE AND BAYLY CONFER WITH FRENCH ARTISTES

London, Feb. 10 (Special Cable to The Billboard).—Albert Voyce and Monte Bayly crossed to Paris on February 8 and held conferences on the 9th and 10th with Georgius, of the Union Independent Artiste Francais. The situation certainly looked like a pan-Franco movement to limit all programs to only ten per cent for all aliens and ninety per cent to French and Belgians, but it is now quite apparent after conferences that the French union wants at least fifty per cent of all programs in France reserved absolutely for French vaudeville artists and that the French government will be advised to legislate accordingly.

Voyce and Bayly pointed out the danger of this and its probable reactionary effect elsewhere, as it is certain that the Alhambra, Paris, and other theaters would be most seriously affected. Nevertheless, on the extremely question, etc., the Variety Artists' Federation and the Union Independent agree and a reciprocity arrangement of quarterly visiting cards identical with those of the Australian Federation and with like guarantees has been agreed to, subject to satisfaction by the V. A. F. executive committee, which will meet February 11.



FRITZI GETS OVATION

New York, Feb. 10.—Fritzi Scheff, light opera star and vaudeville headliner, got a rousing ovation when she visited the Globe Theater, the scene of her earlier triumphs, to witness its current musical comedy attraction. Between acts the orchestra leader saw her. He immediately instructed his men to play "Kiss Me Again". In a moment there were demands from all over the house for Fritzi to sing. Miss Scheff has sung the song at almost every performance she has given since her memorable days in "Mlle. Modiste". Not especially because she wants to sing it, but because her audience demand it.

MAY YOHE IN ACT

Melrose, Mass., Feb. 10.—May Yohe, once Lady Francis Hope, is soon to return to Broadway in a new vaudeville act entitled "Simply May Yohe".

"I am attempting no comeback, because I have never been away," says the once-famous possessor of the ill-fated Hope diamond.

PALMERS HAVE NARROW ESCAPE FROM DEATH

Mr. and Mrs. J. B. Palmer, well-known musical act, had a narrow escape from death February 3 when an automobile in which they were motoring from Paterson to Waukegan, Wash., was hurled over a 55-foot embankment when it struck a boulder.

The fact that the car had a specially constructed steel frame-work top saved the Palmers from serious injury and they escaped with minor bruises. The wheels and other parts of the car were smashed, but the steel framework did not give way.

AMATEUR FASHION SHOWS

New York, Feb. 10.—Amateur and neighborhood follies are to be succeeded by "fashion shows" in the Keith houses as part of the latter circuit's scheme to promote "community spirit". The fashion show, the cast of which will, of course, be comprised of amateurs, will feature bills in a score of Keith houses during Easter week.

VALENTINO AND BALL ROOM PROPRIETOR ON WAR PATH

"Sheik" Plays But One of Two Weeks' Dancing Engagement for Carl Fischer in Detroit—Will Return to the Films

DETROIT, Feb. 12.—Rodolph Valentino, scheduled to dance nightly for two weeks at the New Majestic dance hall at a salary of \$7,500 a week, terminated his engagement last night, after he had worked just one week.

Termination of the "sheik's" Detroit engagement had been anticipated in theatrical circles, as a merry newspaper war has been waged all week between Carl Fischer, proprietor of the New Majestic ballroom, and Valentino that sizzled with front-page barrages of "charges and countercharges" between the principals.

Fischer went on the war path, principally, he alleges, because he was hoodwinked into signing a contract with Valentino to pay him \$15,000 to dance nightly at Majestic dance hall for a period of two weeks upon the screen star's reputed popularity and ability to stampede the place during a fortnight at \$2.50 per capita.

The attendance proved disappointing to Fischer. One night less than 150 put in an appearance. The next night a few over 200 people came, and Wednesday night about 700 were present after the "gate" had been reduced from \$2.50 to \$1. Fischer also declared that as a dancer Valentino had been overworked and that if it had not been for the support of his wife would have been a flat fall-down.

During the newspaper battle Fischer charged Valentino with being an assistant gardener on the estate of Mrs. Cornelius Bliss, Jr., on her Long Island estate, and declared that Mr. Valentino had polished his golf sticks when he was a guest at the Bliss home.

To which Valentino said in reply: "Mr. Fischer's statement that I once polished his golf clubs on an occasion when he was a house guest of Mr. and Mrs. Cornelius Bliss, Jr., on Long Island, is false. However I wish I could say that was true. This country has been made by immigrants who have started from the very bottom and thru their integrity have risen to fame, fortune and respect.

"I was not an assistant gardener at the Bliss home, as Fischer states, but was the assistant landscape gardener. I don't evade the fact that I was a poor boy, for why should I when I am prouder of that than anything else in the world. I was perfectly astounded when I reached Detroit and found out the type of dance hall operated by Fischer. I would be willing to cancel my contract on the spot if I could. There have been very small crowds to see me here in Detroit, but after I had seen the New Majestic dance hall I realize very well the reason.

Fischer's proposal to me that he give out tickets to all women attending my performance, with the idea of having a drawing contest, the lucky winner being allowed to dance on the floor, was perfectly ridiculous.

I have been cheapened too much already by coming to Detroit to dance in such a place as he suggests."

Harry Field, Valentino's manager, announced that this would be the film star's last dancing engagement—that he had been notified by his attorneys that arrangements have been about completed for Valentino to return to the films. Field refused to state whether Valentino would return to work for Famous Players-Lasky or whether his contract with that firm had been canceled.

Both Valentino and his wife have been the recipients of hundreds of letters from Detroiters in all walks of life offering sympathy for the criticisms made against him by Mr. Fischer.

RESULTS IN THEATER CRUSH

Newark, N. J., Feb. 10.—Three women fainted in a crush at the B. F. Keith Theater last night. "The Third Alarm", a fire feature, was being shown and when excitement was at its height two boys started fighting in the gallery and somebody yelled, "Flight!" Those downstairs thought the word "fire" and hundreds started to rush for the exits. Police and theater attendants finally quieted the spectators.

NOVEL "AD" STUNT

New York, Feb. 10.—A novel billposting campaign which promises to be of interest to managers in other towns, a scheme for the promotion of local business concerns, is now being conducted at White Plains by the B. F. Keith Lynn Theater. Lithographs bearing such legends as "Charity Begins at Home—So Does Industry"; "Buy Your Auto Here—White Plains Dealers Can Give You the Best Service and Best Values"; "Everything for the Home Can Be Purchased in White Plains", and other equally pertinent and wise slogans are adorning local billboards with the underline, "With the Compliments of the B. F. Keith Lynn Theater."

T. O. B. A. ADDS TWO THEATERS

President Milton Starr Predicts This Year's Business Will Be Best Since the War

Chattanooga, Tenn., Feb. 9.—Milton Starr, of Nashville, president of the Theater Owners' Booking Association, today reported two new houses in the association and predicted "the 1923 business will be the best since the war."

Mr. Starr has been here two weeks conducting the work of Sam E. Keavin, treasurer of the T. O. B. A., and Southern representative, who has been in a hospital two weeks, suffering from appendicitis and expects to be back on the job February 12.

The new theaters added to the already healthy string of the T. O. B. A. are the Plaza, of Little Rock, Ark., and the Auditorium, of Alexandria, La., which are to play vaudeville regularly.

During the past week the Ethel Waters company and the Sarah Martin All-Star Review opened on the circuit. Ethel Waters opened at the Lyric in New Orleans and is held over for the second week, Sarah Martin, okay record artist, is now at the Bijou in Nashville.

ANOTHER VICTORY

For Variety Artists' Federation

London, Feb. 10 (Special Cable to The Billboard).—The Variety Artists' Federation has scored another victory in the city of Glasgow in forcing all ten percenters to be licensed similarly to those in London and Liverpool, and

Kidding the Audience Must Stop—E. F. Albee

Gags That Cause Patrons Embarrassment Tabooed in Houses of Keith Circuit

New York, Feb. 10.—If someone in the audience should get up and walk out during the time the artiste is doing his act, he mustn't by any chance construe this action as a signal to pull a wise crack at the patron's expense, neither is he to indulge in any of those little pleasantries in which the patron becomes the unwilling party of the second part to the producing of a laugh. Mr. Albee says so! In a circular letter to house managers this week the head of the Keith Circuit rules that kidding the audience is bad form and must stop.

This order, which puts a crimp into the intimate ad-libbing of many a turn, follows two scorching complaints registered recently against a double act appearing at the new Keith Palace Theater in Cleveland, it was learned. It appears that while this turn was doing its "stuff" a lady and her escort had occasion to leave the house. Spotting the couple one of the team is said to have pulled a crack which set the house a-laughing, but which brought a blush of embarrassment to the cheeks of the lady and another of anger to those of her escort. They straightway complained to the management, charging that they had been insulted.

It is understood that the manager exacted a promise from the act in question not to repeat this discourtesy, but a few nights later a similar opportunity presented itself for the provoking of a laugh and they poked it up. As a result the management received another kick. The matter was then turned over to Mr. Albee, who is said to have written the team, in no gentle terms, telling them just where they get off and just where they would get off if they didn't watch their step in the future.

This letter attached to a general order was sent to all house managers on the Keith Circuit admonishing them that they were not to permit acts to kid the audience, and that the refusal of any act to abide by this decision would be construed as a breach of contract. This order puts an end to a practice that many patrons have found extremely annoying in the past.

STAGE HANDS' BALL

Annual Dance Was a Duplicate of the Big Affairs the Boys Backstage Always Have

Chicago, Feb. 10.—Tuesday night the men who work the lines and dlys and do a lot of other queer things backstage in the Chicago theaters gave their annual ball in Arcadia Hall on the north side. It was as usual a mammoth affair and a most successful one. The vast hall was a crash of guests and yet there was room for everybody to dance and most of them did.

A large number of leap stars and actors generally were on hand and joined in the festivities. Streams of automobiles lined the curbs all around the hall and it seemed that all of the stage boys and their associated friends in allied callings tried to get there. These dances are a big success without variation and Tuesday night's affair was one of the best yet and some think the best of all.

The week of February 19 the Earl Evans "Hello, Rufus", company will open here at the Liberty. Lonnie Fisher's Fun Festival will be at the Bijou, Nashville. The Martin & Walker Company of twenty-five people will be at the Washington, Indianapolis, and the Jimmy Cox All-Star Review will open at the Lincoln in Louisville. The last-named attraction will go to the Bijou, Nashville, the week of February 26.

Thruout the sixty-three houses of the T. O. B. A. there are reports of "big business". The Liberty here and the Bijou of Nashville report record business, while like reports have come to Mr. Starr from the Eastern and Western representatives in Washington and Chicago.

Plans were made this afternoon by Mr. Starr for the three divisional representatives of the association to get together within the next few weeks to carry out the proposed re-routing and sliding scale of performers' wages as discussed at the annual meeting of the association here January 25. These representatives are Mr. Keavin, of this city; S. H. Dudley, of Washington, and Martin Klein, of Chicago.

GARNERING THE "IRON MEN"

Chicago, Feb. 10.—Will Spaeth, of the Lassie White Minstrels, reports to James Wingfield that the organization is having a great business in Kansas and Missouri.

APPLE SAUCE BY C.F. CAGNEY



ANIMAL CRANKS DROP SPORTSMAN FROM THEIR LEAGUE

London, Feb. 10 (Special Cable to The Billboard).—Lord Lonsdale, Britain's most representative sportsman, has been struck from the roll of patrons of the Performing Animals Defense League because he gave patronage to and expressed his delight at Captain Mills' Olympia Circus. The officials of the Performing Animals Defense League say that the one object of their society is to get an act on the statute book abolishing every kind of animal performance in public. This also applies to films. As the P. A. D. L. is making an appeal for funds this is one of their stunts, but Lonsdale doesn't seem any the worse.

STAMFORD PATRONAGE FIGHT

Stamford, Conn., Feb. 10.—A strenuous play for local business is being made here by the Alhambra, Keith booked, and the Strand, booked by the Falley Markus office. A short time ago the Strand began to run "amateur" and "ekown" nights, and now the Alhambra is announcing the same policy. As a result, the fight between the two houses has narrowed down to a heavy advertising campaign thru the local papers.

PALM GARDEN, BROOKLYN, BURNED

New York, Feb. 10.—The Palm Garden, one of the old landmarks in the Ridgewood section of Brooklyn, was destroyed by fire yesterday. The damage is placed at \$100,000. The Garden, which occupied a full block, was used as a dance hall and cabaret.

as these powers had been obtained over twelve months ago, but only just discovered by the V. A. F., the association is bringing its full power to bear to put the regulations into force immediately. Nevertheless the Variety Artists' Federation will present its national agency licensing bill to Parliament the week of February 19.

LOEW AUDIENCES IN MOVIES AS BUSINESS BUILDER STUNT

New York, Feb. 10.—Edwin August, actor and director of Biograph and Kalem days, has been engaged by Marcus Loew to direct pictures in the neighborhood localities where there are Loew theaters, and using many of the patrons for various scenes. Blanche Merrill wrote the story and August will use the Metro studios for some of the larger scenes.

It is planned to fit up the theater stages with studio lights, where the majority of the scenes will be made in full view of the audience. Each picture will run approximately 2,500 feet and will be completed in time to show as part of the regular program the following week. The first trial of the new venture will be at Loew's Delaney Street during the week of February 26.

ANOTHER MIDNIGHT FROLIC

New Orleans, Feb. 8.—The second midnight frolic of the season was presented at the Lyric Theater last night to a packed house of carnival visitors. Those on the bill were Ethel Waters, Ethel Williams, Brown and Brown and The Whitey Ferguson. The performance was for whites only, and took place after the regular performance for the colored patrons.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y. (Reviewed Monday Matinee, February 12)

The first "straight" vaudeville bill and the only show the Central has held this season that really qualifies as such met with a warm reception this afternoon. It is a snappy, well-balanced program, rich in divertissement and entertaining from start to finish.

The Pickfords, billed for the opening spot, didn't appear, due to a booking mixup, the Fox people, for whom this team is appearing, refusing to allow a switch of time. The Musical Johnsons, taking their place, rapped pleasing bits of melody from double xylophones, knocking out "William Tell" to a round of applause.

Leonard and Eddie, a couple of dusky steppeers, strutted their stuff in the next spot to a solid hit. These two boys shake a mean hoof and get a lot of comedy out of their dancing to hoot.

Bert Baker and Company with a hokum bit followed, and cleaned up laughs galore. Baker is one of the best low comedians we have ever seen. A most natural artist.

Dolly Connolly and Percy Wenrich did nicely with a routine of special songs, including a half score or so of the latter's former hits, which drew hands.

El Brendel and Flo Burt, doing their old act, provoked a lot more laughs, closing to a big hand.

"The Futuristic Review", opening intermission, proved a high-class operatic number, in which there were much good singing and a lot of overacting.

Joe Towle was another laughing hit, and DeHaven and Nice, in the spot following, with Towle assisting, kept the mirth at a high mark.

Jimmy Hussey, the headline attraction, kept his audience chuckling, and closed the show to a rousing round of applause.

The Argus Trio, billed for the last spot, didn't show.

Cecil Lean and Cleo Mayfield are billed as the next attraction. **ED. HAFTEL.**

Palace, Cincinnati (Reviewed Monday Matinee, February 12)

It has often been said that such and such a show was the best of the season. Well, this week's program at the Palace is the best of the season and "no foolin'". Attendance, capacity.

Pictorial program, "Gimme", first-rate.

Rashler and Muffs. Mr. Rashler has possibly the most extraordinary animal act in vaudeville in his canine contortionist, "Muffs". "Muffs" is as limber as a rag; he is arranged in almost every awkward and unusual position imaginable by his master, and there he stays without moving. Needless to say the act drew plenty of applause. Seven minutes, in two.

Dana and Lehr, man and woman. The former is a good dancer and fair singer, while the latter is but ordinarily accomplished in these arts. Brighter material and more dancing by the man ought to raise their rating. Eleven minutes, in one.

Maxfield and Golsen could have stopped the show after singing "Trot, Trot, Tootsie, Good-by", for it was great. So were their other songs and bits of dialog and burlesqued dramatics. Miss Maxfield is a refreshing comedienne and is given excellent support by Mr. Golsen. His singing of "All Over Nothing at All" was one of the hits of the show. Sixteen minutes, in one.

Charles Rogers and Co., in the eccentric skit, "The Ice Man", provided plenty of occasions for mirth. The typical makeup of the men and their talk and slapstick departed suddenly from the usual to make it an original, delectable turn. A young woman filled the role of a maid well. Eighteen minutes, in one.

Fred Lewis, monologist, told many humorous stories that were clean and generally new, with a few old ones brought in occasionally with telling effect. His story of "making the rounds" in a cafeteria with a tray, which he cleverly localized, was a scream. Fifteen minutes, in one.

Creedon and Davis offered fast repartee that was of sure-fire caliber. The man in a natural comedian whose weapon of fun is a vocabulary of astonishing extent. This verbosity, coupled with his obesity and his quietly humorous delivery, was a constant source of amusement. His partner, a pretty young woman, is a good listener and contributed several bits that went well. Fourteen minutes, in one.

The Vincent Lopez Orchestra of eight, including Director DeF Lamp, proved a revelation to Palace patrons. Never in the brief but successful career of this theater has an act earned such clamorous applause, and strictly on its merits, too. The repertoire was excellent and included "Nola", a marvelously executed piano solo by Mr. Lamp; "H. M. S. Pinafore", "Columbia in the Morning", and a Gallagher and Sheen bit by the two saxophonists that was a knockout. Repeated encores that kept them on the stage for over thirty minutes. Full stage. **KARL D. SCHMITZ.**



(Reviewed Monday Matinee, February 12)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																			
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95
1 Orchestra	[Graph showing 100% entertainment]																			
2 | Raffayette's Dogs	[Graph showing ~95% entertainment]																			
3 | Espe and Dutton	[Graph showing ~85% entertainment]																			
4 | Vaughan Comfort	[Graph showing ~75% entertainment]																			
5 | Mildred Harris & Co.	[Graph showing ~65% entertainment]																			
6 | Edna Leedom & Dave Stamper	[Graph showing ~55% entertainment]																			
7 | Charles Withers & Co.	[Graph showing ~45% entertainment]																			
8 | Topics of the Day	[Graph showing ~35% entertainment]																			
9 | Frank McGlynn	[Graph showing ~25% entertainment]																			
10 | Seed & Austin	[Graph showing ~15% entertainment]																			
11 | Rooney & Bent	[Graph showing ~5% entertainment]																			
12 | Davis & Pelle	[Graph showing ~5% entertainment]																			

Abraham Lincoln freed the slaves of his time, but who, oh, who, will ever free the slaves of vaudeville, who, upon their holiday, are compelled to pay double the admission price to see a show which is just half as good as it was the preceding week and many other weeks when half the price of entrance was charged at the box-office? There can be no gainsaying that Edna Leedom, assisted by Dave Stamper, "cleaned up". The writer picked this eccentric comedienne some years ago for a winner. Her present success seems to have verified his judgment. She stopped the show cold, and the act was the only one to do so. For the rest of the bill we can't say much, with the exception of Pat Rooney and Marion Bent, who presented their former act, "Rings of Smoke". The act is entirely too long and could be cut from fifty minutes to about thirty-five with decided advantage. The supporting cast is not as good as formerly. Mildred Harris-Chaplin was awful and Espe and Dutton should be ashamed. When one wants to clean up vaudeville, he should clean up his own house first, and, since E. F. Albee has sent circular letters around to all the other managers concerning delicate operations and "monkey glands", he at least might see to it that Espe and Dutton do not sing about the very "monkey gland" operation in the number, "Why, Why, Why", or why, why, why issue the orders to the other houses?

- 1—Palace Orchestra.
- 2—Raffayette's Dogs proved nothing more than an ordinary dog turn, such as one might have seen in the years gone by at the very museum in which B. F. Keith started. It was not bad, but far from strong as a class opener.
- 3—Espe and Dutton, who besides the affront enumerated previously did some disgusting business. In the latter part of the act they appear in Roman gladiator costumes which display rather considerably more bare anatomy than is either refined or at all nice. We could scarcely believe our eyes, however, when one started to pick hairs on the other's leg, accompanied by the remark: "Will you control yourself?"
- 4—Vaughan Comfort, as a tenor, would have made a good interlocutor. As far as vaudeville is concerned he would be much better back with the minstrel shows. His constricted metallic tenor, without a bit of music in it, might fit well with barber shop ensembles, but as a solo artist compared to Georges Dufranne, who appeared the week previous, Comfort might find consolation in motion pictures. Jimmie Jones, who played the piano accompaniments, had a self-satisfied smile of supremacy. The two jockeyed for applause at the finish, but the piano solo drew the best hand in the act, and it was nothing to brag about.
- 5—Mildred Harris-Chaplin and Company probably could not make good on any circuit in the world. It was terrible, both in the writing and the playing. "Movie Mad" certainly is. Miss Harris, or Chaplin, whichever it is, can neither sing, dance, speak lines nor act; nor is she exceptional as a beauty, and the whole thing put us in mind of a former song, "Why, Why, Why?"
- 6—Edna Leedom and Dave Stamper had the audience in the palm of their hands and certainly held the grip as long as they were on the stage, and then some. Stamper did little else but play the piano and occasionally fed Miss Leedom, doing what he had to do well enough; but it is to Miss Leedom that the greater part of the credit of presentation should belong. Her asides and naive remarks are refreshing, as also are her facial expression, delightful clowning and spirit of effervescence. She may truly be dubbed "The Charlotte Granville of Vaudeville". The act, "The Encore", by Paul Gerard Smith, suits the two, altho containing a number of bits from former acts in which Miss Leedom has appeared. The offering is a very good one, and here's success to Miss Leedom.
- 7—Charles Withers and Company, just back from Europe, presented the hokum paste-spilling act, "For Pity's Sake" and drew as many laughs as usual with the clowning and antics of the small-town "opery house" comedy. They held the interest, closing the first half. **MARK HENRY.**

(EDITOR'S NOTE—We held the presses for two hours waiting for the remainder of this review. An effort was made by the Cincinnati office of the telegraph company with the New York office to locate that part missing, but without success.)

ROYCE PRODUCES "CINDERS"

New York, Feb. 9.—Edward Royce has started rehearsals for his forthcoming production of "Cinders", with book and lyrics by Edward Clark and music by Rudolph Friml. New names added to this musical comedy organization are Nancy Welford, Walter Reagan, Queenie Smith, Fred Hildebrand, Margaret Dale, George Baneroff, Lillian Lee, John Brewer, Roberta Beatty, Thomas Fitzpatrick, Mary Lucas, Kitty Kelly, Estelle Lavelle, Jack Whiting, Alts King, Dagmar Oakland, Elva Ponfort, Eden Gray, Evelyn D'Arville, Diana Stegman, Louise Bateman, Vera de Wolfe, Gertrude Macdonald, Elaine Cholson, Mildred Lunnay, Sydney Reynolds,

Aber Barnhart, Nathaniel Gennes, Denny Murray and Frank Curran. The piece will open here Easter Monday.

EDYTHE BAKER WRITES SCORE

New York, Feb. 9.—Edythe Baker, pianiste, appearing in "The Dancing Girl" at the Winter Garden, has composed the score of a musical comedy which she has tentatively called "Little Miss Muffet". It will be sponsored by Kitty Boner, now playing a featured role in "The Dancing Girl". Altho Miss Baker has written several popular songs and composes all of her pianologs, this is her first attempt at a complete score for musical comedy.

Majestic, Chicago (Reviewed Sunday Matinee, February 11)

The Majestic bill has improved over last week's offering, which is encouraging. There was substance and variety to the program.

De Valerio and Company, two girls and a man, opened with a tight-wire act that was swift, well dressed and displayed unusual technique. High-class and well received. Tea minutes; full stage; two bows.

Hager and Goodman have a piano and singing act and an old-fashioned side-show ballroom that smacks of the lots so strongly they must have worked there once. Fast and well balanced, both men with good personalities. Nine minutes, in one; two bows.

Harry L. Cooper and Company have a comedy sketch in which a man floundering in his cups, a woman and a valet figure. The "house" is the principal comedian, of course, and a good one. Funny. Sixteen minutes; full stage; two bows and encore in one.

Jonas and Company, Hawaiians, have a program of singing their native melodies, steel guitars and hula dancing. Women are lovely, costuming excellent, special drops, all lively and neat. Twelve minutes; full stage; two bows.

Maide De Long has a combination of comedy monolog, singing and character impersonations. Imitation of a baseball catcher got the most approval, however. Nine minutes, in one; one bow.

Milner and Kilby, a dance act, offered one of the best things the Majestic has seen for some time. The Bowery wineroom dance scene in pantomime was a knockout. Other dance numbers excellent. All artistes. Special drops and scenery. Fourteen minutes, one to full stage; five bows.

The Minstrel Monarchs, four of them, each more than 70 years old, showed that age has neither sting nor terrors in this case. The veteran dancers seemingly had wings on their feet, the jokes were new and snappy, the actors in perfect form and the olio reflected rare personalities. The men were John Gorman, Billy Golden, Charles Udell and Charles Whyte, which should be enough said. Mr. Whyte sang his "Asleep in the Deep" in a baritone amazingly retentive of former glories. He also sang "The Bella of St. Mary's". Mr. Golden whistled "The Mocking Bird" to a knockout and everybody did his special bit with effect. Strong act. Beautiful special drops. Fourteen minutes, full stage to one; four bows.

"Echoes of Scotland" closed without losing a patron. An act worthy of the best spot. One man and five women with Caledonian atmosphere, drops, settings and effect everywhere. Singing good and dancing delightful. Kitties, bagpipes, sword dance and all the rest. Not all new ideas, but no new ones needed. Fast and fine. Fifteen minutes, full stage; three curtains and audience waited for more. **FRED HOLLMAN.**

Orpheum, St. Louis (Reviewed Sunday Matinee, February 11)

Chong and Reele Moey, two dainty Chinese who dance gaily and prettily. Eleven minutes, in three; one bow.

Will Burns and Ed Lynn, a pair of genuine funmakers who hoof pleasantly and commit musical torts with a battered cornet and a trashed alto. To us they were more entertaining than anything else on the bill. Thirteen minutes, in one; good applause, four bows.

Jack Norton and Players in "Rejuvenation". A sketch with a health farm situation played with much gusto but failing to draw more than a few laughs. Norton's flops are well done, but do not go over as they should. Eighteen minutes, in three; one bow.

Emma Carns. Fifteen minutes in interior. Three curtains; speech.

D'Anore Franklin and Douglas Charles, two excellent acrobats who open with a violet apache dance and then do remarkable feats of strength to the accompaniment of easy meander on the piano by Ethel Truesdale. Their stage is of yellow ocher alika with a patch quilt patterned corner drop of myriad sparkling colors, quite unusual for an act of this type. Eighteen minutes, in two and three; good applause.

Harry and Anna Seymour in a bright interlude of nonsense and engaging intimacies which tickled the audience into a mild hysteria. Twenty minutes, in one; speech.

Henry Santery and his orchestra presented their familiar program of bolsheroos singing, burlesque of "William Tell", a transgression of Tchaikowsky's "Andante Cantabile", and a very interesting harp solo. The lady in the next seat said: "The band would be all right if he would only let them alone." Rather a blunt way of putting it! The act went over strong and won thunderous applause. Anna Seymour returned for an afterpiece and was rewarded with more applause. Forty-one minutes, in full; many bows.

Four American Aces de spectacular casting, throwing, somersaulting, and held everyone. Five minutes; full stage. **ALLEN HYDE CENTER.**

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, February 11)

Another good novelty bill; business capacity. The Andrieff Trio, fantastic and spectacular dance creations, use music of such difficulty that they should have their own director to hold correct tempos. They are artists in their line, which is more Russian than anything else, and give programmed numbers, each with distinction and punch. Eleven minutes, in four; two curtains.

Vincent O'Donnell, "The Miniature McCormack", in a repertoire of new songs. A noisy billing for a kid jazz shouter. Sings "Carolina", a ballad, "Tootsie", and "Kitty Kelly". A winning smile and clumsy pleasantness helped put him across, and his voice, if not musical, is at least true to pitch and his words can be understood. Eleven minutes, in one, three bows and encore.

Paul Morton and Naomi Glass, substituting for Bessie Harrisale today, but who is promised for tomorrow. An early spot for this clever pair. They open in one and go into a railroad yards scene in four, with special drops, and all exclusive material. At home in all lines of clean comedy and stepping, and a hit. Twenty minutes; four bows.

Billy Glason, just songs and sayings. Glason's knowledge of music is confined to four or five tones which he shouts in total disregard to the melody, the note or the rhythm. His patter is excellent, and his manner winning. Sang "Why Do They Say No", "Tomorrow", "Why Call Them Babies" and "Yankee Doodle Blues". By cutting out three songs and ten minutes of time he would go twice as well. Twenty-six minutes, in one; three bows and encore.

Jeanette Hackett and Harry Delmar, in "The Jewel Box", with four girls, a musical director and a stage manager. Introduces the girls as jewels, and several nicely dressed numbers are pleasingly done. Miss Hackett is versatile and talented, and Delmar sings and dances. The girls are adequate. Twenty-three minutes, in one and four; four curtains.

Burt Gordon and Gene Ford. In "Recital Classique". The girl has a voice of dramatic soprano quality, looks, and is a typical soubrette, while the man is an eccentric Jewish comedian. The structure of the act is based on a singing lesson, and the man never lets it get serious. Fourteen minutes, in one; four bows.

Karyl Norman, "Creole Fashion Plate", second week, used three songs and dress changes from last week; "Down in Maryland", "In New Orleans" and "Syncopeating Vamp". The balance of his act is the same. Tho bothered with a cold today he came thru with his customary success and stepped the show. Twenty-seven minutes, in four and one.

Weaver Brothers, Arkansas Travelers, rube musical comedians. Two rare types, parveying simple melodies from unexpected rural implements, and rating 100 per cent as a novelty act. Twelve minutes, in one; three bows and encore.

Mechan's Canines, a jumping dog act with a few part of tricks by smaller dogs. Held the crowd and aroused genuine enthusiasm. Ten minutes; full stage.

LOUIS O. RUNNER.

Orpheum, San Francisco

(Reviewed Sunday Matinee, February 11)

Irene Castle and her dancing partner, William Beardon, opened their second week as the headline attraction at this house and made a tremendous hit with their act, "Steps and Stylers". Several curtain calls and bows greeted them. Miss Castle has always been a prime favorite in this city. Their dancing was the cleverest and neatest seen here in the dancing line for a long time.

Harry Langdon, the famous comedian, and the Ten Seattle Harmony Kings divide the headline honors with Irene Castle. The "Kings" are a synecopation organization. Mr. Langdon puts over some clever stuff and the applause that greeted these two acts was enough to send them off the stage happy.

Milt Collins, "The Speaker of the House", kept the fans in an uproar with funny sayings. He is recognized as one of the country's best monologists. His act consisted of rapid-fire wit on current topics and politics. The audience rewarded his clever wit with plenty of hand-claps.

Francis X. Donnegan and Julia Steger returned from the comedy stage and presented a new combination of songs and dances in their hit act, "Playmates", that brought forth their share of applause.

Johnson and Baker do things with hats that the man who invented them would be amazed at. Three bows and a stunt or two more was their offering before the audience quit applauding.

Hap Farnell and Florence presented a real novelty which they entitled "For No Reason".

Keith's, Cincinnati

(Reviewed Monday Matinee, February 12)

A dandy bill is the one of this week. Each of the seven acts is different, and, perhaps without exception, a leader of its kind. Lincoln's birthday paved the way for a capacity house, and, tho the date is a semi-holiday, the management is deserving of a word of praise, we believe, for not taking advantage of a possible reason to raise prices. Every offering was generously received. Marion Morgsen's Dancers occupy a stellar position. Ruth Royce and Al Herman were warm favorites this afternoon.

Pathe News.

Paul Syddell. Far advanced in showmanship is this youth, who opens with a beautiful violin rendition and then introduces "Spotty", a small fox-terrier, that displays skill in balancing feats on two feet and one foot of an order to arouse envy of some experienced equilibrist. A real opener. Ten minutes, in one; return; two bows.

William Ebs proved his "something new" billing by completely surprising the audience with the presentation of a midget from a table, after working the mouth string on a dummy and going thru the difficult smoking and drinking tricks employed by seasoned ventriloquists. Twelve minutes, special, in two and a half; encore.

Following Aesop's Fables, Mr. Hymack earned due recognition with his array of chameleon effects. No idleness creeps into his work, and many artists will do well to study his style of speech and articulation. New effects show that he is not content to present the same routine season after season. Ten minutes, interior in two; a solid hit.

Ruth Royce, "comedienne of synecopation". In registering popular songs this vivacious young lady backs a good and clear ringing voice with the right amount of facial expressions and gestures. Twenty-two minutes, in one; two encores; one bow.

Marion Morgan Dancers, in a new dance drama in prolog and three scenes, "Helen of Troy". To miss this act means failure to see one of the most artistic and colorful dance creations known to vaudeville. There is not a piece of dead timber in the collection. The music also is far above the ordinary. The artists in this success are Josephine McLean, Charles Haverlin, John Friesalt, Albert Zapp, Josephine Head, Louise Riley, Victoria Elliot, Christine Mehan, Florence Martin, Esther Sommers, Ruth Southgate, Adele Kellogg, Florence Lewis and Louise Riley. Robert Hurd arranged and conducts the music. Twenty-three minutes. Applause thruout. A triumph.

Al Herman, "the black laugh", assisted toward the end by a song-plugging plant, scored his usual big hit. Aside from his back-stage "secrets" stuff, his funny sayings are practically entirely different from those delivered on his appearance here last season. Nineteen minutes, in one; encore; return.

McSoverlign is rightly termed a "master diablo player". The amount of entertainment value furnished by this young man with the swirling spool is astonishing. Seven minutes, in two; held 'em well.

JOE KOLLING.

They are a clever trio and were received very well.

The show as a whole was a good one.

FRANK J. SULLIVAN.

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, February 12)

If there is a more sloppily managed stage than the Broadway's it has escaped this writer's attention. The stage hands at this house deserve the perforated loving cup for inefficiency, judging by the way the scenery was handled at the early Monday show. In the Golden Orchestra's act the draw curtains in the back drop were always half opened, and some dainty stage hand managed to put his foot thru it after the first number. The ushers at the Broadway run the stage hands a close second for uselessness; they are merely ornaments, making no effort to find seats in the darkened house for patrons. And yet they not only have a manager at the Broadway but also an assistant manager.

The show opened with Noel Lester and Company offering some comedy magic, a little juggling, some wire work and some bad ventriloquism. The hokum magic is poorly done, and could be bettered considerably if the girl assistant would take off a dumb dora sort of character, spelling the tricks more innocently.

Barrett and Farnum, man and woman, do a lot of tap dancing, sing, and also pull some gags. They dance well enough, and don't sing enough to do any harm, but their gags have

Shubert, Cincinnati

(Reviewed Sunday Night, February 11)

To be explicit, a couple of old gags used in the Four Marx Brothers' "20th Century Revue. With an All-Star Shubert Vaudeville Bill", may be used to describe the results of this particular performance. We quote a line by one of the Marx Brothers in a booking agent's office bit to give an idea of the entertainment value: "If we were good we wouldn't be here." And to reflect the sentiment of the near-capacity audience, as expressed by "raspberry"-flavored handclapping and occasional cries of "Yea" and "No," the words of Joe Morris, uttered from an upper box in his turn with Flo Campbell, are repeated: "Go on with the show, I ain't got no place to go." A belated start of twenty minutes and an intermission of equal length added to the unpleasantness.

The vaudeville portion, consuming forty-five minutes, was without a redeeming feature. The nine chorus girls sang weakly in a meaningless prelude; Marie Rossi, "silver-toned soprano", rendered two numbers; the Marx Brothers indulged in some slap-stick comedy; Olga and Mishka Company presented episodes of classical dancing and the choristers reappeared for a Hawaiian musical scene of wretched design.

Kremka Brothers, programmed as comedy equilibrist, failed to appear.

The afterpiece contained several bright spots. In hopping from Philadelphia Morris and Campbell got ahead of their wardrobe. With the girl in a street dress and Morris in a misfit suit their horseplay and Miss Campbell's singing of popular songs completely overshadowed the reward of efforts by all others. Of the Marx Brothers Julius was funny at times, Arthur's pantomime comedy was ordinary and his Italian harp playing good, Leo created several chuckles as a "wop" comic and went over big with his piano caperings. Herbert Marx fills in as a juvenile straight.

Edward Metcalfe, straight man, and Herbert Stoddard, who executed some mild Russian dance movements, complete the stage personnel.

While the music is quite tame Director Carl C. Gray goes thru more movements than Creator. Given a snappy number Gray could work up enough emotion to score as well as any behind the foots if the spot were focused on him for such a specialty.

This "unit" is sponsored by Lee and J. J. Shubert, who are not in for such a "nut" as was encountered by producers of bygone units. An attraction of this nature will draw only when the public, as Morris stated, "ain't got no place to go."

JOE KOLLING.

the odor of Tut-Ank-Hamen's tomb. The man's imitation of Carl Randall's dancing would be equally realistic if announced as Pat Rooney's.

Robert Reilly and Company, the company being a girl and a little fellow apparently about nine years old, have a pleasant little musical sketch depicting an Irish courtship of a bygone day. The little fellow is the life of the party, a cameo comic. The act is in three simple scenes, and serves effectively.

For some reason a short film, Aesop's Fables, thru which there is nothing more boring, was put on next.

Dolly Kay, she of the shadow-boxing gestures and the voice with the gargle, edified the audience with a series of popular songs. The audience liked her, so what's the use of kicking?

Ernie Golden and His Orchestra succeeded in stopping the show. The act is playing its second week at this house, and is much brightened up with a good-looking eye and special drops meant to be descriptive of the songs played. The band has improved noticeably since reviewed last week.

Howard and Lewis were a riot. The little fellow's fast gagging and peculiar Hebrew dialect are great laugh getters. They had to encore.

Frank Sydney and Company closed the vaudeville portion of the bill. Sydney is a leaper, performing some very difficult jumps with ease and grace. A dog helps out by yowling an accompaniment to a song. Sydney mounts a bicycle and jumps rope with it, closing the act to a good hand.

H. E. SHUMLIN.

Grand O. H., St. Louis

(Reviewed Monday Matinee, February 12)

Selbini and Grovini offered bat juggling, plate spinning and what not, put over with speed and manner. Ten minutes, full stage.

Marens and Lee have an original opening and then portray wild hokum in which a baby grand built after the "Powerful Katinka" repeatedly falls on a denure but agile youth. Went over strong and took three well-earned bows. Five minutes, in one.

Frank and Ethel Halls. A typical family scrap put over with vigor and industry. The act is full of fun if you like that sort of fun.

Loew's State, New York

(Reviewed Monday Matinee, February 12)

An average bill of six acts, clean, with plenty of diversion, frequent laughs and weak applause, played to a large audience.

Cooper and Seaman, hand balancing, interspersed with numbers on violin and piano, were clever and took well. Eight minutes, in three; two bows.

Ullis and Lee, harmony singers with good voices, followed with pleasing selections well rendered. Twelve minutes, in one; two bows.

The singing travesty on "Romeo and Juliet", as presented by Miss Ethel Davis of Ethel Davis and Co., was easily the best received number on the bill. The "Sneeze Song" was the cause of her getting much applause, and the act had no trouble in pleasing the audience. Fourteen minutes, in two; five bows.

Herbert Ashley and Co. "Mme. La Vonce" did splendid singing and Ashley as a singer of parodies was the recipient of much applause. Sixteen minutes, in two and a half; five bows.

Burt and Rosedale, in "The Substitute", delivered some clever eccentric dancing, also showed an inclination towards musical instruments. Miss Rosedale is a very able assistant and the act was a hit. Music, dancing and patter. Fifteen minutes, in two; two bows.

"The Oldtimers", introducing such oldtimers as Josephine Sabel, Dan Barrett and West and Van Stieklen, easily carried off first honors. The scene is a booking office in which the artists attempt to secure dates for further appearances and as none are to be had they give a show of their own. Josephine Sabel sang several songs of thirty years ago and scored big. The dancing of Dan Barrett was well received, being a diversion from the new-fangled steps of today. West and Van Stieklen, as cornetists, are very clever and pleased with several duets. A hard-working act in which everyone is clever in his own particular line. Seventeen minutes, full stage; one bow.

F. G. WALKER.

The majority did and laughed heartily. Nine minutes, in interior; two curtains.

Sid Lewis tore up several hats, whacked the street drop vigorously with his cane and, assisted by members of the orchestra and even a paid customer, effected numerous gags. He was assisted or rather embellished by a lovely young lady who sang with natural decorum and sweetness from an upper box. She was applauded roundly and took an encore. Nineteen minutes, in one; novel exit via audience.

"Songs and Scenes", an act of singing much better than you ordinarily hear in vaudeville. Costumed gaily, they sang the better class of contemporary songs and the occasional aria di bravura from a grand opera. Their stage technique deserves special mention. Sixteen minutes, in two; three bows.

Charlie Ward and Company in "Babes", a whimsical farce with an agreeable, tho not unusual plot, which turns on the misunderstanding of a jealous wife and a wavering husband who falls for a flirtatious siren. The vampire, of course, is none other than a solicitor for the Orphan Babies' Fund, so the outcome is easily guessed. There is a deft bit of travesty provoked by the turbulent packing and unpacking of a piece of luggage. Twenty-four minutes, in one and interior; four bows.

Ferguson and Snuderlin, patter with occasional double eccentric shuffling and breathless singing. Ten minutes, in two; two bows.

Murray Klissen and Company in "The Barber of Seville", a genuine burlesque barber-shop interlude with trick chairs, copious lather and dull razors. There is mellow four-part singing of "Carolina in the Morning", "Toot, Toot, Toots", and an afterpiece of droll farce imitations. The audience almost tore up the seats. Twenty-one minutes, in three and one; many bows.

Kimwa Japs, artistic after the Oriental manner. Two Japs juggle and toss barrels with their feet. A third does a spectacular walk from the stage to the second balcony on the slack rope. His surefootedness and confidence is remarkable. Incidentally he slides down backwards. He received an ovation.

ALLEN HYDE CENTER.

Lafayette, New York

(Reviewed Sunday Matinee, February 11)

The LeFavors, an acrobatic novelty act of five people, a woman, three men and a clever kid, that closed the show, was the big smash of the bill, the woman understander being responsible for a lot of the approbation that the act received.

The Manning Sisters, a pair of debutante type girls with a violin and a harp, took next honors.

A new act, The Southern Four, composed of R. M. Cooper, Wesley Mitchell, L. J. Rambler (Continued on page 105)

JULIA ARTHUR

Distinguished American Tragedienne and Dramatic Star in the Queen's Closet Scene from Shakespeare's

"HAMLET"
THE CAST

Hamlet, the Prince of Denmark... Miss Arthur
The Queen, His Mother... Mona Morgan
Polonius... George Henry Trader
The Ghost of Hamlet's Father George Stillwell

(NOTE: Miss Arthur's portrayal of "Hamlet" is not without historical precedent. Sarah Bernhardt played the Prince, as did many other famous actresses, including Charlotteushman. It was last played by a woman in America, by Anna Dickinson at the Fifth Avenue Theater, 1892.)

Staged under the direction of Mr. Trader
Scene by the New York Studios
Costumes by Freisinger

Reviewed Monday afternoon, February 5, at Palace Theater, New York. Style—Dramatic. Setting—Special in three. Time—Fifteen minutes.

To review Julia Arthur in the Closet Scene from "Hamlet" as a vaudeville act, presents some difficulties, primarily because it essentially is not, nor never will be, vaudeville material, no matter by whom played. It is more than possible that the average person in a vaudeville audience neither cares for nor understands much of Shakespeare, and outside of the name Hamlet and the fact that the play was written by Shakespeare, has but a faint knowledge of what it is all about. Nor will the presentation of Shakespeare sandwiched between a singing and dancing act and "Topics of the Day" teach much. Vaudeville presents neither the atmosphere nor the correct opportunity for an introduction of any of the classics, much less those of the Bard of Avon.

Miss Arthur's physical proportions and curves are not such as give her a too effeminate appearance for the part, nor is her voice, with its contralto tones, which she used to so good effect in "Mercedes", of different quality today. Still one could not help but feel that the presentation of a male character of the import of Hamlet, by a woman, were an anomaly. It did not ring true. Nor was the reading all that it should have been from one of Miss Arthur's really fine dramatic attainments. One could scarcely have called the presentation scholarly, nor good even for vaudeville. Credit should be given for the acting of Mona Morgan as the Queen and George Stillwell as the Ghost.

Miss Arthur's temerity will add nothing to her laurels, nor do aught but bedim the beauty of her reminiscent dramatic presentations of the past.

C. B. Maddock Presents

"50 MILES FROM BROADWAY"

With Harry B. Watson and Reg. B. Merrill

THE CAST

Ezra Smithers... Harry B. Watson
Hiram Jenkins... Reg. B. Merrill
Bobby, Ezra's Son... Dan McNeil
Mary, Hiram's Daughter... Olga Woods
May, Hiram's Grandchild... Helen Bradley
June, Hiram's Grandchild... Noble Marwick
Zeke, Native of Village... Joseph Kelly
Andy, Native of Village... Ray LeBounty
Hank, Native of Village... Ralph Kenyon
Joe, Native of Village... Happy Hullinger
Ike, Native of Village... Arthur Howes

Scene 1—Lobby, Hotel Astor.

Scene 2—Mystic States.

Scene 3—Fifty Miles From Broadway.

Production staged by C. B. Maddock

Reviewed Monday afternoon, February 5, at Palace Theater, New York. Style—Rural comedy revue. Setting—Specials in one and three. Time—Thirty minutes.

The opening provided a distinct novelty, the juvenile, Bobby, and the ingenue, Mary, both children of the folks back home, meeting in the lobby of the Astor Hotel. They talked about the time when they were kids and described various items of interest. As they did so in a foot spot, the drop was raised and there were disclosed three large representations of states. Various lines formed on these slates illustrative of what was being described, and at opportune moments doors opened and the characters in life took their places in characteristic poses. Mechanical effects were introduced as the wheels of the wagon moving and the old gray mare whisking its tail and trotting. This drew a hand and deserved it. An innovation and a novelty that holds the interest well.

A very good set, in three, of a country scene, with a real dog, a real pump, real water etc., was excellent. There were several songs and dances and music by the town band. A bit of a plot along the musical comedy order, furnished a background for the introduction of these various specialties and ensemble numbers. "On the Trail to Yesterday" was well staged with the autumn leaves falling, and beautifully sung in a fine, deep, sympathetic baritone. It registered well. The dance by Olga Woods could be improved, as it impressed as being jerky and lacking in grace. The dressing, or rather the

NEW TURNS and RETURNS

Reviewed By MARK HENRY

lack of it, was rather extreme for the set and considering the atmosphere, out of place.

There was a four-cornered argument which, together with the billing of the act, was strangely reminiscent of George Colman. "You let my sister alone—what do you mean by talking to my father that way?", etc. There were also a couple of old babies such as "When he said you wasn't fit to sleep with pigs, I said you was," but in the main the dialog was bright and productive of good, clean laughs.

Girls of the chorus looked pretty in those short, metallic, gold-cloth costumes, lined with blue, bare legs with rolled-down socks and slippers, and the swagger sticks. Act was concluded with a drum corps, all playing tango drums, which ranged in size from a small one at one end to a very large one at the other, to the music of Sousa's "Stars and Stripes Forever".

The act is a very good one of its kind and will undoubtedly find a place in big time vaudeville for a long while.

LEAVITT AND LOCKWOOD

Reviewed Monday afternoon, February 5, at Palace Theater, New York. Style—Comedy and singing. Setting—Specials in one. Time—Eighteen minutes.

At the beginning of the act curtains parted to disclose a judge sitting at a high stand

song, "Why I Can't Be Your Empty Dumpty God" was extremely silly. A parody on "Gallagher and Sloan" was poor. There were a number of other bits in which "Brother Ray" assisted, and some in which his services were dispensed with. The elderly woman was again dragged on for a flower girl bit. The encore, "Ha, Ha, Ha", to the melody of "Pretty Little Cinderella", with the trio harmonizing at the finish, was as good as anything in the act and much better than most of it.

Leavitt and Lockwood have talent, altho the man is rather self-conscious, but the turn is a lodge-podge in queer routine, and could stand considerable re-writing and revamping by a sketch doctor.

GEORGES DUFRANNE

Reviewed Monday afternoon, February 5, at Palace Theater, New York. Style—Singing. Setting—One. Time—Eighteen minutes.

With Carl Stelzel, a rather portly accompanist at the piano, Georges Dufranne, a French tenor, made his vaudeville debut and sang "La Donna Mobile", from Rigoletto. He at once impressed as having control and good breathing. "Roses of Picardy", which followed, was done admirably, showing exceptional artistry in the phrasing and conception. This was productive of definite plauditory acclaim.

OF BIG-TIME CALIBER

CHAS. STRICKLAND'S ENTERTAINERS

Reviewed Tuesday afternoon, February 6, at Loew's American Theater, New York. Style—Musical. Setting—Special in three. Time—Eighteen minutes.

This is an act that assuredly belongs on the big time thru novelty, class, style, dressing, playing, staging and personality of Charles Strickland.

There have been any number of orchestras and jazz bands in vaudeville, but Strickland has attacked the thing from a different angle and has about as classy an offering of this kind as we have seen in a great while and one that seemed strangely out of place at this house, altho the turn made an unqualified hit and took several encores.

Against a gray silk background there were seen hangings of yellow silk. Strickland, attired in the height of fashion and presenting a very good appearance, enters, and, seated at the piano, directs a novelty opening in the form of the psychology of a cabaret orchestra. Explaining that something snappy is required for an appetizer, "Chicago" is rendered. For a stimulant "When New York Was Heaven and Broadway Was Wet", a special number, was sung, Strickland impressing as being very flashy on the piano.

A medley of old and new song hits for the "requests" embraced "Tomorrow", "Some of These Days" and "Carolina in the Morning". They next sang "How Could Little Red Riding Hood Be So Good and Still Keep the Wolf From the Door?". Waiting for the next course, "The Road to Mandalay" was played as a violin solo, Strickland vocally joining the latter part, selling it well with an exceptional sense of rhythm. For dessert a jazz number was played. Several encores were taken to the biggest hit ever witnessed by the writer at this house; in fact, they were a riot and could easily make good in any spot in any house.

and decanting upon the fact that the audience was the jury. He called Leavitt and Lockwood as witnesses, the two making their appearance thru the curtain cover. More talk along the same order, but three-cornered this time, was followed by the singing of a special number in which Douglas Leavitt and Ruth Mary Lockwood were assisted by "Brother Ray", the judge having been eliminated by the curtains the meanwhile. The attitude and actions of a fellow and girl before and after marriage was shown, a special backing of a house and motion picture theater being shown and utilized. Also a rather slim and rather aged woman for comedy, the latter being ill-advised and added nothing to the bit. There was considerable clowning and rather gaggy comedy in the former.

Followed a play on words, various names of automobiles being used. This did not appeal as big time material, the "Oh, Mr. Leavitt" of Miss Lockwood saving many an otherwise dull point. The business of pulling up Leavitt's vest is not refined or nice. The

Stelzel played a piano solo that was short. "I Love You", by Dufranne, showed a tendency on his part to hold his top notes too long, altho he has some good ones, and his art is a polished one. "I'm Falling in Love With Someone" sent Dufranne over very strong to an encore. "Vesti la Gubba", from Pagliacci, was done better than the average vaudeville tenor—much better, altho Dufranne took liberties with the score.

Almost an anomaly a manly tenor, with a good voice, a knowledge of what is required in vaudeville, a pleasing personality, a technique and the judgment to know when to stop.

JOE ROBERTS

Reviewed Monday afternoon, February 5, at Palace Theater, New York. Style—Banjo playing. Setting—One. Time—Twelve minutes.

Joe Roberts, or anyone else, despite whether there be friends in the house or not, who can go out in the number two spot at the

Palace and stop the show with a banjo, deserves a great deal of credit. This is the feat that Roberts accomplished successfully when reviewed and it was due to his rendition of Liszt's Second Hungarian Rhapsody as much as anything else.

In a tuxedo with a gold-plated, mother-of-pearl-mounted banjo, Roberts did not make much of an impression upon his entrance. Generally those fellows with the pretty instruments can't play them and the minstrel who comes along with an old, worn-out, dirty-looking, decrepit banjo can plunk it to a fare you well. However, in this instance, the reverse was the case and Roberts certainly landed solidly.

Being a pick Roberts played "Chicago", just fairly to fair returns. An announced imitation of "Two banjos playing at the same time", using but the one instrument, was well done, some beautiful tonal effects being the result of a rendition of Nevin's "Mighty Lak a Rose". This won definite recognition from those assembled.

Roberts next announced he would play one of four pieces generally conceded to be impossible on the banjo, and gave the audience a choice of "Second Hungarian Rhapsody", "Morning, Noon and Night", "Light Cavalry" and "Poet and Peasant". There were emphatic requests for "Second Hungarian Rhapsody", which sounded as tho planted. However, whether they were or not, Roberts did wonders with the number when considered that a banjo was used. Let it be said to the credit of Jennie Roberts and the orchestra that they held the tempo well and played a good accompaniment. Roberts sensed this thruout, but with serious mien. Approaching the finale with only a few notes to play and knowing that the orchestra was with him, a truly radiant smile broke over his face—and we do not blame him.

Several bows to strenuous applause was his reward, after which, for an encore, he played a little trick thing that was light and provided a good getaway, with enough applause for Roberts to hold up proceedings and forcing him to take a bow after the lights were up on the succeeding turn.

JESSIE AND HUBER

Reviewed Tuesday afternoon, February 6, at Loew's American Theater, New York. Style—Comedy, whistling and singing. Setting—One. Time—Fourteen minutes.

Man enters, sings and is interrupted by entrance of woman. She displayed a coldness and disinclination to talk with the man, but at a revolver shot, which rather startled the audience, she flew into his arms. More shots and more rushes for protection. Some talk of the "Grand Opera—Grand Rapids", variety, preceded a rather abrupt announcement of imitations by the man. Subsequently such unfamiliar (?) imitations as a fly landing on a piece of sugar—and then on a piece of timburlure cheese, also a cable-car which has been long gone and forgotten, were indulged in preceding a whistling solo. The girl, in a change of costume, did the popular aria from Traviata, displaying a certain amount of technique, but with not much music in her voice, the tones lacking warmth and the fire of temperament.

More talk between the two, such as "Viollets are blue, roses are red, when you stop breathing, you surely are dead." Also "He stood upon the railroad track, he did not hear the bell—tout, tout, farwell." Also "It's hard to lose a wife—almost impossible" and "The Hartford is a fire insurance company—yes I know."

"Giannina Mia" for a finish by the girl, with the man making unfunny side remarks during the singing and joining in at the finale with metallic whistling, did not help much. The whole idea is not of the stuff that big time acts are made of.


CHIC AND TINY HARVEY

Reviewed Tuesday afternoon, February 6, at Loew's American Theater, New York. Style—Singing, talking, dancing. Setting—Special in one and one and a half. Time—Twelve minutes.

Man opens with "The Countess of Alagazan", singing it in fast tempo with negative returns. Some ordinary talk with the girl followed, such as "Forefathers—I only had one father." The girl lisps when she talks. We also were edified for about the seventh time with the love from the book "after that you don't need the book." "There's a Reason Why" was vocalized double and while the two were singing and dancing, a pianist in the audience started laughing with the subsequent interruption and argument engaged in by all well-rehearsed plants. In this case it happened to be an elderly lady with white hair who ran true to form in going on the stage in response to an invitation along the accepted lines of "Maybe you think you could do better." The lady dispensed the informa-

(Continued on page 112)

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VAUDEVILLE IN PICTURES



ON WORLD-WIDE TOUR—Members of All-American Variety Company, who are booked for twenty-eight weeks in England, after which they will proceed to Africa and Australia, photographed on their arrival in Plymouth. The photo shows Hope Wallace and Chas. A. Lewis (together), Eugene Laymon (big man), Jerry Albro (little man), Mr. and Mrs. Fred Denny, Frank Clayton, Mr. and Mrs. Arthur Lee and child, and Mr. and Mrs. George Mitchell.



RENEE NOEL—Co-star, on and off, of Walter Percival, with whom she is appearing in "Fifty-Fifty". Miss Noel will be featured next spring in the leading role of a new production, "The Empty Room".



CONGRATULATED—Photo shows Marie Collins (right), sister of Lottie Collins, being congratulated on her return to the variety stage after a long absence by her niece, Jose Collins (Lady Innes-Ker), who is appearing in "The Last Waltz" in London.



ARRIVALS—Janet Odette, formerly a "Follies" girl, and now an English music hall favorite, and Ethel Henlere, wife of the vaudeville pianist, who returned to New York recently, on the Mauretania after a seven months' absence abroad.

—Photo, Wide World Photos.



HE'S A SHERIFF—Peppino Magro, one of the smallest men in the United States, has been appointed a deputy sheriff. Peppino has been a familiar figure at Coney Island for many years. He is shown with Policeman Smith, who is giving his badge of office the double-O.

—Photo, Wide World Photos.



LAST CHAIRMAN OF MUSIC HALL—After thirty years' retirement, Henry V. Henson recently officiated as "chairman" (announcer) at the old-time music hall bill at the Palladium, London. Photo shows Mr. Henson in chair, and on the stage are these veteran artists: (Left to right), Sable Fern, T. W. Barrett (aged, 72), Charles Burnell, Lily Burnand, Arthur Roberts.



"FLOP CHAMBER"—That's what the performers call this fully equipped hospital, one of the features of the new Keith Palace Theater, Cleveland, Ohio.



EFFECTIVE ADVERTISING STUNT—By pleading the rain as an excuse for not using their trucks as an aid in keeping them from freezing up, the manager of Proctor's Mt. Vernon Theater hit upon an effective advertising stunt.

LAST HALF REVIEWS

Fox's City, New York

(Reviewed Thursday Afternoon, February 8.)

The bill seemed to lack punch. Too much dancing with the Warren Jackson and Eddie O'Brien act separated from "Bits of Dance Hits" by but one turn, and this embracing considerable dancing also. The orchestra was in very bad form, missing a great deal, either ahead or behind several of the acts and generally messing things up.

The Pickfords, a juggling turn, opened, but didn't get much due to their lack of showmanship in selling the various tricks. They lack polish and dressing. The dive under the tablecloth is a good one, but was almost over before the audience knew it. Could be featured stronger further down in the act. The concluding trick of pouring a glass of wine held in the teeth from a bottle held between the feet while doing a handstand is the best feature of the turn.

Willington and Jordan, a singing pair, gave a little class to the number two spot with several well-rendered numbers, the woman showing to advantage with snap and personality, something lacking in the man, who is too nonchalant. The couple is using the number featured by Harry Carroll, "He Gave Me All These Things You Promised Me", but it was a flop, not being handled nearly as well as Carroll puts it on. Act went over to fair hands, but would be more of a hit in the better houses.

Emma Earle has rather an old-fashioned idea of a vaudeville turn and uses not one, but two plants in the auditorium who come upon the stage. One is a fellow who admits he's sixty-one and does a dance. The same idea is being utilized a week at Loew's American with an old woman plant. It seems like old home week. Despite the fact that Miss Earle was accorded considerable applause, the present act will never get her anywhere.

The Gallinari Sisters played a variety of musical instruments; that is, one of them did, doubling on the accordion, saxophone, trumpet and violin. They go in for classics at the beginning of the act, playing "Samson and Delilah" and the "William Tell Overture". This slows up the opening and should be discarded for something brighter and more vaudeville for this sort of act. The orchestra was lost altogether.

Allen and Jones, a couple of colored fellows, have a singing and talking act which registered strongly. The talk is not too long or dragged out, the individual voices are good and the ensemble singing well harmonized. The ballad, "That's How I Believe in You", the well sung and delivered for good applause, is rather old.

Warren Jackson and Eddie O'Brien, assisted by Helen O'Shea and a very pretty and quite shapely blond Miss who was not programmed, offered an act of singing and dancing. A cute little Miss played the piano. There was a similarity of routine. A number and a dance, another number and another dance, etc.

DANCING MASTERS ALL CLAIMING POPULAR STAGE STARS As Their Pupils - This Is True BUT? Whose Dances are They Doing Now—

MARILYNN MILLER'S

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All the songs were plugged twice, using the second chorus. This did not help the speed any. Turn will be reviewed in detail in another column.

Quinn Brothers and Anger have a hokum act that is well done, however, and found favor when reviewed. Has been seen around here a number of times and is about average medium-house speed for an act of its kind. The girl, Miss Anger, showed nothing of moment in her terpsichorean efforts.

"Bits of Dance Hits", which has been reviewed in some detail in these columns recently, closed the bill. The act was one of the bright spots of the program, but the stage was very dark, the lighting being exceptionally poor. This needs immediate attention. The young blond girl who does the tee dances verified the reviewer's earlier impression of being a wonder.

The bill as a whole was poorly balanced and badly spotted. The stage was run much better than it has been recently.

MARK HENRY.

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

(Reviewed Thursday Night, February 8.)

The "flash" spot of this program was accorded to the screen announcement of the feature acts "coming soon" to the Fifth Avenue. It lasted twelve minutes, which is an unduly long time to inflict advertising—even if it is accompanied by piano playing with an occasional humorous note—upon people who have paid to be entertained. No wonder an audible sigh of relief rose from the audience when the lights were turned on. A few thrills and some comedy by the Flying Nelsons soon put the folks in good humor, however. The aerial stunts of these three boys were as nicely executed as they were daring. The member who clowned might get even better results by using a neater mask.

Whalen and McShane, "The Youngest of the Oldtimers", showed a sprightliness that belied their white heads. Two dance imitations, one of *Blowing* and the other of *Pierrot*, and an

original number were done remarkably well by the older boy, and the other chap displayed his good voice by singing "In the Garden of the Gods". A double dance finish sent them over big. The manner of opening and the taunting remarks were rather weak and could be changed to something better.

Mack and Lane indulged in a quantity of delightful nonsense, which certainly was "Crazy, but Good." Mack has a pair of wabbling knees and a penchant for punning, and Miss Lane contributes very capably toward making their skit a roaring hit.

After several weeks of relief from playlets another one has come along. It is a domestic piece, entitled "I Heard . . ." presented by Paul Decker and Company, and it attempts to show the terrible consequences of feminine gossip. After seventeen minutes of farce a melodramatic situation is effected to permit a passionate denunciation of gossipers. This sudden moral twist surprised the audience into a burst of applause. The sumptuous drawing room setting indicates that the act was produced with big-time aspirations. Decker, as the moralizing young husband, looked as though he had just walked out of a Kuppenheimer Clothes ad in the *Saturday*, and perhaps this is why his portrayal didn't have proper life in it. The other man's talk was very hard to hear at times. The two women did creditably well.

Lydia Barry, a comedienne billed as a lyrical recitense, said she was going to give an impression of a vaudeville show which took place in her dream after she had eaten something unwise. As dreams go, it was a sloppy specimen. There was a lot of shandon and unnecessary lifting of skirts—which doesn't hold much fascination when a woman displaces around 200 pounds. However, much of the burlesquing brought laughs.

Frank Farnum played the Fifth Avenue not so long ago and cleaned up, which he did again on this occasion. The same company was with him, including Christine Marson, Shirley Ball, Neil and Witt and Paul Specht's Lady Syncopators. As pointed out before, the going speech and the "thank you" piece

before the end are unnecessary and only tend to cheapen an act of this caliber.

"A Timely Sermon", by Joe Browning, was a loud and lifeless comparison between the stone age and our own age, with incidental sidelights. Like most comparisons, it was good for a laugh here and there, due more to Browning's comic solemnity than to his material. He could employ his talent to better advantage.

Boganny's Comedians, seven odd fellows, presided over by an eccentric professor, gave a school-room entertainment which included a lot of lively scampering around, some singing, dancing, acrobatics and a good share of slapstick. Fanny, speedy and satisfactory. DON CARLE GILLETTE.

Grand O. H., St. Louis

(Reviewed Monday Matinee, Feb. 5, but Received by Wire Too Late for Publication in the Last Issue)

Dallas Walker, a charming young lady who spins ropes and ties innumerable knots to the accompaniment of blythe, engaging chatter. Eleven minutes, in two and three; two bows.

Dare and Tressie, two brownskin individuals who engaged in nimble shuffling. One, a tireless dancing fool, won strong applause and general approval with a variety of trick steps and mild contortions. Thirteen minutes, in one and two; four bows.

Olive and Mack, with their wise cracks and puns between a hotel clerk and a sophisticated guest, are rather good in spots, but weak at the close. Thirteen minutes, in one; one bow.

Harry and Kitty Sutton, another offering of dancing and patter, with a beauty parlor situation. (Continued on page 106)

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JUDGMENT FOR WILMER & VINCENT THEATER CO.

New York, Feb. 10.—Despite the allegation of Charles H. Wilson that a draft executed by him July, 1920, to one William McComb for \$1,000, which for value was assigned to the Wilmer & Vincent Theater Company, Justice Joseph Callahan, in Trial Term Part III of the City Court, after hearing testimony awarded a judgment for \$1,000, the value of the note, plus \$8.40, the cost of protesting same, since it was made payable in Havana, Cuba, to the plaintiffs and the cost of the action, which brings the total of the judgment up to \$1,149.56. The suit was brought on behalf of the plaintiffs by their attorney, Charles H. Studin, of 19 West Forty-fourth street.

LOEW GETS JERSEY HOUSES

New York, Feb. 10.—The stockholders of the National-Central Theaters, Inc., and the Lincoln-Roosevelt Theaters, Inc., voted unanimously at a meeting on Saturday at the Central Theater Building, Jersey City, to give the Board of Directors full authority to enter into an agreement by which the National, Central, Tivoli and Monticello theaters in Jersey City and the Lincoln Theater, Union Hill, are to be run on the Loew policy.

It is presumed that L. F. Blumenthal, who is a director of these theaters, also of the Roosevelt Theater, West Hoboken, will continue as a director of all the houses, but the vaudeville and pictures will be booked by Marcus Loew. If these theaters are operated this way it means that the houses will all have the Loew advantages of first-run productions of the Famous Players, Metro and First National pictures, which are the three leading film organizations of the country.

LOEW HOUSE FOR ST. LOUIS

New York, Feb. 10.—St. Louis is to have a new Loew Theater, situated at Washington and Eighth streets, which, when completed, will be the largest playhouse in that city.

Marcus Loew, president of Loew's, Inc., who, during a recent visit to St. Louis completed the details of the building project, stated that the new link to the Loew chain will have a seating capacity of 4,000 and that \$3,000,000 will be involved in the deal. Demolishment of the buildings on the theater site is in progress at the present time, and the new theater is expected to be completed before 1924. Altho the policy has not been definitely decided upon, the house will be equipped for a combination policy of vaudeville and feature pictures.

Other Loew expansions in Southwestern territory may be looked for with the completion of the St. Louis property.

MOSS AND FRY FOR LOEW

New York, Feb. 10.—Moss and Fry, colored funmakers, have signed a long-term contract to appear as headliners on the Loew Circuit. It is said the team, which has been playing for the Keith Circuit for a number of seasons, took a large-sized cut at the beginning of the season and refused to agree to a further salary reduction. They are booked at a higher figure for the Loew houses and wind up their Keith Time February 17.

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VAUDEVILLE NOTES

Dick Keene and Midge Miller are shortly to be seen in a new act.

Harry Linder did around \$15,000 at the Philharmonic Auditorium at Los Angeles last week.

Aunt Jemima has been given time over the Orpheum Circuit, opening at Kansas City, Mo., March 4.

Howard and Sadler, a sister team, have split and Verne Sadler will shortly be seen in a new act with Billy Frisch.

"Chick" Reed, pantomime clown, formerly of the Reed Brothers, will be seen shortly with Ed Le Moigne and Company.

Rastelli, a European juggler, has been booked for the Keith Time and opens at Boston March 5, with ten weeks to follow.

Kenney and Hollis finished a successful tour of the Poli Circuit a few days ago and opened on the Keith Time at Boston.

Ike Rose's Midgets will play about twenty weeks in New York City. They were originally engaged for but twelve weeks.

Emma Haig, in her new dancing revue, assisted by Ruth Russek and George Griffith, is appearing on the Proctor Time.

Jimmy Shearer is appearing in "Sample" together with thirty girls of Elizabeth, N. J., at Proctor's, Elizabeth, this week.

The Memphis Five made quite a hit at the Colonial Theater, New York, with "Sister Kate" and "That Da Da Strain".

The Dancing Hazards fell from the stage, of the Orpheum Theater into the pit at Gary, Ind., last week. Both were hurt badly.

Ray Perez has been signed by Charles Maddock to stage all of Maddock's vaudeville productions. The contract is for one year.

Eva Tanguay headed the Pantages bill in Spokane last week after laying off several weeks, following the spraining of her ankle in Minneapolis. She had little trouble with the injury and her act was fairly well received.

Jack Manion, formerly of Harris and Manion, and Harry Wells will be shortly seen in a revival of the act entitled "Uncle Jerry at the Opera".

Jules Klein's Statler Hotel Orchestra recently made a hit in vaudeville when they made their initial two-a-day bow at the Temple Theater in Detroit.

Frost's Bostonian Orchestra, which has just concluded an engagement at the Crescent Gardens, Boston, has been engaged by the Hamilton Hotel, Bermuda.

Mrs. Ben Hilbert, wife of the assistant manager of Keith's Eighty-first Street Theater, New York, is convalescing following a severe attack of pneumonia.

Virginia Milliman is appearing at Proctor's 125th Street Theater, New York, this week in "People We Meet", arranged for her by Herbert Fields, son of Lew Fields.

The Minstrel Monarchs have been booked for the second season over the Orpheum and Interstate circuits, opening next August and being routed until the following March.

Dorothea Sadler is featured in "1909", a sketch by William C. De Mille, which is playing the Proctor Time. Denton Vane and Anna Day are in the supporting cast.

Bill Church and Eleanor White, "Snappy Steppers", have been contracted to play the Palais Royal Inn and Grosley Hotel, both in Newark, N. J.

The Toronto "Frolles", at Loew's Yonge St. Theater, Toronto, Can., with excellent cast of amateurs of that city, was a big success last week.

Brady and Mahoney have been routed until June thru the Western Vaudeville Managers' Association and the E. F. Keith Western Booking Offices.

Frank G. Markell, in private Frank G. Keyes, known to many vaudeville artists and minstrels in this country, has been in the U. S. Navy for the past few years and is at present stationed at Constantinople, Turkey. His service will expire in August, when Mr. Markell plans to resume his work in the profession. He writes

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that he would be pleased to hear from professional friends, who can address him Frank G. Keyes, R. M. 1-c, U. S. S. Bulmer, No. 222, Turkish detachment, Constantinople.

Walter Clinton and Julia Rooney received a warm welcome when they opened at Poll's Capitol, Hartford, Conn., recently. Their act, a skit, is called "Top o' the Morning".

The Grand Theater, Malone, N. Y., showed an eight-act vaudeville bill, furnished by Blanchard's Road Shows, of New York City, February 6. Similar units may be booked each week.

Thomas Fallon, author of "The Last Warning" and "The Wasp", has written a burlesque of "The Last Warning", to be presented on the Keith Circuit by Frank Neville and Ann Paulson.

Ethel Levey, who is shortly to open in London in a new vaudeville act, is writing a play in collaboration with Lord Latham which is to have its premiere next September in the English capital.

A representative of the Keith Circuit, Thomas A. Kirby, has been in Little Rock, Ark., seeking talent for the vaudeville stage. It is reported, and has established quarters in the Majestic Theater there.

The new Paul Specht orchestra, which sailed for London recently on the S. S. Pittsburg, is a distinct success, according to a cablegram received from Lyons & Co., Ltd., last week. This is Specht's third combination now playing in England.

Alexander Pantages recently acquired a sixty-day option on a church in the heart of the business section of Santa Barbara, Calif. The option calls for the sale of the property for \$200,000. It is believed the Western vaudeville magnate will erect a large theater on the site.

NEW "MOVIE" ACT

New York, Feb. 10.—In order to put on S. Jay Kaufman's "The Reel and the Reel", a vaudeville sketch, Milton Hocky and Howard J. Green found it necessary last Friday to hire fifteen moving picture actors and a director, as well as to build three sets of scenery for picture taking at the Seltz Studios. It took all day to shoot the scenes which will be used as part of the act. In the cast are: Jean Trowbridge, Edmund Dalby, Ruth Noble and Frank Kelly. The act opens next Thursday.

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SUES WEBER & FRIEDLANDER FOR \$17,150 DAMAGES

New York, Feb. 12.—The Weber & Friedlander unit-producing firm has been named defendant in an action for \$17,150, filed this week in the United States Supreme Court by Nicholas Holla, Antoinette Teinette and Edna Charles thru their attorney, Lyman Hess, of 1540 Broadway. The complaint alleges breach of contract.

According to the papers filed, the three plaintiffs entered into a contract with Weber & Friedlander last June to appear in the latter's Shubert vaudeville unit, "Facts and Figures". The contract called for thirty weeks out of thirty-five at a weekly salary of \$350. On December 17 last the show closed. The amount sued for represents the balance due the artistes, it is alleged.

JACK MILLS' ACTIVITIES

New York, Feb. 10.—Bernie Pollack, just returned from a six months' sales trip to the Pacific Coast, will leave shortly for the New England section in the interest of Jack Mills' catalog. This firm has taken over from the Leo Edwards Music Co. the song, "I'm an Indian", successfully featured by Fannie Brice in vaudeville and on Victor records. Jack Mills will return here Monday from a six weeks' visit of the trade from Pittsburg to San Francisco.

"LOVE LETTER" BIG SELLER

More than 60,000 piano copies of "The Faded Love Letters", the new Charles E. Hoat ballad, have been sold since the number was launched a short time ago. The number has been released by all the leading record companies, and the J. C. Deagan Company, of Chicago, makers of musical instruments, have sent special xylophone parts of the piece to 20,000 musicians on their mailing list.

DAVIS ORCHESTRA TO FLORIDA

New York, Feb. 10.—A Meyer Davis orchestra of seven pieces recently left for Tampa, Fla., to play the famous Gasparilla Ball. This ball has the same relation to Tampa as has the Mardi Gras to New Orleans and is one of the noted affairs given each season in this country. From Tampa the orchestra will go to Palm Beach for the remainder of the winter season to play numerous engagements booked by the Meyer Davis office. The orchestra is under the leadership of Harry Rosenthal.

COSTUMES OF SONG COVERS

New York, Feb. 10.—Joe Mittenenthal, Inc., publishers of "The Flirt", new novelty fox-trot, reports receipt of a wire from a musical comedy company traveling thru Ohio requesting that 500 title pages of "The Flirt" be rushed to them for costuming purposes. Twelve girls, portraying different historic periods of history, will be clothed in costumes made from the title pages and will waltz the new hit.

LEW FIELDS' UNIT OPENS

New York, Feb. 12.—Lew Fields, who recently closed with his old partner, Joe Weber, in I. H. Herk's Shubert unit, "Reunited", opened in Newark today at the head of his own unit show, "Snapshot", a revised version of the musical show of the same name which he sponsored last season. In addition to Fields the cast includes Nell Wood's Five Melody Changers, the Six Saxomanics, Leighton, Pettit and Josephine; Wynnee Gibson, Alice Remson, James Cagney, Mora Nielsen and Lucille Arden.

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**ECHOES OF CHICAGO
VAUDEVILLE DOINGS**

Chicago, Feb. 9.—Moore, Brown and Christie have reunited after a separation of two years and recently played dates in the Midwest for the Billy Diamond Agency. They are now playing for Carrell.

Shepard and Ott are playing Midwest dates for Carrell, and Buddy Shepard, who was formerly an agent in New York, is renewing old acquaintances up and down the circuit.

Donna Darling and Company played for the Carrell Agency in Michigan and Indiana on their way here from the East.

Francis Owen and Lew Silvers, showing a new act here, have for types an ex-service man and a veteran of '61.

The Cambridge Sisters were placed in the Stratford Theater here this week by the Carrell Agency.

Flo Adler and Boys completed a Michigan tour this week.

Brown's Saxophone Six, playing picture houses in the Midwest, recently appeared in Elkhart, Ind., in connection with a vaudeville bill booked by Carrell.

The Cora Youngblood Carson Sextet is playing Michigan dates for Carrell previous to opening a tour of the Gus Sun Time in the Columbia Theater, Detroit.

Edna Mitchell and Boys jumped from New York to the Columbia Theater, Detroit, for last week and are now playing for the Carrell Agency in Michigan.

Chennette's Syncopators, a new sixteen-piece jazz band which has been playing some break-in dates here, is credited with a hit at Peoples' Theater for the first half of last week.

Moore, Kendall and Company filled in this week for Baye Woolfolk in the Englert Theater, Iowa City, Ia., in connection with their Orpheum tour.

Katherine Sinclair and Company have been booked for the Orpheum Circuit by Sam Kahl's office, this city.

Gardell, Pryor and Company, a new act, constructed here by the Orpheum production department, has been booked for the Orpheum Circuit following a showing in the local Academy Theater.

Sigsbee's Dogs are playing in the Middle West for the Carrell Agency.

Billy Jones, who has been filling bookings by the Carrell Agency, is in Michigan this week.

Charles and Helen Pulley have been playing some dates this week in the Midwest for the Carrell Agency.

Boyle Woolfolk's "Harpland", a four-girl offering, playing the Balaban & Katz picture houses here this week, recently scored a success in the Chicago Theater.

Thayma, "The Radio Man", is playing the Michigan Time of the Carrell Agency.

Amedeo is appearing at a string of picture houses in the Northwest.

"SPICE" UNIT CAST SET

New York, Feb. 12.—"The Spice of Life", a revised version of the musical show of the same name, which stranded recently, will open as a Shubert unit in Philadelphia next Monday. The cast, headed by Arnan Kaler, will include the following: Brendel and Bert, Hasontra, Sam Hearn, Alice Kibson, Johnny Berkes, Florence Browne, Arthur Carey, Watcha and Elsie, Evelyn Iswning, Betty Jones, Dolores Sorez and Martha Thorsp.

SING GUESS SONG, BY ROY L. BURNELL, B. & O. Dandy New Pat-Trot. PLAY ON Q. R. S. 1911 No. 2016, Halcyon Pub. Co., 307 E. North St., Indianapolis, Ind.

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THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

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

TO BUILD "RENT-FREE" THEATER

Architect Plans Building To Carry Entire Charges of Theater—Company Formed To Erect and Operate Enterprise

New York, Feb. 10.—A most interesting scheme to erect a theater which will take all worry about carrying charges off the operator's mind and allow him to operate practically rent free was revealed to a Billboard reporter this week by the architect who has designed the building. The plans have been approved by the Building Department and a company is being formed to erect the building in the Times Square district. The plan bids fair to revolutionize theater operation and play production, and may give birth to several similar structures.

Makes "Little Theater" Operation Practical

The main point of the architect's plan is that it makes the operation of "little theaters" practical. The advantages of a small house are great to certain types of entertainment, but the small seating capacity has made them difficult enterprises to operate at a profit.

The salient features of the architect's scheme call for the erection of a seven-story building over the auditorium of a 200-seat theater. The building will be cut up into studio apartments and the ground and first floors used for stores. The rents from the studios and stores will be so adjusted that they take care of the proportionate space occupied by the theater, and thus it will be operated without a rental charge.

Within Present Building Laws

The building laws in this city are very strict regarding the erection of theaters and call for a wide alley completely around the building, and forbid the erection of any structure over the auditorium proper. By holding the seating capacity of the theater to 200 this architect takes the house out of the theater class, for only those places of entertainment seating 300 or over are considered theaters under the present building and licensing laws. Under these conditions it is permissible to build over the auditorium, and the Building Department has passed the plans of the new enterprise.

Erection To Start Soon

With the passing of the plans the last formality necessary before building operations could commence has been compiled with and the architect informs The Billboard man that several sites are now under consideration in the Times Square district to erect the structure. A company has been formed to finance the operation and several of those in it will operate the theater. It is figured by them that they can take in \$5,000 weekly, and, having no rent to pay, they can make a nice profit on any show that shapes up into a half-way hit. In the case of a big success these figures would be considerably larger. It is intended to produce a high class of dramatic show, and it is possible that a resident company will be installed.

May Influence Other Building

It was said on Broadway by some managers who had heard of the plan that it might, to some extent, revolutionize theater building. Cost of construction and cost of operation of theaters has increased so in the past few years that the plan may appeal to several producers who do not own their own houses and are forced to pay the high rentals exacted for practically every theater in the city at the present moment.

One of these men said: "It looks like a happy scheme to provide a playhouse for the small producing managers. I dare say that such a building would not cost very much to erect, and, with a mortgage, would not call for any very heavy outlay of ready cash. The 'rent-free' feature appeals to me, for it would allow me to put all my money into the production and then take all that comes into the box office. As it is now, the money has to be split with the theater owner. It is true that most theaters have a larger seating capacity than the one mentioned, but half the seats and all the money is the same as double the seats and half the money. Besides, you would own the

theater and could do as you pleased with it. It certainly appeals to me."

The architect who has drawn the plans for the enterprise is fairly well known in the theater world, mainly for his designing of scenery for motion pictures and legitimate productions. He will not allow his name to be mentioned until the building is ready to erect.

FRAZEE COMPLETES PLANS

Chicago, Feb. 9.—H. H. Frazee, who came here for the opening of Mrs. Fiske's engagement at the Cort Theater, has returned to New York, having completed arrangements for the successors to the Fiske play. Taylor Holmes will be seen at the Cort February 25 in "The Rear Car". After that Mr. Frazee will send the Czech-Slovakian drama, "R. U. R.", now at the Frazee Theater, New York, for a long engagement at the Cort.

CHAPEL GETS INHERITANCE

Chicago, Feb. 10.—Marshall Chapel, popular and well-known actor, has written The Billboard from Regina, Sask., that he has fallen heir to \$12,000 thru the will of his late grandfather, D. Beau.

TOM POWERS



One of the principal players in Equity's third production, "Why Not?", an American comedy of conventions, by Jesse Lynch Williams, at the 48th Street Theater, New York. The nonchalant pose is characteristic of Mr. Powers' ease in handling difficult roles. Mr. Powers will be remembered for his splendid portrayal of the much misunderstood son and husband in Equity's second play, "Hospitality".

MAY BAR CHILD ACTING IN NEW JERSEY

Trenton, Feb. 9.—According to a bill introduced in the New Jersey Legislature by Assemblyman Klein, of Essex County, children under 16 years of age would be barred from taking part in any professional theatrical entertainments.

AUGUSTIN DUNCAN ILL

New York, Feb. 9.—Augustin Duncan, stage director of the Equity Players, was taken ill while conducting a rehearsal of "Roger Bloomer", the forthcoming Equity production. The cause of his illness was the turning of an abscess in his ear, which required surgery.

In the meantime rehearsals are being conducted by Mrs. Sherry Hill, who was associated with O. P. Heggie in staging "Why Not?". Mr. Duncan is expected to resume work on Monday.

Margaret Wycherly, appearing in "Six Characters in Search of an Author" at the Princess Theater, New York, spoke before the students of dramatic art at Washington Square College, New York University, last week.

DRAMATIST LOSES CASE

New York, Feb. 11.—Justice Charles L. Guy, in Equity Term of the Supreme Court Wednesday, denied an injunction applied for by Paul Dickey, who claims a part authorship in the play, "The Last Warning", now being produced at the Longacre Theater. The defendants were Michael Goldberger, Michael Mindlin and the Winged Productions, Inc.

The controversy hinges on an allegation that the producer had a layout in Hartford, Conn., where it was intended a performance, and claims it was noted to change certain parts in order that it might make the hit hoped for when it reached Broadway.

It is alleged by Dickey that while his suggestions for improvement were complied with the managers failed to compensate him for the creative changes accomplished or to recognize him as the author of the play. He brought suit to restrain the producers from continuing the presentation of the play. The action will now have to be decided by a jury on the merits, and Justice Guy refused to compel defendants to furnish a bond for security for damages in case Dickey loses out.

Look thru the Letter List in this issue. There

Tom Powers' Mother Molded His Stage Career

Tom Powers didn't know the interview was coming. It was waiting for him on Thursday evening, February 8, at eight o'clock. So were several reporters and a representative of a certain producer. But good fortune and Southern chivalry (Mr. Powers was born in Owensboro, Ky., thirty-two years ago) were with us. After registering surprise and recovering therefrom Mr. Powers dismissed "mere man" in deference to Madame Reporter. But by the time the interview was launched Tom Powers' dressing room was thronged with admiring friends of the actor, who listened with joy to his musical voice as he passed safely thru the interviewer's "cross-examination". A Chinese valet had to pick his way thru the crowd to lay out his master's wardrobe and seemed to be highly amused at all things in general. Think of a valet laying out a bath's uniform for his master to wear in the first act! Truth is stranger than fiction!

While applying grease paint with deft fingers, Mr. Powers said: "Since I MUST tell you all about it, here goes. I was the seventh son. All six sons had been launched on business careers so mother thought it was about time some member of the family should follow the arts. She determined that the seventh son should become a follower of the arts. As a young girl, during Civil War days, she had studied Shakespearean reading, a habit that had always clung to her and which she imparted to the seventh son. Mother planned my artistic career with a lavish hand. I was instructed in all the arts. I learned to draw, paint, play the piano and sing. As a small child I used to dramatize Mother Goose stories and planned a stage that was built in our home, where I experimented in stagecraft.

"At the close of my college career, at the age of eighteen, I came to New York and became a student at the American Academy of Dramatic Art. From the academy I went into stock as assistant stage manager and player, earning the munificent salary of \$25 a week, which was more than I was worth. (Smokers from Chinese valet.)

Then William Dean, Mr. Helasco's stage director (a wonderful man), who had produced a play in which I had a part as a favor to the Sargent School, kindly remembered me when someone needed an actor for a George Ade sketch in vaudeville. So I went from a stock company at Lancaster, Pa., to the vaudeville stage.

"It was distinctly understood that I was to get no laughs while playing in the sketch. The star and cover of the act even showed me how to read my part so that I wouldn't get a single laugh. But fate was against me. I got the laughs just the same and plenty of reminders that the next laugh would be my last. Here are the lines that caused my downfall. A woman said: 'He told me I was his opportunity.' I replied, 'I thought you could take a joke?' The manner in which I said it appealed to the audience's sense of humor. I not only got a laugh, I got a hand. So I was Fred. And this was the parting blessing: 'I don't say that you must never act again, but I hope to God I don't have to watch you!'

Mr. Powers then went with the Vitagraph Company and became a movie actor, a cowboy actor, riding bucking broncos and doing other Wild West stunts. He worked in Arama and stayed in the first motion picture studio in California, established by the Vitagraph Company.

After a while he received an offer to play the title role in a film version of Dickens' "Barnaby Rudge" for an English film company. So he packed away his cowboy duds in the best campher balls and sailed over the bounding main to England. After completing the "Barnaby Rudge" film and a number of others Mr. Powers returned to New York to play in "Mr. Lazarus" with Eno Legallienne. This followed engagements in "Mile-a-Minute Kendall" and "Oh, Boy".

When war was declared Tom Powers enlisted in the English Royal Flying Corps and served until the Armistice was signed. While recovering from wounds in Lady Astor's Hospital he was asked to play his original role in "Oh, Boy" in England, which offer he accepted. We interrupted Mr. Powers to ask him about his wounds. He dismissed the subject by saying: "If war is worth anything at all it is worth more than play acting." But we learned from Mr. Powers' personal representative that the young actor had fallen from an airplane and sustained fractured ankles as well as a broken shoulder and hip. Said representative also showed us a few of Mr. Powers' sketches, caricatures, each eloquent of a delightful, whimsical humor, reminding us of Augustin Duncan's speech at the luncheon of the Drama League at the Hotel Astor recently, when he extolled Mr. Powers as one of the best light comedians of the day, comparing him with the famous William Gillette of twenty-five years ago.

Mr. Powers has been in the following New York productions since October, 1921: "Duh", "Love Dreams", "The B. B. Tenacity", "The

(Continued on page 25)



TOM POWERS' MOTHER MOLDED HIS STAGE CAREER

(Continued from page 24)

...ing", "The Monkey's Paw", "The First Fifty Years" and "Hospitality".

We were all sorry when Mr. Powers was obliged to discontinue his story, which was replete with humor, cleverly and intelligently applied. And his voice is rich and musical, with just enough of the "South" in it to make it individual and intriguing.

In every play, in every way, Tom Powers is growing better and better in the art of acting, and judging from a remark we overheard, this young gentleman with the easy, breezy assurance that proclaims innate gentility and true culture is going to be featured in a comedy that will be ideally suited to his many talents. ELITA MILLER LENZ.

Ruth Donnelly and Pamela Gaythorne have been engaged by Samuel Shipman to support Constance Binney in "The Crooked Square", his latest play.

DRAMATIC NOTES

"The Little Bigamist", which was touring the principal cities of the country, closed February 10.

"Lillom", the Molnar comedy-drama, closed on tour after a run of two years both in New York and on the road.

Kate McLaurin, who adapted Henry Leverage's story, "Whispering Wires", is now at work adapting another one of his stories, called "The White Cipher".

Virginia Hammond is on tour this season with William Courtonay in "Her Temporary Husband", a Frazee attraction. She is playing the role originated in New York by Ann Andrews last fall.

John Henry Mears will move into the Olympic Theater, Chicago, within a few weeks, where he will produce "The Blimp", a play starring Herbert Cortbell.

Bapley Holmes, in "Rain", has come into his own at last. He has a part which suits him right down to the ground and he plays it for all it is worth.

Adolph Mayer was hurt in a taxi accident on Broadway and had the chauffeur haled into court. The chauffeur was fined \$75 and was given a ten-day sentence in jail besides.

Lynn Overman has been engaged by George M. Cohan to play the leading role in his new play, "The Song and Dance Man", expected to be produced in the fall.

Lenore Ulric passed her 500th performance in "Kiki" at the Belasco Theater, New York, last week. This play holds first place in long-run honors at present.

David Warfield is setting a new record for consecutive performances of "The Merchant of Venice". When he completes his engagement at the Lyceum Theater, New York, on March 10, he will have passed the century mark.

Walter Hampden is in Boston rehearsing a new play by A. E. Thomas, which he will present during his season at the National Theater in New York next fall. Mary Hall is playing opposite him.

George M. Cohan will sail for England next month to supervise the final rehearsal of "So This Is London", opening at the Prince of Wales Theater on April 15. He will return immediately after the first performance to get his new musical comedy started in Boston.

Adolph Mayer's production of "Listening In" will move from the Bijou Theater, New York, to the Wilbur Theater, Boston, on February 19. On that same day "Rita Coventry", Brock Pemberton's production, will fill the Bijou for an indefinite run.

Laurette Taylor, shortly to be seen in New York in "Humoresque", was the guest of honor of the Lotoa Club last Sunday night. She is the second woman to be given the honor of being dined by that organization, Mary Garden holding first honors.

Porter Emerson Browne's latest play, "Ladies for Sale", has as members of its cast Carlotta Monterey, Malcolm Williams, Vincent Serrano, Richard Sterling, Walter D. Green, Bernard Reinold, Walter Armin, J. Harry Jenkins and William Eville.

Arch Selwyn has sailed for London to make arrangements for the presentation of a number of American plays. It seems likely that he will present Jane Cowl in "Smilin' Through" and "Romeo and Juliet" in September in London, besides "The Emperor Jones". "Partners Again" is already playing in that city and Mr. Selwyn will take a look into the theater to see how it holds forth.

Clara Meares left "The Circle" in Altoona, Pa., February 10, and is in New York seeking another engagement. In the meantime the company, headed by John Drew and Mrs. Leslie Carter, is said to be playing to big business on the road. A second company, headed by Amelia Bingham and Wilton Lackaye, is at present playing in Texas and is also reported as thriving.

"Extra" has taken itself out of the Longacre, New York, to make room for Ethel Barry. (Continued on page 37)

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, February 10.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, and performance dates. Includes plays like 'Abie's Irish Rose', 'The Little Bigamist', and 'Kiki'.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and performance dates. Includes plays like 'Captain Applejack', 'The Little Bigamist', and 'The Emperor Jones'.

COMING TO BROADWAY

WALKING down the Rialto the other day we ran into Gene Buck, who has written the book for the Ziegfeld "Follies" for many years. Gene says that this year's "Follies" is the biggest ever. Business has not fallen below \$35,000 since the show opened, and it will probably fill out the season at the New Amsterdam. If it does it will pretty nearly break the world's record for receipts. Tom met John Farrar during an intermission of "Peer Gynt" and fell to talking about old times with him. John confessed that he had never read Janson's "Encyclopedia of Comedy". Tom thought this an amazing confession from the editor of The Bookman and is going to see that John has the opportunity of remedying the deficiency. Tom met Percy Pollock just before he left the city to rejoin "Lightnin'" in Boston. Percy, who had to leave for the South for his health, is now fully recovered and ready to buckle down to work again. Tom hears that during the entire run of "Hamlet" with John Barrymore the receipts have never fallen below \$20,000 a week. Where is the fellow who used to croak "Shakespeare won't pay"? Tom understands that Tyrone Power is seriously considering producing Shelley's "The Cenci" for a series of special matinees. We hope it is true. We have been hoping to see this play for years and Tyrone should make a splendid County Cenci. Tom ran into Albert de Courville, the English producer. He is over here looking about, and Tom hears that the Shah of Persia may back him in a new production or two in London. Which may or may not be true. Knox Herold is now playing the Second Gravedigger in "Hamlet". He will only have the opportunity of playing the part for five performances, and he tells Tom that he would like the world to know it. Well, some of the world ran now read it, and, we hope, be happy. Wells Hawks, who is Sam H. Harris' historian, tells us that the demand for tickets for "The Music Box Revue" on the road has been so great that a portable box-office is now carried with the show and set up in the theater lobbies a la movies. True or not, that is a peach. Tom hears that when David Warfield leaves the Lyceum March 10 he will be followed in by Lionel Atwill in "The Comedian". That is somewhat of a surprise, as this show was not expected in until next season. Giorgio Majeroni told Tom a good one about an English actor who was sent for to play a part in "Romeo and Juliet". This actor figured they wanted him for Romeo probably, and certainly for nothing less than Mercutio. When he reached the office he was asked: "How would you like to play Benvolio?" "Benvolio," shouted the player, "You can take Benvolio and throw him in the sewer, and, if you're going to produce "Hamlet", that goes for Rosencrantz and Guildenstern, too." Giorgio thought that indicated a high spirit on the actor's part. Tom opines it was just common sense. Well, that should flush the column. See you next week. TOM PEPPER.

New York, Feb. 10.—Next week will be a quiet one on Broadway, for so far there is only one show scheduled to open. That one is Ethel Barrymore in "The Laughing Lady", in which this star will resume her interrupted season at the Longacre Theater. Reports from Cleveland, where the show is playing this week, state that it looks like a hit. Miss Barrymore has a fine cast in her support, consisting of Violet Kemble Cooper, Katherine Emmett, Alice John, Eva Leonard-Boyne, Cyril Knightley, McKay Morris, Kenneth Hunter, Harry Primmer and Walter Howe "Extra", which closes at the Longacre tonight, will go to Chicago and see how things break there for it. The week of February 19 will be a busy one. So far there are four openings announced, and there is a good possibility of additions to the list. Among those now slated for opening is "You and I", a play by Philip Barry which won the Harvard prize. This piece will come to the Belmont, replacing "Passions for Men", which will close. It opens on the 19th. Another opening for the same night is Brock Pemberton's production of "Rita Coventry", made from the popular novel of the same name. It will play at the Bijou Theater, taking the place of "Listening In" at that house. The latter piece will go to Boston for a run.

Still another premiere for February 19 is Florence Reed in "Hail and Farewell". It will hold forth at the Morosco Theater, at present occupied by "Mike Angelo" and which closes on February 17. The other opening for the week takes place on February 20 at the Comedy Theater. This is Edgar Selwyn's new comedy, "Anything Might Happen". This is the first piece this author has written for some time. It comes in with a cast headed by Roland Young and Estelle Winwood, and including Lester Howard and Ruth Findley. It will take the place of "Titus's Monuments", which has not done the business anticipated. The name of Shaw was figured to bring in the shekels, but the fact that the witty Irishman was only the adapter of the play and not the author soon got bruited abroad and business did not come up to expectations. Business is still holding up at a high mark and most of the plays are riding very comfortably on the wave of prosperity. Some of the finer shows are net doing the business they should, notably "Will Shakespeare" and "A Square Peg", but the rest of the good plays are going well. Musical shows are getting a big play and only one or two of them are not doing a top business.

Advertisement for BELASCO, NEW YORK, featuring Lenore Ulric in 'KIKI' at the Lyceum Theatre. Includes contact information for David Belasco and English Dictation.

If Cooper-Chiffre is now flying the colors of the Belasco management and is in Boston playing with Lionel Atwill in "The Comedian". This Sacha Guitry play is booked at the Tremont Theater in that city for an indefinite engagement.

Have you looked thru the Letter List?

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Another Theater for Luttringer

Leases Lowell Opera House, Opening With "East Is West"

Al Luttringer, who for the past two seasons has been producing stock productions with success at the Empire Theater, Salem, Mass., has leased the Lowell Opera House, Lowell, Mass., from Messrs. William and Frederick Schakke. Mr. Luttringer opened the theater with a gorgeous production of "East Is West", which the newspaper critics say was the finest and largest production ever given in Lowell. Mr. Luttringer's excellent company includes Mary Ann Dentler, leading lady; Arthur deLord, leading man; Malcolm McCleod, Fred Harter, Russell Webster, Richard Morgan, William Hall, William Marlon, William Flaungan, Helen Kinsel and Jessalca McManus. Langdon K. Barhydt is the house manager, going to Lowell from the Empire. He has been associated with stock for several years. Formerly Barhydt was a newspaper and picture man, having been with Goldwyn Film Company, handling publicity for several seasons. Mr. Luttringer's headquarters are in Salem at the present time, and during his absence Mr. Barhydt handles the general management in Lowell.

The Opera House has had a complete redecoration and renovation, with a newly decorated lobby, a newly constructed marquee making a blaze of lights over the street. A new heating system also adds greatly to the comfort of the patrons.

Mr. Luttringer's Salem company is still enjoying a successful run, with Dwight Meade and Ann Kingsley playing the leads. John Howe, an old member of the company, who had been absent for some months, has rejoined Mr. Luttringer. He was warmly received by the Salemites. Following "Nightie Night", Mr. Luttringer has re-engaged "Tommy" Martelle and his chorus for a return engagement of "The Fascinating Widow", in conjunction with the regular stock players. Thousands are estimated to have been turned away on his last engagement of three weeks ago and the house is said to be entirely sold out for the coming return dates.

CAMERON MATTHEWS' ENGLISH PLAYERS FOR TORONTO RUN

Toronto, Can., Feb. 8.—The Cameron Matthews English Players commence a season of repertoire at the Princess Theater February 12, with A. A. Milne's "The Truth About Blayds". The cast will include Alison Bradshaw, Deldre Doyle, Harry Green, Hannam Clark, Louie Emery, Charles Warburton, Cameron Matthews, director, and Cyril Maude. Productions to be staged by the company embrace plays by Sir James M. Barrie, John Galsworthy, Stanley Houghton, A. A. Milne, W. Somerset Maugham, Sir A. W. Pinero, Bernard Shaw, Arthur Sutro, Oscar Wilde, Sheridan and Shakespeare.

BAINBRIDGE PLAYERS TO REPEAT "MAIN STREET"

Minneapolis, Minn., Feb. 8.—Beginning Sunday the Bainbridge Players will offer "The Boomerang" at the Shubert for the entire week. For the week of February 18 "Bluebeard's 12th Wife" will be presented, followed by "Main Street", which is to be repeated for the benefit of the many who were unable to gain admission to the Shubert when the play was first presented. "Thin Ice", "Mr. Tim Passes By" and "The Gold Fish" will follow in succession.

BETTY ROSS CLARKE LEAVES TOLEDO STOCK

Toledo, Feb. 6.—The final week of Betty Ross Clarke's engagement with the Toledo Theater Company began last night in the first local presentation of "It's a Boy". The Blakes, Chester and Phyllis, are excellently played by Ion Burrows and Miss Clark. The comedy parts are well done by Nell Pratt, Beulah Bondy and Ralph Locke, the new character man, who is making his first appearance. Others in the cast are H. N. Lewin, Lois Landon, Louise Gerard Huntington, Stokes McCune and Charles Beard.

"TEA FOR THREE" MAY GO TO THE STOREHOUSE

Spokane, Wash., Feb. 3.—After receiving flattering notices in Spokane and Coeur d'Alene, "Tea for Three", starring Edna May Jackson, former leading lady for the American Players here, has about been given up for a Northwest tour under the name of the Moore Producing Company. The company, all of whom are shareholders in the production, has found that the play is too "high brow" for the smaller towns, drawing less than the girl shows that predominate on similar lookings in this district. The company played to a fair house at Deer Park and Cheney, Wash., and is now undecided whether to begin a tour proper of Idaho, Oregon and Washington or to "give up the ghost".

STUART WALKER TO RETURN TO CINCY FOR SUMMER RUN

Stuart Walker and his players again will hold forth at the Cox Theater, Cincinnati, O., this coming summer. It is said that several members of last season's company will return. The opening date has not been announced, but it is expected to be some time in April.

PLAN ABOUT 14 WEEKS' RUN FOR STOCK IN HARRISBURG

Harrisburg, Pa., Feb. 8.—Capacity houses continue to greet each and every performance of the Orpheum Players at the Orpheum Theater. The stock company has entered into its third week here, playing "The Man Who Came Back" this week. "East Is West" enjoyed a successful run last week, and the week prior to that "Up the Ladder" played continuously before crowded houses.

The offering next week will be "Up in Mabel's Room". A run of twelve to fourteen weeks is planned.

GROTTO LEASES STOCK SHOW FOR FIVE DAYS

Davenport, Ia., Feb. 7.—Mehassau Grotto and Manager Charles Berkell have agreed upon leasing of the Grand Players' presentation of "Not Tonight, Dearie", in the Grand Theater the five days beginning February 12. Matinees will be booked Wednesday and Friday afternoons. Proceeds of the entertainment go into the Grotto convention trip fund.

THE PERUCHI PLAYERS



The Peruchi Players, appearing at the Victory Theater, Charleston, S. C., photographed the other day between acts of "Lolly With a Past", some in their costumes and others in street clothes. The names of the players, from left to right, are: C. D. Peruchi, Mrs. C. D. Peruchi (Mabel Gyprene), Betty Behm Peruchi, Owen Cunningham, Donald C. Peruchi, Leslie Rice, Louis Lytton, Gail Sheldon, Jack Bradley, Corene Carpenter, Willis Claire, Mrs. Donald Peruchi and Loretta McNear. Three other members of the company, not in the picture, are: Chas. Newman, Edward Lawrence and Jack Platzer.

—Photo from Harry Groken.

LEWIS RAISES ADMISSION PRICES FOR "EXPERIENCE"

Houston, Tex., Feb. 7.—The Gene Lewis-Olga Worth Company started its twenty-fourth week at the Prince Theater Sunday night with a big production of "Eger Rose" with Olga Worth in the title role. The house was sold out long before curtain time and big business has been the rule since the opening night. Last week "East Is West" drew the biggest business of the season. Miss Worth as Ming Toy scored big in the part. Next week "Experience" will be presented and owing to the large number of people required in the cast and the cost of the production Mr. Lewis announces that the prices will be advanced for that week only.

WILLIAMS SUCCESSFUL IN SPRINGFIELD, MO.

Springfield, Mo., Feb. 3.—The Ed Williams Stock Company, which has opened at the Landers-Orpheum Theater here for an indefinite stay, is meeting with great success and is playing to capacity house. The entire cast is well versed in stock company plays and forms a well-balanced company. Winifred Wilde, the leading woman, has scored an unusual success since her brief stay in Springfield. She came to the Williams company directly from an Indianapolis stock company.

DIRECTOR PREVENTS PANIC DURING STOCK PERFORMANCE

Trenton, N. J., Feb. 6.—The Trent Theater last week was the scene of a near panic, when a lighted cigaret thrown under the stairs leading from the men's smoking room to the basement started a fire that caused much excitement among the patrons of a performance by the Trent Players. Louis Dean, company director, and a city fireman assigned at the house quieted the audience. Slight damage was done to the woodwork of the house.

PICTURES TO REPLACE STOCK IN WILMINGTON

Wilmington, Del., Feb. 7.—The announcement that this is the final week of the Wilmington Players at the Garrick Theater comes as a surprise. The reorganization of the company after Christmas was made with the idea of strengthening its local popularity and last week there were crowded houses for the performances of "Getting Gertie's Garter", but apparently the income was insufficient to offset the previous losses. Eleanor Gordon, treasurer of the enterprise, made the announcement that owing to the approach of Lent and the great amount of sickness in the city it had been deemed advisable to close. However, simultaneously with Miss Gordon's announcement, there came the "sound of the builder" and a booth has been erected in the lobby of the theater for a moving picture box-office. Apparently Lent and disease are not factors in the moving picture enterprise.

OUTLOOK PROMISING FOR JANE HASTINGS STOCK

Lewistown, Pa., Feb. 8.—Jane Hastings and her company have just finished the fifth week of their stock engagement at the Temple Theater to a larger week's business than any of the four preceding weeks. Manager Stuart Smith of the Temple has canceled all other bookings for the theater and it looks as if the company had settled down for a long run. The public seems to be hungry for this form of amusement, as this city previously has never had permanent stock. The members of the company have made many friends in the city and have been entertained at banquets by the Rotary and Kiwanis clubs. J. S. Macdonald, the new scenic artist, has arrived and is turning out some elaborate settings.

"The Truth About Blayds" is being released for stock production in all territory by the American Play Company, Inc., of New York.

SAN ANTONIO OBSERVES WELCOME, STRANGER, WEEK

San Antonio, Tex., Feb. 9.—Edna Park and her players have been doing capacity business at the Royal every night but Monday and Tuesday, when the balcony is a little off. Other nights it is a sellout to the last row in the second balcony. It was thought that "Turn to the Right" would be the biggest draw of the season, but the following week's bill, "Dawn of the Mountains", drew even a heavier demand and Miss Park drew the greatest praise from the feature writers for her acting in the part of "Dawn".

"Smilin' Through" scored a complete knock-out when presented Monday night. For the first time in seven years San Antonio had a snow storm. The snow stayed on the ground all night and the sudden change from hot weather helped theater business. Those fortunate enough to get into the Royal had the treat of their lives, for there has never been such a beautiful and well-acted play seen here in the history of the old Alamo City. Robert C. Bell, the art director, outdid himself and the settings drew front-page articles. Miss Park was charming in the dual characters created by Jane Cowl, and Jack Edwards handled the lead in his usual winning fashion. Special mention must also be made of George McManus in the role of Dr. Owen Harding and Edward D'Alize as John Carteret. The rest of the long cast were excellent in their parts. Thursday afternoon an original playlet by Irene Hubbard, second lead of the company, was given in the Gunter Hotel Ballroom in honor of a special luncheon for Alzar Temple of the Mystic Shrine. The play "Not So Good But Not So Bad" was very well received and dealt with the hour of midnight in the drawing room of "Marcia and Lawrence", which was very well suited for the live crowd composing the Shrine here.

Next week "Welcome, Stranger", will be the offering and the Lenten season (San Antonio is a big Catholic city) will see "The Braut", "Within the Law", "The Hottentot" and another to be selected. Great preparations are in store for "Welcome, Stranger", the Mayor issuing a proclamation making that week official Welcome, Stranger, Week in the city, ordering special banners placed all over the city with the words "Welcome, Stranger".

SAENGER PLAYERS HAVE PACKED HOUSES NIGHTLY

New Orleans, Feb. 8.—Leona Powers, leading woman of the Saenger Players, now presenting "The Ruined Lady", is enthusiastic over the part of Ann Mortimer. Miss Powers is doing the part wonderfully and receiving much praise from the audience, which, despite the inclement weather, are packing the house nightly, to say nothing of the two matinees given weekly. Foster Williams as Bill Bruce gives immense satisfaction to the audience.

After two weeks of rest, Alice Buchanan is back in the cast and received a hearty welcome from her admirers. Lola May is up to her usual standard. Shirley Gray read her lines well and sustained her reputation as a finished actress. William Melville comes very near carrying off the honors. Orris Holland and Guy Hiltner are also entitled to credit. The stage settings and scenery were above the average, the work of O. W. Weyer and A. Alloy. The piece was staged under the direction of Lee Starnett, assisted by Robert Jones.

Next week "The Hottentot", and it is expected that during Mardi Gras week standing room will be at a premium.

"SEVEN KEYS TO BALDPATE" DRAWS EXCELLENT BUSINESS

Edmonton, Alta., Jan. 7.—For a nice smooth performance it would be difficult to beat last week's performance of "Seven Keys to Baldpate" by the Metropolitan Players. Alexa B. Luce as the novelist and Jane Aubrey as the newspaper reporter never did better work. Tom Sullivan, who never tries for an effect, made every line and every bit of business count in his handling of the "hermit". The other parts were played by Norman Wendell, Griff Burnett, Margaret Robinson, Irene Daley, Ivy Bowman, Cliff Dunstan, James Coats, Jack Martin, Harry Coles, Pete Butters and Dick Stevens in a manner that was wholly praiseworthy. It was as clever and enjoyable a performance as the Metropolitan Players have given all season. Business excellent.

ALBERT McGOVERN JOINS HIPPIERS IN DALLAS

Dallas, Tex., Feb. 8.—The Hippodrome Stock Company has a new leading man in the person of Albert McGovern, who is co-starring with Fred Wear, long in Dallas favorite, in stock. Mr. McGovern opened in "Never Say Die", a farce by W. H. Post, and at once gained popular favor—no small feat, considering that he has taken the place of Leslie Adams, who has returned to New York. Claudel Fontaine has come into her own and Helen Lewis is another local favorite. The supporting company is exceedingly strong and Dallas is proud of her stock company.

STOCK CHATTER

Richard S. Bishop has been engaged for a limited period, appearing in several of his most successful roles, by Leon E. Brown, for his company in Woonsocket, R. I.

Gene Lewis and Olga Worth are getting ready for the opening of Cycle Park, in Dallas, Tex., which will be about May 1. They are expecting big things there this summer.

"Seven Keys to Baldpate" was the Vaughan Glaser Players' offering the week beginning February 5, at the Uptown Theater, Toronto, Can. Business continues at high-water mark.

Belle Mitchell, late leading lady with A. H. Woods, and Mae Melvin, who for the past five seasons has been heading her own company, have both joined the Leon E. Brown Players at Keith's Bijou Theater, Woonsocket, R. I.

Gordon Ruffin, Genevieve Berkeley and Maude Larmour are recent addition to the Ella Kramer Stock Company, appearing at the Majestic Theater, Williamsport, Pa. Last week the company presented "The Girl in the Limousine".

"Cowboys and Broadway Make Hypocrite" was last week's offering of the Gordnier Players in Ft. Dodge, Ia. According to a local critic, the play was one of the better comedies that the Gordniers have thus far produced in Ft. Dodge.

In the last few issues our Atlanta, Ga., correspondent has referred to Mr. Sabin as scenic artist with the Forsyth Players. Credit, however, should have been given Herman Walroff, as Mr. Sabin has not been with that company since October 30, we are informed.

Last week at the Star Theater, Pawtucket, R. I., the Carle-Davis Players presented "The House of a Thousand Candles". "It was most elaborately staged and Jack Matthews and his assistants are to be congratulated on their effective work," said a local critic in his review of the performance Monday night. Business is reported very good.

The Gene Lewis-Olga Worth Stock Company is second to none in the South, declares W. Frank Delmaine, representative of the Actors' Equity Association. Mr. Delmaine says he enjoyed a performance, "East Is West", by the company recently, and that it was a wonderful production.

Richard S. Travers, the well-known stage and screen star, especially engaged for the leading role in "The Storm", presented recently at Keith's Bijou Theater, Pawtucket, R. I., by the Leon E. Brown Players, is considering an offer made by Mr. Brown to appear under his management for a period of ten weeks, beginning in the early part of the summer.

So great was the demand for seats at the Shubert Theater, Minneapolis, Minn., last week, that it was necessary for the Bainbridge Players to give an extra matinee performance of "The Bird of Paradise" on Friday. Owing to the heavy advance sale for "The Boomerang" this week, it was impossible to hold the production over another week. "The Bird of Paradise" will not be repeated this season, but Mr. Bainbridge has announced that it will be one of the first plays to be presented next season.

"The Red Man" was presented by Charlotte Winters and her company last week at the Lyceum Theater, Paterson, N. J. Fred Nelson, whom we announced recently as being ill, returned to the cast in the "heavy" part of Morgan Peel. On Monday night of last week the local Young Women's Hebrew Association hired the entire house and sold tickets for the benefit of that organization. Members of the Y. W. H. A. sold flowers, cigars and candles during the performance. The Charlotte Winters Players, in conjunction with the theater management, donated \$50 to the Y. W. H. A.

Since his stock company opened at the Victory Theater, Charleston, S. C., Christmas Day last, C. D. Peruchl declares business has been far beyond expectations and that the company is doing three matinees and still unable to take care of the crowds. The players are all delighted with Charleston, and, as a rule, they spend the Sundays on the beach. Mr. Peruchl says. Mr. Peruchl further writes that the Victory is a beautifully-equipped theater and has every convenience for the actor as well as for the patrons. He says the weather has been wonderful, there having been only two cold

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days and three days of rain in seven weeks. The time is ripe for stock, Mr. Peruchl says, and all that is essential to make it go is to have a first-class company, offer the latest releases properly mounted, treat your actors right and keep harmony in the company.

FRANCIS SAYLES RETURNS TO CAST AFTER ILLNESS

New Castle, Pa., Feb. 8.—The Francis Sayles Players are in their eighteenth week of stock at the Opera House. So great is the popularity of the company that it is booked to return here Labor Day. Marion Grant, Sadie Belgarde, Helen Courtney, Mabelle Marlowe, Lois Harvey, James Stone, Grant Martin, Harrison Rankin, J. F. Marlow and Warren Wade make up the company's roster.

Mr. Sayles has been out of the cast for two weeks due to illness and returned Monday night in DeWitt Newing's new play "The Unseen Way". He received an ovation upon his first appearance. The play is a very unusual one and has an element of mystery that is well sustained. Excellent work was done by Marion Grant, J. F. Marlow and James Stone. Mention should be made of the very elaborate stage settings and effects that Stage Director Wade has secured.

YE COLONIAL PLAYERS PRODUCE "BACK PAY"

Lawrence, Mass., Feb. 8.—Bernard Steele's Ye Colonial Players at the Colonial Theater are presenting Fanny Hurst's "Back Pay" this week. Kenneth Fox, the new leading man, is making his first appearance with the company in the role of the small town sweetheart of the heroine. The part gives him but limited opportunities but he is good looking and made a splendid impression. The leading woman, Eveta Budsen, plays Hester Bevans beautifully—the part is a very difficult one and a real

test of Miss Budsen's dramatic abilities. Mand Blair gets much out of the part of the colored maid and Frank Charlton was excellent, as was Zonia Allen. The company is now under the management of John E. Cuddy, Jr. Business is excellent. Next week "The Sheik's Love".

HARRY ANDREWS WILL DIRECT FORSYTH PLAYERS

Atlanta, Ga., Feb. 6.—The current bill, "East Side-West Side", at the Forsyth Theater, as presented by the Forsyth Players, is interesting at times even tho the plot is a hackneyed one. It is a long play with too much unnecessary chatter, especially in the first act.

A local miss, Kathryn Scott, as the friend of Lorry, made a good impression. The three interior settings were well executed and had the proper atmosphere for both wealth and poverty. This week's offering is the last that Walter S. Baldwin will direct for Atlanta audiences, as he has engaged Harry Andrews as the new director of the Forsyth Players. Mr. Andrews comes direct from The Alhambra, Brooklyn, N. Y. He leaves for New Orleans on Wednesday, but will still be the managing director even tho his headquarters will be in New Orleans.

VERNA FELTON LEAVES EDMONTON (ALTA.) STOCK

Edmonton, Alta., Feb. 8.—Whether it was that Edmonton people do not care for that sort of a play or the fact that the Allen Players were using the old Temple Theater, "The Girl in the Limousine" did not draw well until the latter part of the week, when the news that it was Verna Felton's last week with the company became known and people flocked to get a last view of a player who has made so many warm friends here. If the success of a farce can be judged by the laughter it evokes this production was one.

TOM HANLON VISITS

A. E. A. Representative Speaks Well of Stocks—Reports Improvement in Business Since Holidays

While in Cincinnati last week Tom Hanlon, representative of the Actors' Equity Association, at a little informal meeting of the theatrical folks playing in and around Cincinnati, discussed many things pertaining to Equity and the theatrical business in general. Among other things Mr. Hanlon stated that there has been a noticeable improvement in the theatrical business, in the various cities he has visited, since the holiday season. Stock companies in particular were found by Mr. Hanlon to be doing much better business than last season at this time. He spoke highly of the stock companies that he had visited, including the Woodward Players, Detroit; Toledo Players, Toledo, O., which the congenial Harold Holstein has developed into a wonderful institution, and the Jane Hastings Company, Lewistown, Pa. The amiable manager, A. J. LaTelle, of the latter company, informed Mr. Hanlon that the company has enjoyed excellent business and that there has not been the slightest dissension in any nature among the members of the company. Mr. LaTelle attributed the wonderful spirit of harmony in his company to the fact that the artists, all being members of Equity, are constantly endeavoring to live up to the teachings of their association for a spirit of harmony and co-operation. The stock at Harrisburg, Pa., which recently opened, was also found by Mr. Hanlon to be doing an excellent business, doubtless thru the fact that an exceptionally capable company is presenting late royalty releases. Mr. Hanlon also found a very capable company at Roanoke, Va., where the Jack X. Lewis Players are doing a splendid business. Altogether, the consensus of Mr. Hanlon's remarks to the stock editor was that business in general thru the Central States has very noticeably improved since last year at this time, and the stock companies as a result are enjoying better patronage. Mr. Hanlon will work westward, at least that was his plan at the time of calling.

ALHAMBRA PLAYERS ARE HONORED WITH FLOWERS

Brooklyn, N. Y., Feb. 8.—The Alhambra Players are presenting "A Fool There Was" this week and meeting with wonderful success. Artistically, it is the finest play presented here during the present season. Too much credit cannot be given Charles Cahill Wilson in his characterization of the role of John Schuyler, "The Fool". Jane Gilroy gets the honors in the role of the vampire. Both she and Mr. Wilson received enormous floral offerings Monday night in the final act, and both had to respond to repeated curtain calls. This is the first time this has happened this season. Ione Magrane portrays the wife and Bernard McEwen the friend in their usual polished manner. The child picture star, Miriam Batista, portrays the child and is the idol of the cast as well as that of the audience. The settings also drew forth much applause from the Alhambra patrons, particularly the boat set and the library scene. The other members of the cast had minor parts and played them well. Mr. Secret, the boy; A.

(Continued on page 29)

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TO RAZE OLD OPERA HOUSE

Grand at Shreveport, La., Will
Be Rebuilt Along Modern
Lines

The Grand Opera House, Shreveport, La., is to be torn down and rebuilt along modern lines, operations starting about April 1. This is one of the old theatrical landmarks of the Southwest, and its managers, Harry and Simon Erlich, are the last of the old school of managers of that section. The Grand has housed most of the leading stars of the last three decades. Among the repertoire stars were Gny Woodward, Emina Warren, George Kilgus, Albert Taylor, The Spooners, The Payton Sisters, Phil Peters and Green, and Gordon Hayes. The Erlich Brothers have seen many trials and vicissitudes, and they have stuck to the business because they loved it. Many is the time in the past they have opened their doors and prayed that the first few patrons would have the exact change, as the box-office was changeless. On one occasion when they opened the safe as the doors were about to open they found that their cash capital was represented by a single silver dollar. Harry was hungry and wanted to trade their capital for food, but Simon advised caution, so Harry did not eat until after the show. In those days there was no family vaudeville or pictures, and managers had to rely totally on the road shows, and sometimes their house was dark for two weeks at a stretch. Today the Erlich Brothers are well-to-do, own large oil holdings and are associated with The Saenger Amusement Company in theatrical enterprises in three different States. The new theater will open next fall.

REPEAL ORDINANCE IN COLUMBIA, MISS.

Columbia, Miss., has decided to fall in line and admit certain shows to the town, which had heretofore been closed to them, according to a copy of Ordinance No. 172, published in The Marion County Progress, as follows:

"An ordinance repealing Ordinance No. 143, entitled 'An ordinance prohibiting and suppressing all transient shows and theaters from operating and doing business within the limits of the city of Columbia, Miss., and providing a penalty for the violation of this ordinance.'

"Section 1—Be it ordained by the Mayor and Board of Aldermen of the city of Columbia, Miss., that that certain Ordinance No. 143, and entitled 'An ordinance prohibiting and suppressing all transient shows and theaters from operating and doing business within the limits of the city of Columbia, Miss., and providing a penalty for the violation of this ordinance,' be, and the same is hereby repealed and held for naught.

"Section 2—That for good and sufficient reason this ordinance be in effect from and after its passage.

"Rhoden, Buckley, Pope and Thomas voting yes, Webb not voting."

PARAMOUNT PLAYERS DOING WELL IN THE SOUTHWEST

Stanley Gordon, leading man with The Paramount Players, has purchased a new concert xylophone to use in his vaudeville turns between acts. He reports The Paramount Players are meeting with excellent business in the Southwest. Hugh Riegel, trap drummer, was married to Gertrude Allan, nonprofessional, of Monroe, La., in that city January 23. The marriage came as a complete surprise to the friends of both the bride and groom. The bride, who is an excellent dancer, has joined The Paramount Players, and will follow her husband's profession. Bill McGuire, who has been associated with some of the largest tented organizations, has joined the company to act as boss canvasman and stage manager.

GILBERT & BURDENE'S SHOW IN WISCONSIN

Chicago, Feb. 7.—Harry L. Gilbert, manager of the Gilbert & Burdene Show, writes The Billboard that the show will be in Colby, Wis., the week of February 12. Mr. Gilbert wrote that the weather has been very cold of late, but business fair.

BILLY VALENTINE GETTING READY FOR HIS "TOM" SHOW

Chicago, Feb. 5.—Billy Valentine, who has been contracting agent ahead of the Elwin Strong dramatic company, in Nebraska, has closed with that organization and is back in Chicago, where he will begin preparations for a bigger Harvall's "Uncle Tom's Cabin" Company, of which he and J. W. Harpstrite are the owners.

Mr. Valentine said business with the Strong company, which played "The Stern" this season, has been very good. Shows were scarce in Nebraska, he said, and many picture houses in that State are ready to open their doors to road shows. The Strong show traveled with trucks. This will be the seventh season of the Harvall "Tom" show under its present ownership, and the show is to be enlarged in several departments. Mr. Harpstrite is now in Los Angeles, where he spent the winter, and will come East soon.

KENYON PLAYERS IN SOUTHWESTERN KANSAS

The Kenyon Players are reported enjoying good business in Southwestern Kansas, playing a circuit of sixteen houses. The roster is as follows: G. L. Kenyon, comedy; Ruth Kenyon, leads; Horin Regenold, beauty; Lulu Morehead, characters; William Hunt, characters; Melie Baker, general business. Mr. and Mrs. Kenyon are featuring their singing and dancing specialties.

MILDRED LeROY ILL

Mildred LeRoy, after leaving Mercy Hospital in Denver, Col., was taken home by her mother, and, unless there is a change soon, it will be a good many weeks before she will be able to resume work. Bonnie Rose is also in Wellington, Kan., anxiously awaiting a change in her mother's condition. Letters from friends, addressed to 801 S. Wash. avenue, Wellington, are invited.

EMMA MARIE DAVIS



Leading lady with Russell Brothers' Paramount Players, one of the most prominent repertoire organizations in the South. In private life she is Mrs. Lawrence Russell. Six plays have been written for her for the coming season, one by Ted and Virginia Maxwell and five by her husband. In four of these plays she will have blackface roles and in the other string dramatic leads that will give her an opportunity to display some elaborate dressing.

YIDDISH PLAYERS OPEN SEASON IN McKEESPORT

Jack Stern's Yiddish Players, which recently closed a successful run in the South, opened a rotary stock engagement February 5 in McKeesport, Pa., in "Yente on Broadway". The players are well known in that section and were given a big reception. It is reported Nina Shickewitz plays the leading role of Yente. The rest of the company are: Jack Shickewitz, Joseph Kaminsky, Rose Karp, Julius Schwartz, Lena Gerber, Hyman Goldenburg and W. Rosenthal.

RESERVE TERRITORY FOR SHANNON CORBETT'S PLAY

According to the Canadian Booking Offices, of 178 Church avenue, Winnipeg, Can., "The Bootlegger's Repentance", one of Shannon M. Corbett's best plays, will be a favorite among repertoire companies this summer. A. T. Stevens, editor of the play department, advises that territory in several States has already been bought for 1923 by both tent and house repertoire companies. Sanger & Jordan, of New York, are the American and foreign agents for Mr. Stevens' department.

REVIVED SPOKEN DRAMA IN SAUK CENTER, MINN.

The Loranger Stock Company, which played a week's engagement at the Caughren Theater, Sauk Center, Minn., beginning January 29, gave the people of that city and vicinity the first opportunity to hear the spoken drama by professionals for a long time. The company is referred to as one made up of competent artists who give as pleasing productions as one can expect. Special scenery and lighting effects are carried. "The Rosary", "The Gamblers" and "Miss Hanson" are some of the plays being offered by this company.

LESLIE KELL WILL HAVE TWO SHOWS THIS SEASON

Leslie K. Kell reports a continuance of big business for his company in Springfield, Mo. Mr. Kell will have two shows in the field this summer and says he has purchased an entirely new outfit for the No. 1 show. He also says each will be staged with proper scenery and everything will be carried to make a real production. Both shows will play Missouri until fall, then both will head South.

MAXWELLS SEE PREMIERE PRODUCTION OF OWN PLAY

Ted and Virginia Maxwell after a recent motor trip to the Tallstoga Hot Springs again drove South. They reached Long Beach February 2 in time to see a production of "Keep to the Right", one of J. S. Angell's successes, in the Hart Brothers' Theater. The Maxwells state that the Hart Brothers have one of the finest stock companies they have ever had the pleasure of witnessing and that "Keep to the Right" went over big. The Maxwells then drove to Huntington Beach and visited with Glenn Brunk, who is planning to leave the West to return to the Lone Star State. Sunday night, February 4, the Maxwells, Earnest Nelson, some members of the Brunk Show and Mr. and Mrs. Jack Bronson were guests of Mr. and Mrs. Lloyd Hart at their home. Mrs. Hart was a charming hostess and the dinner party was a delightful success. Then the Maxwells took seats "away down front" to witness for the first time one of their own plays, the premiere production of "The Angel of Poverty Row". Virginia asserts that the work of the artists was so real that she forgot completely that she had had a finger in the writing of the play and laughed and cried the same as the rest of the audience. The Hart Brothers were lavish in their praise of the Maxwell plays, claiming "Savannah Manny" to be the greatest play they have presented since their opening a year ago. Ted and Virginia, who are guests of J. S. Angell at his home in San Diego, have just completed "The Herald of the Giants".

JOLLY FOUR COMPANY NOW TOURING OKLAHOMA

The Kansas City office of The Billboard is in receipt of some very good reports of the Jolly Four Stock Company now touring Oklahoma. Since Hall and Parrish closed their show this company has gone under the name of The Jolly Four Stock Company. They are making three-day and week stands and Oklahoma has been exceptionally good for them, as they have return dates in every town when they start back North. They are now headed for Texas, playing the week of February 12 at Shamrock, Tex., and then again to Oklahoma and northward bound. They are putting on a good repertoire of dramatic bills, with vaudeville between acts, everyone on the show doing specialties. This company has been together for two years, and consists of the following people: Kenneth Dawson, leads; Midge Dawson, leads; Orval Mayfield, beauty and characters; Verle Mayfield, subact and incense; Ed Hughes, comedian. There are only five in the cast, but they are making the natives "sit up and take notice".

DIXON PLAYERS ARE BOOKED UNTIL JUNE

The Dixon Players are reported playing to wonderful business thru Iowa. Mr. Dixon is considered one of the cleverest Toby comedians in repertoire today and is said to have surrounded himself with an excellent supporting company. A jazz orchestra of six pieces and a fine selection of musical, singing and dancing specialties are featured by this company. The cast includes, besides Mr. Dixon, "Whitely" Holtman, director; Carroll Brodley, leads; Jimmy Dixon, characters; Harry Reisel, general business; Harry Price, beauty; Betty Brooks, Mrs. Mabel Brodley, Mildred Blanchard and Ruth Dixon. Bert Hall is attending to the advance in a very capable manner. The company is booked solid until June. The routing of the show is handled exclusively by A. P. Owens, manager of the Grand Opera House, Ottumwa, Ia.

GLEN BEVERIDGE PLACES PLAYS WITH R. S. SHERMAN

Chicago, Feb. 5.—Glen Beveridge, manager of the popular Beveridge Players, has authorized Robert J. Sherman to lease for repertoire and stock his several plays, "Daddies", "Broadway Lily", "The Girl He Married" and "Second Hand Rose". All four of these plays have proved winners, and Mr. Beveridge has had many inquiries about the bills. This is the time of year when Mr. Beveridge is busy planning to put out two "big top" dramatic companies for the summer, hence Mr. Sherman will handle the scripts for him. "Daddies" grossed more business for Mr. Beveridge last season than any feature play he has ever presented.

GLEN BRUNK TO PUT OUT ANOTHER SHOW IN MARCH

Thru O. A. Peterson, the well known musician, we learn that Glen D. Brunk is to put out another tent show in Texas about the middle of March to be known as the Original Brunk Comedians. Glen's brother, P. A., has taken over his present company and will remain in California indefinitely. Mr. Brunk promises to have one of the most beautiful outfits on the road. Jack Bronson will be leading man and stage director.

Capt. W. R. Markle, retired showboat owner, is now living at Steubenville, O.

REP. TATTLES

Frank S. Smart has returned to Ripley, O., from the South, where he claims to have "cleaned up" with rubber belts. Mr. Smart says he is going out again as agent of a showboat this coming season.

Horace Walker, who has been with the Harriet Players for the past three months, left last week to join the Chick Boyer Show. Daisy Boyington, ingenue and pianist, also left the Harriet Players to spend the balance of the winter with her folks at home.

An interesting story appears in the December, 1922, issue of The Ohio River and Inland Waterways Magazine, captioned "The River Showboat", written by J. Mack Gamble. The "Water Queen" and its towboat, "Argand", and Capt. Ralph Emerson's "Golden Rod" are pictured.

The Zels Motion Picture Free Attraction is in winter quarters in Toledo, being overhauled and redecorated. It will take to the road May 8 and play the same territory as last season in Northwestern Ohio and Southern Michigan. A few fair days will be played.

Lillian Hall (Mrs. Charles Hammond) was taken seriously ill during the engagement of Clint and Hattie Robbins and their company at Huron, S. D., and for a short time it was thought an operation would be necessary, but she is on the road to recovery and will finish the season with that attraction.

Actors, musical comedy people, quartets, special feature acts and musicians, numbering in all eighty-four people from eighteen different States, completely filling the roster of two shows, reported Monday morning, February 5, at the Swan Building in New Orleans for rehearsals. Two Billboard ads are responsible for it all, Mr. Swain wires.

A communication from Hattiesburg, Miss., states that the Hilda Morgan Stock Company played there recently and that the writer heard nothing but compliments for the show. Our informant quotes T. O. Watkins, the local chief of police, as having said that had it not been for "ducats" being given his men he would not have known the Morgan show was in town.

Maudie Powers and Vernon Wallace, playing the Keith Circuit, were guests of Joe and Elizabeth Williams, the well-known repertoire people, in Cincinnati last week when the Powers and Wallace act played the local Keith house. Miss Powers is the eldest of the Hollinsworth Twins, who formerly had their own tent show on the road. The four played together at various times away back yonder. Mr. Wallace thinks Mrs. Williams the most efficient cook he knows and enjoyed some cornbread and black-eyed beans cooked in that good old-fashioned way. When their Cincinnati engagement was over Maudie and Vernon parted from the Williamses with genuine regret.

MAC STOCK CO. WANTS

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WANTED, SCENIC ARTIST

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MOVEMENTS OF ACTORS

Chicago, Feb. 7.—Jack Boyle, stage director at the National Theater Stock, and Pattie McKinley have left that company. Patronage with the National is said to be excellent.

Edward Boynter, leading man in the "Invisible Empire" Company, has closed, and will join Jack Vivian's stock in Beaumont, Tex.

James Blaine, leading man, will close with the Princess Theater Stock, Des Moines, February 17.

Mrs. Josephine Turk Baker has arranged to send her play, "Hot Air", on a tour of the one-night stands for the spring season. This play had its premiere at the Blackstone Theater about two years ago, and its one-night tour will be a revival of the piece.

A. H. Woods is in Chicago this week looking over his latest purchase, the Columbia Theater.

William A. Brady, who has been in Chicago a week observing the pace of Grace George's play, "To Love", has returned to New York.

Mary Nash—not the star, but a clever ingenue—has been booked with the "Greenwich Village Follies".

Leo Nadel and Folly Follette are back in Chicago with a big vaudeville act.

W. B. Patton and Frank Smith, owner and manager, respectively, of the W. B. Patton Company, were in Chicago this week and reported an excellent business on the one-night stands.

Lee Morrison, manager of "The Invisible Empire" Company, has gone to New York, where he is said to be negotiating for a Chicago theater.

J. DOUG MORGAN PLAYERS LEAVE PORT ARTHUR, TEX.

Port Arthur, Tex., Feb. 8.—The J. Doug Morgan Players closed a three weeks' engagement here Saturday night. The company played to big audiences here every night during its engagement under canvas. The members are all Equity and Mr. Morgan was fair to the I. A. T. S. E. by placing cardmen of local No. 301 on the stage.

BLACKALLER HAS ROTARY STOCK IN MICHIGAN

Arthur Blackaller, who has for years been a prominent figure in repertoire, has a circle stock company of his own, with headquarters at Crystal, Mich. His wife is associated with him. His daughter, Louise, is completing her studies at Ann Arbor.

CHARLES K. CHAMPLIN SUBMITS GROSS FIGURES

Today is essentially an age of the survival of the fittest and this axiom applies in every line of business. The Chas. K. Champlin company is conceded one of the fittest and very finest of its kind in the country. Mr. Champlin possesses an enviable reputation in the theatrical business. At the head of his own organization, which has been in existence for twenty-four consecutive years, he has had one of the most successful careers of any actor-manager engaged in the presentation of stock shows. The Billboard is in receipt of the figures of several weeks' business done this season by Mr. Champlin's traveling organization, At-

tached to these receipts are the signatures of reliable house managers for whom the show has played, as follows: Poughkeepsie, N. Y., George Davis, manager, gross for the week, \$5,139.30; Allentown, Pa., Phil Levy, manager, \$4,775.05; Red Bank, N. J., J. H. McNulty, manager, \$4,200; Peckskill, N. Y., Singer Bros., managers, \$3,609.10; Taunton, Mass., Fred McAloon, manager, \$3,800; Oneonta, N. Y. (with hundreds unemployed), \$3,926.10. (last year, \$5,419.65). Mr. Champlin says he has had twelve other weeks this season where the receipts for week's business ranged from \$2,500 to \$3,500. He carries a company of eighteen people and his plays are "East is West", "Experience", "The Man Who Made Good", "The Storm", "When a Woman Loves" and "Friday the 13th". Charlie spends his summers at Red Bank, N. J.

ALHAMBRA PLAYERS ARE HONORED WITH FLOWERS

(Continued from page 27) Paul D'Mattho, the steward; Louia Albion, the captain; Lenore Phelps, the sister; Mabel Montgomery, the troublesome passenger; Grant Irwin, the secretary, and S. K. Fried, the doctor. There was a mob of passengers formed of the local amateurs who are being given a chance under the Loew banner at the various Loew houses. Harry Andrews gave the piece just the right touch of direction, especially the smaller details of the whistles and nautical directions aboard ship. To Mr. Fried is given the credit for the beautiful sets and properties secured for the two difficult scenes. "The Thirteenth Chair" is underlined for next week, and George Farron assumes the direction of the Alhambra Players, taking the place of Harry Andrews.

TOMMY SHEARER RETURNS TO HYPERION PLAYERS

New Haven, Conn., Feb. 7.—Thomas Shearer, who was comedian with the Hyperion Players two years ago, returned to the company this week in "Pitter Patter", the second musical play that the company has produced this season. Shearer is one of the best stock comedians here in years.

"Pitter Patter" is put on in a very creditable manner but the piece in itself is nothing. For the most part the jokes are as old as the hills. The tuneful music and the cleverly drawn characters help the show along a good deal. Arthur Howard, leading man, has the principal role, and also he is given some very foolish lines he manages to inject a little pep. Miss Hewitt, the little ingenue, and Jack McGrath have by far the best voices in the company, also Miss Foster, leading woman, is a valuable addition in that respect. Excellent scenery was the keynote thruout the play.

Manager Fitzgerald is also giving away coupons to purchasers of tickets, one of which will be drawn at the Monday matinee, February 12, and the winner presented with a Victrola.

SAYS "MISS LULU BETT" IS NOT GOOD FOR STOCK

Schenectady, N. Y., Feb. 7.—For the eighteenth week of their local engagement the Broadway Players are giving "Miss Lulu Bett". It is a hundred per cent successful, but viewed from the point of entertainment, particularly the kind that finds favor with stock audiences, it falls far short of that mark. The Broadway

Players are presenting "Miss Lulu Bett" as heat they can. Ruth Robinson plays Lulu and Harry Hollingsworth plays Ninian Deacon, not the villain in the drama he was in the book. Charlotte Wade Daniel is seen as Grandma Bett. William Laveau, as Dwight Deacon, has not a role that would increase the popularity of a stock actor, but it affords a splendid opportunity to display ability at characterization. Nan Crawford plays Ina Deacon and Charva Peck plays Diana Deacon. A local critic, while praising the work of Miss Crawford and Miss Peck, thought their manner of speech was too cultivated. Al Williams is cast as the plodding villager, and Ramon Greenleaf as the neighbor's son. Marie Hodgkin essays the role of the obstreperous Monna Deacon, a part that properly belongs to a ten-year-old girl. The production is O. K. Schenectady papers were quite strong in their praise of the play and stronger in their praise of the players.

ACADEMY PLAYERS OPEN WITH "CIVILIAN CLOTHES"

Richmond, Va., Feb. 8.—The Academy Players is the name given to the stock organization which opened an indefinite season at the Academy of Music February 5. The company is under the competent direction of Harold Hevia, a manager and stage director of wide and varied experience. The initial week, with "Civilian Clothes" as the bill, was favored by patronage that augurs well for an extended season.

The production, under the personal direction of William W. Blair, gave eminent satisfaction. The policy of featuring no principals obtains and each player is thrown upon his or her own artistic merits to win preference and popularity, a policy which has recently come into general vogue in stock organizations and which has yielded excellent results, according to well-informed managers and producers of stock.

Here is the roster of the Academy Players: Antony Stanford, Lorice Palmer, William W. Blair, Herbert Rathke, Louisita Valentine, Florence Burroughs, Virginia Richmond, Herbert Curtis, Alfred Swenson, Cecil Kern, Florence Worth, William Balfour, Louis Haines and Robert Eanes.

The bill for the week of February 12 is "The Gold Fish". Other royalty plays announced to follow are: "The Eyes of Youth", "East is West", "A Stitch in Time", "Up in Mabel's Room", "The Thirteenth Chair", "Daddy Long-Legs" and "Lilac Time".

The company gave a good account of itself in the opening production.

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AMERICAN CONCERT FIELD

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AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

Municipal Opera Season

In St. Louis To Begin Last Week in May—List of Principal Singers Also Announced

The Municipal Theater Association has announced May 28 as the opening of the season of summer municipal opera at beautiful Forest Park in St. Louis. The board has approved the artists selected by Dave Russell and his committee on their recent trip to New York City and the principal roles will be sung this year by the following singers: Helena Merrill, prima donna; Blanche Duffield, prima donna; Flavia Arcaro, contralto comedienne; Dorothy Maynard, ingenue; Craig Campbell, tenor; Frank Moulan, comedian; Thomas Conkey, baritone; Delmar H. Poppen, basso; W. M. McCarthy, comedian; Roland Woodruff, juvenile. There will be an orchestra of fifty and the chorus of ninety will be composed of St. Louis singers as has been the custom for several seasons. Frank Rainzer will be stage director, Charles Previn musical director, Wm. Parsons chorus director and Ralph Nicols will again serve in the capacity of stage manager. Dave Russell, who has been general director of the opera ever since the Municipal Theater Association has been in existence, will again be in charge.

The operas to be presented include "Naughty Marietta", "Gypsy Love", "Chocolate Soldier", "Merry Widow" (by special permission of Henry W. Savage), "Wang", "Fencing Master", "Prince of Pilsen" and others. The order in which they will be given will not be announced until returns have been had from a vote being taken in the Rotary Clubs of the world, which organization will hold its annual convention in St. Louis the week of June 18, and they have been asked to select the opera to be presented that week.

ALBERT COATES, CONDUCTOR,

And Mischa Levitzki, Piano Solist,
With New York Symphony
Orchestra

New York, Feb. 9. — Rimsky-Korsakoff's symphonic suite "Scheherazade" was the opening number on the program for the first of the closing pair of concerts directed by Albert Coates, guest conductor for the New York Symphony Society, yesterday afternoon, at Carnegie Hall. The violin solo part, or the "Scheherazade motive", thru the entire suite was splendidly rendered by the concertmaster, Gustave Tiniot. Wagner's "Prelude to Parsifal" and the "Good Friday Spell" made up the balance of orchestral numbers.

The solo feature was Liszt's E Flat Concerto, which Mischa Levitzki played in his usual pianistic excellent way, with perfect accompaniment furnished by Mr. Coates and orchestra. Appreciation of Mr. Coates' orchestra and soloist was shown in marked manner thru the entire program and regret expressed that his all-too-short season here will close after the concert next Sunday at Aeolian Hall.

CHICAGO AGAIN FAILS

To Support Movement for Opera in
English

At the last performance in Chicago of Gluck's opera, "Love's Sacrifice", given under the auspices of the Opera in Our Language Association, definite announcement was made by Mrs. Eleanor Everest Freer that this would be the final performance, as the interest among Chicagoans was not sufficient to continue. Mrs. Freer, who was the founder of the organization and worked untiringly to further an interest in presentations of opera in English, told the audience that the public was indifferent as it was said to have been toward the productions given under the auspices of the American Grand Opera Company, another organization which had striven to create more interest in American composers and their compositions.

EDWIN HUGHES

Gives Annual Recital

Edwin Hughes, American pianist, gave his annual recital in Aeolian Hall, New York City, the evening of February 5. His program was a most exacting one, having three Liszt numbers, two Rachmaninoff numbers, Schumann's "Carnival" and Chopin. Mr. Hughes, in point of technique, deserves much praise, but except in one number, "Marche Humoresque", by Dohnanyi, his playing lacked expression. One wished that there were less precision and more evidence of a desire to express the composer's meaning.

FOUR WEEKS' SEASON

To Be Played by Russian Grand Opera
Company in Chicago

Commencing February 19 the Russian Grand Opera Company will play a four weeks' season at the Auditorium Theater, Chicago. There will be revivals of many of the operas produced during their engagement in Chicago last year, but there will also be a few new productions, and among these will be "Mazeppa", "Christmas Eve", "Russian and Ludmilla" and "A Night of Love". The season will be opened with a presentation of "Pique Dame" in which Ina Bourskaya will appear as guest

JOSEF STRANSKY

Resigns as Conductor of the Philharmonic Society of New York

As chairman of the Board of Directors of the Philharmonic Society of New York, Clarence H. Mackay has announced the resignation of Josef Stransky, who has been conductor of the Philharmonic Orchestra for the past twelve years. Various reasons have been given as to this action of Mr. Stransky, but no official statement could be obtained and Arthur Judson, manager of the orchestra, claimed none would be given until Mr. Stransky's resignation had been acted upon by the committee. Mr. Stransky came to the Philharmonic from Berlin in 1911 and under his leadership the orchestra came to be recognized as one of the leading, if not the leading orchestra in this country. He was in full charge until the Philharmonic Orchestra was merged with the National Symphony Orchestra, in the winter of 1921, when arrangements were made whereby the four conductors who had been associated with the two orchestras shared in the direction of the combined organization.

It is said Mr. Stransky will sail shortly for Europe, where he is to conduct at appearances John McCormack is to make an opera. A wide-spread circle of friends will greatly regret that Mr. Stransky will no longer direct the concerts of the Philharmonic series.

According to Arthur Judson no announcement as to Mr. Stransky's successor will be made for at least two weeks, altho many rumors are in circulation as to the man who will be given the post. The remaining concerts to be given by the Philharmonic this year will, as previously announced, be under the direction of Willem Mengelberg.

INTERESTING CONCERT EVENTS

For New York City Next Few Weeks

According to the various announcements, New York music-lovers will have an opportunity during the next few weeks of hearing some of the most interesting of the season's offerings. Ossip Gabrilowitch will be heard in a piano recital in Aeolian Hall the afternoon of February 17, and the next afternoon, in the Town Hall, Erka Morini, violinist, is scheduled for another appearance. On Washington's Birthday, in the afternoon, Ronald Werrenrath will give a song recital, and another noted baritone, Louis Graveure, will be heard in Aeolian Hall. Other recitals announced for Aeolian Hall in the near future are a violin recital by Paul Kochanski for February 25, and a concert by the New York String Quartet March 1. Josef Hofmann will give his next piano recital in Carnegie Hall on the 4th of March, and Jascha Heifetz has announced April 1 as the date of his next appearance in New York City. The Dratorio Society of New York, directed by Albert Stoesel, will give an "A Capella Concert", with George Barrere, solo flutist of the New York Symphony orchestra, as the soloist.

SAN CARLO OPERA TOUR

Will Be Concluded in Havana

The 1922-'23 trans-continental tour of the San Carlo Grand Opera Company will be concluded in Havana, Cuba, in the month of May. In point of mileage the tour this season is said to be the longest on record, as after opening in New York City last September the organization will have traveled to the Pacific Coast, then Eastward again to Omaha, thence to New Orleans, where on April 14 it will sail for Havana, where the Gallo troupe will be heard for the first time. Twenty performances are to be given at the Teatro Nacional, after which the organization will return to New York City, having traveled approximately 15,000 miles during the season.

Messrs. Schubert presented last week in Philadelphia the musical success, "Maytime", with Marion Green, the American baritone, in the leading role. Mr. Green appeared abroad and in this country in the musical version of "Monsieur Beaucaire" and more recently in "The Wild Cat".



RICHARD CROOKS

American tenor, has been engaged for a large number of Spring Music Festivals.

SECOND CONCERT

By American Music Guild Features
Modern Compositions

The second subscription concert of the American Music Guild was given at the Town Hall, New York City, the evening of February 7, and the program consisted entirely of modern music. A Triptych for Violin and Piano, by Carl Engel, was given by Albert Stoesel and Edna Stoesel. The composition, which was of the ultra modern type, was skillfully interpreted. The second number was a composition by Sandoz Harnard for clarinet and piano and was given its first public performance by Georges Grizez and Mrs. Irene Schwartz Jacobl. Even at the hands of an artist such as Mr. Grizez the composition proved very tiresome and uninteresting. Next followed three preludes by Marion Bauer and three excerpts from Emerson Whithorne's "New York Days and Nights", played by E. Robert Schmitz. Of the preludes, the D Minor was best liked by the audience and had

artist, Feodor Chalapin will sing in "Boris Godunoff" on Tuesday evening, and again on Thursday evening, and will appear for the third time at the Saturday matinee in this same opera. Other operas scheduled for the first week are "The Mermaid", "Carmen", "The Tsar's Bride" and "The Jewess".

to be given a second time. Of Mr. Whitborne's works the first two were strictly of the modern school and, to at least this listener, they failed in describing what the title was intended to convey. The audience, however, liked the third selection and as encored Mr. Schmitz gave two more from the same composition. The concluding number of the program was David Stanley Smith's String Quartet in C, Op. 46, which was exceedingly well played by the Letz Quartet. In this presentation the excellent ensemble work of the Quartet and their splendid musicianship was an outstanding feature of the evening's program.

A GUARANTEE COMMITTEE

Formed To Co-operate in Furthering Interests of Opera at Ravinia

In Chicago an organization has been formed under the name of the Lake Forest Committee to guarantee the continuance of the Ravinia Opera Company. Its name explains the purpose of the new organization and it is said similar committees are being formed in several of the North Shore suburbs and that all will co-operate with the purpose of personally guaranteeing financial support to Louis Eckstein, president of the Ravinia company. Mr. Eckstein has for twelve years personally met an annual deficit at Ravinia of several thousand dollars, which does not include the time spent in making trips for the purpose of engaging artists, and it is the opinion of North Shore residents that it is time for music lovers of Chicago to give definite proof of their appreciation. At a recent meeting of the committee the organization went on record and moved that the Ravinia Opera Company should be made an enduring institution, supported by as many subscribers as was possible, in order that its development might continue. At this meeting, also, public expression was made of the excellent work Mr. Eckstein has accomplished in providing free concerts for the children each Thursday afternoon during the summer, and that Ravinia is an invaluable asset in helping to make Chicago an important music center in the United States.

Taking the experience of the Civic Grand Opera Company as an example, the organization agreed to begin an active campaign to raise a guarantee fund for the support of the Ravinia Opera Company.

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MUSICAL EVENTS IN NEW YORK CITY

FEB. 14 TO FEB. 28, 1923

AEOLIAN HALL

- Feb. 15. (Eve.) Piano recital, Frederic Lamont.
- 17. (Aft.) Piano recital, Ossip Gabrilowitsch.
- (Eve.) Concert, London String Quartet.
- 18. (Aft.) N. Y. Symphony Orchestra. Bruno Walter, guest conductor.
- 19. (Aft.) Song recital, Mary Browne.
- (Eve.) Concert, N. Y. Trio.
- 20. (Aft.) Piano recital, Alfredo Casella.
- (Eve.) Piano recital, Guy Maier.
- 21. (Aft.) Piano recital, Frances Nash.
- 22. (Aft.) Song recital, Louis Graveney.
- (Eve.) Piano recital, Alfred Cortot.
- 23. (Eve.) Violin recital, Heino Tschener.
- 24. (Aft.) Piano recital, Glimor Noveak.
- (Eve.) Concert by Institute of Musical Art.
- 25. (Aft.) Violin recital, Paul Kochanski.
- 26. (Eve.) Song recital, Clara Miceli.
- 27. (Aft.) Piano recital, Beryl Rubinstein.
- (Eve.) Piano recital, Erwin Nyiregyhazi.

CARNEGIE HALL

- Feb. 14. (Eve.) Song recital, Josef Rosenblatt.
- 15. (Aft.) N. Y. Symphony Orchestra.
- (Eve.) Song recital, Cecilia Gulner.
- 16. (Eve.) N. Y. Symphony Orchestra.
- 17. (Aft.) Synophony Concert for Young People.
- (Eve.) Philharmonic Society.
- 18. (Aft.) Philharmonic Society.
- (Eve.) Violin recital, John Corigliano.
- 19. (Eve.) Piano recital, Ethel Leginska.
- 20. (Eve.) Philharmonic Society.
- 21. (Aft.) Song recital, Reinald Werrenrath.
- (Eve.) Philharmonic Society.
- 22. (Aft.) Philharmonic Society.
- (Eve.) Song recital, Sigrid Onegin.
- 23. (Aft.) Violin recital, Fritz Kreisler.
- (Eve.) City Symphony Orchestra.
- 24. (Aft.) Philharmonic Society.
- (Eve.) Hebrew Singing Society.
- 25. (Aft.) Winnipeg Male Voice Choir.

TOWN HALL

- Feb. 14. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
- (Eve.) Song recital, Paul Relmers.
- (Eve.) Joint recital, Olive Nevin and Harold V. Milligan.
- 18. (Aft.) Violin recital, Erika Morini.
- 19. (Eve.) Cello recital, Lajos.
- 20. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
- 21. (Eve.) Piano recital, Arthur Shattuck.
- 24. (Aft.) Piano recital, Arthur Rubinstein.
- 25. (Aft.) Society of Friends of Music, Artur Bodansky, conductor.
- (Eve.) Song recital, Emmett O'Toole.
- 27. (Eve.) Ruth St. Denis, Ted Shawn and the Denishawn Dancers.
- 28. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
- (Eve.) Song recital, Beatrice Martin.

HIPPODROME

- Feb. 25. (—) Mischa Elmen.
- METROPOLITAN OPERA HOUSE**
Metropolitan Opera Company in repertoire.

PHILHARMONIC ASKS AID

For Wilhelm Gericke and Family of Rimsky-Korsakow

Some time ago word reached America that Wilhelm Gericke, former conductor of the Boston Symphony Orchestra, was destitute, and last June, when Walter Damrosch was in Vienna, he learned that Mr. Gericke, who is now 74 years old, was living in poverty and want. Mr. Damrosch interested a number of prominent musicians as soon as he had returned to the United States, and a committee composed of conductors of some of the great orchestras in America was formed, and money contributed so far has already been forwarded to Mr. Gericke. There is need, however, of further assistance and the Philharmonic Society of New York is acting in behalf of the famous conductor and all subscriptions sent them will be promptly forwarded to the proper agents.

An appeal has been made to the Metropolitan Opera Company by the family of Rimsky-Korsakow, which includes several young musicians said to possess unusual musical talent. Owing to there being no agreement between Russia and America whereby the family of the composer receives royalty from the performances of his works, the family, which has been reduced to straightened circumstances, is appealing to the American public for aid. The Philharmonic has also taken over this appeal and asks that musicians everywhere send such sums as they care to subscribe to aid in these two deserving cases. All subscriptions should be sent to the Philharmonic Society of New York, 721 Flisk Building, New York City.

EFFA ELLIS PERFIELD

Will Leave Shortly for Europe

Effa Ellis Perfield, well-known founder of the Perfield Music System of instruction, will leave at the close of the season for a tour of Europe. Mrs. Perfield and her husband will visit England and Scotland and then spend considerable time in a tour of the continent.

WINNIPEG MALE CHOIR

Assisted by Alberto Salvi, Harpist, To Give Concert at Carnegie Hall

A concert announcement which has aroused much interest is that made of the concert to be given by the Winnipeg Male Voice Choir, in New York City, on February 26, in Carnegie Hall. This will be the first time the singers from Winnipeg have appeared in New York City, but their fame has preceded them and music-lovers are anticipating a rare musical treat. The choir of sixty-five men has been trained to a high degree of efficiency and press and public in every city in which they have appeared have accorded them the highest praise.

The only other New York appearance of the choir will be at the Brooklyn Academy of Music on Wednesday evening, February 28.

ONLY RECITAL APPEARANCES

Of Artur Schnabel Will Be at David Mannes School

The only opportunity New Yorkers will have to hear Artur Schnabel in recital programs will be at a private series of subscription recitals which the noted pianist will give at the David Mannes Music School in New York. The series will be given at the Mannes School during March and April, and Mr. Schnabel will be assisted by his wife, Mme. Teresa Schnabel, well known in Europe as a lieder singer, and Ernest Hutcheson. Two of the programs will be devoted to solo music for the piano, one to Schubert's Song Cycle "Winterreise" and the last concert to original compositions by Schubert, Mozart and Brahms for four hands.

NEW YORK RECITAL

Is Announced for Emmett O'Toole

At the Town Hall, New York City, Emmett O'Toole, Irish tenor, will give a recital, Sunday evening, February 25. Mr. O'Toole will be assisted by two artists and the program to be presented will be announced shortly. He has been appearing in concerts in Ohio and has just concluded several engagements in New England.

COMMUNITY MUSIC ACTIVITIES

Under the auspices of San Diego Community Service a Song Leaders' Institute has been organized for the purpose of developing a chorus as well as community song leaders. The institute is directed by Wallace E. Moody and is held at the Service Men's Club in San Diego. Forty-five members have enrolled and include two navy captains, several service men, a high school instructor, business men and women, a Girl Scout executive, representatives from three fraternal organizations and a doctor, who plans introducing

(Continued on page 112)

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 112

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MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

"POLLY" EXPECTED SOON

Successor to "Beggar's Opera" To Play Broadway

New York, Feb. 10.—"Polly", the sequel to "The Beggar's Opera", which has lately been produced in London and has made a hit there only second to the first-named show, will be seen on Broadway before long and a positive announcement from the manager who will present it here is momentarily expected. At present certain formalities which have to be gone thru before the contracts are signed are not completed, but matters have advanced so far that there is little chance of any hitch in the proceedings.

One of the points that has to be settled before the arrangements are definitely concluded hinges on whether the original cast shall be brought here, or whether another English company is to be recruited for that purpose. Lillian Davies, who plays the title role in the original company, is wanted for the American production, but it is said that the London management wants her to stay there.

It is believed that "Polly" will be able to cash in on the wide publicity obtained here for "The Beggar's Opera". When this show was brought to this country it was played at the Greenwich Village Theater at a \$440 top. It was just at the time that the public began to revolt at the high cost of theater-going and that, combined with the location of the theater and the fact that the reviewing of the show was done by the musical critics instead of the dramatic reviewers, made a combination which worked against the popularity of the piece. Word-of-mouth advertising, despite these handicaps, almost carried the day for the show, for during the last week of the engagement business was very big. However, arrangements had been made to take the piece on the road by that time and the play had to be cut short.

In the meantime "The Beggar's Opera" was again brought over under another management and has been playing to big business all over the country for the past two seasons. Many repeat dates have been played and the publicity given the show has been favorable and wide.

"Polly" was written by John Gay, writer of "The Beggar's Opera", as a sequel to that show in 1728. At that time it was suppressed by the British government, but it was published by Gay in 1729. Not until 1777 did it see production and then it was only partially successful. The present London production has been well received by the London critics and it is said to be hardly inferior to "The Beggar's Opera" in its music and comedy. Business has been very big and it seems destined for a long run there.

WAYBURN STUDIO BURNS

New York, Feb. 8.—Part of the offices and dancing studio of Ned Wayburn, situated at 229 West Forty-fifth street, were demolished by fire yesterday. The blaze started in the cigar store on the ground floor of the structure and rapidly mounted upward. Two pianos and a good deal of ballet equipment were destroyed, and also a number of scripts which were in Wayburn's desk.

The entire building was not destroyed, however, and Mr. Wayburn conducted his business as usual after the fire was extinguished.

"PINK SLIP" DELAYED

New York, Feb. 9.—Rehearsals for "The Pink Slip", which were to have started this week, have been postponed until J. J. Shubert recovers from a slight illness.

This piece, produced originally with the late Bert Williams in the principal comedy role, is to be put out again by the Shuberts, with James Barton playing the Williams part. Everything was ready for rehearsals to begin Monday, and it is not believed that the postponement will last longer than a week or so, as Shubert's ailment is said to be slight.

THEATRICAL.

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BEDINI SHOW IN LONDON

New York, Feb. 9.—Reports from London indicate that the show which Jean Bedini has just produced there under the title of "You'd Be Surprised", at Covent Garden, is a hit. Bedini recruited his players here, and the company includes Jack Edwards, Harry Welsh, Tom Handers, Arthur Mills, Lou Hassell and Ethel Rosevere. George Robey, well-known English music hall artist, is the star of the show.

JOHN CORT'S MUSICAL PIECE

New York, Feb. 10.—John Cort is preparing for production a new musical comedy, as yet unnamed. George Stoddard and Edward Cort are responsible for the book. They were co-authors of "Listen, Lester", produced several years ago.

Among those rehearsing in the piece are Bernard Granville and May Boland.

CONDUCTOR WRITES SCORE

New York, Feb. 9.—Ivan Rudisill, musical conductor of "The Gingham Girl", has completed the score of a musical show, for which David Kusell will supply the book. The piece will be called "The Toe Hound", and Schwab and Kusell will produce it early next summer.

"PEACHES" STAYS ON ROAD

New York, Feb. 9.—It is improbable that "Peaches", the new George W. Lederer musical production, will get to Broadway this season. The show will conclude a three weeks' run in Philadelphia tomorrow night and then go to Baltimore. From there it will probably be taken to Chicago for a run. In that event it will not be seen here until next summer or autumn.

TO WRITE LONDON REVUE

New York, Feb. 10.—George Gershwin, who has composed the score of George White's "Scandals" for some years past, as well as other musical shows, is sailing today for London. He is to write the music for a revue which Sir Alfred Butt will produce at the Empire Theater there.

Gershwin will return to this country in May to do the music for White's new "Scandals".

Patrl Harrold, prima donna of "Glory", the musical comedy at the Vanderbilt Theater in New York, is probably the only leading lady who has a sister as an understudy. Marjorie Harrold, youngest daughter of Orville Harrold, operatic tenor, is "Glory" when Patrl is away.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, February 10.

IN NEW YORK

Better Times.....	Tessa Kosta.....	Hippodrome.....	Sep. 2.....	273
Caroline.....	.....	Ambassador.....	Jan. 31.....	13
Chauve-Souris (4th edition).....	.....	Century Roof.....	Feb. 3.....	44
Clinging Vine, The.....	.....	Kneckerbocker.....	Dec. 2.....	5
Gingham Girl, The.....	.....	Winter Garden.....	Jan. 24.....	22
Gingham Girl, The.....	.....	Earl Carroll.....	Aug. 28.....	12
Greenwich Village Follies.....	.....	Vanderbilt.....	Dec. 28.....	5
Lady Butterfly.....	.....	Shubert.....	Nov. 12.....	10
Lady in Ermine, The.....	.....	Globe.....	Jan. 22.....	24
Little Nellie Kelly.....	Wilda Bennett.....	Century.....	Oct. 2.....	150
Liza.....	Liberty.....	Nov. 13.....	106
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Sun Showers.....	4th Street.....	Sen. 4.....	188
Up She Goes.....	Astor.....	Feb. 5.....	8
Wildflower.....	Playhouse.....	Nov. 4.....	115
Ziegfeld Follies.....	.....	Casino.....	Feb. 7.....	2
.....	.....	New Amsterdam.....	June 6.....	288

IN CHICAGO

Elsie.....	Illinois.....	Jan. 21.....	27	
Make It Snappy.....	Eddie Cantor.....	Adolph.....	Jan. 7.....	45
Sal v.....	Miller-Brook.....	Colonial.....	Jan. 7.....	45
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....	112

CLIFFORD GREY SAILS

New York, Feb. 10.—Clifford Grey, English librettist, is sailing for London today aboard the Olympic. While here Grey rewrote the book and lyrics for "Lady Butterfly".

Grey was brought into the show at almost the last minute to do this work and finished the job in little over a week. It is said to have been one of the most extensive jobs of overhauling ever done to a musical show, the revisions to the book being radical and the lyrics being entirely rewritten.

HAMMERSTEIN HAS A NEW ONE

New York, Feb. 10.—Now that "Wildflower" is safely launched at the Casino Theater, Arthur Hammerstein is digging into more work in preparation for his next musical comedy, already completed. This piece is by the authors and composers of "Wildflower", his present production, and his chief comedian will be Jack Joyce, who has been appearing in vaudeville.

Raymond Crane, in "The Dancing Girl", is a legitimately funny comedian who can also sing and dance exceedingly well. He is one of the genuine bits of this production.

"ROSIE O'REILLY" SOON

New York, Feb. 10.—George M. Cohan will start rehearsals for his new musical comedy, "The Rise of Rosie O'Reilly", April 15.

On that date the chorus will be called and two weeks later the principals will start work. So far only two engagements have been announced for the show, those of Bobby Watson and Emma Haig. Miss Haig will play in vaudeville until rehearsals start. The piece is slated to open at the Tremont in Boston in the spring.

BARD IN "G. V. FOLLIES"

New York, Feb. 10.—"The Greenwich Village Follies", playing here at the Shubert Theater, has taken advantage of the revival of interest in Shakespeare and has put a travesty on a Shakespearean scene in the show. It is a conglomerate sort of exhibition and includes John E. Hazzard as Romeo, George Christie as Hamlet, Frankie Heath as Juliet, Grace Key White as Ophelia, John Sweeney as Shylock, George Clifford as Shakespeare and Paul Herbert as the Ghost. It is making a laughing hit.

MUSICAL COMEDY NOTES

"Keep Her Smiling" is another legitimate play that is being given a musical score.

Samuel Shipman announces that he will turn "East Is West" into a musical comedy.

Baker's Russian musical piece, "Chauve-Souris", celebrated a full year's run last week.

A. I. Erlinger and an associate are preparing a musical comedy called "Sweet Lady".

"Springtime of Youth" closed at the Majestic Theater, Brooklyn, February 10, after a short run on tour.

"Smiling" Billy Mason, prominent thru association with Ziegfeld's "Follies" and on the silver sheet as a star in Christie comedies, is wintering in Chicago.

Vera Hoppe, sister of White Hoppe, billiard champion, is in the cast of "Caroline" at the Ambassador Theater, New York. Miss Hoppe also understudies Tessa Kosta, prima donna of the piece.

J. Harold Murray, leading man of "Caroline", has been given a long-term contract by the Shuberts. Murray is a former Winter Garden singer, and is now making abundantly good in this new production.

Conchita Piquer, beautiful Spanish songstress, is thrilling Spanish and English songs in the fourth annual production of the "Greenwich Village Follies" at the Shubert Theater, New York.

Marion Sunshine, of the late "Daddy Doll", is basking under the warm rays of Palm Beach sunshine, recuperating, so we are told, "from her recent strenuous work in that production."

Bebe Stanton and Maude Lydiate do a new dancing specialty in the "Forty-second Street and Broadway Strut" number in "The Gingham Girl", at the Earl Carroll Theater, New York.

Julian Eltinge will not go to London to play "The Fascinating Widow" for A. H. Woods, but will remain in vaudeville in this country. He plans to appear here next year at the head of a revue.

Harry K. Morton, of "Springtime of Youth", strained a ligament in his left leg while dancing for the Actors' Fund Benefit in Philadelphia recently, and it is with difficulty that he does his work in his show.

A. H. Woods' production of "The Naughty Diana" may be the first production to play in the new Dresden Theater in New York as soon as all fixtures have been installed in that house and Woods has decided on a definite name for the piece.

Bernard A. Grossman has written a musical farce entitled "Oh, Harold". It is now in the hands of Saenger & Jordan, Inc., play brokers, who will probably sponsor the piece themselves. The play goes into rehearsal next month.

It is so long since "Better Times" opened at the Hippodrome that we are apt to forget many in the company, but not George Herman. He is a superb "legman" dancer and never fails to make a big hit with his novel skeleton dance.

Rehearsals of John Murray Anderson's new musical production, "The Cherry Chair", are going on at full blast on the stage of the Globe Theater, New York. Roger Imhoff and Donald MacDonald have been added to the cast, which includes Ann Pennington, Lennox Pawle, Georgia O'Hamey and Clifton Webb.

Henry Savage held a dress rehearsal of "The Clinging Vine" last week, with all roles filled by understudies, and all understudies of every play in New York were invited to attend. This piece is now going strong at the "Kneckerbocker Theater, with Peggy Wood as leading lady.

J. Harold Murray, who is playing the principal male role in "Caroline", has the most promising voice in musical comedy. He is absolutely true to pitch and sings with attack and intelligence. Add to this a good appearance and a manly bearing and you have the kind of singing-actor that musical comedy wants and Mr. Murray is.

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TABLOIDS

(Communications to our Cincinnati Office.)

PAUL RYAN, who was with Mary Brown's "Tropical Maids" for a long time, is in Cleveland for a short visit.

DOT OWENS, formerly with tabloid companies, is prima donna with the "Hello, Jake, Girls", a Mutual burlesque attraction.

CLYDE STERCHI, male dancer of the classic type, who has been playing dates in and around Akron, returned to Cleveland last week.

LOWRIE MONTGOMERY AND WIFE, Ethel Montrose, who are well known in New Orleans, have closed their musical tab., playing New Orleans suburban houses, and joined Whit Thompson at the Orpheum Theater, Waco, Tex., for the remainder of the season.

THE WELL-KNOWN ACT of Lew Frantz and Helene McCree has joined the "High Jinks Review", playing the Sun Time, Miss McCree playing leads and Mr. Frantz general business. They are also doing their specialty in the olio. The review is said to be doing a big business everywhere.

ROSTER OF JACK LORDE'S "Musical Comedy Company", playing a stock engagement at the Columbia Theater, Casper, Wyo.: Jack (Slim) Lord, Tom DePew, comedy and characters; Billy Howard, comedy, general business and chorus producer; Ted Chase, juveniles and straight, Dot Seymour, soubret and ingenue; Louise Fairfax, prima donna and characters; Bert Johnson, drums; Babe Braper, Frankie Blair, Florence Dickenson, Theresa Smith, Mabel Sims and Myrtle Howard, chorus. Hazel Austin is an extra attraction at the house with her solo work and specialties. The company will close a ten weeks' engagement on February 24 and Mr. Lord has several stock propositions in view to follow.

BETWEEN \$15,000 and \$17,000 damage is estimated to have been done to the Palace Theater, Beaumont, Tex., by fire and water, January 31. The fire is thought to have originated in the operating room which, together with all equipment, is almost a total loss, while the floor of the balcony was burned out and a number of seats destroyed. The entire

interior of the building, with the exception of the back-stage compartment, was badly damaged by fire and water. Reconstruction work will start immediately. The entire interior will probably be replastered and re-decorated. This work will require about two weeks. The tabloid company that played a stock engagement at the Palace had a few days' vacation and was transferred to the Kyle Theater, where Arthur Higgins' "Polly-town Maids" completed a four weeks' contract February 4. Lena Baborn, who so kindly contributed the above news, has been with the company at the Palace for four weeks as character woman. She states that Walter Deering just joined the company as straight man.

FRIDAY NIGHT, January 26, Flo Rockwood and her entertainers went to Canton, O., and put on a show for the American Legion. The following night Lillian May, toe dancer; Esther Miller, ballad singer (another addition to the Flo Rockwood Entertainers), and Fiozari, danseuse, were called upon to round out the program given by Tom Vol's Athletic Club in Cleveland. Sunday night, January 28, the Flo Rockwood Entertainers put on the entire program for the Business Men's Club at Marotto's Bathskeller, Cleveland. Monday evening, February 5, Elsie Federeaux, Lillian May and Fiozari, of the Flo Rockwood Entertainers, were the featured act of a large program of vaudeville presented at East 55th street, Cleveland, for the Knights of Pythias. Other acts on the program were Danny Russell's Society Orchestra, Della Fitzgerald, soprano; Ann Merton, singer; Babe Foy, singer; Marie Jay, singer and dancer, and the Templeton Sisters. Tuesday evening, February 6, Flo Rockwood entertained with a Valentine dinner in her apartment at the Hotel Hannah, Cleveland, in honor of Joe Hagerty, who is the featured comic with the Flo Rockwood Entertainers. Guests were Bert Miller, Lillian May, Esther Miller, Mr. and Mrs. Norman Stien, Red Watson, Elele Federeaux, Ray Rockwood, Gladys Mitchell and Chuck Connors. After dinner the party attended the State Theater in a body, where they all vowed that Kyra was the hit of the bill. Thursday evening, February 8, the Flo Rockwood Entertainers put on the entire program for the Hillside Grange Country Club, at Parma, O. Flo Rockwood was confined to her bed for three days with a mild attack of the flu, but she is up and around now personally attending all dates. She will entertain for the Fur Dealers at the Hotel Cleveland, Cleveland, Thursday evening, February 15.

C. (DAD) KAUFMAN writes that Art Gilbert's Revue, the Southern tabloid production that has not closed in five years, repeated previous successes in Atlanta, Ga., during a highly profitable engagement at the Bonita Theater. "Gilbert's modern and progressive aggregation of entertainers returned with several special scenic novelties, snappy costumes and a show that represents the highest type of miniature musical comedy," he says. "Art Gilbert and Billie Rafferty handle the leading comedy roles and have worked out a wealth of original material that gets over big. Enna LaCruze, ingenue; Marion Garvey, soubret; the Garvey Sisters, a corking sister act; the Squirrel Quartet, and the Paka Na-

the Hawaiian Singers form a stellar list of high-caliber artistes and drawing cards. In the chorus are Marie DeVoe, Mini Wyattte, Peggy Chambers, Marie Garvey and Bess Smith, all of them extremely easy to look at, hard workers and clever artistes. The Art Gilbert Revue has always been one of the Bonita's biggest drawing cards and the show this time is no exception."

ANENT TWO READERS appearing in the tabloid column several weeks ago from Halifax, N. S., relative to Welch's "International Polities" and the stranding of the company at Halifax, the Ottawa (Can.) Billboard representative has been asked by several members of the company (now working with another company in Ottawa, Can.) to emphatically deny the assertion that members of the company were "destitute" and "without food for two days." Hotel accommodation and meals were regularly furnished by Mr. Welch, despite poor business, and he personally had the best wishes and regard of members of his company. It was also denied by the late members of the "Polities" in their talk with the Billboard representative that some members of the company had their children with them and this made it more pitiable during Christmas season, or that their show was such as to appeal to "men only". There were no children with the show and they claim having put on a spicy but clean performance. Also that the publicity given the stranding of the company was but "self boosting" by the writers of the items, they said.

AL (CASEY) REDMOND'S "Blue Ribbon Girls" close at the Casino Theater, Ottawa, Can., February 17, after a successful five-week engagement, and reopen at Starland, Montreal, for an indefinite engagement on February 19. Maud Lee, late of the Jamboree Company, Boston, Mass., has joined Redmond's show, as has her husband, Bob Lee, straight. The Lees were old favorites locally some years ago and are receiving splendid receptions. Redmond and Eddie Dyer keep replenishing their line of gags and bits and as a rule gain sure-fire laughs with them, tho at times the jokes are over the heads of the Casino audiences. Gertie Dyer, soubret, is well received in her various specialties. Florida Ray, English and French solos and novelty numbers, receives big receptions, particularly in her French singing. Florida has always been a big drawing card at the Casino and continues to hold her popularity by her catchy manner of putting over her numbers. At the close of Redmond's local engagement, Eddie Dyer and Gertie Dyer leave for Omaha, Neb., to join Chas. Carpenter's "Jolly American Girls" at the Palm Theater. Pete Kehayas, manager of the Casino, has again started putting on amateur nights, this time on Wednesday evenings instead of Fridays, to counteract the effect of local hockey matches. Business at this house is about as usual.

ED HARRINGTON and Harry Bernard, known to the tabloid fans of Oklahoma City, Ok., as Hoxan and Schultz, have passed their eighteenth week of stock at the Palace Theater in that city. Mr. Harrington submits the following: "Good, clean dressed-up hokum shows in script form, eliminating all angustiveness and smut, is the reason for business holding up the way it has, and the patrons are now educated to something better. Before the advent of this company few of the gentler sex were ever seen here. Mothers, daughters and sweethearts are not afraid to come and witness an enjoyable show now, knowing that nothing will be said or done that will offend them. Our matinees, Mondays and Fridays, are a pleasure to be-

(Continued on page 35)



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Ed. Daley's "Broadway Brevities"
on the Columbia Circuit

New York, Feb. 8.—By special request of those vitally interested in the activities of the Columbia Circuit shows who are cognizant of the fact that under ordinary circumstances we would not catch the "Broadway Brevities" for review until it made the Casino Theater, Brooklyn, the latter part of April, we made a special review of the show this week at Miner's Bronx for the reason that Ed Daley was a former American Circuit producer:

"BROADWAY BREVITIES"

"BROADWAY BREVITIES"—A Columbia Circuit attraction, with the original Winter Garden production; book by William K. Wells; lyrics and music by Al W. Brown; numbers and dances by Dan Dody. Entire production and presentation by Ed Daley at Miner's Bronx Theater, New York, week of February 5.

REVIEW

THE CAST—John O. Grant, Jay C. Flippin, Jasbo Mahon, Jack O'Malley, Lew Rice, Olive Kennedy, Richey Craig, Jr.; Althea Barnes, Babe Healy, Lena Daley.

PART ONE

Scene 1 was a blue silk drape in one for John Grant, one of the foremost straights in burlesque, to prolong the show and as an author opposed to jazzing girls, who in turn was opposed by Jack O'Malley, as the producer of burlesque with its attractive feminines, who shot Grant, thereby starting the laughs and bringing on a front line of prancing ponies and a back line of exceptionally attractive show girls in stunning gowns.

Scene 2 was a realistic scenic reproduction of Times Square, New York, at night, with its Great White Way, to introduce the entire company in various characterizations and songs appertaining to the show. Herman Rose, who is probably intended as a comic, appeared in a modified Jewish makeup and mannerism that may go over in other shows, but is unsuited for burlesque, as was made manifest by his first appearance. Babe Healy, the brunet ingenue-soubret, has improved greatly in physical appearance since last season, and in personality and ability leaves nothing to be desired in her dual role as an ingenue in clinging gowns of girlish simplicity and in soubret costumes that allow her to dance with pep. Althea Barnes, an intellectual, refined, pretty-faced, slender-formed, graceful ingenue-prima donna, sings in an exceptionally sweet voice of wide range. Straight Grant, as a uniformed cop chasing bootleggers, ends one in Jay Flippin, a black-faced comic. In an ash barrel with numerous bottles of gin and fall money to bribe the cop, who is jacked up on the spot by Jasbo Mahon, a well-dressed, clear-dictioned judge, and herein came the laughs that the audience had been holding back.

Scene 3 was the blue silk drape for Babe Healy, in soubret costume, to lead the choristers in a kiddie number for a fast dance.

Scene 4 was a pictorial cottage drop in one for Congressman Grant to engage Comic Flippin as a doorman to keep out intruders at a dollar a keep-out, scored on a blackboard—one on for those kept out and one off for those who get in—and herein Jay did some very clever comedy work for laughter and applause, with Prima Barnes starting the big laugh.

Scene 5 was the blue drape for Prima Barnes leading the choristers in a jazzland number, leading up to the entry of Lena Daley with all her blond personality for a continuous round of applause, for it was very apparent that there were many admirers of Smiling Lena in the audience, which is remarkable on her entry, considering that this is her first appearance on the Columbia Circuit. Be that as it may, Lena, in an ingenue gown, gave us another version of her as the "Ginger Girl", and she put it over for repeated encores. This was a quick transit change from a drape to a fancy interior for Scene 6. Prima Barnes, with a grip full of money, laid the foundation for Comics Flippin and Rose, as the noisy burglars, to bring on Straight Grant for a new version of the say "Fire" bit by having Flippin in the rear of Rose, with Grant ragging Rose to say "Fire", and it went over for laughter and applause. Richey Craig, Jr., in a singing and dancing number, proved conclusively that he is a far better dancer than a vocalist, for Richey can hoof to beat the baud in an artistic manner.

Scene 7 was a pictorial drop for Straight Grant and Comic Rose to put over a talking bit, with a combination of dog dialog, my brother and wouldn't lie about it, and other similar dialogic bits, but Rose, in makeup and mannerism, was lacking and failed to make his points. Who ever handed him the line, "Go to the butcher and get it", must have had a grudge against him, for even a clever burlesque comic couldn't get anything out of its constant repetition, and to saddle it onto such a clever deliverer of lines as Lena Daley was a crime against burlesque, and the sooner Manager Daley sends the line to the butcher to be killed the better for the show. While there isn't anything suggestive of indecency in the line, there is nothing faintly suggestive of comedy.

Scene 8 was an elaborate setting of Spanish pretensions for Straight Grant, the jealous torador, to frame up his sweetheart, Lena, in a scene with Comic Rose, and in this scene Lena, in Spanish costume, made a great flash, and, backed by eight prancing ponies as dancing Senoritas, stopped the show, not once, but several times.

Scene 9 was a stagedoor set of the Columbia Theater, New York, with Soubret Healy leading the choristers in vocalism on the "Stagedoor Blues" and giving the girls an opportunity to put over individual lines in song, which they did in a really talented manner, supplemented by the eight prancing, dancing ponies in another novel number for a great finish.

Scene 10 was a "Broadway Brevities" drop, with a pictorial centerpiece of Lena Daley, for Lena in person in a singing and dancing specialty, in which she stands out pre-eminently. Smiling Lena has evidently lost weight, thereby making her personal appearance more slender, or maybe we should say pleasingly plump form more symmetrical. Anyway, Lena put sufficient pep into her vivaciousness to make many a smaller soubret jealous of her personality, which is an optical delight.

Scene 11 was one of the most elaborate mountain sets we have ever seen, with a miniature house atop the mountain. The light-

ing effects are a credit to Meyer Harris, for seldom, if ever, has it been excelled upon any stage. The moving clouds over the horizon was a picture few artists can paint, and it made a fitting background for Prima Barnes, amidst the falling snow, to sing "My Snowflake Girl" in a voice that for sweetness is incomparable. Straight Grant staged a blind-pig-seeking expedition for Comics Flippin and Rose, and their imaginary drinking bout, fight with barkeeper, shooting of Rose and remorse of Flippin was a clever bit of burlesquing. Prima Barnes and Juvenile O'Malley, in a hand telephone, face-fashlighted song, "Rainy Afternoon", led up to a gorgeous ensemble under electric-lighted umbrellas on which rain (real water) poured in torrents, thereby making a picturesque finale.

PART TWO

Scene 1 was a realistic scenic set of the interior of a fashionable shoe store, with the girls as customers and shop girls, followed by a comedy bit between Straight Grant and Comic Flippin. Likewise between Comic Rose, as a salesman, and French Customer Lena, and herein Lena proved conclusively that, if given proper material and support, she could be a comedienne of remarkable ability. The scene is a clever conception, and, if the proper lines were given Lena and a better foil given her, it would be the big outstanding comedy feature of the show, but as it is now it is somewhat lacking in real comedy.

Scene 2 was a pictorial drop for a talking, singing and dancing specialty by Juvenile O'Malley, as the vocalist, and Richey Craig, Jr., as the dancer, and both are artists in their respective lines, and went over for a big hand.

Scene 3 was a drape for Comic Flippin in a song recital that had to be repeated several times ere the audience would let him go, for his personal mannerism and droll delivery of lines were par excellence.

Scene 4 was a wood set with fireflies in the foliage, and a prettier picture would be hard to find. This was enhanced by the dancing wood nymphs, with Prima Barnes in the foreground, and later on a rustic bridge vocalizing.

Scene 5 was a drape in one for a trio of juveniles in a singing and instrumental specialty in which their voices and guitars blended harmoniously.

Scene 6 was a blue drape for Charles O'Malley, in full evening dress, in a flirting song recital with Ingenue Healey as the shop girl, which, encoored, led up to his "Beautiful Faces, Beautiful Clothes", with Ingenue Healey, Prima Barnes and the choristers in gowns of exceptional costliness and attractiveness.

Scene 7 was the interior of a prison, with Straight Grant as the warden, Comic Flippin as the prisoner, visited by a blackface juvenile, who, to cheer up Flippin, tells him of all his losses—by death, fire and water—followed by Prison Angel Healey, who added to his miseries with religious books until Flippin makes his escape by a funny story to Warden Grant. This was another clever bit of burlesquing.

Scene 8 was an elaborate set for Lena in a singing and dancing number that held the stage for some time and led up to the close of the show at 10:50 p.m.

COMMENT

Scenery and lighting effects far superior to anything on the circuit. Booking and costuming in keeping with the scenic effects.

Ed Daley, as a producing manager, and Lena Daley, as a star, are well known to everyone in burlesque, having had their own shows on the American Circuit for several seasons.

When the Columbia Amusement Company offered Daley an operating franchise with the understanding that Daley would give the circuit a production, Daley purchased the entire production of the original "Broadway Brevities" that was formerly a big drawing card at the New York Winter Garden. In the presentation Daley has spared no expense, and, for the most part, his company is well cast. His feminines leave nothing to be desired in personality or ability, and this includes the chorms as well as principals. John Grant, who carries the burden of the show, is one of the

foremost straight men in burlesque, for he has everything in his favor in personality and ability to humor his lines in feeding the comics, and if a comic falls down on Grant's lines it is the fault of the comic and not Grant's. In addition to being a clever straight man Grant is a light comedian and gets many laughs on his own account. Rose is a clean-cut chap with a distinct delivery, but evidences an unfamiliarity with burlesque that leaves him at a disadvantage.

The show is one of the cleanest that we have ever seen in burlesque, for there isn't a line or act that the puritanicals can object to. As a musical show it is a classic and compares favorably with any seen on Broadway, but there is much room for improvement along real burlesque lines, for low comedy burlesque is what is wanted and required on the circuit. While picturesque shows are pleasing to the eye, they lack laughs. NELSE.

CHANGES ON MUTUAL CIRCUIT

New York, Feb. 8.—There have been several changes on the Mutual Circuit during the past week or so that call for a radical revision in route. Likewise in the title of shows thru the show becoming repeaters on the circuit.

South Bethlehem, Pa., which was expected to make a profitable spoke in the wheel, opened January 29 and closed January 31. Several reasons are advanced for the closing of the town to Mutual shows. The consensus of opinion of those who are supposed to be familiar with the conditions is that it was owing to poor heating arrangements not only in the theater, but the hotels as well.

Springfield, which has been a spoke in the wheel since the middle of October, will play its last Mutual show February 10 and then go into the discard, due to lack of patronage.

Utica, which came in on the circuit November 25, will play its last Mutual show February 10, as business has fallen off until it ceases to pay.

Bridgeport, which came in on Christmas Day, looked for a time like a cooling station, but fell by the wayside during the past few weeks and ceased to exist for Mutual shows on February 3.

Something heretofore not generally known is the fact admitted at the Mutual offices yesterday that existing franchises only call for twenty weeks, subject to extension if conditions of cities, theaters and shows warrant. The elimination of several cities and theaters as being undesirable has cut the circuit down to twenty weeks, thereby causing the elimination of several shows in order that the others can play consecutive weeks.

Frank Damsel's former "Dacemakers", recently rechristened "Merry Maidens", will close its season at the Gayety Theater, Brooklyn, February 17, and Julia Michaels' "Runaway Girls" will close at the same time at Buffalo.

For the week of February 12 "Girls From Reno", "Band Box Revue" and "Town Follies" will lay off.

For the week of February 19 "Step Along" will lay off.

SEEN AND HEARD

Sam Raynor will replace Herman Rose as comic in Ed Daley's "Broadway Brevities" on the Columbia Circuit.

Albert Zottoroli, who for several years was assistant treasurer at the Columbia Theater, New York City, and exited at the time of the recent change in box-office attaches, has been reinstated and started on his ticket-selling activities as assistant to Treasurer Walter Greeves Sunday night. The Amalgamated Association of Boosters and Knockers who congregate on Columbia Corner are out boosting Walter Greeves and Al for their affable manners and the fact that anyone can now get front-row seats at the box-office, and yet scribe is now an ardent admirer of J. Herbert Mack and Fred McElroy.

Nelse has a letter on hand from James E. Heldbach for the Russell Sisters, Myrtle and Isabelle, formerly of the "Francis Farr Dacemakers" Company, that will prove interesting to the sisters.

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MOLLIE WILLIAMS AND HER OWN BIG SHOW"

MOLLIE WILLIAMS AND HER OWN BIG SHOW—A Columbia Circuit attraction; book by Sam Morris; music numbers by Arthur Krauss; dramatic playlet by William Lytell; produced and presented by Mollie Williams at the Casino Theater, Brooklyn, N. Y., week of February 5.

REVIEW

THE CAST—Mollie Williams, Will H. Ward, Emil Casper, Mildred Campbell, Mae Woods, Ella Corbett, Myrtle Franks, Jack Honeywell, Low Leander, Ella Corbett, Billy Welp.

ACTS—Ella Corbett, Margie White, Annie Howard, Loretta Spring, Betty Barnett, Dinky Barr, Dora Pierce, Peggy Saunders, Kathryn Palmer, Florette Allen, Ann Shubert, Billy Wetherell, Betty Smith, Roslyn Tomas, Doria Forbes, Bixie Mayo, May Gleason, Helen Hermon.

PART ONE

Scene 1 was an elaborate Italian garden set for the taking of movie pictures with a front line of pretty dancing ponies and a back line of attractive show girls led in song and dance by Mae Woods, a pretty-faced, slender-formed, vivacious blond who can cartwheel, split and fall in a decidedly graceful manner, and there was no letup to Mae's activities thruout the show. Irene Cassini, a Latin type of kiddie-like personality, evidently aspires to be a second Eva Tanguay in characterization, and she is there with the goods anyway you take her, and a far better vocalist than Eva. Low Leander, a red-nosed, heavily-lined-faced eccentric boob, as a dancer went over the top for encores. Mildred Campbell, more pleasingly plump in form and as personally attractive as ever as the prima donna, sings better than ever, and her opening number was a novelty with four feminine jodels and four feminine flirts in a chair-joking finish. Billy Welp, a clean-cut juvenile, as the movie director, looked and acted the part well in his selection of the three aforementioned feminine principals, but, ere he could start operations, was interrupted by an elderly appearing candy butcher in the left aisle of the orchestra who, on turning to face the audience while spotlighted, revealed himself as Will H. Ward, and if there is anyone presenting a more ludicrous characterization in burlesque we have never seen him, for Ward with his shaved head, toothless mouth, white-lined eyes, heavily lined facial makeup and registrations interloping sneezes, mouthings, and spittish spits, is a scream, and the audience screamed at and with him on his first appearance, and did likewise on his every reappearance thruout the show, for it must be a conceded fact by the most casual observer in the audience that Ward in person is the biggest factor in the show from start to finish. Comic Ward as the daredevil ringing the bell for Charlie, and rehearsing with Mae, Irene and Mildred, went over great. Emil Casper, the black-face comic of burlesque, came to the front in a loud checkered suit, a white derby and the Casper smile in song and dance, and never has he appeared to better advantage in any show.

Scene 2 was a blue silk floral-festooned drape in one for Ella Corbett, a pretty-faced, slender formed, graceful, titian-tinted, bob-haired ingenue in a "blues" song and shimmy dance that was admirable in personality and ability.

Scene 3 was a pictorial street drop for Comic Casper in a waste-paper box to cop the gin of Comic Ward and Bootlegger Welp, and Casper to pull the "I'd like to see you do it again" on Uniformed Cop Jack Honeywell and Juvenile Leander in a manhandling bit.

Scene 4 was the blue drape for a song and dance specialty by Soubret Woods and Juvenile Leander in which both demonstrated their remarkable ability.

Scene 5 was a realistic mountain full-stage set for Jack Honeywell as an Indian chief in song to prove his vocalism and the choristers their personal attractiveness as Indian maidens. In this scene Comic Casper and Myrtle Franks in black face as his wife worked up a comedy bit that has no equal for originality of conception and demonstration, and what they said and did kept the audience convulsed with laughter and applause until their funny finish.

Scene 6 was a pictorial drop for Comic Ward as a typical English papa-say to feed Prima Campbell with love tablets that caused her to vamp him in song, and herein was another laugh getter for them both, likewise a union had bit staged for them by Cop Honeywell.

Scene 7 was a pictorial drop of a house front and the appearance in door of house of Myrtle Franks as an Irish caretaker, answering the call of Chauffeur Casper seeking accommodations for his Mistress Mollie, and Mollie's appearance in an ingenue gown of girlish simplicity was the signal for an ovation from the audience. Anyone that thinks Mollie Williams is a has-been will have another think if he visits the Casino, where they welcome her on her first appearance like a long-lost child from home. The uprising drop revealed the interior of the house with its living room, stairway and four above. A dialog prologs a drama of the sneaky, murderous order with lost will, kidnaped daughter, designing lawyer, and all that goes with it, and as such it flivvers, but as a footer for Comic Casper's comedy it's a success, and it is evident to those who are familiar with the earlier condition of the show that Producer Mollie has sacrificed her own part to make the comedy of Casper stand out, and if

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PART TWO

Scene 1 was an elaborate exterior with Oriental settings for Soubret Cassini to lead a number in her own inimitable, peppery manner. Comic Ward as a panhandling Pete and his efforts to get arrested on the advice of Ex-Con. Welp and enjoy all the comforts of Sing Sing was a combination of several similar bits including a gun holdup a la Tom Howard.

Scene 2 was the blue drape for a vocalistic specialty by Prima Campbell, who added new laurels to those already won in previous numbers.

Scene 3 was a pictorial grocery store with practical groceries for Clerk Casper to sell to Irish buddy Franks, and to be stolen by Shop-lifter Ward and his ever ready umbrella aid, which was followed by a funny cross-fire patter of Casper at telephone to the loving proposal of Welp to Soubret Cassini, now a Buster Brown kiddie, and if there are any more attractive we haven't seen them.

Scene 4 was the blue drape for Comic Casper to come into his own with "You Can't Make Your Shimmy Shake on Tea", and never did he do it better.

Scene 5 was a garden set for Mollie in a red minstrel costume and the girls for the first time in tights, and let it be recorded here that the girls were far more attractive in this number than any previous in which they appeared in bare legs of many and varied hues. In this scene Mollie makes a quick change on stage to a silver sheath gown of splendor.

Scene 6 was a realistic stage door drop for Comic Ward and, now a comic, Welp to do an old route bit with the chorus girls niftily balled out by Star Mollie who finally ramps them herself in a highly amusing manner, in song and verse, and what Mollie can not do in song and dance she can do in her acting which is talented and effective.

COMMENT

Scenery, gowning and costuming equal to the best on the circuit, having heard the panning that the Mollie Williams show got for many weeks after its opening for the current season, also of its being doctored, and knowing from past experience that a doctored show is usually a bad show as long as the season lasts, we were fully prepared to be bored at the Casino on Monday night. Be that as it may, it is seldom that we are sufficiently pleased to see a show for the second time in one season, but if there is any chance for us to see this particular show again before the close of the season, we will be there for several reasons—first, Will Ward's acting; secondly, the unqueness of witnessing a producer, and a woman at that, sacrificing her own stellar part to feed another, and at that a comic in black-face, to make the laughter-evoking situations required of burlesque presentations; thirdly, the enjoyment of a show that has been so efficiently doctored that the hammers of knockers are now useless; fourthly, because the show as it now stands is an enjoyable production and presentation of clean and clever burlesque.—NELSE.

"JINGLE JINGLE"

"JINGLE JINGLE"—A Mutual Circuit attraction, with Scottie Friedell, Ernie Mack and Mlle. Babette; book by Matt Kolb; numbers by Dan Dody; staged by Matt Kolb; presented by Peck and Kolb at the Star Theater, Brooklyn, N. Y., week of February 6.

REVIEW

THE CAST—Scottie Friedell, Ernie Mack, Arthur C. Powers, Johnny Mack, Rose Allen, Mlle. Babette, Irene Perry.

ACTS—Agnes Danson, Cecil McCann, Babe Osborn, Carrie Delmas, Thelma Maltson, Addie Porter, Bobbie Blaine, Anna Wigners, Rose Carter, Lenore White, Margie Holden, Daisy Gallagher, Maizie Smith, Mary Brown, Alta Myers, Gladys Montrose.

PART ONE

Scene 1 was a typical winter scene, stage set of snow-capped foliage for an ensemble of bare-leg, rolled-sock choristers of vari-personal attractiveness in colorful costumes. Rose Allen, a Dresden doll type of soubret, put pep and personality in her first number and was well received. Irene Perry, a pretty Irish bobbed brunet ingenue-soubret with a broad voice, breezed into song and dance and went over well. Scottie Friedell doing a typical tramp, and Ernie Mack a modified eccentric, slid into action via a sled coming down a snow-covered incline. The big flash came with the appear-

ance of Babette, the black-haired French vamp, in a clinging gown and feathered headdress that was more elaborate than usually seen at the Star. Comic Friedell aided by the other principals, put over the apple eating bit for mild laughter and applause. Arthur C. Powers, a nattily-attired, clear-dictioned vocalistic straight, was in and out of scenes frequently and when in them looked and acted his part well. Johnny Mack, a clean-cut juvenile, was also in scenes, songs and dances, and, when better set in the cast, will in all probability prove as asset. Straight Powers' "book on women" was worked for the first real round of applause.

Scene 2 was a drop for Soubret Allen in song and dance to present the girls in individual dances that held the stage for some time.

Scene 3 was the interior of a doctor's shop for Dentist Mack to manhandle patient Soubret Allen and maltreat Comic Friedell.

Scene 4 was a silk drape for Straight Powers to rehearse the comics in meeting ladies with a bug on their ankle, and Babette made the audience sit up and notice her bizarre appearance in her leopard-skin robe and feather headdress.

Scene 5 was an Oriental set of splendor for Cecil McCann, a petite, long-ringed brunet of slender form and graceful movement in a Grecian dance leading an Oriental costumed ensemble that made an admirable picture. Straight Powers staged the King and Moneybags with comica as guards, and Juvenile Mack as holdup man. Babette in song and dance held up the show. Straight Powers, as a yogi, and his cabinet with women who appear and disappear, may be a good bit when it is worked properly, but it was crude, flickered and flivvered. Comics Friedell and Mack in green coats as old-time variety dancers went over well. Straight Powers proved himself a vocalist of real ability in the closing number of the finale.

PART TWO

Scene 1 was a realistic scene of Manhattan's water front with roof garden cabaret set for Straight Powers and Ingenue-Soubret Perry in song, followed by Soubret Allen in song and dance and Comic Friedell with clarinet accompanying Comic Mack who played a saxophone in an able manner. A real surprise came with an excellent hard-shoe dance by Carrie Delmas, a ringleted brunet, and the surprise of the specialties was the clear and distinct introductions by Straight Powers, who left nothing to the imagination as to names. With Babette at table came the "maker of Junies", John Kane, a prosperous appearing man about town, and his scene with Husband Powers, who turns dope, was realistic; and for a company manager, John is some actor. Comic Friedell's stagger drunk in this scene was all to the good, and Ingenue-Soubret Perry's Irish brogue as the feminine clerk at desk, was a clever bit of acting, likewise the acting of Props as the tough-talking waiter.

Scene 2 was a drop for the masculine principals as a vocalistic quartet in harmony and comedy with a corking good dance by Juvenile Mack.

Scene 3 was a silken drape for Babette in her interpretations of the French Coquet entitled to Chinatown where she becomes Queen, thence to mandlin cigaret-making, dope-using derelict, and her song recital and quick changes of characterizations mark her a dramatic actress of remarkable ability. Her acting was well applauded. Comic Friedell trying to get arrested by Cop Powers by the insult to lady and fire alarm, was along mild lines of endeavor. Soubrets Allen and Perry, with their hands encased in boxing gloves, put over a fast and funny verbal battle that will be a big wow in the show when further developed, but it should be spotted earlier.

COMMENT

The scenery, gowning and costumes far above the average. The feminine principals and the two aforementioned choristers all that could be desired in personality, ability and manner of working in scenes, numbers and specialties. Juvenile Mack having jumped into the show without rehearsal, worked at a disadvantage, but is apparently an actor of ability. Comic Friedell worked along his usual lines and went over. Comic Mack has all the earmarks of an eccentric comic, but apparently does not consider it worth while to make up his face or dress the part as an eccentric should. Straight Powers natty and clear dictioned, and a little

facial makeup would camouflage his apparent pallor that appears sickly.

There is much material in the book that can be worked up along comedy lines, but in its present working it is decidedly crude and the injections of ineffectual, unfunny damns and hellas become tiresome by constant repetitions, altho one or two of them were a big punch where properly placed. Several of the numbers were evidently old, for the girls handled them well; but several of them require rehearsal, for the girls were so busy watching each other that they were out of line more than in line.

A far from satisfactory show, but as this is the former "Jazz Babica" on its repeat as "Jingle Jingle" the producers will in all probability whip it into shape before the week is over.—NELSE.

TABLOIDS

(Continued from page 33)

hold, the house being jammed to the lobby. How much more pleasant it is for the artiste to know that when the curtain rises he or she will step out before the footlights and look out over a sea of smiling faces, each one willing and ready to laugh and extend a wholesome and hearty welcome to each song or joke. We had to fight them here at the start, but all that is changed now. Since our opening here many principals have come and gone, myself, Mr. Bernard and Jerri Gerrard being the only ones left of our original company. The same may be said of our chorists—Rosalee Gordon, George Bossard and Gladys Donelson being the only ones left. Our chorus, by the way, is the fastest stepping in this part of the country. All due credit must be given Jerri Gerrard, who is a hard worker. Our company numbers twenty people. Three new members have recently joined, Steren Clark, a hard working straight man with a very pleasing personality; Pee Wee Hall, fast stepping soubret, and Mildred Wilson, ingenue, who is also well liked. Judging from the outlook our engagement will run thru the summer months. All the favors and courtesies possible are shown by our genial house manager, Leo Blonin, who is always hustling for the benefit of the company, and great credit should be given him for the good work he has done in helping to build up the house from what it formerly was. Good luck to everyone and best wishes for cleaner tabloid."

VISIONS FROM VIN

Have been waiting patiently to see if any showfolks would comment on Griff Gordon's open letter in The Billboard's issue of January 13. If you failed to peruse it, it would be well worth your time to hunt up the aforesaid issue and read it. It will give you ample food for thought and today there are many who really need that "food". Mr. Gordon saw the writing on the wall and took heed. Many others preceded him and doubtless several have followed his footsteps—even tho for a temporary stay. Ofttimes you will hear a performer state that he has put his whole life into the profession and is unfit for any other vocation. Such an assertion shows weakness whereas the chap who, when he gets in a rut, as we all do at times, gets himself a job in some other line, deserves a lot of credit. I could devote ten columns of space (if permitted) in showing up the successful records of many who left the ranks and took up other means of a livelihood. The show world today is vastly different from what it was twenty years ago—even ten years ago—when talent was the first consideration. Nowadays the only consideration is the money and the one who can live on the least money is the preferred one. The man on top is safe, but the little fellow is in a precarious position today in the show world.

It is rumored that Bessie Merry and her "Fascinating Flappers" are again ready to step out after a short layoff, during which time several changes were made in the cast. When interviewed Manager Bright stated the original cast was too heavy in finances for the local houses. Therefore, he had to reduce the tariff or hic himself to some other port. Will take a squirt at the first opportunity and see if the new aggregation is as good as the original, which was topnotch. Another bit of evidence that money is first, talent second.

The local theaters are all doing big business as the industrial field is booming, but on every hand you'll hear the cry: "We are losing money." There is evidently something wrong somewhere.

Why all this howl about cutting salaries? The theaters that eight or nine years ago gave six to ten acts of vaudeville for ten cents are now getting thirty and forty cents and packing 'em in as of old. The artistes' bit is the same, therefore if the sliding is rough Mr. House Manager should eliminate some other overhead expense. The trouper gets little enough as it is. The same might be said of the "legit" attractions which are now \$2.50 per seat downstairs where they used to be \$1.50 and more often \$1. The high prices charged in the legitimate and vaudeville houses today are one of the things that is adding the popularity of the M. P. theaters. If you pay ten or fifteen cents and get stung at a vaudeville show you laugh, but when the gyp is forty cents you don't laugh. And getting stung is a common occurrence nowadays in the vaudeville houses.

39TH STREET THEATER, NEW YORK
Beginning Monday Evening, February 5, 1923

LEE SHUBERT

In Association With Mary Kirkpatrick

— Presents —

"MARY THE 3RD"

A New Play

By Rachel Crothers

CAST OF CHARACTERS

1870

Mary the 1st.....Louise Huff
William.....Ben Lyon

1897

Mary the 2nd.....Louise Huff
Robert.....Ben Lyon
Richard.....William Hanley

1923

Granny.....May Galyer
Mother.....Beatrice Terry
Mary the 3rd.....Louise Huff
Father.....George Howard
Bobby.....Morgan Farley
Lynn.....Ben Lyon
Hal.....William Hanley
Lettie.....Mildred Macleod
Max.....John Alexander
Nera.....Eleanor Montell

Miss Rachel Crothers has turned to the "younger generation" again for her latest play, "Mary the 3rd". This time she deals with their reaction, in the persons of a daughter of 20 and a son of 18, to their parents' marital life, their disillusionment when they find it is not what they thought it was and the attempt of the daughter to realize her ideal for herself.

This is told, with much deftness and considerable ingenuity, in a play that wanders somewhat from the beaten track. Miss Crothers, in order to make clearly evident that selecting a mate is much of a lottery, shows two sets of lovers in 1870 and 1897 vowing eternal affection. She then switches her story to 1923, and shows your modern girl, willing to experiment in a highly unconventional form with the selection of a mate, the discovery that her parents are not the ideal couple that she believed them to be, and her final choosing of a husband by the old blind plan of believing his protestations of all-enduring love.

Now this is the yarn that must have been very tempting to the author. All that it needed was a well-thought-out foundation of reasoning on the perils of the matrimonial sea and the complications would pretty nearly take care of themselves. It is this solid foundation that is lacking in "Mary the 3rd". There is nothing one can get a firm grip on or sink one's teeth into in the fabric of the play. As it is, it is all very entertaining and amusing, but the possibilities were there to make it thought-provoking as well. With all its merits, perhaps because of them, one feels that the author has left out something.

The part of the girl is played by Louise Huff in a very competent manner. She impersonates three characters and does all of them well. Miss Huff is crisp and distinct in her utterance and made her role seem very real. Morgan Farley was genuinely good as the son, making him the simon-pure article. Mr. Farley has more than a touch of fire in his makeup, and when it flashes out, it seems to promise much. May Galyer, as a garrulous old lady, did an excellent piece of acting. She got many laughs by the naturalness of her playing and the life-like touches she gave to the role. Ben Lyon, the lover, in all three stages of the cycle of lovemaking, was manly and entirely capable. William Hanley, Mildred Macleod and John Alexander, three other representatives of the "younger generation", were admirably cast. Beatrice Terry, in the role of the mother, was simply superb. Miss Terry registered an underlying pathos beneath her speech and action that made her a pathetic and sympathetic figure. This could easily have been overdone, but Miss Terry caught just the right shade to make the character exactly

THE NEW PLAYS ON BROADWAY

right. The father of George Howard was disappointing, mainly because of his mumbling of the lines. It was most difficult to understand what Mr. Howard was saying, and, consequently, much that he did went for naught. The small part of a maid was competently handled by Eleanor Montell.

Miss Crothers directed, as well as wrote, "Mary the 3rd", and she has done a generally good job of it. The sets might look better with less drapery and the lighting did not always obey the laws of nature. There is little action in the piece, dependence being put mostly on the strength of the dialog. This is well written. It is natural, sometimes smart, and every so often, positively brilliant. In my opinion, "Mary the 3rd" is Rachel Crothers' best work.

An entertaining comedy of modern life. So good that one wishes it might have been treated in a more serious vein and less attention paid to the comic aspects of the problem.

GORDON WHYTE.

GARRICK THEATER, NEW YORK
Beginning Monday Evening, February 5, 1923

THE THEATER GUILD Presents

"PEER GYNT"

A Dramatic Poem by

HENRIK IBSEN

Translation by William and Charles Archer. Music by Edward Grieg
The Production Directed by Theodore Komisarjevsky

Settings and Costumes by Lee Simonson

CHARACTERS

(In the order of appearance)

Peer.....Joseph Schildkraut
Ase.....Louise Closser Hale
Ingrid, the Bride.....Bertha Broad
Mads-Moch, the Bridegroom.....William Franklin
Bridegroom's Mother.....Ellen Larned
Bridegroom's Father.....Philip Leigh
Aslak, the Smith.....Stanley G. Wood
Dancers.....Albert Carroll, Barbara Kitson
Bride's Father.....Stanley Howlett
Solveig's Father.....William M. Griffith
Solveig's Mother.....Elizabeth Zachry
Solveig.....Selena Royle
Helga.....Francene Wouters
Old Man of Hegstad.....C. Porter Hall
Another Old Man.....J. Andrew Johnson
Herd Girls.....

Elise Bartlett, Eve Casanova, Helen Sheridan
The Troll King's Daughter.....Helen Westley
The Troll King.....Dudley Digges
The Troll Chamberlain.....William Franklin
Troll Courtiers—Philip Leigh, Stanley G. Wood,
William M. Griffith

The Ugly Brat.....Francene Wouters
Karl, a Farmer's Wife.....Armina Marshall
Trumpeterstrale.....Philip Leigh
Mr. Cotton.....Stanley G. Wood
Monsieur Bailou.....Albert Carroll
Von Eberkopf.....Edward G. Robinson
Thief.....Romney Brent
Receiver.....Alfred Alexandre
Officer.....Charles Tazewell
Anitra.....Lillebil Ibsen
Begriffenfeldt.....Charles Halton
First Keeper.....C. Porter Hall
Second Keeper.....J. Andrew Johnson
Fellah.....William Franklin
Husseln.....Stanley Howlett
Ingrid's Son.....Philip Leigh
The Button-Moulder.....Edward G. Robinson
The Lean One.....Stanley Howlett
Villagers and Trolls.....Patricia Barclay,
Claire Bruce, Eva Casanova, Priscilla Platte,
Betty Robbins, Gladys West, Frances
Simpson, Ellen Larned, Elizabeth Zachry,
Adele Schuyler, Diane Seamon, Alfred
Alexandre, Luigi Balestro, Romney Brent,
Albert Carroll, Warren Hill, C. Porter Hall,
J. Andrew Johnson, Charles Tazewell, Bar-
bara Kitson, Craig Ellis.

Bedouin Girls.....Patricia Barclay, Claire
Bruce, Priscilla Platte, Betty Robbins,
Frances Simpson, Gladys West, Eve Cas-
anova and Barbara Kitson.

Lunatics.....Alfred Alexandre, Luigi Bale-
stro, Romney Brent, Wm. M. Griffith, War-
ren Hill, Charles Tazewell and Craig Ellis.

"Peer Gynt" is certainly the most ambitious production which the Thea-

ter Guild has attempted so far. It is played in five acts and fifteen scenes and has an enormous cast. Whether it is worth all the effort and toil which must have gone into its presentation, is another matter.

Nowhere does "Peer Gynt" disclose the close-knit dramaturgy which distinguishes Ibsen's later plays, but the reason for this is apparent when we remember that "Peer Gynt" was not written for stage production. It is a lyric-dramatic poem, but not a drama, consequently Ibsen could afford to be more diffuse than if he intended the poem to be used in the theater. This militates against its theatrical effectiveness, and there are long passages of dryness, even in the well-cut acting version prepared by the Theater Guild for this presentation.

I am frank to confess that "Peer Gynt" has always been more or less of an enigma to me. One can see that it is a telling of Peer's effort to realize "himself" to his fullest capacity. This is told with many caustic shafts directed against "the things as they are" and with much satire. But it is not clearly told, and one senses it thru a maze of high talk rather than knows it directly from the text. Perhaps I am a bit more dunderheaded than I have a right to be, but I will wager that most of those who see "Peer Gynt" feel much the same way about it. It is this quality in the play which makes for its theatrical ineffectiveness, and it took all that the production could give to make it mildly interesting. That the piece was as enjoyable as it turned out to be, must be considered a feather in the Guild's cap. The scenery was splendidly done by Lee Simonson, who with an almost stark simplicity made each of the pictures highly effective. The Linnetch lantern was used to good purpose and the lighting was exceptionally well done.

The part of Peer Gynt was played by Joseph Schildkraut, who compassed some of its difficulties and succumbed to others. The role is a tremendously long and difficult one, requiring everything that the trained actor can bring to it. One would have hazarded the guess that Mr. Schildkraut would be at his best as the boy Peer, where, as a matter of fact, he reaches the height of his performance as Peer, the old man. It cannot be said that Mr. Schildkraut at any time fully realizes the possibilities of the part, but he makes a sterling try for it. Much of the satirical touch eludes him; he is too boisterous as the boy. Peer in his middle age is made negative by him and he just touches the poetry of Peer's last days. Speaking in the broadest sense, Mr. Schildkraut's performance suffers from underplaying everywhere save in the youthful Peer, and there he tends to go to the other extreme.

All the other parts in the play are tiny compared to Peer, but some of them were made into little gems by good playing. Of those who did this, Dudley Digges, as the King of the Trolls, was the best. Mr. Digges brought out all the humor of the role, at the same time giving it the unreal quality which the part calls for. It was a first-rate bit of acting. Edward G. Robinson, doubling in the parts of Von Eberkopf and The Button-Moulder, was splendid, particularly in the last-named role. Here he made much of the biting philosophy in his lines by excellent reading. Selena Royle was good to look at as Solveig and made her simple goodness felt as well. Helen Westley, as the Troll King's Daughter, gave an effective interpretation of the part, and Lillebil Ibsen, as Anitra, danced gracefully. Bertha Broad played Ingrid, and would have done it much better had she been more distinct and precise in her speech. As it was, most of her lines were un-

understandable. Louise Closser Hale played Ase as a New England "granny" might be played. Her reading may have been intended as a comedy interpretation, but it missed fire as such and was utterly out of place in her death scene.

The direction of "Peer Gynt" is altogether good. Theodore Komisarjevsky, who was responsible for this, has done all that could be done with the play, and even a bit more than one would think possible. His groupings are picturesque, he has introduced action wherever he could and keeps the play jogging along at a good round pace. This is a feat to be proud of when one considers the unwieldy nature of the poem. Lastly, a word for the Grieg score. It is pretty high perfect incidental music, and was excellently played by an orchestra under the direction of Ladislav Kun.

A valiant effort made to galvanize life into a play that is theatrically ineffective. Production splendidly done; Grieg music and a large cast well directed.
GORDON WHYTE.

ASTOR THEATER, NEW YORK
Beginning Monday Evening, February 5, 1923

LEW CANTOR Presents

A Musical Rainbow

"SUN SHOWERS"

Words and Music by Harry Delf

Staged by Frederick Stanhope

Dances and Ensembles by Seymour Felix

Additional Dances by Larry Ceballos

CAST OF CHARACTERS

(In the order of their appearance)

May Worthy.....	Berta Donn	Eddie Winthrop
Minnie Silver.....	Harriette Lee	Mack Wells
Mrs. Thompson.....	Claire Grenville	William Schutt
Bobby Brown.....	Douglas Stevenson	Jack Kennedy
Jerry Jackson.....	Harry Delf	John Boswell
Alice Worthy.....	Allyn King	Frank Anderson
Tommy Dugan.....	Tom Dingle	Lee Houston
Mike Rockwell.....	Tom O'Hare	George Berlow
Joseph Green.....	Members of the	
William Blue.....	Board of Education	
John Black.....	d'Hotel	
Ralph White.....		
Pierre, Maitre d'Hotel.....		
Francola.....		
Gaston.....		
Loula.....		

Specialty Dances with Tom Dingle, Fatsy Delaney, Sascha Platov and Lois Natalie

All the old musical comedy producers know that the first rule of the game is, "When in doubt, dance," and Lew Cantor, notwithstanding that "Sun Showers" is his first Broadway effort, has learned it too. If anything will put this show over it will be the dancing, but, good as that is, I doubt if it can do the trick. The trouble with "Sun Showers" is that it has nothing to pull it above a sub-Broadway level. There is no outstanding personality in the cast, there is no novelty in the staging and the book and music are without distinction. What the piece has is a hardworking and earnest bunch of principals and a mighty capable chorus, but it needs something more than that to make Broadway respond to the call of the box-office.

Harry Delf, who, besides writing the book and score of the piece, is also the principal comedian, made a spirited effort to keep the proceedings at a lively pace, but he appeared to be doing just that and thus largely defeated himself. He has not mastered "the art that conceals art," and, while his intentions were praiseworthy, they fell somewhat short of realization. This does not apply to Mr. Delf's dancing. There he is the master and scored without effort.

Harriette Lee, erstwhile of the vaudeville team of Ryan and Lee, brings to her part a breezy air of assurance and a keen sense of comedy. Berta Donn plays naturally and dances with much grace. Claire Grenville, in a character part, displays real competence, and Douglas Stevenson carries off the

role of an inupecunious juvenile in an easy manner. There is not a first-rate voice in the company, the Allyn King does better than the rest with her numbers. Miss King has a natural voice of little power, but one that sounds as tho it could be developed into a fine organ with training. Specialty dances, contributed by Sascha Petrov and Lois Natalie, Wells and Windrop, Palsey Delaney and Tom Dangle, were all genuine hits.

"Sun Showers" has a production that is somewhat below Broadway standards. The scenery is not attractive and the lightings are prehistoric. The costuming is tasteful and the staging is effective, even tho it does not show anything very original. As to the music, there is nothing much to say. It is reminiscent of many tunes heard before, and there is no one number which sounds like a melody to set the populace whistling.

A musical comedy with nothing much to commend it save some excellent dancing.
GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"Peer Gynt"
(Garrick Theater)

TIMES: "Komisarjevsky's production of 'Peer Gynt' scored a triumph, a triumph for expressionism and the Theater Guild."—John Terbin.

HERALD: "All told, the Guild has done a difficult job well and has not failed where Ibsen did not."—Alexander Woolcott.

POST: "A representation which may please by its elements of variety and its comparative novelty, but is not in any respect extraordinary. It is not 'Peer Gynt'."—J. Ranken Towse.

GLOBE: "An intimate 'Peer Gynt', adequately acted and brilliantly mounted."—Kenneth MacGowan.

"Sun Showers"
(Astor Theater)

TRIBUNE: "For its performance, at least, the sun of popular approval shone thru 'Sun Showers'. And it was the dancing that brought on the shinning."

TIMES: "Musical comedy as practiced in these parts reduced itself almost to an absurdity when 'Sun Showers' was produced with a chorus infinitely superior to the principals."

HERALD: "'Sun Showers' has much of the ingenuous charm of 'Irene', a very prancy chorus, some pleasant comedians, quite attractive feminine principals—and a grand location on Broadway."

SUN: "'Sun Showers' isn't a bad little show as musical shows go."

"Mary the 3rd"
(39th Street Theater)

GLOBE: "The younger generation seen with understanding, and expressed with sincerity in a play neither masterful nor mediocre."

WORLD: "A delightful example of comedy writing, one which is either witty or moxy almost continuously. Its talk is always bright."—Quinn Martin.

TIMES: "Despite the fact that it is somewhat overpretentious in proportion to its philosophic content, 'Mary the Third' comes close to being the best play that Rachel Crothers has written."

POST: "Miss Crothers' newest play is good by flashes—flashes fairly numerous before a thesis gets hold of the action and drags it into waters that are too deep for the author."

LARGE LIST OF NEW and STANDARD PLAYS



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DRAMATIC NOTES

(Continued from page 25)
more and "The Laughing Lady" Company. "Extra" is reported going to Chicago to try its fate in the Windy City.

"A Roof and Four Walls", E. Temple Thurston's new play, may be seen in New York among late spring openings.

Lowell Sherman will be presented by Gilbert Miller and A. H. Woods in Schnitzler's "Casanova's Homecoming" next fall.

Margaret Anglin in "The Sea Woman" will not see Broadway this season, it seems, perhaps from prosperity on the road. Who can tell?

Don Marquis, author of "The Old Soak", has a new play which is now in the hands of Brock Pemberton. It is said to be a serious drama.

Bertha Kalich and the company of "Jitta's Atonement" will go on the road some time next week, after a four weeks' run in New York.

"Whispering Wires" has not much longer to stay at the Broadhurst Theater, New York, as it is booked to open in Chicago on or about February 25.

"The Adding Machine" is the title of the next Theater Guild production. It will see Broadway upon completion of the engagement of "Peer Gynt".

Jose Ruben will be starred in "The Exile", a play by Sidney Toler, who is now appearing with Lenore Ulric in "Kiki". It is booked to open next month.

St. John Ervine's latest play, "The Ship", will be presented some time this spring with Tyrone Power, who played the King in Barrymore's "Hamlet", in the leading role.

Julia Hoyt, who plays an important role in "Rose Briar" at the Empire Theater, New York, returned to the cast of that company last week after an illness of two weeks.

Lawrence Marston is directing a new play entitled "A Marriageable Mother", now in rehearsal. However, no inkling as to the author or the members of the cast has been broadcasted.

Sessue Hayakawa will have to seek another vehicle for his stage debut, it seems, for the play prepared for him, known as "The Tiger Lily", was tried out several weeks ago, and found wanting.

Professor George P. Baker, of Harvard University's "47 Workshop", attended rehearsals in New York of "You and I", the prize play by Phillip Barry, which opened in Stamford, Conn., on February 9.

Alexander Rhoda-Rhoda, a writer of German comedies, and Herbert Eulenberg, a distinguished German dramatist, arrived in this country last week in order to fulfill contracts for lecture tours here.

Florence Reed and the rest of the company composing "Hail and Farewell" are scheduled to move into the Morocco, New York, on February 19, sending Leo Carrillo and "Mike Angelo" to the road.

"Anathema", a fantastic tragedy, by Leonid Andrieu, author of "He Who Gets Sipped", had its American premiere at the Yiddish Art Theater, New York, last week under the direction of Maurice Schwartz.

Ferenc Molnar's comedy, "Passions for Men", playing at the Belmont Theater in New York, ends its engagement there on February 17, and on February 18 "You and I", the Harvard prize play, will move into that theater.

Green & Melsane have a new play on the road now. It is "Old Man Smith", the work of Adeline Hendricks, and its cast are seen Tom Wise, Juliette Day and John Wray. It opened in Stamford, Conn., on February 12.

Mary Ryan will be starred by Sam H. Harris in a play by Norman Houston and Sam Forrest, entitled "The Slave Maker". Rehearsals started early this week under Mr. Forrest's direction, with an early March opening in view.

The cast supporting Florence Reed in "Hail and Farewell" consists of Maudie Richmond, Harvey Hayes, Lucy Allen Shreve, Eleanor Hutchinson, Paul Gordon, Gustave Rolland, Florence Pendleton, Harold Salter, Wells Spaulding, Joseph Attention, Theodore Doucet,

Francis Knight, Paul Leyssac, Gerald Hamer and Florence Auer. This piece is from the Waterman of William Hurlbut, and is being sponsored by Joseph E. Shea.

Tallulah Bankhead is playing the leading feminine role in Gerald Du Maurier's latest play, "The Dancers", at the Wyndham Theater, London. Mr. Du Maurier plays the male lead.

Louis MacLoon, general representative for Oliver Morosco, is planning to make a big splurge into the producing field, but is waiting for the right type of water before he makes the big dive.

There is a rumor on Broadway that Sam H. Harris has acquired the rights to "The New Day", from the pen of Katherine Newlan. This play will probably remain on the Harris shelf until next season.

Wilson Collison is the author of "Debris", a drama that will be presented at the Alcazar, San Francisco, by Thomas Wilkes shortly. Efforts are being made to secure Richard Bennett, a favorite on the Coast, to play the leading role.

Porter Emerson Browne has started rehearsals of his new play, "Ladies for Sale", with Vincent Serrano and Malcolm Williams playing the male leads, and Carlotta Monterey in the principal feminine role. It is booked for an early Broadway showing.

Stella Larrimore, sister of Francine, has written a play in scenario form in conjunction with another young lady, and submitted the same to the Selwyns. They told her to finish it to see how it would work out as a complete play.

Cyril Mande is desirous of appearing in Lord Dunsany's comedy, "If", after Dillingham presents him in "If Winter Comes". His hope may come true if Dillingham, his producer, and Pemberton, who holds the rights to this comedy, get together on the matter.

Lionel Atwill may be seen in New York this spring in his new starring vehicle, "The Comedian", for, according to reports from out of town, the piece has been well received on the road. This play is the work of Sacha Guitry, and is being sponsored by David Belasco.

Eugene O'Brien and his starring vehicle, "Steve", are not expected to hit the "bright lights" either, this season, due to financial success on the road. O'Brien's fame as a movie hero serves as a big attraction on tour, but Gatts, his producer, is not so certain of sophisticated New Yorkers.

Samuel Shipman's play, "The Crooked Square", was originally a play called "On Parole", written by Alfred C. Kennedy. A. H. Woods had intended to produce it, but permitted his option to lapse. Shipman therefore rewrote it, and the program will contain the names of both Shipman and Kennedy.

"The Song of the Dragon", Augustus Thomas' dramatization of John Taintor Foote's story of the same name, will not see the light of day for a long time to come, perhaps not until next season, according to the offices of George M. Cohan, who was to produce it. Flora Sheffield was engaged to play the leading role.

"West of Pittsburg", a comedy by George S. Kaufman and Marc Connelly, which was tried out by George C. Tyler last fall, has been withdrawn from the ranks of those scheduled for spring production in Chicago, due to the illness of Mr. Connelly. It will be produced next September in that city.

The cast of Tom Fallon's latest play, "The Wasp", consists of Helen Ware, Emily Ann Wellman, Frederic Burt, Ben Hendricks, Anne Mack Berlein, Harry Townsley, Louise Muldener, Sydney Sheppard, Royal Stont, William Corbett and Tammany Young. It is being presented by Louis H. Kaplan.

Ruth Chatterton has been engaged by A. L. Erlanger to play the leading feminine role in Eugene Senecal Courtwright's play, "William's Wife". It is being directed by Henry Miller, and is booked to open in Philadelphia on March 5. From the Quaker City it will move to Chicago for an indefinite engagement.

Avery Hopwood is making an American adaptation of "La Sonnette d'Alarme", a French comedy by Maurice Hennequin and Romain Rolland, now playing at the Athenaeum in Paris. Gilbert Miller, head of Charles Frohman, Inc., has purchased the rights to this piece, and will present it in New York late in spring.

Theatrical Briefs

C. C. Hansen is the new manager of the Empress Theater, Hastings, Neb.

C. A. Botkin, of Attila, Kan., has purchased the New Theater, Harper, Kan., from A. N. Thurman.

The Imperial Theater and building, Charlotte, N. C., was recently purchased by Torrence Hemly and associates.

Mrs. Rena Lewis has disposed of her interest in the Queen Theater, Hearne, Tex., to L. B. Looney, of Thornton, Tex.

Babe Horn, treasurer at the Studcbaker Theater, Chicago, is back on the job again after an attack of blood poisoning.

The Majestic Theater, Hibbing, Minn., after having been completely redecorated, was reopened February 1. Thomas Roddy is manager.

The Chamberlain Amusement Co., of Shamokin, Pa., has sold the Strand Theater, on Independence street, that city, to Abraham Levin, of Philadelphia, for \$10,000.

The Francesca Theater, 1127 Market street, San Francisco, has been sold for the account of the San Francisco Land Co. to William Cranston and Norwood B. Smith.

Vernon L. Stewart, former projectionist and recently, for a short time, house manager of the Pack Theater, Asheville, N. C., has purchased and is now operating the Pack himself.

Charles Hohnquist was appointed receiver for the Central Park Amusement Co., Rockford, Ill., following a bill to foreclose on a \$150,000 trust fund filed by the People's Bank & Trust Co., of Rockford.

W. F. Sonneman recently purchased the building at 405 Austin street, Waco, Tex., from Mrs. Ida M. Hays, for \$10,000. Mr. Sonneman has operated a theater in the building for the past few years.

A recent fire in the Viking Theater, Benson, Minn., James Clark, manager, did considerable damage to the projection booth and that part of the theater adjacent to the booth, all of which was covered by insurance.

W. A. McCarty has purchased the Princess Theater, Eagle Grove, Ia., from W. C. Stewart. Mr. McCarty has formed a partnership with Art Bergum, of the Eagle Theater, that place, whereby the Eagle will be closed shortly.

Under the supervision of the Biloxi (Miss) Council, Knights of Columbus, extensive improvements will be made to the Biloxi Theater, that city, for which scenery will be procured for the presentation of productions.

The Temple Theater, Temple, Tex., which has been dark for several seasons, was reopened a short time ago as a home for road attractions, under the management of Arthur J. Gensler, of Waco, Tex. C. A. Doerr holds the lease on the Temple.

Sid Heyman, owner and manager of the Orpheum Theater, Waukegan, Ill., is planning to close his house June 1, when alterations to cost \$30,000 will be started. The present seating capacity will be increased by 300 and the stage will be enlarged.

The building on Third street, Jackson, Ga., owned by C. M. Kimbell, and in which the Jackson Theater is located, was gutted by fire a short time ago. It is said the \$10,000 at which the building and theater were insured did not cover the loss.

At a recent meeting of the stockholders of the Conrt Theater, Ft. Wayne, Ind., the following officers and directors were elected: I. M. Zent, president; A. L. Murray, vice-president; Donald Schaab, secretary-treasurer, and L. E. Harding, manager. Directors: I. M. Zent, W. H. Schaab, A. L. Murray, H. E. Buchanan and Donald Schaab.

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IN a paragraph which appeared in these columns and printed in the December number of "Equity", entitled "Inequitable Actors", it was announced that two of our members in Taft, Calif., had left a company under circumstances far from creditable to themselves.

The report which we received bore upon its face the stamp of fact, but we are happy to state that further investigation proved that it was a gross exaggeration and that no complaint could be justly made against our members' conduct. We are more than delighted to print this retraction as well as to apologize for the hurt that we may have unwittingly given to two artists whose names were not mentioned but who naturally knew that they were referred to.

New P. M. As.

The Producing Managers' Association has informed us of the election to its body of Frank Kintzing and Perry Kelly. Mr. Kintzing has an office in the Belmont Theater, New York, and Mr. Perry Kelly is located in Los Angeles.

Explaining Mr. Mears

Since the opening of "Blimp", under the management of John Henry Mears, there have been numerous inquiries in the office as to the status of certain claims against the "Marjolaine" Company. "Marjolaine" is owned by a corporation and not by Mears personally, and any claims against it cannot be regarded as a personal responsibility.

Umpiring Olivette

We are often called upon to decide friendly arguments on points of theatrical history. For instance, the other day we received a letter stating that there had been considerable opinion pro and con as to whether Fanny Davenport ever played in "Olivette".

Dress of other matters has delayed our looking up the records and "rendering a decision".

Different Countries—Different Customs

The fact that the Moscow Art Theater discourages applause during the progress of the play has started much discussion in American theatrical circles.

There is a good deal to be said for the elimination of the reception and for the stupid curtain calls which many managers at present encourage. These latter, however, are not the fault of the actor. Indeed he often feels humiliated at the curtain leaping up before it has barely touched the boards, and it makes him ridiculous in the sight of the audience to rush on the stage, his scurrying legs seen below the rising and falling curtain.

No actor with respect for his art, one who desires to uphold the dignity of his profession, approves of this. He does it because he is directed to do it. The manager thinks it is an additional tribute to the piece if he can say that he got ten calls after such and such an act, no matter how they were secured.

American audiences like to give vent to their feelings, and we don't know that it is particularly harmful to a performance for them to express their delight by a hearty round of applause at the exit of an actor after some well-played scene.

Other countries—other morals and other customs. We remember being present at a performance of "Hamlet" at the Comedie Francaise in Paris, and the French audience—of what is sometimes regarded as the capital of the world—broke into the "To-be-or-not-to-be" speech at least five or six times with rapturous applause. That, of course, would not be done here, and we are glad that it would not. But, at the same time, we are not sure that we wish to take away every emotional outburst on the part of the audience.

Stock Probation Possibilities

On previous occasions we have referred to the fact that there is no probationary period in the stock contract, but a reiteration seems necessary.

This rule has been no purely arbitrary action on the part of the A. E. A., but one formulated after due consideration by the council of the exigencies for that particular class of work and the responsibilities of the manager.

Let us say that there were a three-day probationary period in the stock contract, which we believe some managers would welcome. If the manager had the right to dismiss the actor within that period, the actor should also have the right to quit the company within the same time.

What a disaster that might prove for many a manager. We will say that a manager was

starting a stock company in New Orleans, that he had collected his company in New York City—or Chicago, as the case might be—and he had assembled them upon the stage ten days before the opening date. His theater was looked to open and he was under heavy penalty to the local manager to start his season. His advance advertising for the different people had been extensive. He had probably published their photographs and made the local citizens understand that every member was practically the best procurable in his or her particular line.

Then, after three days of rehearsals, should the leading man, having received a better offer, or perhaps not liking some of his companions, or for any one or a dozen reasons which the reader can easily supply, decide to quit, he would have the right to do so under the probationary clause. The manager would then be in the position, within seven days of his opening, a long way from the place where he could secure a successor, of having all his plans disturbed.

Let us say, for the sake of an example, that he could get another leading man to New Orleans within four days of his opening. The piece which he had selected to open might not be particularly suitable to the new leading man. In any case, the piece would have to be hastily studied. Other people in the cast would be upset, and the result would spell disaster for the manager.

We apologize for repeating some of the arguments used in this very column only some six or eight months ago, but it is essential that these points be brought to the attention of every manager as well as every actor from time to time.

To sum up, the council of the A. E. A. endeavors in every way to think of what is best for the good of the business—to make it economically safe for the actor and profitable for the manager.

More Old Stuff

While we are repeating old stuff let us remind members once again that if they don't receive their magazine "Equity" every month it is probably their own fault. In any case a postcard to headquarters will bring you, without delay, an additional copy.

Always keep us informed of your permanent address, and always instruct the people at

the permanent address to forward your magazine to you en route.

The House of Savoy

One of our representatives writes that the Savoy Hotel in Akron, O., is "unusually anxious to make the artists feel at home and give special rates to Equity members." Good for the Savoy!

By Laurette Taylor

We wish that our gifted counselor, Laurette Taylor, would write more about the art of acting. The following from her pen is clipped from The New York World:

"Somebody—Warfield, I think—said: 'Acting is a physical representation of a mental picture.' Most times it is only a physical representation. Once in a great while it is just mental. When the two things unite it is acting! Only a baby finds it difficult to accomplish the action of drinking. Acting is as easy as drinking, and therefore we only allow for promiscuous spilling when the actor is in the class of the baby. But babies drinking water without spilling are not any more astonishing than a baby presenting a perfect performance.

"Such things prove acting to be a gift that comes along at the same time that you push yourself off from your mother and start to scream for your first breath. Experience cannot breed it. Look at the actors, old in service, who never bring anything new to any role. Look at the astonishing performances of the young ones who seem hundreds of years old in their theatrical wisdom!

"The only thing experience can teach the youngster is the necessity of hiding his experience. The more experience he gets the harder he should dissemble in front of his audience. The thing is to preserve your imagination. Always think of preserving it, deliberately. For instance, when I go to a theater, and an actor is supposed to be playing a young, slim Spaniard. The actor is no longer young and not slim. I say: 'All right, that I see, but I dismiss it.' I listen. If he plays with fire and passion and movement I enjoy myself. In the last act—to me—he becomes a young and slim Spaniard. My imagination has had exercise.

"Don't ever travel with people who haven't enthusiasm. They have no imagination and

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

TWENTY-EIGHT new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larry Lawrence, Salome Clark, Royal S. Trott, Margaret Royce Collignon, James T. Sargent.

When the New York "Music Box Revue" opened this season there were fifteen members of Equity in the chorus and twenty non-members. Due in a large measure to the work of William Gaxton, the Actors' Equity deputy with the company, there are now only three non-members. The Chorus Equity owes much of its strength to the splendid and unselfish work of Actors' Equity deputies, both in New York and in road companies.

Managers are not allowed the benefit of unused rehearsal time for the chorus, that is, if you rehearse three weeks instead of the four allowed by the contract, the manager cannot lay you off for a week of rehearsal before the New York opening unless he pays you for the layoff. Rehearsals are continuous from the date of the first REHEARSAL TO THE DATE OF THE FIRST PUBLIC PERFORMANCE. Within the past few weeks there have been several layoffs of this kind and members are reminded that it is their duty to report any infringement of their contract to their association immediately. Your present contract was won after weeks of fighting and sacrifice on the part of your fellow workers. It is not

the privilege of any individual member of the association to change any part of this contract unless authorized to do so by the council.

Thirty pupils took advantage of the opportunity offered by the Chorus Equity's dancing classes in the past week. These classes have been running a little over a month. Only Equity members are allowed the privilege which is given them at a charge of a dollar an hour, at least four dollars less than similar instruction can be obtained elsewhere. Since the beginning of the organization there have been plans for classes of this kind but, until this year, it has been impossible. Only the continued patronage of our members will make it continuously possible. The association does not receive any revenue from these classes. We are urging the establishment of a permanent class only because the experiment of the last month has resulted in several members obtaining engagements which they could not have held had they not had special instruction.

Do you hold a card good to May 1, 1923? If you are not in New York you may send your dues in the form of a money order made payable to the Chorus Equity Association. Members who are paid to November 1, 1922, and who do not hold an extension, owe a fine of 75 cents in addition to the \$6 due—that is, a fine of 25 cents a month beginning December 1. On March 1 the fine will be \$1.

DOROTHY BRYANT, Executive Secretary.

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they may make you work yours overtime to no purpose. Avoid rabid realists. They are slowly starving their imaginations by giving them the obvious.

"Sometimes in the theater one sees a fine performance without years of experience behind it. Sometimes that particular starter never finished. I think at first he feels and is the part. Later he acts. What I mean is you don't have to act if your imagination guides you. The state of perfection should be reached before you appear publicly. The queen or scrublady should be conceived 'mentally' and then your arms, limbs, voice and expression should automatically become queenly or 'scrubby'.

"It is a marvelous feeling, being somebody else for three hours, eight times a week—and knowing that feeling I have a great pity for the ones who prefer their own selves and give a physical representation of a mental vacuum!"

"I am in despair to explain my direct meaning. I never could take words and make magic."

No Foreign Entanglements

We are in receipt of requests from the American Committee for Devastated France to assist them by appointing a theatrical delegate to visit that country in the spring, presuming that the number of votes received places that member in the fortunate list.

The council is in great sympathy with all plans to help our former ally, but Equity has no organization which it can put to work to bring about the desired result. Besides, as we have previously stated in these columns, we endeavor to keep ourselves entirely aloof from all questions which have a regional, political, religious or other bias. In this stand we find we have the support of the entire membership.

William H. Thompson Dies

Our member, William H. Thompson, who died on February 4, a fine representative of the theatrical profession—a splendid actor with keen intelligence and a lovable personality. We deeply regret his loss and extend our heartfelt sympathies to his widow, Miss Isabel Irving.

Record Tent Boom

Our representative writes that in Pennsylvania, Ohio, Virginia and West Virginia territories, thru which he has recently traveled, every stock company he visited was doing an excellent business. He also goes on to say that from all indications there will be more tent dramatic shows out this summer than ever before. He states: "Almost every company I have visited is making plans for a tent show this summer and also a number of artists with stock and rep. are arranging to take out their own companies."

The Zero Hour in Movies

One hardship, not to say danger, to motion picture actors has just come to our knowledge.

(Continued on page 41)



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THE SPOKEN WORD

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Jane Cowl as Juliet

"HENRY MILLER'S Theater; The Selwyns present Jane Cowl as Juliet in Shakespeare's 'Romeo and Juliet', staged by Frank Leicher, in settings designed by Rollo Peters." These are the headlines on the program. They are faithful. This is Miss Cowl's event in that she has somehow inspired it. It is her event in that she has so fully realized a vision of high importance. It is Mr. Peters' event, both on account of his artistic designs for the stage and on account of his exceptional support as the Romeo to Miss Cowl's Juliet. It is a Selwyn event for this management has done a worthy thing in a worthy way.

The play begins. Soft music from the orchestra beneath the stage has created a receptive mood for lyrical beauty. The theater is not so dark as a magic-lantern show, and the stage is lighted. One feels, at least, that he is seeing in daylight.

In the division of scenes act one begins with "A Public Place", and it ends in scene 5 with the balcony scene. This is a good division. The audience needs a breathing space after the transport of the love pledges in Capulet's orchard. It is here that the splendor of the play casts its spell. Mr. Peters' voice is naturally heavy. On his first entrance (scene 1), his melancholy is somewhat low-pitched. His voice is neutral. The impression is that Romeo is but indifferently in love with Rosaline. He is "out of love", and life is dull. The conversation with Benvolio is carried on pensively and with a smile. It is calm sincerity without romance. We sense later that this is for a purpose; Romeo is not in love until he meets Juliet. There is a deeper impression in Mr. Peters' acting on the way to Capulet's house. There is a more ominous quiet in his manner and a soulful calling on the stars. Even in Capulet's house Romeo continues to show restraint. The love at first sight appears to be intended more as a preparation for something yet to follow than as a startling episode of itself. Romeo is manly. He speaks to the servant:

"What lady's that, which doth enrich the hand of yonder knight?"

This speech was not toned with special feeling. It was but the dawn of an experience that began to show more beauty in the voice at the end of the speech:

"For I never saw true beauty till this night." The meeting with Juliet was done in good department rather than in fervent devotion. There was reverence and awe in the meeting more than eloquence. There was suppression that almost left the love note out. Yet there was acting that conveyed a message. There was a simple dignity that was eloquent, and it prepared—perhaps better than anything else could do—for the scene that was to follow.

Miss Cowl's first appearance in the part of Juliet had something of this same neutrality as far as the feelings of the audience are concerned. She came thru the tapestries, at the nurse's bidding, youthful and animated and pleading to look upon. Her voice was not Juliet's voice in particular and her few gestures were somewhat quick and "everyday". The same might be said of the meeting with Romeo in the scene after the dance. This scene ends with an immortal couplet:

"My only love sprung from my only hate!
Too early seen unknown, and known too late!"

Julia Marlowe realized such a tonal beauty and richness of experience in these lines that she has set them apart for some of us as a memory that cannot and will not be infringed upon. Miss Cowl spoke these lines in quiet voice, suggesting a girlish sigh rather than a fateful note of premonition.

It is the balcony scene that waits us on a magic carpet. The scene is exquisitely conceived. The outline of the balcony window is high and narrow and it is lifted effectively above the ground. There is a sense of distance. The rays of light amid the shadows are soft and dreamy, giving the characters on the stage a splendid atmosphere to work in. Miss Cowl vibrates with this trembling beauty. Juliet stands against the light of her room, gracefully yielding to the rhythm of her mood as she looks upon the empty night. When she speaks—"O Romeo, Romeo! wherefore art thou Romeo?"—she has found a Juliet's voice of great delicacy. Its clear tone is warm with lyric beauty and imagination. Miss Cowl sings this voice pretty successfully in all the balcony scene and if she loses it from time to time, the odds are not against her. She is triumphant in that she takes us to heights not easily reached. We are so happy in our illusion that we refuse to forsake it, even when Miss Cowl for the moment forsakes us.

In this scene Miss Cowl is considerably indebted to Mr. Peters. Romeo "carries on"

the tonal effectiveness of this scene in the magic of voice more successfully than Miss Cowl. Mr. Peters has the balcony scene in his voice on the first note he utters, Romeo is in love! He is intoxicated with the vision that more nearly dazed him at Capulet's house. His heart is bursting with his story. His voice is steady with resolution, tremulous only with the throbbing of his blood. Nothing was more delightful in this scene than the naive frankness of Mr. Peters when Romeo said:

"By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes."

This was a youth speaking. The saliency of these lines had the utmost simplicity. The intonations were eloquent in their youthful fearlessness and pleading. When Juliet said, "Sweet Montague, be true," Miss Cowl was again master of exquisite notes that melted from her lips. The scene ended in these high moods of lyric poetry. Its consummation so bound up this feeling of great illusion that we were almost willing to let the play end here: Juliet: "Good-night, good-night! Parting is such sweet sorrow.

That I shall say good-night till it be morrow."
Romeo: "Sleep dwell upon thine eyes, peace in thy breast!"

The National Shakespeare Federation

THE National Shakespeare Federation is making itself felt in these days of English drama. The Tercentenary Chapter in St. Louis has a lively membership that is really doing things. One of the working principles of this society is that Shakespeare is as interesting to the every-day man and woman as he is to the scholar. To break down this impression that Shakespeare is over our heads, the St. Louis society has organized lecture courses that in various ways interest the man on the street. Dr. Z. R. T. Phillips, speaking at one of the popular lectures recently, said: "Shakespeare is not only a literary genius, but a philosopher; not only a philosopher, but a prophet; not only a prophet, but a priest; not only a priest, but a king. Translate the plays of Shakespeare into your own lives and thus become practical interpreters of the immortal bard."

These lectures are followed by a scene presented by the stock company. The work of five of these regular classes has been planned not for scholars, but for the average man and woman. A class of lecture readings deals with Shakespeare's poetry, the humanness of his characters and the gospel of his ethics. A class for discussion encourages individual observation and opinions. A reading section encourages reading aloud. A dramatic section memorizes and interprets scenes from the plays. A history section deals with the historical background that is necessary to understand the period in which Shakespeare wrote. This is the sort of work that many chapters of the National Federation are about. This work is preparing and cementing a national sentiment for the English poet. Several States are planning State conventions under the auspices of the Shakespeare Federation. These conventions arouse interest in the various literary clubs of the State, so that Shakespeare becomes a sociable subject in conversation.

The federation is enlarging its membership and increasing its funds for the purpose of publishing a monthly bulletin of these activities. This bulletin will include matters of general interest to the Shakespearean actor as well as to the general public. Now that John Barrymore's "Hamlet" and Warfield's "Merchant of Venice" are making records in New York, and now that Miss Cowl's and Mr. Peters' "Romeo and Juliet" is competing in popularity with "Seventh Heaven" and "Merton of the Movies", the Shakespeare Federation has its hour of opportunity to make its work of national importance. We need a publication to improve the spirit of fraternity between these various groups that are working in this common cause. One of the ultimate aims of the federation is to see a theater devoted to Shakespeare, and that appears to be a promise for next season. And its ever-present aim is to make every Shakespearean production that is worthy a community and out-reaching success. For information address the president, Mrs. James Madison Bass, 96 Riverside Drive, New York, N. Y. For membership blanks write to N. G. Blauvelt, Room 40, 202 West Seventy-fourth, New York, N. Y. Agnes Ruth Hoffinger, 5074 Catea avenue, St. Louis, Mo., is secretary of the St. Louis Tercentenary Society.

Would I were sleep and peace, so sweet to rest."

But that would have been a great pity. There were greater things in store. In the quarrel scene Mr. Peters showed the finest sort of discrimination. Tybalt's insult to Romeo—"Thou art a villain!"—was the key for a most significant reaction which Mr. Peters managed with superior skill. The nobleness of his indignation was true to Romeo's lofty character. It flooded Romeo's face both with stinging resentment and with tender compulsion. Romeo's love for Juliet was palpable in the speech that followed:

"Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting."

It is Mr. Peters' fine feeling for passages of this sort that sustains his Romeo in our hearts, giving us the courtesy of gentle brooding, the sacredness of love, and the idealistic plain of this swift-moving story. It is only when Romeo's dearest friend has suffered death at the hand of Tybalt and only after Romeo has reasoned with himself that he is effeminate that he throws off all restraint and picks up the rapier. This last moment of the scene was made poignant with its brevity and it brought a compelling climax to this midsummer day which saw Romeo married and Mercutio silenced in death.

In the "banished" scene Mr. Peters was so perfectly identified with his part that his work was unerringly spontaneous. It reached a

feeling after many excellent scenes had seemed to reach the brim of our expectation. (This is scene 1 of act three.)

The next scene is Juliet's chamber, where the lovers part after Romeo's banishment. It was interesting to pick up a "Shakespeareana" of January, 1885, which discussed Mary Anderson's Juliet nearly forty years ago. In those days this scene was generally called "the second balcony scene", and Romeo descended on a rope ladder. Revolving scenery was an innovation of those days, and in Miss Anderson's production Juliet appears to have enjoyed a free ride while the balcony swung round for a "transformation" that revealed the interior of the chamber a moment later when the exterior turned its back.

This scene and the rest of the act, which ends with the potion scene, belongs especially to Juliet. Miss Cowl deserves special praise for this part of the play. One need not say that all the detail of her work was perfect, but the dramatic texture of it was so firm, and, step by step, it grew to such a lofty height in the potion scene that one recoils from the thought of looking at it only in spots. The parting scene where the lark "is herald of the morn" is another of those moments that Julia Marlowe touched with a tone that belongs to the universal harmony. It was a love note, a caress note, a mother note, a dread note, and a cosmic note that gathered the vibrations of the balcony scene and the tomb scene into one and struck it like a

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high degree of dramatic tenacity without a suggestion of conscious effort. The critical faculty kept it fashioned to a delicate key that put more stress upon the inward struggle of Romeo rather than on the outward manifestations of madness. It was acting in this order—the spiritual sensing of the tragic current—that kept the play growing in largeness of

beaming with human love. I can never hear the word "lark" without feeling an extra beat under my vest and without taking a deeper breath of life because Julia Marlowe played Juliet. And this is criticism! Such is the power of the human voice! Miss Cowl hasn't a Marlowe voice. She hasn't the volume, and in this particular scene she did not have the largeness of conception of her predecessor in the part of Juliet. But that leaves Miss Cowl plenty of room to be herself and to find her own big moments as they come to her. The parting with Romeo was sincere and effective. After his departure Juliet's "O fortune, fortune! . . . But send him back!" was beautiful in voice and deeply moving in heart quality.

In the scene between Juliet and her father Miss Cowl was in that vein of her work that stands out with most individuality and distinction. After Juliet's love courage in bidding Romeo good-night, the inevitable reaction is tears, and these tears are doubly pathetic in the presence of a raging father and a patty nurse. Juliet's girlish helplessness is admirably portrayed. From this low ebb of despair she gathers her strength again. Her outburst against the nurse—"Ancient damnation! O most wicked fiend!"—is crammed with dramatic import. The quiet deliberation of picking up her cloak to go to the Friar, and the easy suggestion of the dagger, are all admirably presented on the stage, and Miss Cowl in these moments shows tragic genius. This was all very interesting to watch, but the best commentary on its effect was strangely noticeable several minutes later. When Juliet returns to her chamber after obtaining the drug the audience is so wrapped up in its illusion that if Miss Cowl had stood five minutes on the stage and not spoken a word after she was alone, I dare say the audience would have held its breath five minutes and there wouldn't have been a stir from any quarter until the potion scene was over and the curtain lowered to the floor. In the "carrying on" of the voice one could pick minor flaws here and there in the potion scene. As a picture of tragic beauty, in facial expression that was soul and nothing but soul, in acting that had sublimity in every concept of it, Miss Cowl gave us something in the closing scene of act three that speaks most promisingly of her future. I doubt if anyone will give us a more ideal conception of Juliet than Miss Cowl does as she sits upon that bedside looking straight ahead. This is a scene where Miss Cowl stands by herself.

The tomb scene, with its trappings, seemed a little noisy and cumbersome after these great moments. Mr. Peters was in fine form in the scene where he receives news of Juliet's burial. Life seemed to leave his body as the thought of Juliet's death penetrated his brain. In the speech that comes near the close of this scene Mr. Peters does something that he does especially well. In "I will lie with thee tonight", he makes a pause after "thee". When Mr. Peters make a pause he doesn't lose his emotion during silence. His emotion deepens. The way Mr. Peters blends his work after a pause is very pleasing. A pause with Mr. Peters is never a mechanical trick. It is an experience. His emotions and convictions deepen during the pause and he picks up his voice after the pause with more feeling and continuity than he had when he stopped.

The tomb scene has no individuality worth mention. It must come as a bit of an anticlimax to two people who have given their best to so much of the play, and who have had to wait in their dressing-rooms for the stage to be set for these last words. I am puzzled about a reading in the last line that Juliet utters: "There rest and let me die."

Both Miss Barrymore and Miss Cowl have said "rest", "and let me die." The Tudor Shakespeare edited by William Allan Neilson and Ashley Horace Thorndike is based on the

(Continued on page 44)



By *Elita Miller Lenz*

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not send checks unless you enclose 10 cents to cover cost of exchange.

1.

The fetching soubret costume illustrated borrowed its inspiration from the colonial belle and its brevity from Miss 1923. The original models of turquoise blue taffeta, with cream lace. The pantalettes, too, are of cream lace. A single pink rose, nestling on a bow of blue with streamers, and a rakish pancake chapeau of blue taffeta, cream lace and rosebuds complete the design. The price is \$40.

If you desire quotations on this costume, developed in any wanted shades or fabrics, The Shopper will be glad to put you in touch with Bayer & Schumacher, the costumers responsible for this alluring design.

2.

The Persia print Paletot, developed from colorful hand-blocked cotton, is offered by a Fifth avenue shop for \$12.50. It is the very newest type of blouse and offers an attractive novelty for the leading woman or ingenue who wishes to indulge in an advance style showing. It may be worn with a separate skirt or over a separate skirt, and will be charming with the white flannel sport skirt you are planning for summer vacation days.

3.

Pure silk, lustrous surface opera hose may be had from a leading merchant for \$5.65. These are worn by the girls of the majority of New York shows. All wanted shades, including black.

You will probably also want a pair of McCollum hose at \$1.75. All shades, Medium, light or heavyweight.

4.

If you are thinking of investing in a good wardrobe trunk that will withstand the strain of constant travel for many years to come, The Shopper suggests that you send for circulars describing the Red Dreadnaught type, one of which was illustrated in The Billboard several weeks ago. This trunk has a miniature ironing board, electric iron and accommodations for a grill and many other useful things required by the feminine actress who must have a home, if it is only in a trunk.

5.

Rubber reducing anklets for slenderizing and shaping the ankles sell for \$7 a pair. Extra high ones cost \$9. This line also includes rubber bracelets and other reducing garments. Booklet on request.

6.

Even the best soap is sometimes destructive to dainty crepe de chine or chiffon apparel. But there is a baked soap that will launder successfully the most delicate bit of finery, leaving the color intact. It cost but 10 cents a package and The Shopper will be glad to have it forwarded to you. Please include 5 cents for postage.

7.

There is a woman in New York who specializes in made-to-order Egyptian cigarettes with your individual monogram or certain marking. All have tips. They are said to be exquisite in their individuality and come beautifully packed. The prices are \$12.50 for 500 and \$3 for 100. Assorted samples 30 cents a package.

8.

Here is a REAL find for the actress! A beautiful black satin bag, oblong in shape and fastened on a belt, in which to carry one's valuables. It has chamolised-lined pocket for coins, a larger section for a bank book and still a third section for miscellaneous papers. It is fastened with a deep flap with snapper and is so constructed that there is no bulkiness to destroy the lines of apparel. The price is \$7, but it is worth several hundred dollars in convenience and the feeling of security it gives one. Many a person has been robbed thru a careless, tho' unintentional, display of money and jewels while traveling, and, furthermore, it is wise to keep papers of a private nature on one's person. The Shopper will be glad to order this convenient bag for you.

SIDE GLANCES

Dear Grandmother's Shawl

is going to be in saucy company this spring, according to the Women's Garment Exposition held at Chicago recently. They say that grandma's shawl, reminiscent of Civil War days, will be worn with the sauciest of knickers! The cape is called "The Brighton" and is lined with jade green and other flamboyant shades. Bell sleeves will also be an accessory to this ludicrous ensemble.

Purple Eyebrows and Lashes?

The English women are experimenting with their tresses, their eyebrows and eyelashes. They are dyeing them to match their gowns. It is said that the most preferred shades in London are the tortoise shell hues, ranging from deep russet to amber. We feel rather dizzy as we try to imagine an English beauty with purple hair, eyebrows and eyelashes, to

say nothing of amber. But never mind, girls, keep right on sending for your Delica Brow, for no matter what the shade of Lady America's hair may be her eyebrows and eyelashes will always be dark.

What Size Shoe Is Yours?

If you wear a 4-B you will be interested in this advertisement, clipped from a New York newspaper: OFFICE assistant, to assist in general office work; preferably one who wears 4-B shoe. \$ 486 Times.

A Word of Caution

One of The Shopper's correspondents mixed her letters the other day, with the result that a letter intended for "Dearest Tweetums" reached The Billboard office and "Tweetums" probably received a request for the name of

(Continued on page 41)



A costume for the maid who trips the "light fantastic", designed by Bayer & Schumacher, costumers, New York. (See Shopper's column for particulars.)

A Persia print hand-blocked Paletot for the actress who can wear gracefully apparel that is a wee bit bizarre. The Paletot is both irresistibly youthful and provokingly sophisticated.

THE VANITY BOX

(a)

Now that Egyptian effects are fashionable you will want to impart to your eyes the unfathomable mystery of the Sphinx by shading the lids with Elizabeth Arden's Eye Shado, a soft brown powder that is easily blended into enhancing shadows that make the eyes appear larger and more brilliant. It costs but \$1 a box and lasts for a long while.

(b)

No, of course, the nicest, most becoming wave or curl won't "stay out" for a satisfactory length of time without assistance unless you are born with naturally curly or wavy hair. There is, however, a New York hairdresser who gives a semi-permanent wave with the aid of a liquid, named "Curline". Her wave stays in for two weeks. For the benefit of those who cannot visit her salon she is willing to fill mail orders for the "Curline". It costs \$1 a bottle, is harmless and will not mar the natural gloss on your tresses.

(c)

When you are tired at night, after the final curtain, it is rather comforting to know that it is not necessary to sit before your mirror massaging and patting in cream to preserve your complexion beauty for the years to come,

isn't it? Creme Damascus saves you that trouble. It cleanses, gently whitens and smoothes out lines while you are getting your "beauty sleep". It is simply spread over the face and stays on until morning, when it is removed with warm water, followed by a dash of cold. After you have removed the last bit of cream with a bit of cotton, a rejuvenated, radiant skin is ready for powder and rouge. This fine creme sells for \$1 a jar.

(d)

Don't forget to write The Shopper for the free rouge stick that is awaiting you. Just simply ask for the Reichert lipstick.

(e)

If you are interested in a hair remover for under-arm use you will be interested to learn that a famous French depilatory powder that was once very costly is now selling for 50 cents a jar. It is flesh color and delicately perfumed with rose. Order thru The Shopper.

(f)

Would you like to purchase cake rouge in a black box? There is something infinitely smart about a gunmetal case, you know. This box has a fine French mirror and orange satin powder puff. Very nifty. Price \$1. Ask for the "Jenny" rouge compact.

GLIMPSING THE MODE

JANE COWL FITTINGLY COSTUMED IN SELWYNS' "ROMEO AND JULIET"

Jane Cowl is even lovelier than we anticipated she might be in the role of Juliet. The manner in which she is costumed reminds one of a flawless diamond that shines all the more resplendently because of the simplicity of its setting. Jane Cowl and her radiance constitute the jewel and its effulgence, and her costumes of artful simplicity emphasize her graceful lines and harmonize exquisitely with the medieval stage settings designed by Romeo himself (Bollo Peters).

All of Miss Cowl's costumes are made from costly fabrics, revealing graceful lines and softening folds. One gown of notable beauty, a Bended creation of straight lines, falls from the shoulders into a train of soft folds and has long, tight-fitting sleeves. It is developed from silver cloth, with an emerald green fold encircling the neckline. A triangular medallion of emeralds decorates the bosom and the graceful skirt is finished at the bottom with a lace-like tracery of silver threads. Flowing panels of gold tissue, draped from elbow to wrist fall to the bottom of skirt, affording a pleasing contrast of gold against silver. Instead of the conventional Juliet cap Miss Cowl wears a wreath of leaves with this costume.

KATHERINE CORNELL IN PERIOD COSTUMES

Since variety is the spice of fashion copy, we looked in on "Will Shakespeare" at the National Theater, after feasting our eyes upon the lovely Cowl's sweet simplicity, and beheld Katherine Cornell in an elaborate period gown that was altogether charming. As Mary Filton, the madcap Lady-in-Waiting to Queen Elizabeth, Miss Cornell wears in one scene a costume of rich black brocade, with a closely clinging bodice and a wide hooped skirt, which divides in front revealing a panel of red satin. Rows of narrow ribbon velvet outline the divided skirt and hem, the middle of the bodice and the oval neckline. A generous de Medici collar of dull silver lace and frilled wristbands of the same lace sets off her dark beauty to splendid advantage.

"POLLY PREFERRED" GOWNS PLEASING

Genevieve Tobin, who might be named "The Tinsel Lady" because her Dresden doll coloring is enhanced by pastel tints, is the center of sartorial interest in "Polly Preferred". When she is transformed from plain Polly Brown, chorus girl, in a simple frock of black crepe, to a young woman of dawning importance, she blossoms forth in a Boue Soeurs taffeta of harvest hue, with a picturesque apron outlined with lingerie and lace, with a saucy miniature bustle of taffeta.

When Polly becomes a film star her achievement is reflected in her clothes. She is seen in a luxurious Shallock frock of Cleopatra blue velvet, with a deep hem border of monkey fur, a chic hat to match the costume with a rolled-back brim, with two velvet loops sweeping one shoulder. Later she is seen in black velvet pajamas and in a Frances frock of mauve blue taffeta, adorned with wee, coquettish frills of lace, trimmed with rose-tinted ribbon. The lace is repeated in a shirred band at the bottom of skirt and elaborated with pastel-tinted, hand-made flowers.

SEA-SIDE STYLES

We went to Atlantic City February 3 to rest, far from the maddening styles, but the styles had preceded us, so we found ourselves sauntering from shop to shop to view the sea-side fashions. Plain knitted fabrics with contrasting borders lead the sports mode. Box suits, knitted of tweed and Jersey cloth, with extremely simple lines in collarless effects, are shown. Browns, grays, tan and rainbow tints are prevalent with chapeaux to match, and a cane-length awagger atick invariably accompanies the ensemble. The sack-like coats are said to be extremely simple to knit, and as the skirts are plain, fitted and—yes, indeed—quite short, it would be no difficult task to the woman who wields wicked knitting needles to fashion herself a seaside frock that will be the envy of all beholders. These little coats are effective with a contrasting border running about collar, front, bottom and sleeves. Often-times a bodice or blouse is fashioned to match the skirt and coat.

Large black millan hats, trimmed with dashing bows of black, or with knife-plated ribbon laid about the brim, are being shown in the windows of the smarter shops for dress wear. Ribbon withstands the effect of salt air better than plumes or feather trimmings.

"EGOTIST" COSTUMES ARE DISTINCTIVE

Altho "The Egotist", starring Leo Ditrichstein, of "Perfect Lover" fame, as an imperfect lover, will have passed from our midst and the 33rd Street Theater by the time this issue comes from the press, the costumes worn by the actresses of the cast will bear passing mention, as will the ludicrous program descriptive of each character.

Madel Turner, as a newspaper woman "whose first youth, talents and ambitions have evap-

(Continued on page 41)

MANSTYLES

Clothes Make the External Man and Often Clinch the Engagement

Address all inquiries to The Shopper, care The Billboard, 1493 Broadway, New York.

Suspenders are coming back. There's a good reason for their return, too. The new trousers of 1923 are cut higher at the waist to add height. Because of this lifted waistline chesty

"THE CABALLERO"



Suggested as a stage suit for the dancing man or minstrel. Patterned after the tuxedo suit, but finished with a "dash" that is peculiar to "Personality Clothes".

a business-like letter in place of the sweet missive he awaits.

A Thirty-Year-Old Flapper

We happened to be spending the week-end in a quaint old New England hotel several weeks ago. The clerk phoned us on the morning of our departure, asking if we would chaperon a little girl to New York town. We agreed. When we reached the lobby we were introduced to a demure mite with bobbed hair, big brown eyes and a cupid's bow mouth. It had on knickers and a little boyish hat. On the way to the station "it" now led that it had just recovered from nervous prostration brought on by a love affair. "Why," said we with an elder sister air, "a little girl like you shouldn't have love affairs." "Oh," said she softly, "I'm older than I look."

"Well," replied we, "you might be fourteen."

"As a matter of fact," said she seriously, "I'm thirty!"

Then we fled to the nearest mirror to take a good, long look at ourselves. Did we look like the chaperon of a thirty-year-old flapper? And while we were looking appraisingly at ourself the thirty-year-old flapper had independently hoarded the train. Upon making inquiries for our charge we were told that she was in the smoker. And we've been wondering ever since if it wasn't all a dream!

Beauty Wins Fame!

Ann Cartere, the artist's model made famous by Neysa McMein's magazine covers, is posing in and about New York as a special attraction. You will probably remember her as "The Poke Bonnet Girl" on The Saturday Evening Post covers. She has as her own personal representative a young woman whose name is Sylvia Holmes, and we have been watching Miss Holmes' masterful methods of management for the past several weeks. She has succeeded in booking her beautiful celebrity in New York, Philadelphia and Washington at club affairs, etc., and is planning to present her on the stage shortly. The "wimmin" are certainly go-getters these days!

As a child Miss Cartere appeared in the lyceum field as a dramatic reader, and after traveling in the Middle West for several years she went to Philadelphia and started to pose. In a short time, however, she decided that New York had a larger scope for her work and went there an absolute stranger, and in the short space of three years she has so firmly established herself as a perfect model that in returning to her first love, the stage, her artist friends feel that they will have rather a difficult time to place her. They are all in favor of her following her ambition, however, to become a really great actress, and there is no chance in the world for her not to do so. There is no doubt of her immediate success, as she possesses personality, youth, beauty, charm and, last but not least, strong dramatic ability. What more to ask of Fate?

GLIMPING THE MODE

(Continued from page 40)

orated and left behind a sort of mandarin enthusiasm," looked contrarily young and delightfully sane in a Copen blue tweed sport suit with a racoon collar, cut on three-quarter-length box lines. With this smart suit she wore a vestee of cream lace and a modified tam of Copen velvet, upturned jauntily at one brim and finished with a silver ornament. She wore gauntlet gloves piped with black.

Maude Hanford, as the wife of "The Egolist", was "a contained, capably mannered woman, somewhat cold but not intimidating, looking very, very inviting and warm in an evening wrap of rippled silver cloth lined with sapphire, a gray squirrel collar and a sapphire plume nestling in her glowing red-gold hair."

Catherine Carter, as "a widow of forty odd with an obsession to regulate the affairs of others," wears a costume composed of small alternating loops of fine crystal and jet beads, arranged tier upon tier. The making of this costume must have required weeks of patient effort, but the effect is well worth the labor. Over this gown Miss Carter wore a cloak of tangerine velvet, topped with a moleskin collar, a rhinestone and pearl tiara encircling her coiffure. Needless to say, Miss Carter looked more like thirty minus than forty odd, and was such a charming busybody that the audience must have wished she would continue meddling like a beaver.

Mary Dunean, an extremely pretty brunet, appeared as Norma Ramon, an actress, "an interesting creature given to moods, which if verging on the artificial are nevertheless fetching, in short a pretty gal with a semi-theatrical soul, to whom life is a continuation of whatever second-act climax she happens to be playing." (Girls, if any of you answer this description, will you please explain just how it happened?) While Miss Dunean's eyes and mannerisms were interesting, her costuming was commonplace. She appeared in the first act in a dreary, dark-brown satin frock, draped to the front and secured with a bronze-bead medallion, while a tassel of the bronze beads weighs down the collar in back—a rather "choking" effect. The "interesting creature's" moods, however, more than atoned for the indifference of her costumes. In fact, her moods were so diverting that they diverted her lover from his intention to bask in the sunshine of her smile to a hurried exit via the fire escape, hatless and coatless, to the clanging music of

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Gray Hair



You are likely to be skeptical in regard to any preparation offered to restore gray hair. So many can't do the work—so many only further disfigure your hair.

A trial on one lock of hair is your safeguard, and this I offer free. Accept this offer and prove for yourself that your gray hair can be restored safely, easily and surely. I perfected my Restorer many years ago to bring back the original color to my own gray hair, and since, hundreds of thousands of gray haired people have used it. It is a clear, colorless liquid, clean as water and as pleasant to use. No greasy sediment, nothing to wash or rub off. Restored color even and natural in all lights. Results just as satisfactory when hair has been bleached or otherwise discolored.

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Send today for the special patented Free Trial package, which contains a trial bottle of my Restorer and full instructions for making the convincing "single lock" test. Indicate color of hair with X. If possible enclose a lock of your hair in your letter.

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Please send your patented Free Trial Outfit. X shows color of hair. Black.....dark brown.....medium brown.....auburn (dark red).....light brown.....light auburn (light red).....blonde....

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Theatrical and Street Wear Slippers. Patent Cotton with Dull Kid Trimming or Otter Suede, with Kid Trimming to match. Other models in cross or plain strap effects in all leathers. Sizes 1 to 9. A to EE. Send for Catalog B. \$10

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For the Stage For the Boudoir

man will no longer be able to purchase helms to suit his chest expansion and therefore must return to the homely suspenders. Trousers will hang long and straight, with plain bottoms. Coats are to be looser. Sack coats are being made up single-breasted, with three buttons and softly tailed fronts. Overcoats will be shaped at the waistline and the breadth of the shoulders will be emphasized. Collars and lapels will be wide.

If you have a wide-brimmed Panama hat stored away bring it to light, even tho it is "floppy". It is considered smart to turn the brim down about the face. That's the way they are wearing 'em at Palm Beach.

Brogue shoes of gray or taupe reindeer are the last word in smartness. They are now being worn at Palm Beach and will make their appearance up North about May, they say. We notice a few of the actors in "Dagmar", at the Selwyn, New York, are introducing Palm Beach clothes to New York audiences, altho the beach on which they saunter is supposed to be a famous French watering place.

SHOPPING TIPS

Address all inquiries and orders to The Shopper, care The Billboard, 1493 Broadway, New York City.

The suit illustrated is suggested only for stage wear for the dancing man or minstrel. This dashing Spanish design is called "The Caballero". It is developed from fine blue flannel. The vest is of blue corduroy and is fastened to the trousers. The slits in the trousers, copied from the tuxedo's, are stitched with black silk darts. The cuffs are trimmed with black silk braid. The price is \$37.50, plus expressage. Selected from the Personality Clothes designs.

Don't forget to write The Shopper for your free sample of Reichert's stick grease paint in the number you prefer. This offer is made to advertise this renowned German line of makeup.

Would you like a make-up catalog?

If you are in need of pair goods for character makeup write The Shopper for lists and illustrations.

If you need a stage costume of any type—animal skins—devil or skeleton effects—The Shopper will put you in communication with a costumer who sells them at about half the usual cost. He also sells troubadour, clown, Pierrot and carnival suits at surprisingly low prices. His list on request.

SIDE GLANCES

(Continued from page 40)

the maker of a famous massage cream. Poor Tweedums! While The Shopper assures you she will not read beyond the salutation in such cases, think of the poor man when he receives



In the Spotlight—

AND on the Street—you want your complexion pleasing, yet it's hard to keep your skin clear and clean when constantly using make-up. Wherever you're playing, begin tonight—do it the natural way.

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A secret formula of richest Oil of Lemon and pure, natural cleansers. This better cream penetrates the pores easily and quickly, takes out grease and dirt, nourishes tissues and keeps your skin velvety soft. Try this "sure-fire hit" with stage folks.

If not sold where you are playing, pin a dollar bill to this coupon and mail now.

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I enclose \$1.00. Send me your "Fussy Folks" Package of Friedrich's Lemon Cleansing Cream—enough for a whole month's use.

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STAGE CAREER AGENCY

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a belligerent radiator and clashing cymbals welded by "Ramon" in a sort of ecstatic pre-nuptial dance.

NEW THEATERS

H. B. McGee recently opened a picture theater in Cave City, Ark.

The Saenger Amusement Co. is erecting a theater at Texarkana, Ark.

Dan Myers is remodeling the building at 208 Broadway, Muskogee, Ok., into a picture theater.

A new 700-seat opera house, adequately equipped to present film or stage productions, was recently opened in Yonkum, Tex.

Thomasso & Cassou, of Harvey, La., will erect a \$12,000 movie house in Gretna, La., across the Mississippi River from New Orleans. Ground was broken February 5.

The Storm Theater, Oakland City, Ind., was opened about two weeks ago. It has seating capacity of 600 and a stage sufficiently large to accommodate vaudeville performances.

A short time ago it was announced that the Western Amusement Co., of West Virginia, would erect a theater in Morgantown, W. Va., provided a suitable location could be secured.

Winfield B. Sheehan, vice-president and general manager of the Fox Film Corporation, was in San Francisco recently studying the possibilities of building a large Fox theater in that city.

The Fairmont is the name selected by officials of the West Virginia Amusement Co. for their new theater in Fairmont, W. Va., which is scheduled to open within a few weeks.

A \$10,000 picture and vaudeville theater is projected for North Chicago by a syndicate which, it is reported, is depending upon the citizens of that place to finance the undertaking.

The Gateway is the name of the new theater being erected at 1709-11-13 South San Fernando road, Glendale, Calif., by the Gateway Theater, Inc. The structure will cost \$45,000 and is expected to be ready for occupancy by April 1.

Oscar Patkin and Maurice Goldberg, of 460 Robert street, St. Paul, Minn., have been granted a permit to erect a theater at 1700 Grand avenue, that city. Plans call for the construction of a building 128 by 50 feet, with seating accommodations for about 700. The theater will cost in the neighborhood of \$65,000.

The Kelley Theater, Iola, Kan., was opened January 1, showing pictures. Mr. Van Helms, of Ottawa, Kan., who has the Pastime there, has leased the Kelley, and Leo N. Gish, formerly with the Grand Theater, will manage it. The cost of the Kelley was about \$25,000.

The new Tivoli Theater, Michigan City, Ind., which was opened February 1, is under the management of Abe Weinstein. It is a combination picture and vaudeville theater, with seating capacity of 1,500. Three acts of Keith vaudeville were included in the opening program.

The Literary, new movie theater at Wellsville, O., was opened recently. It is the first theater to open here since the closing of the old Copper Opera House, at one time known throughout the Ohio valley as one of the first burlesque houses in existence in the Wellsville district.

A \$200,000, 1,200-seat theater will be erected in Hermosa Beach, Calif., by the First Bank of that city, construction work to be started soon. The capital of the First Bank was recently raised from \$50,000 to \$125,000. It is reported the completed theater will be leased by a large theatrical corporation which already controls a number of houses in the Southwest.

The annual meeting of the McKinley Theater Co., Niles, O., was held recently. The following directors were elected: H. H. Hoffman, Carter McConnell, L. H. Young, Vincent Mango, H. T. Calvin, C. E. Gable and Fred Alexander. The theater which the company is erecting in Mahan City is nearing completion and is expected to be thrown open to the public in three or four weeks.



(Communications to Our New York Offices)
A BROADWAY SUCCESS IN BOOK FORM

IT IS easier than ever, after reading *The Fool*, by Channing Pollock, to see the wisdom of his writing the play the way he did. Mr. Pollock knows the American theatergoer well. He knows that he does not take kindly to the didactic play and will conscientiously stay away from it, if he suspects that he is going to be handed a lesson in play form. The American theatergoer says that he goes to the theater to be amused and he thinks that he means just that. As a matter of fact, the playwright has only to create an atmosphere of play around the most abstruse of subjects and the same fellow who shouts that he wants to be entertained only will relish the dose and tell his friends to go and get some for themselves. So that, when Mr. Pollock found that he had a message to preach, he gilded his pill with a good theatrical story and preached himself blue in the face. The public swallowed the bolus, and, due to the author's exact knowledge of its capacity, said it was just what it wanted. The latter statement is now being made nightly in unmistakable terms at the box-office window.

Now, the skill with which Channing Pollock has accomplished all this is worthy of the highest admiration. He meant to take a good, healthy slap at some conditions in the world that, in his opinion, needed a lot of plain speaking about. To cast this matter in such form as to make it the apparent and chief object of the play would have defeated his aim, so he built his drama of good theatrical material and slipped his lesson in. This is done so unobtrusively and yet so effectively that it might well serve as a model for all those playwrights who think they have a lesson to teach and want to do it in the theater. *The Fool* shows again that you can teach in the playhouse, but that you have to be mighty careful how you do it.

The Fool is not a great piece of dramatic literature, but it is a fine play. It moves quickly and always keeps going forward. Its didacticism does not call for "time out", but is an inherent part of the dramatic action and a natural expression of the character's nature. This has all been carefully planned by the playwright and the hand of the practised dramatist can be seen in almost every line. *The Fool* reads surprisingly well, for it has pungency as well as punch and is as compact as a bale of cotton. It deserves to reach a public as wide as those who will go to see it in the theater.

SOME LESSONS IN MAGIC

David Devant, who for many years held forth as a magician at Egyptian Hall in London, has written a small book on simple magic called *Lessons in Conjuring*. It is primarily designed for the amateur, but many a professional will get a good tip or two from it.

Mr. Devant lays great stress upon the wisdom of knowing a few tricks thoroly, and his method of teaching lends itself to thoroughness. He first describes the trick as seen by the audience and then he painstakingly outlines each step from the artist's angle. The pupil should be able to follow each of these steps easily, and if he practices the thoroughness which Mr. Devant insists upon as the rock on which he must build his skill he will have a repertoire of tricks that are at once simple and effective.

Many of the old standbys of the magician are included in *Lessons in Conjuring*, such as the Egg Bag, the Thirty-Card Trick, the Cups and Balls and a bit of Mindreading. In addition there are others that are equally showy and almost as well known. In all there are complete instructions for the performing of seventeen simple tricks.

The knack of making each operation of a trick plain is highly developed in Mr. Devant. It is a long time since we have seen a book of magic that is as well written, from the standpoints of simplicity and clarity. One would have to be dull indeed who could not follow the author's instructions. I recommend *Lessons in Conjuring* to all those who wish elementary training in this fascinating art.

TELLING HOW TO THE COMPOSER

A new edition has just been brought out of *Musical Composition*, by Sir Charles Villiers Stanford, a work which has been standard for years. It is a small volume and the author expressly states that it "does not pretend to do more than touch the fringe of a great subject." This is true, but his manner of doing it in such small space is altogether admirable. The book is packed full of concise instruction, expressed with sound sense.

Sir Charles disavows any intention of formulating a method by which the intending composer can learn to compose music. He rightly says that the composition of music is not an exact science and that "to tell a student how to write music is an impossible absurdity." He aims "mainly to give hints as to what to avoid, leaving the constructive element to the pupil's own initiative."

It must not be thought from this that the author's instruction is altogether in a negative direction. Far from it. He makes some suggestions that will be of the utmost value to the embryo composer. His insistence on his learning to think in "pure" scale instead of the "tempered"; the learning first of harmonic writing in a horizontal direction by means of counterpoint, instead of vertically thru harmony; the learning of modal counterpoint, with its broader field, instead of confining oneself to "free" counterpoint in the two scales, and his recommendation to practice writing in canon and fugue until freedom in these forms is acquired, cannot help but appeal to all those who wish to ground themselves in the fundamentals of musical writing. These materials have formed the basis of all the writings of the masters, and they have stood every critical test. Other chapters in the book deal with color, form, the treatment of voices and the rest of the essentials of the art of composition in a plain and vigorous way. Sir Charles is never the dry pedant. He has the faculty of making an ordinarily uninteresting subject fairly radiate with interest. Certainly, his *Musical Composition* is the most enjoyable book I have ever seen on the subject, and I recommend it heartily to all those who wish to acquire sound knowledge in this field.

IN THE MAGAZINES

In Harper's Magazine for February there will be found the first of a series of burlesques on the theater by Stephen Leacock. The first is called "Cast Up by the Sea" and deals with the old-fashioned melodrama. The whole series will bear the general title of *The Drama as I See It*, and if the rest are as good as the first one they will be joyful reading.

In The Illustrated World for February there is an article on Sir Harry Lauder, called *The Minstrel of Peace*, by William Fleming French, and another by Sir Harry himself, called *The Might of a Mite of Cheer*. Both are interesting, as is an article on animal training in the same magazine called *You*

NEW BOOKS

On the Theater, Music and Drama

MOTHER MINE—By Gladys Ruth Bridgman. A play that reaches the heart; in three acts, 83 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 35 cents.
MOTION PICTURE DIRECTING—By Peter Milne. The facts and theories of the newest art. 234 pages. Falk Pub. Company, 145 W. 30th street, New York City. \$3.
MOTION PICTURE PROJECTION—By Thomas O'Connor Sloane. 308 pages. Falk Pub. Company, 145 W. 30th street, New York City. \$5.

MOSCOW (THE) ART THEATER SERIES OF RUSSIAN PLAYS; ed. by Oliver M. Saylor; tr. by Jenny Cowan. En. 100 pages. Brentano's, Fifth avenue and 27th street, New York City. Bds. ea. \$1; 5 v. in 1, \$3.

Contains five dramas: "Tsar Fyodor Ivanovitch"; by Count Alexei Tolstoy; "The Lower Depths" (Night Lodging) by Maxim Gorky; "The Three Sisters"; "The Cherry Orchard"; and "Uncle Vanya"; by Anton Tchekhoff; specially illustrated editions.

MRS. SULLIVAN'S SEANCE—By Laura Frances Kelley. A one-act comedy. 10 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 25 cents.

MUCH ADO ABOUT NOTHING—By William Shakepeare. 96 pages. Haldeman-Julius Company, Girard, Kan. Paper, 10 cents.

MUSICAL COMPOSITION—By Sir Villiers Stanford. A short treatise for students. 193 pages. Macmillan Company, 64 Fifth avenue, New York City. \$1.50.

Sir Charles Stanford is a teacher of long experience in the Royal College of Music. For students of music, professors, musicians and critics.

NO SENSE, NOHOW—By A. L. Kaser. A Negro talking act. 11 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 25 cents.

A PAIR OF HASH HOUNDS—By Gene Morgan. Some colored conversation. 9 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 25 cents.

PUTTING IT OVER—By Larry E. Johnson. A dramatic comedy in three acts. 139 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 50 cents.

THE SECOND BOOK OF THE GREAT MUSICIANS—By Percy A. Scholes. A further course in appreciation for young readers. 104 pages. Oxford Univ. Press, 35 W. 32nd street, New York City. \$1.50.

SECOND PLAYS—By A. A. Milne. 266 pages. A. A. Knoff, 220 West 42nd street, New York City. \$2.50.

Includes five dramas: "Make-Believe"; "Mr. Plim Passes By"; "The Chamberley Triangle"; "The Romantic Age" and "The Stepmother".

SCREEN ACTING—ITS REQUIREMENTS AND REWARDS—By Inez Klumpf and others. 243 pages. Falk Pub. Company, 145 W. 36th street, New York City. \$3.

PHOTOPLAY WRITING—By William Lord Wright. 228 pages. Falk Pub. Company, 145 W. 36th street, New York City. \$3.

THE SEVEN KINGS OF ATHLETIC—By Leo G. Gosser. Old Tower Press, Ltd., Chicago, Ill. Paper, 40 cents.

An Irish folk-lore play with ten characters, nine boys and one girl, for young people of any age; how six kings contended for the daughter of Ould King Dennis, and how she was finally married, but not to one of the six kings at all.

SPIRITS AND SPOOKS—By Guy L. Clements. A farce in one act. 23 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 25 cents.

STAGE STRUCK—By A. L. Kaser. A sidewalk sketch. 8 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 25 cents.

THE RUSSIAN THEATER—By Oliver M. Saylor. Introd. by Norman Hapgood. 346 pages. Brentano's, Fifth avenue and 27th street, New York City. \$3.

The entire panorama of the busy stages of Moscow and Petrograd which have sent us Balloff's "Chaube-Souris" and the Moscow Art Theater.

THAT PARLOR MAID—By Helen C. Clifford. A comedy in three acts. 42 pages. Fitzgerald Pub. Corporation, 18 Vesey street, New York City. Paper, 25 cents.

THIRD BOOK OF SHORT PLAYS—By Mary Louise MacMillan. 265 pages. Stewart-Kidd, Cincinnati, O. \$2.50.

Includes "The Weak-End"; "The Storm"; "In Heaven"; "When Two's One" (Continued on page 44)

Couldn't Never Always Sometimes Tell, by Frank Braden.

THE FOOL, by Channing Pollock. Published by Brentano's, Fifth avenue and 27th street, New York City. \$1.50.

LESSONS IN CONJURING, by David Devant. Published by E. P. Dutton & Company, 681 Fifth avenue, New York City. \$1.50.

MUSICAL COMPOSITION, by Sir Charles Villiers Stanford. Published by the Macmillan Company, 64 Fifth avenue, New York City. \$1.50.

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LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

The Little Theater, Fort Worth, Tex., presented "The Romantic Age" at the Junior High School Auditorium on February 2. Rosalind Gardner, director of the Vagabond Players, was in charge of the production.

Norman Lee Swartout, director of The Playhouse at Summit, New Jersey, spoke January 26 in Cleveland, O., before The Cleveland Association of Amateur Dramatic Clubs and Little Theaters on "Selecting a Play".

The Lenox Hill Players of New York are rehearsing for their second bill of the season, under the direction of Burton W. James. "Wappin' Wharf" is the play, a comedy of place. One more bill will be presented during the season, a program of three one-act plays, after which preparations will be made for a Shakespearean season.

Another active California group is "The Players", of San Francisco, which recently presented a bill of three one-act plays for ten performances, including two Saturday matinees. The entertainment offered included Lord Dunsany's tragic spectacle, "The Queen's Enemies"; Alfred Sutor's drama, "The Man in the Stalls"; and Booth Tarkington's comedy of boy and girl life, "The Ghost Story".

The Sequoia Little Theater, 1725 Washington street, San Francisco, Calif., closed its January season January 30 with a program of Russian and Scandinavian plays, all of which were new to San Francisco. The Business Men's Mutual Association attended the performance in a body. These players will fill several out-of-town engagements before presenting their March program.

The St. George's School Dramatic Association, Newport, R. I., staged "The Dictator" at the school on February 2. The leading roles were assumed by sons of prominent New York and Newport families, with C. H. Lyon, president of the dramatic association, in the leading role of "Brook Travers". H. T. H. Martin, son of Mr. and Mrs. Bradley Martin, played the leading feminine role, that of Lucy Sheridan.

The Trinity College Dramatic Club staged its annual production at Hart House Theater, Toronto, Can., on February 2, and repeated the show on February 3. Three one-act plays were given: "The Trysting Place", by Booth Tarkington; "The Shepherd in the Distance", by Holland Hudson, and "Silver Seas", by Gordon Sparling. Mr. Sparling is an undergraduate of Trinity College.

The Enclave Players, Fairhope, Ala., presented their first bill of the new year at Comings Hall on January 29. The plays presented were: "The Great Culpenter", by E. Yancy Cohen; "My Last Duchess", by Robert Browning, and "Suppressed Desires", by Susan Gaspell. The players taking part were Edward P. Totten, William McIntosh, Cornelius A. Gaston, Mary Quarles, Rose Kamper, Eleanor Wesley, E. L. Gordon, Margaret Nichols Gaston and Theresa La Grutta.

During the Minnesota State Dairymen's Convention, held in Owatonna, Minn., during the week of January 15, the dairymen were entertained on Tuesday evening by the dramatic students of the high school. Two one-act plays were given, "The Queen of Hearts" and "Fluorette and Company". These plays were staged in the high school auditorium to a capacity audience, which was quite a record-breaker, as the place has seating accommodations for 1,000.

The Players' Club of Glens Falls, N. Y., presented "The Lion and the Mouse" in St. Mary's Hall, that city, Monday evening, January 29, before a crowded house. The performance was under the direction of Beatrice Palmer Bannan, who staged the Players' successful production of "The District Attorney" last year. Vocalists and an elocutionist filled in the waits between the acts. Following the performance, a banquet in Miss Bannan's honor was held in a local hotel.

The League Players, of Finching, L. I., presented a bill of three one-act plays, under the professional direction of Sarah Crockett Paine and under the management of Mrs. W. W. Knowles, chairman pro tem, of the Drama Committee of the Good Citizenship League, on Friday evening, January 26, at the League Building. The plays given were "Cooks and Cardinals", a comedy, by Norman C. Lindar (originally produced at 47 Work Shop, Harvard); "The China Pig", by Evelyn Emlig, and "The Wonder Hat", a Harlequinade in one act, by Kenneth Sawyer Goodman and Ben

Hecht, the latter having been introduced at the Arts and Crafts Theater in Detroit, Mich., in 1916. The League Players have their own scenery and properties committee, and Herman Paine is scenic artist and in charge of lighting effects.

The third annual Knights of Columbus "Follies of 1923" was offered during the week of January 28 at the Columbia Theater, Alliance, O. Capacity business was reported both nights. The show was again produced under the direction of the Fraternal Producing Company of Columbus, O., with C. H. Todd in charge of the rehearsals and presentation of the show. Nothing in the way of home talent has ever excelled this production, it was said. The Fraternal Company has other Ohio cities to follow Alliance.

The Playcrafters of Los Angeles, Calif., have moved to the Top Shawm Studio Building, 932 South Grand Boulevard, Los Angeles. Lucy Field Greene is secretary of the organization. The most recent offering of the Playcrafters was a benefit performance on Monday evening, December 11, at the Gamut Club Theater, Los Angeles. Three one-act plays were staged, presented by a group of children's dances, musical selections and several monologs by Margery

H. Deltz, John Brown, Beverly Robinson, Edith Eberts and Eleanor Baker.

The General Electric Woman's Club presented "Springtime" at the Van Curier Theater, Schenectady, N. Y., the evenings of January 29 and 30, under the direction of E. H. Hill, a representative of the John B. Rogers Company. Ruth Hay, who played the lead in last year's production of the club, was again the principal, with J. F. Quinlan handling the leading male role. Others who had parts were: Alice Brown, Isabelle Franklin, Edith MacCulley Corlette, R. N. Munkelwitz, George Klumminzer, Anne Bond, Kathleen Cronin, Grace M. Smith, William Labkin, Alma Robinson, Geraldine Walsh, Jane Cartwright, Jeanette Gridley, Katherine B. Blodgett and Grace Salisbury. There was a large chorus. The production drew splendid audiences.

Here is something of interest to those in charge of lighting effects in little theaters—a letter written by Professor Samuel E. Elliot, Jr., in charge of dramatic work at Smith College, Northampton, Mass., to the Drama League of New York: "Our stage has been considerably improved; Footlights abolished, and the front of the platform lowered six inches, several Povear combination flood and spotlights installed, flies made more practical, and a ceiling piece used for the first time. We still have to struggle with a depth of only twelve feet behind the curtain and practically no wing space. For 'Everyman', the old Moral Play which we shall soon produce, we are building a forestage before and below the main stage, and putting a high platform and steps at the back of the main

LITTLE THEATERS, ATTENTION!

Special Request

Little Theaters, Large or Small Groups, One and All

are requested to kindly send their complete address to the Little Theater Editor, The Billboard Publishing Co., 1493 Broadway, New York, N. Y. We are making this request because we tried recently to communicate with the little theater groups on our list and found that some of them were unknown to their local post offices, the letters being returned to us marked "unknown".

Therefore, every little theater organization in the United States is requested to register with The Billboard, using the attached coupon:

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O'Neill. The entire proceeds were turned over to the Milk Fund of Los Angeles Federation of Parent-Teacher Associations, which fed 3,200 children daily in the schools of Los Angeles during 1922.

The Masque of Troy, Troy, N. Y., inaugurated its twelfth season in "The Thirteenth Chair" on January 31 with a private invitation performance, which was attended by three hundred representatives of all the dramatic clubs of Troy and vicinity. Bayard Veiller, Jr., son and namesake of the author, and Margaret Wyckoff, who starred in the original production, were guests of honor and made addresses. Mr. Veiller is a student at Union College, Schenectady, N. Y., fourteen miles from Troy.

The Masque's schedule, which we recently reported as including engagements up to April 1, was extended to June 1 before the curtain went up on the private performance of the play.

The American Legion Players of Mt. Vernon, N. Y., presented their annual production, "The Yellow Glow", in the auditorium of the Westchester Women's Club Thursday, Friday and Saturday evenings, January 25-27. The play required a cast of 65, including the chorus. It was written and staged by W. F. Stevens, with a large part of the music composed by J. E. Shuppon. Mr. Stevens has been the man behind the gun in a number of other plays given locally. Those taking the principal parts were: Ned Dooling, Vincent F. Mellon, Nestle Carroll, Eleanor Davies, Louis Kraz, George Sposato, Jennie Perry, Gertrude Woods, W.

stage, thus providing three levels; and I mean also to try to project angel wings on the backcloth at the end to accompany the angel chorus."

Following their custom of annually bringing an out-of-town theatrical organization to the city, The Players of Utica, N. Y., presented the Auburn Amateur Dramatic Club in "A Pair of Sixes" at the Utica Country Day School Saturday evening, January 27. The Auburn thespians "kept the audience in gales of laughter," according to a Utica paper. Among those who took part were: Kenneth Underwood, John Richardson, Charles W. Hills, Franke W. Kroone, Mary Day Hills, Mrs. Donaldson Clapp, Mrs. John Richardson, Harold L. Ferris, Samuel H. Adams and Geo. H. Leonard, Jr. Mrs. Samuel H. Adams directed the piece. The Auburn Dramatic Club started a year and a half ago, being a revival of a similar organization which existed for 35 years. Thomas Mott Osborne, noted prison authority, was one of the presidents, and last year the club gave a Spanish pantomime which he had put on at the Naval prison in Portsmouth, N. H. The Players will give a performance of their own in April.

Frank Badgley, film editor, of the Canadian Publicity Branch of the Dominion Government, Ottawa, Can., under whose personal direction and management the annual Rowing Club Revue is being staged this year at the Russell Theater for three nights, announces one of the biggest and best shows of its kind for its

(Continued on page 58)



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All Gunned Up	Harry Wagstaff Gribble
Thompson's Luck	Harry Greenwood Grover
Fata Deorum	Carl W. Guske
Pearl of Dawn	Holland Hudson
Finders-Keepers	George Kelly
Solomon's Song	Harry Kemp
Matinata	Lawrence Langner
The Confiot	Clarice Vallette McCauley
Two Sattens and a King	Edna St. Vincent Millay
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A LONDON LETTER

Treating of the "Legitimate"
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King George's Pension Fund

LONDON, Jan. 25.—On Monday, February 26, at the Haymarket Theater (by the courtesy of Messrs. Grossmith and Malone), the annual matinee in aid of King George's Pension Fund for Actors and Actresses will be held. A star cast will revive "Gringoire", Irene Vanbrugh will appear in Barrie's "Half an Hour", and "Giffenbach Polles", with Geo. Grossmith appearing, will complete the bill. Henry Ainley acts as honorary secretary.

Federation

The closer co-operation of the various unions of the theater is foreshadowed in a statement by Alfred Lagg, secretary of the Actors' Association. He announced that representatives of the Musicians' Union and of the National Association of Theatrical Employees would meet delegates of his union on February 12 to discuss the formation of a federal council. The object of this council is the complete unionizing of theaters throughout this country.

"Bluebird" Perennial

Tomorrow Nora Johnson concludes her run of "The Bluebird" at the Duke of York's after a most successful holiday season. Her ambition is to revive this piece every Christmas at a London theater.

Maurice Maeterlinck has written a most cordial and congratulatory letter to her. The author says that this presentation of "my fantasy (so difficult to mount on the stage) can be reckoned among the finest that have been presented."

The Traveling Theater Stops a While

"Sweet Lavender" revival continues to attract at the Ambassador's, as it deserves, and, just to keep busy, Messrs. Lion and Grein, who are responsible for the Pinero cycle, have arranged to fill in vacant afternoons with performances by the players of the Arts League of Service Traveling Theater.

The league players ended their twelfth tour in December, having traveled over 4,000 miles in the North by motor van.

Synges's "Riders to the Sea", Chekov's "The Bear" are included among the plays that they will perform at the Ambassador's.

H. V. Neilson Busy

This resourceful manager, whose untiring efforts to improve the condition of the provincial stage by touring good plays and able companies are well known, has temporarily suspended his connection with the Nottingham Repertory Theater. He now begins a Shakespeare season at Cambridge and is due at the Brixton Theater in February. In addition to half a dozen plays by the bard, Neilson promises to revive Massfield's "Dumpey the Great", which he put on originally in town. He will also produce Clyde Fitch's "The Woman in the Case", with Madge McIntosh starring.

Friendly Enemies

A romance of friendship is unfolded in the story of how the play of a British officer, Francis Algron Blair, comes to be produced shortly in Vienna. Before the war Blair and Felix Dormann, the Austrian dramatist, were great friends and the Englishman had confided to Dormann the story of his play immediately before the outbreak of hostilities.

After Blair was killed at Ypres two acts of the play were discovered among his papers and his mother subsequently sent the manuscript to Dormann, who translated the work into German and completed the third act from the description which his friend had given him in 1914.

The piece, which is called "The House of Delights", has an Oriental setting and is part-

ly founded on adventures which befell the author's father and mother in Hong Kong.

"Arlequin" Lacked Charm and Passes

On Saturday night "Arlequin" ended his brief appearances at the Empire. Sir Alfred Butt has announced that he will establish that house as a rendezvous of revue and light musical entertainment in future. In this he will be well advised; for the Empire has its definite clientele which is certainly not a likely audience for "Arlequin". As, however, he announces that deCourville is to be producer, one must not expect a revival of the old glories of this historic West End house, for deCourville's productions have never, so far as I can attest, risen above the mediocre; and I would go so far as to say that his handling of "Arlequin", or what was left of charm and beauty when the adapter had gone with the book, killed it stone dead. DeCourville may know about eyes-and-teeth stuff and he may promenade a male chorus over an illuminated "dutch gang" above the stalls as well as any other producer, imaginative or unimaginative, but the further he keeps away from any piece that requires poetic insight or sensitive handling the better for that work and for the British public's temper.

Pharaoh's Tomb on Stage

In their sixth program (for which, by the way, bookings are breaking all records) The Co-optimists introduce into the song-scene "On the Banks of the Nile", a tomb from which are extracted various treasures, including an enormous bottle of Bass, apparently appreciated by the late-lamented Pharaoh, irreverently christened (by Davy Burnaby) Tut-tut Crown and Anchor.

Tut-Ankh—Amen will contribute again to the London stage when a new play by Sax Rohmer (writer of shudderful mysteries and journeyman of Egyptian creepy-creeps) is put on shortly with replicas of the tomb and treasures lately unearthed by Howard Carter and Lord Carnarvon.

And Arthur Weigall, author, playwright and film critic, has gone out to the Valley of the Kings. He is, of course, an authority on matters Egyptian.

A People's Theater

There are few men to whom the English stage is more deeply indebted than to J. T. Grein. He has always stood at the outposts of the advanced theater. The Independent Theater owed its existence to his initiative, which is as much as to say that he was largely responsible for introducing the works of Ibsen and Shaw to the English public. As manager and as dramatic critic he has for half a century been busied applying his considerable talents to the enlargement of the intellectual bounds of the playhouse.

Now he announces just the sort of common sense venture which many bright young actors and producers have been discussing, but which remained in the talking stage—until J. T. G. did it. By arrangement with the proprietor of a large theater in the East End it has been possible for a start to be promised for May of a series of revivals of the works of Shaw, Pinero, Jonea and Houghton.

The People's Theater, in the directorate of which A. E. Filmer, late producer of the Birmingham Repertory Theater, is associated, will put on one play each fortnight. A three months' spring season is projected, after which the company will go on tour, returning to Whitechapel for an autumn season of several months' duration.

A Link With the Past

The recent death of Kate Santley, famous as actress and prima donna, at the age of eighty-seven, breaks a link with the great days of the English acting tradition of over half a century ago. Born in America, Kate Santley came to England to play Jessica to the Shylock of Charles Kean. She played in vaudeville, in "straight" and Shakespearean roles and in pantomime; was lessee of the Royalty and wrote a comic opera. In short, she showed herself an unusually versatile woman of the theater even for those days when versatility was one of the first requisites of a stage career.

Brevities

"The Cat and the Canary" is 100 up tonight. The Ben Greet Shakespearean Company will be at the restored Alexandra Palace Theater next week with repertory.

J. B. Fagan will produce "Henry IV", Part 1, for the Oxford Union Dramatic Society this term.

The announcement of "last weeks" of "Deameron Nights" has led to such a jump in the booking that the production of Johanna Kreisler will probably be delayed some time.

Towards the end of February The Repertory Players will stage "Lavender Ladies" by Daisy Fisher.

The Old Vic. has a six weeks' season of

Shakespearean historical plays in preparation, the first production being due on Monday next. On February 18 the O. P. Club will dine Marie Tempest at the Cecil. Israel Zangwill will preside.

"The Ninkak Millionaire", produced at the Grand Woking, is to have a six-week tour preliminary to West End performance.

Robert Courtneidge has acquired the rights of "Polly" for provincial tour.

From statistics compiled by the Actors' Association, whose officers have examined the personnel of various touring companies, it appears that 53 1/2% are A. A. members and an additional 12% belong to the Variety Artists' Federation. Thus it would appear that 67 1/2% of touring actors are unionists.

St. John Ervine's new play "Mary, Mary, Quite Contrary", a light comedy in four acts, is published by Messrs. Allen and Unwin. Price 3-6 net.

T. C. Wray begins his tour of "The Cat and the Canary" at Norwich on Monday.

C. B. Cochran announces April 10 as date of production of "So This is London".

"One Too Many", R. C. Carton's new piece which Percy Hutchinson is trying in the provinces, had a great reception and bumper takings at Southampton Opera House.

Bromley Challenor has had such success with "When Knights Were Bold" at the Court that the run is extended. On the last day of the month he will present "Three's a Crowd" there.

ACTORS' EQUITY ASSOCIATION

(Continued from page 35)

An enormous building is at present temporarily being used in which to erect a large set, and owing to the size of the place it would seem to be impossible to heat it adequately, with the result that several of the actors have been laid low with sickness.

Frank Bacon's Bust

A firm of sculptors has sent us a suggestion that we should take up a collection to have a bust made of our late President, Frank Bacon, to be placed permanently in the lobby of the Blackstone Theater, Chicago. We have not assented to this request because, though bought by the association, the bust would become the property of someone outside.

FRANK GILLMORE (Executive Secretary). Secretary's report for council meeting week ending February 3, 1923:

New Candidates

Regular Members—Jay Adler, O. K. A. Bunda, Marcelle Coreene, Butler Hixon, Emil Hersh, Roger Imhof, Laurette Pillant, Samuel Seldon.

Members Without Vote—(Junior Members)—Alma J. Coble, Wm. M. Griffith, Jr.; Herbert J. Harper, Rose Violet Hirsch, Richard Maxwell, Charva Peck, Keith P. Smerage, Ruth Spivak, Paul Streger.

Chicago Office

Regular Members—Alice Babe Lewis, Edgar B. Strout.

Kansas City Office

Regular Member—Luke Sheahan.

NEW BOOKS

(Continued from page 42)

Not Company", "Peter Donnelly", "An Apocryphal Episode" and "Standing Molyuk".

THE TRINITYVILLE STATION AGENT—By A. L. Kasser. A vaudeville sketch. 9 pages. T. S. Denison & Company, 154 W. Randolph street, Chicago, Ill. Paper, 25 cents.

WHAT THE PIANO WRITINGS OF EDWARD MACDOWELL MEAN TO THE PIANO STUDENT—By Mrs. Crosby Adams. 23 pages. C. F. Summy Company, 429 S. Wabash avenue, Chicago, Ill. Paper, 25 cents.

THE WORLD IN FALSEFACE—By George Jean Nathan. 320 pages. Alfred C. Knopf, 220 West 42nd street, New York City. \$2.50.

Views on art and criticism, on the theater and drama, on men and women, on the world we live in, a critical autobiography of the author, his reactions to various artistic, ethical, psychic and purely mundane stimuli and depressants.

THE SPOKEN WORD

(Continued from page 39)

second quarto, and in the notes it "records the more important variations from that version." The Tudor Shakespeare gives "rust", which I have always heard in the theater, and it makes no mention of "rest" as a variant reading, and so I would question if this current reading is justified. I see no virtue in it over the traditional "rust". (I have always remembered this reading after seeing a stock actress in the part of Juliet throw the dagger into the wings and cry: "There rust and let me die.")

My left eye and my left ear were wide awake at this performance. Next week we may have the courage to speak of some of the left handed details in the work of Miss Cowl. But our right eye and right ear drank in such measures of satisfaction from the work of Mr. Peters and Miss Cowl that our right hand has cut our left hand off until this spirit of felicitation has gone forth as a communication to all lovers of good acting and good

Shakespeare. And again it must be said that nothing can seriously detract from the general effect of this fine accomplishment which Miss Cowl has given us out of a clear sky.

The play is cut, but it is cut consistently and without selfishness. There are many interesting characters and generous opportunities for the important ones. The nurse, the Friar and father, Capulet, have excellent voices. Gordon Burby, as Capulet, made something substantial out of his scene with Juliet. Out of a part that was intended for popular ranting, he interpreted rage that had modern convincingness and authority. His work gave much weight to the scene. He became a vital antagonist and gave Juliet something sincere to react upon. This was a valuable detail. Jessie Ralph, as the nurse, has a stage voice of old-fashioned clarity and wealth of character. I say stage voice only in terms of praise, for I believe that actors should have voices of unusual merit and Miss Ralph has that in range and quality. Her voice is rich in intonation and subtle in variations. It suggests maturity of wisdom and emotion without relying on all the accidental mannerisms of old age. Miss Ralph was entirely at home in the part. She did not enrich it with all the subtlety that we have seen in this character in "the palmy days", but she was Juliet's nurse, nevertheless, and a very sympathetic and understanding character.

The spirit of this production is youthful ardor and swift action. Robert Ayrtton, as the Friar, lent himself very happily to this mood. His Friar is kindly. He loves youth. His voice is rich with human kindness and gentle admonition. His opening speech over his basket of herbs had a glow of fresh interest because it sounded so genuine as an expression of enjoyment over the things that he loves. Everything that Mr. Ayrtton does has this blended music. There is no noticeable effort in the Friar to analyze his acts too deeply and to put his finger on this motive and that motive for the benefit of his audience. He lets the play move as a play in its swift momentum. When the Friar gave the drug to Juliet he gave his instructions with judicious weight, but with lightness of touch as if he feared to frighten Juliet from her purpose. All this is consistent with Mr. Ayrtton's general feeling for the part and with the general treatment of the play.

The theme of youth in this play finds a sparkling spirit in the Mercutio of Dennis King. There is a resilience in this young actor that flashes fire. It is like the tail of a comet. It passes and it is gone. You cannot remember it all, but you know it was lovely and you wish it would flash again. Mr. King thinks with such vigor, his clear voice and trilling tongue sounds its notes with such birdlike joy and precision, his foot and hand find their place with such certainty of instinct, that we sit fascinated with youthful charm that is almost quicker than our thought. Such acting has brilliancy rather than weight, and yet Mr. King has weight. His Queen Mab speech had less originality than Basil Sydney's and it will be sooner forgotten, but when it comes to being stabbed to death and dying as only Mercutio can die, Mr. King is an actor in splendid command of his youthful beauty of spirit. And he is a poet. There was a death scene of engaging realism, and yet there was not a sound or a touch of the physical. There was lightness of technique, swiftness of action and a dimly understood that gave us the final overture of this "very fevered". We saw Mercutio die in friendship, just as we think Allan Seegar and Donald Hensky must have died, with the sentiment of a poet fading on their lips.

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French Showmen Important and Prosperous Class

LONDON, Jan. 25.—Traveling showmen and hawkers form an important and very prosperous class in France, as is natural in a land which is mainly agricultural, where nearly all the towns are modest market towns. Their normal existence involves their being controlled by special police laws and carrying a special kind of identity card—you must always be ready to prove your identity in France. On the other hand, the rents paid for their "pitches" are by no means a negligible part of the municipal revenue in many places, from which Paris itself must not be omitted. There is always a "fair" going on in one quarter of the town or another, and the mechanical orchestras of the merry-go-rounds make day and night for the permanent residents hideous or joyous, according to the point of view. Now the very lucrative business of providing the gingerbread and the revolving pigs for the Paris crowds is in practice restricted to those "mercantile foralms" who can prove that they have a domicile in the "City of Light". The others resent this monopoly; and the caravan world is just now being shaken by the vigorous protest of the provincials, who claim their share in the metropolitan harvest.

The Lupino Family's Link With Fair Ground of the Past

In 1784, at Mr. Flockton's Theater, at St. Bartholomew's Fair, there was advertised: "A Most Grand and Unparalleled Exhibition, Consisting First in the Display of the Original and Universally Admired Italian Fanteccini Chevalier Georgios Lupino. Different from all Pretenders to the said Art, to which will be added an ingenious and spirited Opera called 'The Padlock'. Principal Vocal Performers: Signor Giovanni and Signora Virginia. Principal Dancers: An Inimitable Musical Clock—at first view a curious ocean exhibited three times before their Majesties." This was the first advertised appearance of a member of the Lupino family. The Chevalier subsequently migrated to Richardson's Show and traveled with that renowned showman from fair to fair, eventually joining forces with the elder Grimaldi. They produced at Covent Garden Theater a pantomime absurdity, after the style of the plays performed in the night cafes of Italy, called "The Tavern Bikers". By this time the second "p" in the name was dropped and the name as now used by the numerous members of the family appeared upon the bills as "Lupino". Edmund Kean, the great Shakespearean actor, made his first appearance with the Chevalier in the character of a monkey in a play called "Abramam Saunders". Subsequently another Shakespearean actor played with a member of this family in the character of a policeman, namely, the late Sir Henry Irving. Harry, Stanley, Mark, Wallace and Lupino Lane are today worthily upholding the family name.

Mitcham Fair Green

A bill is to be introduced in the next session of Parliament seeking power for the transference of the Fair Green rights at present controlled by the Mitcham Common Conservators to the Mitcham Urban Council. At a meeting of the North and East Mitcham Improvement Association Lieut-Colonel Chart, clerk to the council, said that from 1239 Mitcham Common has been a frequent source of litigation, but in 1682 it was decided at Kingston that the Common was wholly in Mitcham parish.

If the bill were passed, Mitcham would have control of the fair. The Council approved the suggestion to remove the fair to the Three Kings Green. The Act of Parliament the council was endeavoring to obtain would be a real Showmen's Charter, for it would give them the right by law to hold the fair. There was no objection to the bill from neighboring authorities, the clerk added. It was anticipated that the cost would not be more than a penny rate, raised over five years.

Amusement Tax in France Causes Threat To Close All Entertainments

The complaints that have been made for some time past by the proprietors of places of amusement in regard to the heavy burden of taxation under which they suffer has resulted in the issue of a formal warning by the government that unless relief is accorded in the meantime the whole of the theaters, music halls and cinemas throughout France will be closed for an indefinite period as from February 15. Oscar Debonne, president of the Theatrical and Music Hall Managers' Defense Association, states in an interview that the amount of taxation now imposed on theaters and music halls is so great that the provincial houses are being crushed out of existence, and are one by one steadily but surely closing their doors. Theatrical art, he says, will soon be unknown in the French provinces. M. Henri Auried, Deputy for the Haute Garonne, who recently introduced a bill providing for a reduction of 50 per cent of the

State taxes imposed on provincial places of amusement, states that the situation of these establishments is much worse than that of those in Paris itself. The provincial theaters not only have to pay the State tax of 10 per cent, plus 6 per cent on their gross receipts, and music halls 20 per cent, as in Paris, but are also called on to pay additional local municipal taxation, which may amount to as much as 12 per cent. No other industry, he argues, could stand 30 per cent on its gross earnings. Other proposals submitted to Parliament are for the reduction of the tax to 3 per cent on the receipts of the departmental theaters, and to 5 per cent in the case of provincial music halls, and the entire exemption of provincial cinemas.

Film Trade and L. C. C. at War

There is to be a war to the knife between the cinema exhibitors of London and the L. C. C. over the admission to cinemas of children under sixteen. The L. C. C. has made a regulation under which children under sixteen may not see a picture only possessing an "A" certificate unless they are accompanied by their parents. The Cinematograph Exhibitors' Association has taken up the matter, and Gavazzi King, the secretary, says that the Council has notified members that should one of them be prosecuted under the regulation, the Council will fight the case on purely legal grounds, contending that the condition is unreasonable, and therefore ultra vires, and taking the case to the Divisional Court if necessary. Two certificates are issued by the Board of British Film Censors. One, the "U" certificate, is for universal exhibition, and the other, "A", indicates only that the picture is more likely to appeal to adults. The two classes were decided upon by the film trade, and were originally intended as a guide to exhibitors who could not see the films before booking them, as to what kind of pictures they were taking. Now the L. C. C. has come forward and used this arbitrary standard of classification as a test it was never meant to impose. For they have taken an "A" certificate to mean "unsuitable for children" whereas it means nothing of the sort. "And even so," says King, "the regulation is impracticable and silly. A child under 16 may see an "A" picture if accompanied by its parents. And where, I should like to know, is the difference? Again, take serial pictures. Some episodes are marked "A" and some are marked "U". A child, therefore, cannot see the whole thing. Children may also be admitted to topical. Is a manager, then, to search thru his theater to see that he has no unaccompanied child when an "A" picture is to be shown? Some years ago we fought a case for a Halifax firm, and carried it to a Divisional Court. An attempt had been made to exclude children from the house, but the judges held that where the question became one of public policy the licensing authority had no power to make distinctions. The result of the agitation will be that the Board of Censors (a body to which the film trade voluntarily submits will disregard the present distinction and award "U" certificates to all pictures indiscriminately. At present, if a picture revolts one's morality, they withhold their certificate altogether.

London Zoo Exhibits Valued at \$90,000

On the last day of every year the curators of the Zoological Gardens are occupied in taking a census of the animals, and in making a valuation of their charges. On the last day of 1922 there were just over 3,000 wild animals in the Regent's Park menagerie, approximately the same number as on the same day of the previous year. Their value has been estimated at \$90,000. This figure is somewhat misleading, as it does not represent the full value of the exhibits to the Zoo authorities, or even their true market value, but is merely an estimate of the minimum sum the animals would realize if the Zoological Society were forced to sell its collection—a circumstance which is fortunately never likely to arise. The African rhinoceros and the hippopotamus are at the present time the most valuable animals, each being worth \$4,000. The full-grown giraffe, which is an even greater attraction to the public and an animal more difficult to procure, is unsalable, owing to the fact that its neck is just too high to enable the creature to pass thru railway tunnels.

A New Madame Tussauds

Among the new companies recently registered is Louis Tussaud's Art Wax Co., Ltd. The capital is \$125,000 divided into 50,000 preference and 50,000 ordinary shares of \$1.25 each.

The Late Madam Saroni

Madam Saroni, the oldest link with the old circus days, of which the present generation knows little, and who recently died at the great age of 91, evidently found the atmosphere of the sawdust ring and naphtha flares apparently a healthy one, for Madam Saroni had been connected with circus life for 75 years and it was only at the beginning of this year that she retired. Since then she had lived quietly at Blackpool, where the famous Winter Gar-

dens are as near an approach to the old-fashioned circus as can be found anywhere. It was in connection with Hengler's Circus, that stood on the site where the London Palladium now is, that she was best known. She was there, off and on, for half a century, in London in the season and traveling the country and the continent in the intervals. Circus performers are nothing if not international, for theirs is a form of elementary humor that is not bounded by the confines of any language, but makes the universal appeal. She could do anything and everything in the sawdust ring, and when she became too old for tight-rope walking and bare-back riding she acted as wardrobe mistress at Hengler's. If George R. Sims were alive he could tell many stories of her, for she was one of his many friends. Her resemblance in later years to Queen Victoria was remarkable, and when she and her husband, Saroni, the musical clown at the Royal Circus, once appeared at a command performance at Windsor Castle the likeness caused some slight embarrassment. The Duke of Connaught was so interested in the resemblance that he asked for her to be presented to him. A woman of remarkable energy and force of character, she was a cockney born and in private life was Mrs. Rosina Short. There are very few left nowadays of the old-time circus performers and even their names are not known to the present generation. Whimsical Walker, the clown, is perhaps the best known of them.

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Marion C. Pruitt, recently trombonist at the Arcade Theater, Salisbury, Md., is a member of the Club Southern Orchestra, which plays dances nightly at the Ghent Ballroom in Norfolk, Va.

Joseph Torreano writes from Huntsville, Ont., Can., where he is a member of the Anglo-Canadian Concert Band, that he will be back with the white tops this year as a member of Merle Evans' Band on the Ringling-Barnum Show.

Fred E. Myers and His Orchestra, of Canton, Ill., reported to be meeting with great success thru Illinois and Iowa, lines up with W. Ubell at the piano; F. Morse, drums; V. Denny, banjo and xylophone; C. A. Goff, cornet and violin; P. Melton, trombone and melophone. Myers doubles sax. and clarinet.

Benny Krueger, saxophonist and conductor of the orchestra bearing his name, visited a resort hotel in Maine last June and had to wait until ten couples registered before the pen was offered him. Krueger looked at the long list of names, each with "and wife" after it, and wrote: "Benny Krueger and sax."

C. A. C. Jan, violin-director of the Michigan Orchestra, informs that the orchestra is now at the Arcadia Dance Hall, Flint, Mich., after an eight months' tour of Wisconsin and Michigan. Charles Christian, Jr., plays piano; Harry Thompson, drums; Frank Lawrence, sax.; Leo Kiamert, cornet, and Mannie Mack, banjo.

An idea of the drawing power of The Billboard is reflected in word from Edw. A. Woelken, which states: "The ad of the Robinson Circus in the January 27 issue of The Billboard has brought about 250 letters to me from musicians and the applications are still pouring in, making it impossible to answer each of the writers."

The versatility and musicianship of Mabel Moran's Musical Maids are making many friends for them at the Hotel McUrday in Evansville, Ind., where they opened October 15. The personnel: Frances Calvert, violin; Dorothy Reitzler, cornet and mezzo-soprano; Vera Rasche, saxophone and bass viol; Marjorie Schobel, piano and soprano; Miss Moran, drums and contralto.

The Isham Jones Orchestra, of Chicago, took the place of Yerke's S. S. Flotilla Orchestra at the Twin City Automotive Exposition, held at St. Paul February 3 to 10. It was reported that members of the Yerke combination were quarantined in Terre Haute, Ind., when one of the boys became seriously ill from small-pox, thus necessitating an eleventh-hour cancellation.

Members of the Shamrock Orchestra, of Point Pleasant, W. Va., visited The Muse, February 5, before leaving Cincinnati on the Steamer Queen City for New Orleans, to play for a party of 200 excursionists to the Mardi Gras in the Louisiana city. Upon their return, about February 24, the combination is booked for fifteen weeks in Western Pennsylvania with an extensive tour of the South to follow. J. Lloyd Rock is pianist and manager; William J. Lilly, banjo, violin and sing-

(Continued on page 58)



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Receipts for "Whispering Wires"

New York City, February 7, 1923.
Editor The Billboard—As co-author of "Whispering Wires", now playing at the Paramount Theater, this city, I call attention to low grosses credited to the play in your publication. This week and last week The Billboard states that "Whispering Wires" grossed \$7,500 and \$8,500. As a matter of fact, Shubert's returns to me place the gross at almost \$10,000 each week. The play did \$9,500 the week before last and \$9,670 last week.
Please give us credit, because The Billboard is well liked along Broadway.
(Signed) HENRY LEVERAGE,
Author of the Book of "Whispering Wires".

Parish Director Lauds Dubinski Show

Lafayette, La., February 2, 1923.
Editor The Billboard—As director of the Community Service for this parish I wish to advise that we are attempting to build up clean and wholesome amusement. Accordingly I take this opportunity to report that the Dubinski Brothers' Show, which has been playing here for the past two weeks, is the best of the many tented attractions to visit this section this winter. It has rarely been my pleasure to meet people of such clean characters as are the members of the Dubinski company. Their plays also are clean and were rewarded with packed houses here. We are glad to recommend the Dubinski Show to other cities looking for clean amusement.
(Signed) H. B. SKINNER.

How To Cheer Invalid Artists

New York City, January 29, 1923.
Editor The Billboard—If, in their Canadian travels, any of your readers get to Vancouver and take time to visit Marpole, near there, they will see one of their old buddies. He is Charles Hunter, a patient at Marpole Hospital Annex. Due to an injury of the spine, sustained while doing an acrobatic stunt with his old partner, Guy Ransom, Mr. Hunter has been on the flat of his back for three years and, according to attending physicians, will be confined to bed for the balance of his years.
Charles Hunter will naturally welcome letters from old friends and personal visits from all showfolk who are privileged and will take time to call at the hospital. He puts in a good deal of time now on bead work, which he sends out to sell.
(Signed) TEODORA MARCONE,
3 Washington Square.

Thanks Artistes for Timely Aid

New York City, January 31, 1923.
Editor The Billboard—Kindly grant me space to thank those who helped me during my recent illness.
After the first three shows at the Grand Theater in St. Louis as lecturer for Mrs. Eva Fay, I suffered a high fever and lost my voice. Dave Ferguson, playing the "Bouncer of Old Broadway", volunteered to replace me. He worked each of the four shows for me for the balance of the engagement in addition to doing his own act four times a day. I was confined to bed for seven days. Mr. Ferguson refused to accept a cent for what he did for me. He said: "What's the use of helping a pal out and spilling it by taking money?"
George Driscoll, Steve Hughes, Ben Rubin and Mrs. Eva Fay also helped me greatly, as did all other artistes on the bill at the Grand the week of January 22. Some day I hope to prove my appreciation to them under different circumstances.
(Signed) JOSEPH P. MACK.

Fears Local "Follies" May Spoil Good Cooks and Crowd Initiated

Savannah, Ga., January 31, 1923.
Editor The Billboard—About forty girls have been selected from more than eighty ambitious applicants who reported at the Savannah Theater in answer to an advertisement in local papers for 100 girls to appear in the "Savannah Follies", which is to be presented soon at that house for a week under direction of Frederick V. Bowers.
During the preliminary rehearsal period there was so much amateur talent on hand that the lobby of the Savannah Theater reminded one of the dressing room tent of John Robinson's Circus in the days when the "Queen of Sheba" was the featured spectacle of that show.
The "Savannah Follies" may cause several dozen local maidens to be spoiled as good cooks and good store clerks by encouraging them to further crowd experienced members of the profession for engagements at a living wage.
(Signed) CHAS. BERNARD

Fieldings Take Issue With Niobe

New York City, February 1, 1923.
Editor The Billboard—The Fieldings played Proctor's Fifth Avenue Theater January 8-10,

and their under-water act, which Mr. Fielding has been presenting since 1896, when he began at the age of fourteen at Austin & Stone's Museum in Boston, went over well. In 1896 Enoch, The Finneys, Guy Daly and Bert Swan were eating, drinking, writing, juggling and smoking under water.
In 1915 Arthur Tront presented a woman under canvas at the exposition and fair in San Francisco by the name of "Niobe" (in under-water work). Since 1920 she has presented an under-water act in vaudeville. Recently this lady was responsible for a published statement that The Fieldings were infringing on her material, explaining that she was protected by the V. M. P. A. and the N. V. A. Too, she stated that singing and talking under water is her exclusive material.

Niobe may be interested to know that Mr. Fielding presented the feats on which she claims the exclusive for Arthur Harowitz on the Loew Time fourteen years ago. Furthermore, The Fieldings challenge Niobe to perform either in her tank or their tank to prove which deserves the title of "America's Aquatic Marvel".
(Signed) THE FIELDINGS.

Ask Song Publishers To Establish Clearing House for Amateur Writers

Elizabeth, N. J., February 6, 1923.
Editor The Billboard—I note that only a few have taken the current campaign against "song sharks" and others at its true value. That the campaign against the crooks is beneficial is not to be denied, but what makes me laugh is the heartfelt solicitude, the tears of anguished sympathy, the soulful yearning to protect the widows and orphans and save them from giving their money to song fakers and lemon publishers. Picturing the kind-hearted publishers lavishly expending their time and money solely for the good of deluded humanity! Think of their noble philanthropy in releasing dollars (actually dollars) for the printing of thousands of advisory circulars teaching the shorn lambs how to avoid harsh winds. Imagine the exalted golden-rule impulse that animates the bosom of the saviors of the erring lyric writer, and then—bingo!—think of a wily stockbroker who is a "pillar" of the church (for business reasons), a lover of sanctimony (for the dollar) and you will get an idea of what is back of this new war of the crusades. Some cloak! A cloak beneath which the dear, kind, solicitous crusaders fervently hope that every form of song amateur, every legitimate printer of amateur songs and every earnest writer, composer and arranger for amateurs will be gently and quietly choked to death. Some propaganda! Some campaign!

One rather unfair feature of the campaign is the indirect obliquity cast upon certain engravers and printers whose sole offense, if offense it be, has been to engrave and print songs for amateurs at the prevailing market price. An amateur who has a good song, or even a fair song, has every right in the world to publish it himself and make a few dollars profit—and that is more profit than he would get from the big fellows who take mighty

good care when a song like, say, "Carolina Sunshine" reaches them, that the budding dreamer of song wealth gets no more than the price of a suit and a package of cigarets out of it, while the big fellows rake in enough to print a few other songs, buy an automobile and send the wife and kids to Florida for the winter.

To come down to brass tacks, by all means kill the fakers; discourage the utterly hopeless; bury the fake arrangers, sour harmonists and crude melody slingers—but don't think for one moment that distributers are going to halt the intelligent, deserving amateurs and the semi-professional composers who are often capable of doing better work than the over-vaunted "professional", whose sparrow-in-an-inkpot scripts are as professionally ineligible as they are banal.

The amateur publisher is multiplying and his wares are sometimes good. With the expenditure of a little energy he manages to sell from 1,000 to 5,000 copies in his own town and the surrounding towns, usually at from 15 cents to 25 cents per copy. This is not looked upon with delight by the big publishers, who are thus robbed, so they think, of many sales. Every man has a right to go into business for himself and a profit of from \$25 to \$150 is a golden boon to many an amateur publisher—and there is a possibility that some really good song may in this way come under the notice of a big fellow, its merits and its initial success be recognized and an offer made for it, for the big publisher loves to pull chestnuts out of the fire.

My advice to amateurs is: If you have gifts; if you have made a serious study of song writing; if you have bought books on the subject; if you are earnest enough to spend money on the leading hits and dissect them; brainy enough to know a "song shark" by the style of his letters and printed literature, and musically educated enough to play your finished songs on the piano and able to tell what kind of a job your chosen composer has turned out for you—then go to it. You are one of the "hopes" of the song world, for how can any publisher expect to have a professional staff or get the work of freelance writers if he kills all the song-writing "babies" while they are maturing.

True enough, the publishers have a just grievance. But like all dyed-in-the-wool dollar-chasers, they display a tendency to go to excess. They may be harried to death with miserable effusions from the pens of mutton-headed incompetents, but so are the numerous fiction magazines. With the choking off of many "fakers" and so-called "studios" this annoyance will be appreciably lessened; but no campaign will entirely kill off the song aspirant.

Let all publishing houses contribute a certain sum of money toward the maintenance of a manuscript clearing bureau, where all song scripts must be sent for examination, together with a small fee, say 50 cents, to help pay expenses. Those songs in which the appointed music reader sees merit should then be submitted to the various publishers and some satisfactory plan arranged for acceptance when a song proves desirable. The cost of this plan would fall very lightly on each publisher and relieve each office of much work and annoyance. Would there be any squabbling as to which publisher got some choice amateur tidbit? Can you imagine such a complete turning of the tables? The despised amateur fought over!!!
(Signed) JOHN DOUGLAS,
88 West Grand street.

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Jan. 10.—The theaters all appear to be playing to fine business. The attractions are certainly worth while.

Her Majesty—"Snily", starring Josie Melville (an Australian dancer), emphatic hit. Royals—"Cinderella", pantomime. Palace—"The Sentimental Bloke", Fuller—"Spangles". Hippodrome—"Mother Goose", pantomime. Grand Opera House—"Little Bo Peep". Criterion—Emilie Pollin in "Eyes of Youth". Tivoli—Musgrove Celebrity Vaudeville.

G. P. Huntley is now doing well at the Tivoli Theater, Melbourne, where he is starring in Musgrove Celebrity Vaudeville.

Captain Adams is providing the big feature act in Fuller's Melbourne pantomime with Odiva's Seals.

Ada Reeve is still out of the "Spangles" bill owing to a nervous breakdown. Business at the Fuller Theater is suffering in consequence. It is reported that the star will make a big effort to rejoin the show next Monday.

J. H. Wakefield, one of the top liners of "The Peep Show" during its run here, is now fea-

tured as an added attraction at Melbourne's prominent picture theater.

Melbourne shows are practically the same as last week, with business keeping up well. The Playhouse, in Castlereagh street, will be in the hands of the demolishers shortly. It is a small theater in the "dark" portion of the city, and was the graveyard of many an ambitious actor-manager.

Special constables are busy chasing up "snipers" who are disfiguring the city with daybills announcing forthcoming theatrical and film attractions.

Bert LeBlanc and Jake Mack, American burlesque artistes on the Fuller Circuit, extended a New Year party to the members of their company at the Majestic Theater, Adelaide.

E. J. and Dan Carroll, theatrical entrepreneurs, will probably move their Pitt street offices into the Victoria Arcade on completion of present alterations.

Lola Startonne, American violiniste, is now playing vaudeville time in New Zealand. Harry G. Musgrove has cabled over the en-

agement of several big American acts for his Tivoli Circuit.

Arthur Hensley, of the vaudeville team of Bruce and Hensley, is slowly recovering from a very serious illness in Lewisham Hospital.

George Parker, producer, is playing a small part in "Sally", the new musical comedy which made such a big hit last Saturday.

Essie Jennings (Mrs. Jim Gerald), Fairy Queen in the pantomime at Newtown, retired from the cast last week owing to a nervous breakdown. She is now resting with her folks in Melbourne.

Lee White and Clay Smith leave for New Zealand this week, where they will play in revue under the management of J. C. Williamson. A strong support has been secured.

George Sorlie, popular dramatic actor-manager, opens his 1923 season (under canvas) at Newcastle (N. S. W.) this week. He has just completed an extensive tour of N. S. W. in his own motor car.

Joe Gardner, carnival worker, is making a big money with Billy, the monster pig, thruout New Zealand.

Sir Gazelle, carnival worker, is now playing the small Tasmanian towns. There are quite a number of little shows working this portion of Australia at present.

Dave Meekin, after a brief holiday in town, will take his big carnival combination out on the road again next week. His lion tamer (Lindo), who was severely mauled by a lion recently, is now almost recovered, but will bear a number of nasty scars for all time.

The Delavantes, aerial performers, left for New Zealand last week, where they will join Penny's Circus.

Miss Sculthorpe, daughter of Brother Bob (carnival worker), leaves for America on the 17th. She will join the vaudeville act of Frank and Gerlie Sidney, now playing Keith Time.

Jack Heller, acrobatic clown, is back in vaudeville, this time as partner with Jack Arteen, another knight of the sawdust ring.

Beaumont Smith opens his Irish Village in Melbourne next month. Tom Buckley, Irish-American piper, will be included in the combination. Nearly all the artists were engaged by Mr. Smith during his recent visit to Ireland.

Australian balloon man, V. P. Taylor, now at Long Beach, Calif., sent over a budget of New Year greetings to many of his friends here.

Senia Solomonoff, the Continental dancer on the Musgrove Circuit, celebrated his 26th birthday yesterday.

Julius Grant, of the King's Theater, Melbourne, was recently sworn in as a justice of the peace.

The Three Eldons, an English equestrian act, had a successful opening at Musgrove's Tivoli last Saturday. They arrived from America last week after playing some big carnival dates.

Mr. and Mrs. J. C. Leete leave on an extended tour of the world shortly—their first trip abroad in many years. Mr. Leete is a brother of the late Harry Rickards, who made Australian vaudeville.

Dr. Bohrman, well-known theatrical medico, may leave for a trip to America shortly. He is interested in the Fuller Circuit.

Sir Benjamin and Lady Fuller will take a holiday trip to the Orient next month. It is quite possible that the former will spy out the land in the interests of the vaudeville circuit bearing his name.

W. J. Douglas, general manager of the Fuller Circuit, left for New Zealand last week.

Hugh J. Ward returned from Melbourne a few days ago, more than pleased at the fine business being done by "The O'Brien Girl" in Melbourne.

The Wire-Walking Brackens, who arrived from America some months ago, are appearing on the Fuller Time, New Zealand.

G. P. Huntley, English comedian, met with a hostile reception on his Melbourne opening, his act being too long drawn out. He is now doing much better.

Monte Simmons, now representing Australasian Films in Java, reports remarkable progress of his firm's interests. He mentions the fact that the Carpenter-Cook fight picture has been scheduled for screening in that country.

F. W. Crane, popular theater manager, has taken over the lease of the Australian Theater, Liverpool street, the Hoyt management having terminated its lease.

Universal's "The Storm" is one of the best features yet released by this American firm. It is playing to capacity business in three of the States.

The annual review of the Theater and Public Halls branch of the Chief Secretary's Department states that during the preceding twelve months the revenue received from license fees amounted to £3,325, being an increase over last year. The picture theaters, with few exceptions, continue to prosper, and it was noteworthy that the tendency was for presenting pictures on a much higher level than heretofore.

The church has taken to the cinema as a means of attracting attendances. Recently "Over the Hill" was screened at one of Melbourne's most fashionable houses of worship. The suggested innovation called down the wrath of the "unco gild" on the minister responsible for the "desecration of the house of God."

However, the minister won the day, and packed congregations have been noted during the last

(Continued on page 49)

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MINSTRELSY

(Communications to our Cincinnati Offices.)

Jack Stanley, formerly of "Stanley's Melody Mads", is now doing a black-face single, using Ager and Yellen's "Lovin' Sam" with success.

Wm. T. Spaeth, of the Lassies White Minstrels, writes from out Kansas way that business is still holding up wonderfully well. He also states that there has been much rain in that territory which the farmers are in great need of.

The home-talent minstrel production given in Jackson, O., January 29, under the direction of Harry Burnett, who is producing several minstrel shows in Southern Ohio, was an eye feast from the rising of the curtain until the closing number in the olio.

After several years of inactivity New Philadelphia (O.) B. P. O. Elks will revive their annual minstrel offering. It is announced that the Joe Bren Production Company, of Chicago, will present the show this year, February 27, at the Union Opera House.

The Goodyear Friars' Club, of Akron, O., has made reservation of Goodyear Theater for the annual minstrel show to be held April 14. Director Bob Kennedy plans to call his groups together for immediate rehearsal. The Friars' Club is an organization which is said to have on its roster a number of veteran minstrel men.

Minstrelsy was well represented on the bill at the Hippodrome Theater, Youngstown, O., the other week. The Comebacks, including Jas. B. Bradley, Geo. W. Cunningham, Al Edwards, Eddie Heran and Joseph M. Norcross, headed the bill. The Leahy Brothers, for many years an olio feature with minstrel shows, were also on the bill.

The annual American Legion minstrel show was given January 31 and February 1 in Richmond, O., before two crowded houses. The production was staged and coached by Ray Scott. Inclement weather prevented giving a parade, but the citizens turned out anyway, and crowned the ex-soldiers' efforts with success, according to H. C. Wood, local stage manager.

Word was received by a Cincinnati friend that Jimmy Wall, who is allied with Geo. Wilson, another old-time celebrated minstrel, in a modern minstrel act, that they are doing nicely over the W. V. M. A. Time in and about Chicago. These oldtimers seem to progress with age. Jimmy reports bookings into midsummer.

"Happy" Jim Bonham is still with the Dan Fitch Minstrels, playing the Keith Time. This is "Happy's" third season with this company, doing his original old darky number in the afterpiece. Mr. Fitch has not made one change in his personnel since the act started out three seasons ago. Mr. Bonham played Mobile, Ala., his home town, with the above act two weeks ago, and it was a busy week for him greeting old friends.

Inmates of the Vermont State Prison, Windsor, Vt., recently staged their ninth annual minstrel show, the proceeds of which go to the Athletic Fund to buy baseball supplies for summer use and tobacco to be given away as prizes on various sport days during the year. One performance was given for the benefit of the inmates and two to the public. Robert Farley, who acted as interlocutor in this year's production, in behalf of himself and other inmates, takes this means of thanking James Madison and William McNally, both of New York, for their kindness in sending free of charge copies of their well-known publications that were of great help in this year's show. Mr. Farley says he would appreciate any material that will help the inmates in their efforts to make one day a year a pleasant one at the Vermont State Prison.

The American Legion boys of Augusta, Me., had several old-time professionals in the cast when they recently staged their third annual

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performance in that city. Among them were John Boland, formerly of the Honey Boy Minstrels, "The Girl From Rector's", "The Merry Widow" and who was in moving pictures with the Holman Day Production Co. Mr. Boland was feature soloist. Charles (Buck) Bresette, who was with Howe's Great London Shows during the seasons of 1909-'10-'11 as clown, the Eddy Family in vaudeville as comedian and with Billy Watson's "Beef Trust", was an end in the Legion show. Billy Alberts, who was a member of the Al Lutteringer Stock Company, doing small parts and later as juvenile, appeared and made a tremendous hit with his eccentric dancing. The Legion troupe played two dates in other towns and was exceptionally well received.

En route from Lebanon to Hillsboro, O., February 6, quite a few of the Hill & Evans minstrel boys paid this department a visit. Jas. L. Finning and George Englebreth renewed old acquaintanceship and recalled the names of minstrel men almost forgotten. The boys of the H. & E. show report the absence of Manager John W. Vogel's wife (who was called by the grim reaper some time ago) as being a sad blow to the show. Notwithstanding heavy transportation and other excessive costs of present-day trouping, the minstrel boys reported good business for the Hill-Evans Show, especially thru the South, where the company made a fine impression. They are now headed for Indiana, Illinois and upper Mississippi Valley cities.

John R. Van Arnam's Minstrels is now playing the Keith Time, booked by Pat Casey. V. J. Witherstine is business manager. Mr. and Mrs. M. Relyea have charge of the culinary department and Shorty Halstead the car. The complete roster of the show is as follows: Bill Conkling, Frank Clark, Jack Moran, Rusty Widner, Bill Saers, Charlie Morris, comedians; Hugh Norton, Frank Gilmore, Leo Duba, Joe

LaFan, George Palmer, John Inboden, Donald O'Brien, singers; Raymond E. Dion, orchestra leader; Billy Bowman, Jesse DeMaris, Bill Parker, Frank Wells, Jack Scraps, John Maloney, Ivor Lewis, James Callen, orchestra members; Olin Landick, Keifer and Scott, Eddie Bolton and the Kenyon Brothers, vander-ville acts. The company is routed thru the South until June and then back in the one-nighters thru Canada in the summer. February 12 marked the beginning of the twenty-third week of the season and Mr. Van Arnam hopes to beat last season's tour of fifty-three weeks.

Harry Frillman, a member of the Al G. Field Minstrels, is in a hospital at Hudson, N. Y., suffering from double pneumonia. His wife is also in the hospital with a broken leg, sustained as she was leaving the hospital after a visit to her husband. Mrs. Frillman had been summoned from her home in Columbus, O., because of her husband's critical condition. The minstrel performer appeared with the troupe when it played at Troy February 1.

The Brown & Bowers Minstrels, which will take to the road for the summer season the middle of May, will be under the joint ownership and management of Joe P. Mack and Mickey (Big Dog) Guy. Mr. Mack for the past four years has been business manager of the Irons & Clamage Attractions, Columbia Circuit burlesque. Previous to that he was a comedian in burlesque and with minstrel shows. Mr. Guy has been identified with the Brown & Bowers attraction for the past six years and at present is with the Nut Band in Charlie Ahearn's act on the Keith Circuit. This young and enterprising firm recently purchased a brand new first part setting. This first part, which will be known as "The Black and White Revue", will be encased with a (Continued on page 49)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

An agent who is doing most creditable work this season is Dick Kirchbaum, ahead of Jean Bettini's "Chuckles of 1923", on the Columbia Burlesque Circuit.

W. E. Mack is doing the publicity for the Orpheum Players at Reading, Pa., and some of his novel stunts will make the natives sit up and take notice.

C. W. (Bill) Marcus, formerly general agent of the Russell Bros., and more recently a producer of vaudeville acts, has signed as general agent of the Brown & Dyer Shows.

We have received an Annie Oakley for "The Fall of the Cumberland" from Tom Dewese, the agent, but he does not say anything about our transportation into Canada, where the show is now playing.

Philip Greenberg, formerly of the Film Booking Offices, exploiting "In the Name of the Law" and other featured films, was a recent visitor to Broadway and until further notice will rest up at his home in Newark, N. J.

Sam Solomon, of the Sol's Bros.' Circus, left winter quarters for a visit to Broadway and while there signed up Sam Bergoff as gen-

eral agent, and if Solomon's photographic display of his shows is any criterion of their excellence he has some show.

Al Root will replace Dick Bambrick ahead of George Wintz's "Shuffle Along" Company, now on tour, as Mr. Wintz has recalled Dick to prepare the advance activities for a second edition of the same show, to go on tour as soon as the present rehearsals are over.

Charles (Kid) Koster, who has been recuperating his health for the past year or two at Saranac Lake, N. Y., has been transferred to the home of his brother at 114 Adams street, Rochester, N. Y., where he will welcome letters from his numerous friends.

Will A. Pyne has given up his lucrative brewery job in Indianapolis and is now engaged in promoting a new Hollywood for Miami, Fla. Already he has a 100-room hotel on the new map for his publicity promotion, and we are trying to locate a prominent movie director to do the rest.

Harry E. Dixon, for many years on the executive staffs of many tented shows, has put in a busy winter ahead of his own enterprises, which include "Mystic Karma", the mentalist; Harry Dixon's Marigold Band, a singing or-

chestra, and the Bachelor Style Show and Beauty Parade, looking them as far west as Salt Lake City.

Jack Gordon, publicity man for Poli's Capitol, Hartford, Conn., brought his former circus experience into play when he staged a lobby display with side-show banners of freaks, supplemented by a cage with two baby tigers from the Ringling winter quarters, under the supervision of Andrew White, the midget cop.

Next week we will have a column of the sayings and doings of Barnett, of Cumberland; Bert Chipman, of Denver, and M. A. Moseley, of Santa Ana, Calif., and others whose contributions we cannot get in this week for lack of space. Keep your eyes on the column and see it grow.

James W. Boyd, the agent ahead of Koriss & Isser's Merchants' Exposition, was a recent visitor to our desk and in the course of conversation let us into his plans for heralding the coming of the exposition to Syracuse, N. Y., for St. Patrick's Day, and Jimmy is there with the goods for awakening the interest of the natives.

Kendall B. Hassard, president of the Mid-City Park Corporation, of Albany, N. Y., will never realize what he missed when he failed to find us at our desk when he presented Counselor Lester Bloch's card, for a card from the Albany counselor to us means the key to Broadway delights and all that goes with it, in spite of any and everything that Volstead has done to prevent it.

Fitzgerald and Rathner are two busy boys in Philadelphia with their outdoor advertising for theatrical and commercial enterprises. What they can do for a show can be attested by Frank Lowman, the advertising agent of Col. Bob Deady's Trocadero Theater, for Frank knows every location in the Quaker City, and when and how it can be covered, and Frank is counselor-in-chief to the boys.

Frederick De Coursey, of Philadelphia, communicates that while he does not understand where we obtained the information relative to our recent article on his mysterious visit to the wilds of Pennsylvania, nevertheless 'tis true and 'tis also true, as we predicted, that he would be engaged to again go in advance of the Sam Spencer Show, which opens at the Brookville fair grounds about the middle of April.

Walter Brown, otherwise "Browne", who has been in advance of Hurlig & Seamon's "Greenwich Village Revue" on the Columbia Burlesque Circuit, closed his engagement at the Columbia Theater, Chicago, grabbed a rattler and landed on Columbia Corner, and we had him placed for a carnival show when Ed Daley, producing manager of "Broadway Brevities", on the Columbia Circuit, requested that we turn "Browne" over to him for the latter show, which we did to the entire satisfaction of Daley and "Browne".

Charlie Park Says Something

George Degnon is personal business manager for Raymond Hitchcock, in "Hitchy Koo". George Roberts closed his engagement ahead of "Twin Beds" and was recently seen renewing acquaintances on Broadway.

George Gordon closed ahead of Neil O'Brien's Minstrels in order to take over the management of a theater in Indiana.

Bill Croucher has been resting up prior to rejoining the "Happy Six" and Yerkes' Orchestra and incidentally keeping company with friend wife, Mollie Croucher, artistes' representative.

Dave Superio communicates that Boston was the scene of many reunions recently when J. J. Rosenthal, press agent of "The Bat"; Wallace Munro, doing likewise for Pauline Frederick; Harry Sloan, for Irene Bordon; in "The French Doll"; George Alabama Florida and his stogies, ahead of "Getting Married"; H. P. Hill, in advance of Ed Wynn's "The Perfect Fool"; Chester Rice, the same for "Lightnin'"; John Slocum and Frank Mathews, with "The Fool"; Fred Jordan, David Ramish, John Montague, James Early and many others were in that city at various times this season.

A report from Bridgeport, Conn., indicates that the boys of the Ringling Bros.-Barnum & Bailey Show No. 3 car, are not in idleness, but are up and doing. Jimmy Gillick and (Continued on page 49)

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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED~

Demont is around New York playing independent theaters.

Dunniger is busy as usual in clubs in and around the big town.

Louie King claims that Ziska is the king of "strings and springs".

Mystic Clayton has an ideal route laid out in his mind for a summer tour.

Evidently Howard Thurston doesn't believe in the "let George do it" saying.

Did Frank Van Hoven make ice famous, or was it ice that made him famous?

Prof. Blachsher is said to be busy around Detroit introducing some new effects in magic.

Ever see the "human beetle" worked in a mental act? 'Tis said to be a startling novelty.

One of the midgets in Ike Rose's featured vaudeville act does some nifty misdirection stunts.

Gordon Bostock promised to do "sawing an elephant in twain", but he went to England instead.

Little is heard of Billy O'Connor, the English card wizard, since he returned to London a year ago.

Zangar, "the mystic", writes that he is filling his third engagement at the Hippodrome in Jacksonville, Fla.

The demand for parks, circuses and carnivals for high-class magic and mental talent is unusually heavy for the coming season.

Horace Goldin has a new one up his sleeve. He was sick for a while at his apartment in New York, but is well again and very busy.

Harry Jansen will not at this time say if he will or will not be with an outdoor organization this summer. The big guess is that he will.

Alexander Abdullah is still with the Thurston Show, which appeared last week at Hartman's Theater in Columbus, O., Thurston's home town.

The Great Zelo reports that he recently returned to New York after a long tour and will remain in the big town for a while before taking to the road again.

Captain Powers informs that George, "supreme master of magic", wrote him that he would open in New York February 22 for an engagement in a combination house.

Long Tack Sam closed a long and successful engagement at the Hippodrome in New York a short time ago and is now presenting his company of mystifiers and acrobats at Keith houses in the East.

Frank Lane, now at his home in Massachusetts, communicates that he will open his five-people magic and vaudeville show April 6 and remain on tour thru the New England section until October.

Harry Stilwell conveys the information that he has completed a four months' tour of the Northeastern section and is at his home in Greenville, Me., preparing his summer show with which he will embark about April 1.

Langdon, who styles himself as the "superior magician", narrates from Reading, Pa., that he will be on the American Exposition Shows this summer presenting Regar in escape feats and Princess Latora, a crystal gazer, in addition to the bag of tricks he will unfold.

R. A. Gilbert, a hypnotist billed as "Gilbert the Great", was given a suspended jail sentence of thirty days in Minneapolis, his place of residence, a short time ago on a charge of employing minors as subjects for his demonstrations in local theaters.

Mrs. Gilbert Genesta and her six-week-old daughter joined Genesta, escape artist, recently in Richmond, Va., where Genesta and Prof. Christensen, mentalist, have been playing at the Richmond Hotel Roof Garden. After engagements in adjacent territory the party will continue South in Genesta's motorized home.

Comes word that Mysterious Smith was cheered and applauded for several minutes at

the close of his performance at the Crystal Theater in Anderson, Ind., recently. The informant says that Smith concluded his program by escaping from a coffin that was supplied by a local undertaker in less than two minutes after it had been securely strapped and Smith bonded in a strait-jacket.

During a recent visit to the New York office of The Billboard Maurice Bliss announced that he has taken over the management of the attraction featuring Mysterious X. "The man with the radio eyes", and Fantome, young escape artist, who, Bliss stated, is drawing crowds at every theater played with his upside down strait-jacket release, performed in front of the theater. The attraction was to reopen at Hastings-on-the-Hudson, N. Y., February 8, following a brief layoff.

So successful was the recent meeting of enthusiasts of the deceptive art in Montreal, Can., that Will Sharpe, who conducted the affair in his place of business, has been urged to start a local society of magicians. Those in attendance were: G. L. Mann, Charles Shepherd, Sidney Levine, E. J. Bradley, W. J. Humboldt, formerly known as Manetho; George Clark, whose professional name is Williams; Halini, Louis Vinet, Tom Bowyer, J. Garfield, E. Geofrion, J. A. Parkhurst, H. A. Noel and A. Pecard. Sharpe, who is the owner of a valuable library on magic, added to the joy of the occasion with a miniature stage from which each guest offered a few tricks.

Houdini played in Minneapolis last week and,

as in other cities on the Orpheum Circuit, his escape from a strait-jacket while suspended from a tall building proved a traffic blocker for the downtown section during the course of the exhibition. In five weeks three mayors assisted Houdini as a committee for the needle trick. They are Mayor Hyman, New York; Mayor Kiel, St. Louis, and Mayor Garver, Des Moines. "It is remarkable to consider the hold that the needle trick has on the public," states Houdini. "In Des Moines, Ia., in comparing the big torture cell stunt, which costs \$25,000 and requires six assistants and means excess baggage, the critics came out and said that the needle trick was the best of the two." This statement proves that Houdini's manner of presentation is everything.

On the subject of "Addressing an Audience", Harry Houdini gives some valuable pointers in the latest issue of M. U. M., organ of the Society of American Magicians, of which he is president. Houdini, whose clarity of speech is one of the important factors that make him stand out as one of the greatest artists of the stage, tells that his method of addressing an audience is to walk down to the footlights, put one foot over the trough as if ready to spring among the people, and then hurl his voice so that each syllable carries to the farthest seat in the gallery. During his first visit to England in 1900 Houdini was called the "Syllable Accenting American". A paragraph from his article in M. U. M. follows: "The reason magicians do not forge to the front more than they now do is because they content themselves with a mere doing and imagine they have the act complete; that all they have to do is to lay the apparatus on the table and go from one trick to the other. The experiment and apparatus are both of secondary consideration. Your determination to improve the seriousness of your endeavors means success, and if you are a natural comedian (I do not mean a buffoon, or something which does not become your personality), you may easily inject a tinge of humor in your work. But do not strain that point; it should come naturally and with ease, or left alone."

BERLIN NEWS LETTER

By O. M. SEIBT

BERLIN, Jan. 18.—The band craze is in full swing here, tho on an angle different from New York. There are no jazz bands on the vaudeville stage featured, because all the vaudeville houses have full-sized orchestras able to accompany any act, and playing during the necessary intervals (the Wintergarten has an orchestra of thirty-two musicians, the Scala twenty, the Admirals twenty-four). But Berlin can boast of about a dozen cafes with excellent bands: Imperator, Vaterland, Victoria, Kaiser, Regina, Kakadu, Schoen, etc. No admission is charged and prices are moderate considering the high wages of the musicians, who have their union tariff just the same as over there. Some awful crime, however, is committed by the so-called jazz bands, to be met now almost everywhere in Germany, especially at that kind of cafes calling themselves "Diele" (untranslatable, meaning bar with excessive charges). Fine dance floor orchestras are at the Palais de Danse, Pavillon Mascotte, Nelson, Mercedes Palace, Scala Palace, Palais der Friedrichstadt (here are the Ara Sisters this month), Flapetta. The latest type is a so-called "gypsy jazz band" (Kardos, from Budapest) at the Barock Palais, not bad at all.

Cabaret entertainments there are in galore in Berlin, some exclusive (wine compulsory), some popular (beer). One of the best is the Weidenhof, with a good-sized dance floor that is cleared after the show; here is always a good entertainment to be found and the place itself is an attraction. Other first-class cabarets are the Linden, Sciall & Rauch, Rakete, Schwarzer Kater, Weisse Maus, Metropol, Wien-Berlin, Eulenspiegel, Groessenwahn, Wilde Buehne. Wine is not exclusively served; you may order beer in some of the above mentioned at moderate charges, but when it comes to wine a 10,000-mark note, the biggest German bill, does not go far. Liquors are equally expensive. The Russian shows in town, like the "Blue Bird" and "Karonssel", do not cater for booze as long as the show lasts, admission prices being equally high as in swell theaters, but the waiter is on the spot directly the entertainment is over. It goes without saying that with the dollar at over 10,000 marks the entertainment places here have not been slow in raising prices.

The hit of the legitimate season promises to

be Oscar Straus' "The Imprudent Maid", produced the night of January 13 at the Grosse Schauspielhaus for the first time on any stage and scoring big. Of all the recent musical comedies this production certainly deserves the crown. "The Jews", Tschirikow's drama at the Renaissance, indifferent. "Emperor Karl's Hostage", written fifteen years ago by Gerhardt Hauptmann and produced for the first time in Berlin at the Deutsches week before last, was received favorably, tho nothing in comparison with Hauptmann's later works. "A Year Without Love", at the Thalia, a musical comedy, score by Leo Ascher, successful. Jean Gilbert's latest, "Katja, the Dancer", is reported a big hit at the Johann Strauss Theater in Vienna, where it was produced for the first time week before last, with Mizzi Guenther scoring in the title role. This musical comedy will be produced in Berlin, February 2, at the Neues Operetten. Gilbert has a musical comedy running now on Broadway, "The Lady in Ermine".

The Berliner, still doing turnaway business with "Madame Pompadour", has in active preparation a musical comedy, "Girle", by Holz. Other new plays last week, "Legend of a Life", at the Kommandantenstr.; "Magdalena", Deutsches Kuenstler; "The Winter Story", Volksbuehne; "The Circle", Kammer-spiele.

Frank Waller, the well-known American orchestra leader, of Chicago, gives a concert at the Bluthnersaal January 23, with the augmented Symphonic Orchestra, featuring II Symphony.

"Nathan der Weise", the film version of Lessing's famous poem, was the screen success of last week. The Terra Film, "The Man With the Iron Mask", has been sold to England for \$3,000.

The Wagner Opera Co. is the name of the touring company put together by Georg Hartmann, Intendant of the German Opera House, Charlottenburg, leaving for America January 17 by the "President Roosevelt", opening in New York with the "Meistersinger". Mr. Hartmann, who has been fortunate enough to secure Leo Blech from the State Opera as or-

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chestra leader (besides Herr Gottlieb and Eduard Moericke), has the following principal: Hutt, Urius, Lussmann, Scheurich, Schwarz, Hollmann, Blaschke, Schorr, Lathermann, Zoder, Ziegler, Kipnis, Lehmann, Hofbauer, Hegar, Alsen, Eva von der Osten, Lorenzen, Hoell, Fleischer, Selemeyer, Marcella Roessler, Mootzger, Lattermann, Kottick, Baldamus. The chorus will be under Dr. Hans Leschke. Other operas to be produced will be "Lohengrin", "Tauschhauser", "Hofkonzert" and the star of musical comedies, "Fledermans". From New York the company will go to Baltimore and Philadelphia. Mr. Hartmann has, after all, not succeeded in getting the passport visas for fifteen leading musicians he intended taking over from his own orchestra. The German Opera House will, during the absence of Mr. Hartmann, be under the supervision of Wilhelm von Holthoff. Tho the Wagner Opera Co. has

(Continued on page 49)



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HOTELS

Commended and Criticized

By NELSE

There are few men in Manhattan better known or more popular with theatrical professionals than Jack W. Perkins, who has been associated with the executive staffs of leading hotels for years past, and who until recently was associate manager of the Hotel Pender, from which position he resigned recently to accept a similar engagement at the Hotel Cadillac at Broadway and 43d street, New York, where he is now receiving his many friends.

In a recent communication of a personal nature to "All Baba" of The Billboard, T. K. Edwards, formerly manager of the Childs Hotel, Atlanta, Ga., now the Edwards, includes a paragraph, viz.: "While connected with the Childs Hotel our attention was called to The Billboard Hotel Directory, and as we had nearly fifty rooms vacant at the time we decided to give the directory a trial, and what it did for us was phenomenal. It filled the house to overflowing with real show people, so much so that we found it advisable to set aside a large room for their use as a rehearsal hall, which we let them use free of charge. This in itself made the hotel a favorite rendezvous with all manner of show-folks, which finally led up to us using the hall for evening entertainments for our guests and their friends, and it all came about thru our ad in The Billboard Hotel Directory."

NOTE—Mr. Edwards' letter to "All Baba", forwarded to us, does not state if he is still connected with the hotel or not, for under his signature is "Assistant Manager, Narder's Majestic Shows", which probably accounts for his lack of contributions to this column later, but which will probably result in contributions to our Press and Advance Agents' Column, for Edwards sure can pound the keys on a typewriter, and grind out interesting copy.

George Comes, proprietor of the New Hotel Savoy, Lansing, Mich., communicates that some time ago he inserted a trial ad in The Billboard Hotel Directory, and that the results in increased patronage were beyond his expectation; that he did not realize what a business getter the directory was until the ad was out, which caused him to hastily renew it, as it has proven a big factor in building up theatrical patronage. He and Mrs. Comes welcome the sight of so many of their guests making use of the new writing room set aside for their special use.

Alvin Samuels, of The Billboard, is loud in his praise of the convenience and comforts to be found in the Lincoln Apartments at 306-10 West 51st street, New York, which is under the personal supervision of Mrs. George W. Daniels, well and favorably known to showfolks in every branch of the business.

The Grenoble Hotel at 56th street and Seventh avenue, New York, is one of the largest hotels in that section of the city catering to the theatrical profession. It has as its guests many top liners in vaudeville and stars of Broadway shows, for the reason that it is modern in every respect, and the conduct of the hotel under the personal management of Mr. Rorke leaves nothing to be desired by those who are particular in their hotel requirements.

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Table listing hotels in Hoboken, N. J: HAMMONIA HOTEL.

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Table listing hotels in Joplin, Mo: HOTEL CONNOR.

KANSAS CITY, MO.

Table listing hotels in Kansas City, Mo: COATES HOUSE, HOTEL MECCA, HOTEL METROPOLE, PORTLAND HOTEL ANNEX.

LANSING, MICH.

Table listing hotels in Lansing, Mich: HOTEL SAVOY.

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Table listing hotels in Lima, O: HOTEL CADILLAC.

LOUISVILLE, KY.

Table listing hotels in Louisville, Ky: GIBSON HOTEL, LESLIE HOTEL.

MIDDLESBORO, KY.

Table listing hotels in Middlesboro, Ky: PIEDMONT HOTEL.

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MINSTRELSY

(Continued from page 47)

cyclorama of black and white sateen with leg drops and borders to match. The colonial costumes worn in the first part will make this one of the flashiest first parts in minstrelsy. The street parade uniforms, all of which are brand new, will be another revelation. A new line of paper from the Donaldson Lithograph Company, of Newport, Ky., has already been ordered. Many of the old favorites of past years have already been engaged and are anxiously awaiting the first kicking of the dust.

"The D. & H. Revue of 1923", with a personal composed of employees of the Delaware & Hudson Railroad Company, scored tremendous successes Monday and Tuesday evenings,

February 5 and 6, with its minstrel performances in Harmanus Bleecker Hall, Albany, N. Y. The revue opened with the conventional minstrel chorus of fifty men, with Fred L. Hanton as interlocutor and Dan Foley, Fred Jones, Patrick Berrigan, Walter Mellus, Edward Dillon and John Hun as end men. Vocal solos were sung by William J. Sheehan, Edward Dillon, Dan Foley, Harry LaPerche, Patrick Berrigan, Walter Mellus and Newton R. Cass. A quintet selection featuring "Nice People" and "The Hawaiian Blues" were hits and the first part ended with the chorus number, "Away Down South". Twelve girls, led by Oscar J. Hallenbeck in the "Parade of the Wooden Soldiers", from "Chauve-Souris", opened the second part. Mr. Hallenbeck doing a different Russian dance. As an encore Mr. Hallenbeck, Anna Tiernan and Ethel L. Walter presented "A Castilian Romance", a singing and dancing number, as-

sisted by members of the chorus as troubadours. Ethel Houck led the Gingham Girls and aided by the Bandana Boya sang and danced "Liza" in fine form. Wanda Bemis, Dan Foley and Walter Mellus sang and danced "Carolina in the Morning" and Edward Foley and Henry Coons, juveniles, danced "The Sneak". Ethel Walter and Her Dandy Dams revealed some good singing and dancing in "Where is the Man of My Dreams". "The Pepper Pots" introduced a well-trained ballet of girls in the number "South Sea Moon". Edna Howe, Lowell D. Kenny and Marguerite Duke gave an excellent musical number in the mystery opera "Can He". Anna Coughlin, soprano, in "The World is Waiting for the Sunrise", and William J. Sheehan, tenor, in "The Nightingale and the Rose", were given hearty applause. Wanda Bemis and Dan Foley gave a realistic Apache dance and the closing act was "A Night in Greenwich Village" in which the entire company sang, with Mr. Delchanty in special song, "A Summer Paradise".

PRESS AND ADVANCE AGENTS

(Continued from page 47)

Tommy Murphy are working as stage hands at the Park Theater, Bridgeport. Walter Phillipson is ahead of Thurston, the Magician; Leo Heggerty is demonstrating thru New England. Eugene Smith is sticking them four high for the Olympia Theater, Providence, R. I.; Steward McCann is a brakeman on the N. Y., N. H. & H. R. R. out of Waterbury, Conn.; John Kelliker is awaiting the song of the bluebirds at Wilmington; Walter Heasley is supposed to be with the Donnelly Adv. Co. of Boston; Hans Schmitters is second-man ahead of Neil O'Brien's Minstrels, Warren Sullivan is giving Boston a treat with his personality, Ed Fitzpatrick is agent at the Majestic Theater, Bridgeport. Solamani, of the Ringling car No. 1, was agent at the Bijou Theater, New Haven, Conn., in the early part of the season. Every member of Local 60 is lining up at the present time, but at that there will be a shortage when the circus cars are ready.

BERLIN NEWS LETTER

(Continued from page 48)

Georg Hartmann, Leo Biech, Robert Hutt and a few more really wonderful artists, it should not be assumed that this company represents Germany's cream of grand opera.

Max Reinhardt will next month go on tour to Roumania, taking Alexander Moissi and Helene Thimg with him as principals. Later in the spring he goes to Sweden, while the proposed American tour has not come off.

AUSTRALIA

(Continued from page 46)

three Sundays. Other churches are following suit.

The School Teachers' Federation is alive to the importance of pictures as an aid to education, and at a recent meeting made several recommendations to the minister of education, among them being a suggestion that the department should at once take up the matter of securing the assistance of picture theater managers in carrying out a series of film features suitable for pupils.

The Athenaeum Hall, Collins street, Melbourne, is to be transformed into a modern theater. J. Talbot, well-known theatrical manager, has secured an extended lease of the building, and will spend \$20,000 in making it suitable for the presentation of high-class theatrical productions.

Peggy MacKenzie, of the Fox Film Corporation, will leave that organization this month in order to enter the bonds of matrimony.

H. C. McIntyre, general manager of Universal Film Manufacturing Co., may shortly pay a visit to New York headquarters at the invitation of Carl Laemmle.

Yvonne Pavis, American screen actress, left on her return to America last week, taking with her copies of three productions turned out by Austral Super Films, in which she is featured along with Lawson Harris.

William Katzin, who did no good here with "The Shepherd of the Southern Cross", returned to America last week, accompanied by Mrs. Katzin and a daughter born in Australia a few months ago.

H. A. Ross-Suden will vacate his agency offices in Banking House in order to take up his duties as organizing manager of Exhibitors' Alliance Films.

The Rialto Theater, on Pitt street, will probably close its doors this month. It is a union theater house and is not pulling the business sufficient to offset the heavy land tax which contributes so heavily to its upkeep.

"The Dinkum Bloke", an Australian film produced by Raymond Longford, will be released thruout Australasia by Paramount.

Extended film seasons are being eliminated from several of the principal houses thruout the States. This is proof positive that apart from one theater in each center the support is not strong enough after the first week.

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

DUDLEY'S DOPE

"I have just returned from the meeting of the T. O. B. A. As The Billboard created the sessions with a special representative, there is little that I can say further than that it was the best meeting we have ever held.

"Many managers inquired as to what the colored performer had to offer that is new and will aid in the general progress of the business. I explained the possibilities to them, but will the acts live up to the promises I made in their behalf? Or will they continue to submit the same material they have been using, in some cases, for ten years or more?

"After long and careful thinking, I have decided that there is but one solution to the problems involved. That is to have some one man invested with full and complete authority as an adjuster and overlord to the business. Will Hays has accomplished wonders in the motion picture business, and Judge Landis has done the same for the baseball game.

"We need a man to act in similar capacity for the colored vaudeville actors and managers. He must be a man familiar with the problems of both, one who knows the difficulties that beset the box-office as well as back stage, with the ability to suggest reforms and the courage to enforce them. He must be a man who commands the respect and confidence of both managers and artists, and whose dictums will be obeyed.

"At present, if an act or artist is mistreated by a manager, he is without protection. The booking agent can afford him little assistance, for after all he is a member of the association of managers.

Let managers and artists think over this proposal and make their opinions known thru The Billboard or by direct communication to me. Suggest names of persons whom you think fitted to carry out the functions of such an office. It takes a really big man, and there are not many familiar with our field of endeavor.

"I nominate 'The Page', J. A. Jackson, of The Billboard. He is a sober, clear-thinking man well acquainted with the theatrical situation in general and our field in particular. What say you?"

"(Signed) S. H. DUDLEY."

Comment: While the Page feels highly complimented to have one of Mr. Dudley's responsibility and importance in the show world mention his name in connection with a piece of such consequence to our element in the amusement world, in justice to that same group the honor of any further consideration must be declined.

We thank Mr. Dudley, more for his realization for the needs of the times than for the mention of our name. His letter indicates that very serious consideration has been accorded the recommendations that The Billboard has made thru the medium of the page to the T. O. B. A. officials and artists.

The Page is gratified with the results that have followed our humble tho persistent efforts to assist the progress of the Negro artist and the interests whose capital is invested in his activities; and it is our abiding belief that there is much more that we may do in the same direction in our present capacity.

As the recorder of the race artists' progress, and the unofficial counselor for their defense, we believe we have done well. It is better to continue where we know we can serve well than to step into the immense responsibility suggested by Mr. Dudley and fail to measure up. Our duty here is too important to the show folks to be abandoned. So Jackson's name is out.

We are glad, however, to help the cause along. So let's have your suggestions as to men and means of putting Mr. Dudley's practical idea into effect. When the man is selected we promise him every assistance and support.—THE PAGE.

LINCOLN TO CHANGE POLICY

J. Clifford Williams, manager of the Lincoln Theater, the big Crandall house in Washington, spent part of the first week of February in New York among the big-time booking agents laying plans to present to the patrons of his house a very select vaudeville addition to the present picture offerings.

Mr. Williams called at The Billboard office, where he made it clear that he does not intend to offer quantity, but quality. He is negotiating with the powers that be in the big circuit for the privilege of playing their colored acts, since none of the standard circuits play these acts in their Washington theaters.

Mr. Williams desires to play acts, tabloids and Negro concert talent of the better sort. If not enough of these are available, it is his purpose to present an occasional white act of the unusual type rather than reduce the standard of his entertainment. This intention is made out of respect for the unusually high class patronage the Lincoln enjoys.

DUDLEY LEASES NATIONAL

On February 5 S. H. Dudley added the National Theater, at Eden and Monument streets, Baltimore, to his personal string of operating properties. Incidentally another link was added to the T. O. B. A. Circuit.

Pieterea and vaudeville, with occasional tabloid shows, will be the policy. Cress Simmons becomes the new resident manager.

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR, ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

MONARCHS MAKE RECORD

Any further doubt that a colored organization can fill any auditorium in the country is about set at rest when one contemplates the fact that the Monarch Lodge of I. B. P. O. Elks of the World drew nearly nine thousand people to its annual dance held for the first time in big Madison Square Garden, New York.

Jackson, Jr., a dance authority with interstate knowledge of such affairs, says that it was greater than anything he ever saw in Chicago or anywhere else, and "Dad" takes his word. The program with its 36 pages of advertising would make any professional publicity man envious. The gown and jewelry display was a remarkable one, and the deportment such as to be a rebuke to those who slander the race in this respect.

When Lieut. Simpson's Monarch Band with its hundred instruments struck up, G. E. R. Wilson of Washington and his staff, occupied the official box with Dr. H. C. Oliver and the local officials. Amusement people and musicians of both races were scattered thru the crowds in great numbers.

The Billboard representative and his fiancée, Aida Rogers, were guests in the official box.



John Rucker, now teamed with Ed Perin, and contracted for a long engagement in San Francisco. One of the best known and best-educated artists of his race. A national director of the Deacons' Club.

HOWARD STUDENTS HEAR PRODUCER

During the engagement of the "How Come" show at Washington, D. C., Eddie Hunter, the producer of the book and the principal comedian of the show, one of the most intelligent of our younger group of stagecraft artists, was invited to lecture before the students of Howard University.

Howard stands in the forefront of the colleges of the land in the matter of advancing the dramatic art, since it was the first university to grant credits for student work in dramatics. Credit for the important place accorded the thespian art in the curriculum of the school belongs to Prof. Gregory. It was he who invited Mr. Hunter.

This occasion marks the beginning of a system that should operate to immense advantage to the students, in that it will provide them with a lot of the more prosaic yet most useful practical knowledge of the show business as they go along with their theoretical studies, thus enabling the blending of the two forms of knowledge into a useful whole.

The stage of today, too, will profit. A higher sense of responsibility to the public and to the future is bound to be instilled in those who make these visits to the schools, and in the members of the companies with which they happen to be associated.

The stage receives an improved moral and social status, the college a greater technical education, and the public will profit from both.

Incidentally, while in Philadelphia the following week, Eddie's show, "How Come", was visited by Ed Wynn and the "Ginger Girls", a group of Keltch vaudevillians, Stella Mayhew and other notables of the stage, all of whom commented on the show in most enthusiastic terms.

Charles A. McGill, one of the best known feature writers of the race, and at one time the president of the Manhattan Newspaper Men's Association, has again become New York editor of The Chicago Defender. "Mac" is very well and favorably known to the profession. William White continues as New York office manager, and will write Eastern sports.

SINGERS IMPRESS MACON

Further evidence that the South is quite open-minded as to the entertainment talents of our artists is afforded by the following clippings from Macon, Ga., papers on the occasion of the appearance of the Williams Singers at the City Auditorium in that city on January 29.

Under a twelve-point caption with sub-head. The Macon News says:

"Singing mostly old-time Negro melodies and spirituals, Williams' Colored Singers made a decided hit with a large audience of whites and Negroes at the City Auditorium last night. The singers had come heralded as the 'world's greatest harmonizing octet' and bore out that reputation in every respect.

"The honors of the evening went to Julia Mae Kennedy, who was at her best in such old melodies and spirituals as 'Swing Low, Sweet Chariot', 'I Thought I Heard Somebody Praying', 'Tuck Me Away' in peculiarly melodious voice splendidly adapted for the songs she sang.

"The others were all good, particularly Robert Killigrew, the tenor; Vera Love Greets, soprano, and J. S. Crabbe, the basso. Vera Love Greets has a well-trained, unusually high soprano that showed up well in the Sextet from 'Lucia' and two or three other classics.

"It can be safely said that a more thoroughly enjoyable program of singing had never been given in Macon."

And The Telegraph confirms the other paper with the following:

"Williams' Colored Singers, at the City Auditorium last night, were all that advance notices said of them, and probably more. They played to a packed house, about evenly divided between white people and Negroes, and ran the



W. H. Smith, the man who first conceived the idea of naming theaters after famous men of the race.

scale from grand opera to popular jazz in the most approved style, majoring, however, in the Negro spirituals which were the favorites of the audience.

"Julia Mae Kennedy, coloratura, was easily the best voice in the company, standing out far above that of Julia Greets, soprano. The latter, however, was powerful, full-toned and well-trained, and perhaps nearer technically perfect than the Kennedy woman. But the Kennedy woman could just naturally sing better, had more music about her, and put more feeling into it than did others of the company.

"The male quartet was especially good in straight singing and trick music. Its imitation of the steam calliope received much applause. J. S. Crabbe, basso, was the feature."

All of which, taken with the reports of the artistic and financial success of other attractions in that territory, just about convinces us that Negro talent is getting its unprejudiced chance in the South; after all that is all we may ask anywhere.

CHAMBERS' BIRMINGHAM NOTES

The Knickerbocker Girls played the Frolic Theater in Bessemer week of January 22, going to the Bijou, Nashville, for the 29th. Mrs. Wilson, wife of Rastus Wilson, principal comedian, has been out of the cast because of illness. The show was a good draw.

Bagnall's Dramatic Stock Co. filled the Dunbar Theater on 29th Avenue January 26-27. Manager Savage and his patrons were well pleased with the company's offering of "The Mysterious Three".

The High School Dramatic Class in a four-act drama, "A Woman's Honor", occupied the Jefferson Theater February 1. The school band furnished the music.

ELLIS AND COMPANY ARE GOOD

During the week of February 5 the Lafayette Theater presented Evelyn Ellis and her capable little company in a modern drama, "Why Wives Go Wrong". The piece required but one scene, and only seven artistes for its cast, yet it made a most satisfactory evening's entertainment.

Ralph Thomas Kettering, the author, provided an interesting story that is neither high brow nor "gutter stuff". Rather it is a discussion of very ordinary domestic relations, well within the mental grasp of everybody, and insulting to the intelligence or sensibilities of none.

The suburban home interior in which the four acts take place was a nice bit of stage carpentering. There being but the one set, appropriate production could well be afforded. This possibility, together with the small cast, means the salvation of the drama among us. May there be more such plays that are as good. Evelyn Ellis, the little leading lady, again demonstrated that she is an actress of genuine merit. Barrington Carter as a leading man is excellent—a better delineator of emotions than most, even theature has not done so much to make him look the typical matinee idol.

Edna Scotton in a rather odd mixture of flippancy and shrewd femininity was a pleasing surprise, while G. Edward Brown in a debonaire man-of-the-world part proved that he is a young actor of great promise. Addison Carey furnished the comedy relief in a clean, quiet manner that made the part natural with humor that grew out of understanding the situations written into the piece. Dan Edwards did a character portrayal that almost had the "fat" of the show, and did it well.

The whole performance reminded one of the slang phrase of years ago to the effect that "It's little, but it is sweet."

Henry Creamer and a Miss Anderson did a song plug between the acts that was very good, but should have been presented either before or after.

MITCHELL IS GRATEFUL

In a letter from Rocky Mount, N. C., H. A. Mitchell, the agent who has experienced a succession of misfortunes that culminated in being burned out in the New Berne fire, expresses a very deep gratitude to George Savage, owner of the Tarboro Opera House.

Mr. Savage when he heard of Mitchell's situation sent him twenty dollars with which to go to Rocky Mount, where Mr. Savage conducts the Dixie Poster Advertising Co. Here he has paid Mitchell's board for a month in advance and put him at ease while he tries to find some work to go along with the job he has created for the unfortunate, who in his words "inventories himself as a man with years of show world experience, hundreds of acquaintances, a bunch of unpaid bills, no clothes, no capital; but with a willingness to get busy and keep on trying."

SALOME HITS

"Seldom, if ever, was Oscar Wilde's Judean Princess so beautiful as she was last night. . . . It was without doubt the artistic event of the season," says one Chicago critic, Sam Putnam. He uses 65 lines of his paper in praising Evelyn Preer in the title role, and Sidney Kirkpatrick in the part of the king.

Eugene Stinson in The Daily News uses even more space in recognition of the talent displayed by these artistes in their respective parts in this piece and in a curtain raiser called "The Chip Woman's Fortune". Other dailies were equally impressed with the dramatic value of the new all-American theater's venture.

The cast of the company includes besides the above named Arthur Ray, Lionel Monagas, Walter White, George Applewhite, Leon Rooks, Marlon Harrison, Solomon Bruce, Bertha Lewis and Monte Hawley.

The Coleridge Taylor orchestra of 35 pieces supplied the music for the opening night. The Virginian Quartette, composed of E. E. Smith, Ernest Oldham, David Mitchell and Arthur Brown, is an added attraction.

Raymond O'Neil is the director, and W. L. Evans business manager.

THE BISHOP-DESMOND COMPANY

Andrew Bishop advises the Page that his company continues to work steadily and the bookings for the current month are as follows: Howard Theater, Washington, weeks of 12 and 19; Dunbar Theater, Philadelphia, week of February 26.

The company includes besides himself, Cleo Desmond, Isabelle Jackson, Kate Baker, Goldie Cisco, J. Lawrence Criner, Wm. (Babe) Townsend, A. B. DeComithere, Harry Plater, Walter Robinson, J. Edgerton Brown, with George McEntee as director.

Mr. Bishop, with his usual candor, admits that business has not been "so extraordinary forte, but too good to sing the blues," which statement but serves to show that "Bish", as he is called by his friends, has the spirit of which showmen are made.

Alma Mae Daniels has closed with the "Shuffle Along" Company and will be routed on a concert tour by the Jubilee Concert Bureau of New York, beginning about March 1.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., Monday, January 29).

Due to late trains, the first performance did not begin till 8:10 p.m., but the solidly filled first floor audience waited with patience. Vaudeville was the week's offering. The show ran one hour if the overture by the orchestra is included in the time allotment. Happy Ferguson, a blackface single, opened the bill, and after ten minutes retired with applause for his dancing and a line of talk about Mississippi color lines. He took a bow, scored 85%.

Churchill and Davenport, a man and woman team, both working straight, full stage with a piano. The male did two numbers to a bow. The woman played an instrumental selection that drew a hand, and they took some hands for a line of talk. The act closed with both singing "Dog Gone My Soul". Time, twelve minutes. Register 85%.

Houze and Houze, another mixed team, was next. The man working under cork opens in one with the woman pouring out an avalanche of talk. After seven minutes the man is able to get in words enough to indicate that he is thru. He then explains to the audience that he can get another "Brown". This explanation, however, is much interrupted by the woman making practically the same statement from the wings, while she makes a change of costume. Coming on the stage to bid him goodbye she impresses him so that he sings "Don't Forget to Come Back Home", whereupon she sings "Daddy, I Didn't Mean to Quit." They closed sixteen minutes of talk to applause that marked the act for an 80.

Brown and Brown (Herbert and Margaret), both straight, billed as whirlwind dancers, justified their billing by putting over three classy dances. The act ran fifteen minutes, scored above 90% and was the admitted hit of the bill, taking three bows.—WESLEY VARNELL.

THEY ENTERTAIN "SHUFFLE"

Paul Alexander, once of the Lafayette Players; W. F. Johnson, J. C. Crump, E. C. S. Falkner, W. L. Woods and Frank Love, all professionals, now residing in Greensboro, N. C., together with Pal Williams, Ethel Jones, Azie (Skeet) Graves and Charlie Huntley, artists laying off there, made the occasion of the "Shuffle Along" show playing the city January 25 one of social activity that will long be remembered by both the company and the city.

Grand Exalted Ruler J. Finley Wilson, of the I. B. P. O. E. W., very materially assisted by granting a dispensation for the initiation of Blanche Robinson, Helen Deas and Evelyn Davis of the show into the ladies' court of the order. Artie Cash, district deputy of the order, supervised the ceremonies, while W. F. Johnson, traveling deputy, conducted two male members of the company into the mysteries of Elksdom in the North State Lodge 87. George Jenkins and Stage Manager Al Watts were the honored victims.

At the close of the two sessions a joint repast was served, and the show went on its way, well satisfied with the show folks and the citizens of Greensboro.

George Wintz, owner of the "Shuffle Along" road show, was a caller upon the Page and announced the beginning of rehearsals for another company under the stage direction of Homer Tutt Whitney, with Dick Brambrick as business manager. Kid Ames will be a principal. Theodore McDonald will not leave the road show as was stated.

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HERE AND THERE AMONG THE FOLKS

The meeting of the National Association of Colored Fairs will be held February 22 at Norfolk, Va. Fair associations are invited to get in touch with the National Secretary, Robert Cross, at 1008 Church street, Norfolk, or C. A. Palmer, of the Norfolk Colored Fair, same address.

C. Austin Potter, the little musician of Springfield, has been instrumental in entertaining a number of acts that played that Massachusetts city during the season. Among them were Easton and Stewart, Mason and Bailey, Joe Sheftall Company, "Girle and Her Dandies", The Jazz Jubilee Company, Lucille Hegeman and Company and Miss Fraine.

Bob Slater of the C. V. B. A. recently provided the Tilford Studios with an even hundred colored people with Cuban characteristics for "atmosphere" in a big film production that the studios have under way. That's one thing we can do. We can find duplicates for any race in the world among our folks; and "Bob" knows just where to put his hands on any desired type of people.

Johnnie Dunn and His Jazz Hounds, late of the "Plantation Revue", are offering a new act in vaudeville, featuring Lena Wilson, A. F. Wilton is the agent handling the bookings. In all probability the opening will be at the Lafayette Theater, New York. Perry Bradford is interested in placing the outfit.

The Ned Young Big Production Show will open the season at the Ferguson Theater, Charleston, W. Va., February 22, and travel thru that State, Maryland and Pennsylvania. The show is a combined minstrel and musical comedy of about twenty people, and will be piloted by H. K. Felts.

Mary Church Terrell, educational director of the Lincoln Theater, Washington, D. C., is teaching the film people a lot of new stuff concerning the appeal to the intelligence, the personal appeal, etc., in seeing a picture show to the public. She has brought social grace and dignity to the publicity agents' calling.

When the Travel Club stages its second annual show at the Grand Central Palace, New York, April 9 and week, one of the principal attractions will be Matthew Henson, the Negro who accompanied Admiral Perry to the North Pole, and the sled with equipment that made the memorable trip. The different features of the show will provide much that will be of benefit to any members of the profession who are wise enough to attend the affair.

William H. Briggs, music composer and concert artist, announces the opening of a studio at 582 Lenox avenue, New York. He has been quite successful in making arrangements for a number of artists.

W. H. A. Moore is the writer of an interesting article on Charles Gilpin that was released recently to 117 Negro papers by the Associated Negro Press. It is an intimate and interesting bit of copy and one that will prove highly encouraging to the youth of the race, in that its lessons are applicable to any line of endeavor. We sincerely wish that space limitations permitted our reprinting it, but we find solace for our regret in the knowledge that it reaches ALL of those who most need its lessons.

The Ascher Brothers have turned their Peerless Theater at Grand and Oakwood B'vds., Chicago, over to colored patronage. Pictures with Joe Jordan's concert orchestra and a soloist will be the policy. James Lillard, operatic tenor, was the first artist presented. The film program is to be changed daily.

Mrs. L. A. Carter, president of the Dramatic Club of the 25th Infantry, Camp S. D. Little, Nogales, Ariz., is in the market for musical comedies adaptable for amateur presentation. She may be addressed as above care of the Chaplain. Only high-class material will be considered.

Oscar Jenkins is now operating a jewelry store at 930 Fourth street, N. W., Washington, and hopes to be enlarged to a point where he can supply the "boys" in the game next season.

Thru the good graces and efforts of Irvin P. Hitchens, master of social sessions of Iron City Lodge No. 17, Pittsburg, Pa., I. B. P. O. E. of W., the following men of "Plantation Days"

company were made Elks: Leonard Harper, Archie Cross, Lemuel Jackson, Cecil Rivers, Sterling Grant, Clarence Foster, Darnell Howard, Joe Suttler, Richard Curry, Bert Hall, George Pasha and Battling Oats. This makes "Plantation Days" a 100% Elk company. Any member playing in Pittsburg will do well to call on Mr. Hitchens at the home, 29 Fullerton street.

The Attucks Hotel in Philadelphia has changed hands. The new management has announced the intention to go after the show-folks' patronage in a most aggressive fashion, according to C. P. McCane of the Royal Theater.

Harold McQueen, trap drummer and xylophonist, has signed with the Ned Young Show. He advises that he may be addressed at 509 Fry street, Charleston, W. Va.

Eddie Hunter advises that "How Come" will make its Broadway bow with sixty people about March 1. Salem Whitney has retired from the cast, and Frank Montgomery and Florence McClain will leave on February 19. The names of their successors have not been announced.

Emmet Seals, who retired from the Melba and Moore Co. because of illness at Gastonia, N. C., has recovered and announces that he is now manager of the Princess Theater, East Spencer, N. C.

The Nu-Way Jazz Hounds, Negro dance orchestra of Columbia, Mo., has departed for a motor trip to Little Rock, Ark., and will be away two months. They will play along the route and will make four stops between Columbia and Kansas City. Their first stop was at Jefferson City. Six players are making the trip.

During his stay in Los Angeles, Charles S. Gilpin was a guest of Charles Ray at the latter's studio, where "The Courtship of Miles Standish" was being produced. Noah D. Thompson, a colored member of the editorial staff of the Los Angeles Express, arranged the party. Others who were along were Mrs. Booker T. Washington, Liela Walker Wilson and Anita Thompson, motion picture actress.

Easton and Stewart, with the "Monte Carlo Girls", continue to pick up favorable press notices, in witness of which fact the daily paper comments upon their appearance at the Empire Theater, Cleveland, may be mentioned.

"The Famous Slim Austin" hereafter, if you please, according to a recent letter, will be the billing of our trombonist and Descon now with Harvey's Minstrels. Well, nothing like a wife's presence to make a fellow realize his importance. "Famous" goes for us. And, it is deserved, at that.

Charles Smith, a Toledo Negro, drew three and a half years from the Federal Court for using the mails to defraud music composers and lyric writers. According to one paper, his principal offense is that he trimmed white and colored people alike.

Clairborne White, the well-known advance agent, claims to be the champion Negro billposter, according to a letter from him posted in Gainesville, Fla., where he put up a twenty-four sheet in six minutes; and placed fifty of these stands in one day for the Gainesville Poster Adv. Co. Mr. White is at 822 Lemon street, Palatka. How about this, Varnell and the rest of you paste slingers? Is it good, or not?

The Amphion Glee Club of Washington and the Post Office Glee Club of Baltimore gave a joint recital in the Bethel auditorium of the latter city on January 30 to an audience of 1,500 people.

Ollie Powers, erstwhile vaudevillian, is now entertainment director at the Dreamland cabaret in Chicago.

According to Toney Langston of The Defender, Ella Goodloe is as good a cook as she was a comedienne. He is raving over the quality of the service at her theatrical boarding house at 254 Montcalm street, Detroit.

Ireland Thomas, the motion picture authority, says that Manager Roberts, of Atlanta, Ga., is going to reopen his "45" theater on Decatur street for vaudeville. The "91" house will be thenceforth operated on a straight picture policy.

Octavia Doran and her High Brown Syncoptors are closing the bill with the Bliss Shows, a seven-act vaudeville combination playing in the Northwest.

BOOTS HOPE WRITES

Mr. Bennie Butler, Theatrical Editor, The Negro Daily Times.

"Dear Friend—'How Come' that 'Liza' will 'Shuffle Along' with 'Broadway Rastus' after he was canned at the Lafayette Theater? He sure was in 'Dumb Luck' when she said 'Follow Me,' and he shouted 'Oh Joy' and began to 'Jump Steady', but got mad when she told him he would have to 'Go Get It' at the 'Plantation Revue'. So, in revenge, he began to 'Strut Miss Lizzic', hoping that the 'Creole Follies' would carry the news to the 'Dressing Room', where 'Liza' would get it and then try to break up the C. V. B. A. for spite. Don't tell any one I wrote you this letter, because if there is any trouble about it it is a lie, and everybody knows that Boots Hope is the king of liars. Anyway a sailor told me all this, and he ought to know because he had been to SEA. Mum's the word.

BOOTS HOPE.

The foregoing is a reprint from the lively theatrical page conducted by Bennie Butler in The Daily Negro Times of New York. Boots has made use of all the titles of the bigger colored shows of the year in his letter. Incidentally, during the week of January 29 he was an added attraction with a Shubert road show. His lies seem to have caught on in New York and he is keeping busy.

"WAY DOWN SOUTH IN DIXIE" OUT AGAIN

Bernard McGraw has again placed his "Way Down South in Dixie" on the road; and the show is booked over a route of one-nighters in Ohio, Illinois, Indiana, Michigan and Canada that will keep the show busy till Christmas. It opened January 18 at Youngstown, Ohio.

Verdell Brown and Archie Armstead are the headlined comedians. Their respective wives are starring the female contingent. Peggy Boyd and a bevy of girls are with the show. Its own band and orchestra are featured.

Maggie Chase and a tabloid of nine people opened at the Lafayette in Winston-Salem, N. C., with a new act that, according to Willie Walls, will need to be pepped up a bit. The costuming is fair, but the act is devoid of plot and using some stale bits. Better read Dudley's Dope.

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Editorial Comment

THE annual feast and homecoming

—In other words the banquet and ball—of the Showmen's League of America draws apace again. For seven years this yearly party, staged on an increasingly vast scale, has been bringing together the men and women of the outdoor show world into a more social and intimate personal communion. It is a "blowoff" in a sort of happy farewell to each other as the managers, agents and the rest of each individual entourage mass themselves for the uncertainties of another tour. These tours are not a trip of continuous pleasure. Exigencies arise that make the iron seek the depths of harried souls. Hauling a big investment daily or weekly over the railroads is in itself a problem, as also is the handling of a varied corps of a hundred to a half thousand employees. Then there is the weather, fickle and changeable, and a long list of the things that MAY happen. Sometimes all of them and more happen. Other times the fair gods seem to smile all the season,

So the showfolks all meet at the annual spread and take another chance, hoping for the best and determined to battle for their rightful meed of success. It is a calling that must be "grown up with" in order to meet its demands unflinchingly. The annual ball and banquet gives everybody a pleasant perspective for the future—or ought to. The banquet and ball will be held in the Hotel Sherman, Chicago, the night of February 21.

TWO hundred and fifty years ago, on February 17, 1673, Moliere died at Paris, when he was but 51 years old. During his short career he wrote a series of comedies that has stood the test of time to this day in his country.

George Sainsbury aptly says of him: "Of all dramatists, ancient and modern, Moliere is perhaps one who has borne most constantly in mind the theory that the stage is a lay pulpit, and that its end is not merely amusement, but the reformation of manners by means of amusing spectacles."

This should be sufficient answer to those who hold that the stage's only function is to entertain. Something besides entertainment can be brought

thing else contrary to local laws, with a carnival, let the authorities close it up, have the necessary arrests made and penalize the offenders, the ones who have no regard for the future of carnival owners and managers who want to make the business one that nobody would be ashamed to be engaged in.

Action of that kind would soon put a stop to the cry on the part of certain elements against ALL carnivals after the bad ones leave town without having been interfered with during their stay by the local authorities.

Who was that said blackmail?

PEOPLE in all parts of the world seem to be getting more from American moving pictures than breathless entertainment, slap-stick comedy and so on. By this we mean they watch for ideas on clothing, automobiles, furniture, domestic conveniences and the like.

In the Government trade publication, called Commerce Reports, such a case is instanced as regards clothing in particular. A Buenos Aires citizen and his wife attend a moving picture made in America. The man takes close no-

SHAME! SHAME!! SHAME!!!

A DANCE that can better be imagined than described—that's the way The Star, of Cleveland, of February 4, speaks of one of the entertainment features" of a stag party given by some of the business men of that city recently. The expose appeared under a double eight-column streamer head ("Girls Dance Sans Clothes at Business Men's Frolic"), with a heavy three-line bank ("Gay Shindig Is Staged in W. Side Hall"), and reads:

"Presumably staid and respectable business men, who in their daily walks of life are irreproachable, set an example early last week in disgraceful partying that will stand for a long time without a rival.

"The staid business men, identified with the bottling business, staged last Monday night what was to be a stag party on W. 25th street.

"It was stag all right until about midway down the first cigar, when eight—count 'em—eight fair damsels, sans clothes, appeared one by one and performed on a row of tables such a dance as can better be imagined than described.

"The eight, of course, made their entrance one by one. First came a blond, whose beauty was unadorned. There was wild applause as the fair creature mounted the improvised stage and did her stunt. Several otherwise respectable business men, following the dance, raised her to their shoulders and carried her in naked triumph about the hall.

"After this wild and woolly demonstration a second dameel put in an appearance, going the first fair maiden several better in point of brazen temperance.

"The applause became deafening, and mingled with the said applause were sundry encouraging calls, inviting the fair dancer to 'Go to it!' 'Shake it up!' and so on.

"And one by one the others came on, girls of the town, brazen the pretty, hardened the youthful. Nothing ever staged in this city ever approached the spectacle for indecency.

"Another unseemly stunt was advertised, but at the last moment was called off when the two promoters of the party got a hint from some mysterious source that complaint had been made to the police and a raid was imminent.

"The advertised stunt, which failed of materialization, was a series of naughty motion pictures having to do with 'jungle love'.

"The eight prancing ladies uttered wild yells of dismay and fled to their dressing room, where they hastily donned their clothing and departed, automobiles whisking them away ere, as it was feared, the police put in an appearance.

"The male contingent also became afflicted with frigidity of the pedal extremity, and there was an undignified scramble for hats and coats.

"The party was almost a parallel to those which The Sunday Star exposed a couple of weeks ago as having taken place in Ambler street, near Buckeye road."

Shame on the "dancers", more shame on the promoters, and still more shame on the business men concerned.

The "dancers" in question show folk? Far be it from us to classify them as such. We would be ashamed to publish our opinion of them.

of the movie actor's smart clothing, and the missus studies the alluring gowns of the actress. (Most screen players know how to dress, even if some of them do not know how to act.) As a result both man and wife conclude that they want American-made clothes, and, naturally, the country benefits thereby.

THE subject of making another production center of Chicago has been thrashed out many times when no other theatrical conversation appeared to offer interest.

It has been pointed out that the prairie metropolis was once a producing center of proportions. Just why there is only about one producer left—we are speaking of one-nighters—is a matter of opinion. Some of the wiseacres say the pictures did it. Others say Chicago producers made a mistake in cheapening their shows when they found they could make money out of them. If true, this is anything but a Broadway trait. As a rule they don't consider that good policy down in New York. Some agents claim house managers in the Middle West say they are

open for any Broadway show, but have had enough of the Chicago brand. There was a time when the musical productions of the Singer boys drew better in the Middle-West States than many New York productions. Rowland & Clifford made a barrel of money out of their productions, both of the above firms being Chicago producers. And there were a dozen other firms that either succeeded or at least "got by". If some of them have crabbled the game and left a stigma on any show bearing a Chicago brand, it is not a good state of affairs. Frank Flesher is nearly the last of the old brigade still doing business out of Chicago, but Flesher begins to spend money as soon as his show pays instead of cutting it down. Maybe here's something to think about.

QUESTIONS AND ANSWERS

B. S.—Nat Goodwin and Nance O'Neill both played in Honolulu in the late nineties.

W. E.—The rate of duty is based on the foreign value and for violins is \$1 on each instrument and 35 per cent of the value.

T. T.—The Walnut Street Theater in Philadelphia, Pa., is now playing its 11th season. James P. Beury is sole owner and C. C. Wansmaker manager of the playhouse.

J. W. C.—Only in cases of illness, accident or death will The Billboard convey thru the editorial columns one's desire to learn the whereabouts of another. Address your letter in care of The Billboard (Cincinnati) office and we will advertise the letter (free) in our Letter List. If this medium fails we suggest that you insert a classified ad under the caption "Information Wanted", the charges for which refer to The Billboard.

Q. V. A.—Katherine Agnes MacDonald was born in Pittsburg, Pa., in 1892. She received her early education there, afterward attending college. Her screen career began, without previous stage experience, in support of Douglas Fairbanks in "Headin' South". Elinor Fair is a native of Richmond, Va. She studied both violin and vocal music in Paris, Brussels and Leipzig. She made her first appearance in movies with Clara Kimball Young, and later went on the stage in musical comedies, which she left to appear in a picture with Charles Ray. She also appeared in "Kismet" with Otis Skinner.

"THE SHOW GOES ON"

A life and a show—such a strange metaphor. But each sees each, they thrive on each other. Their buffets and smiles they both have galore. The show has its tradition, and a life—its mother!

The crowds are going home, the gay day is passed;
The jocular whoops of youngsters all have
Where scarce six hours back bage throngs
There are only dull rumblings, for the show
goes on.

The show goes on, the blare of trumpets short
Is attiled by departure, and the scarred lot
It moved as one, silently, in the moon's soft
glow.

Other dates are ahead, they're opportunities
—where?

Perhaps in its wake it left a smile, a tear,
Or a weeping heart with its sorrows all alone;
Maybe it left happiness or a dark crime dress,
And it may have left nothing, but the show
goes on.

We are here for a day, and tomorrow we're
gone.
Each day under storma and sunshine we
stand;

Our base is but clay and sand and stone;
Our steps are all dates leading to a strange
land.

That is life materially, and Fate is the guide,
Her helpers are few, and each deed is her
own;

We suffer under fear when unblest with pride,
Yet time is our route card, and our show
goes on.

And we are here for a day, and tomorrow
elsewhere,
In mind, in adversity and in fair weather
we've shown;

We move on each night, from here we go—
where?

Who knows what awaits us as we go on?
That is the show, real, and men are its guides;
Daily countless throngs come its wonders to
view;

It loses when in storms, but its losses it hides,
And the show goes on where fortune's anew.
But all shall rest when the season is o'er,
The show goes home, perhaps with something
done;

And life—it rests, too, in its grave of ancient
lore,
But new replaces decayed—and they both
go on.

—JAMES S. LEAVELLE

CARNIVALS—THEN AND NOW

By DOC WADDELL

VOLUMES have been written about street fairs or carnivals—FOR and AGAINST. The spoken word thereon exceeds the written. And, this spoken word, if touched to paper, all of it interesting reading, would spread in printer's space before minds and eyes, surprised and dazed. It would be a revelation that would weave into an inspiration for good.

My mission is to tell the story of the carnival—THEN and NOW—in the nineties, thru the years, up to the present period of nineteen-twenty-three. This will be food for thought of America's carnival, with which we are deeply and patriotically interested, and not of the carnival of other countries.

The first real American carnival was organized, framed and exhibited on the streets of Canton and Alliance, in Ohio, for the Elks, by the late Colonel Frank W. Gaskill, an Alliance corner groceryman, who had a hotel at Canton—The Yoke—which was an oasis for showfolk in the desert of ups and downs and hard knocks. Colonel Gaskill had been employed on the Midway Pleasance of the World's Fair at Chicago. He studied that layout and form of amusement. "To the Streets" became his hobby and slogan. "Under the Elks" was his studied, agreed and determined auspice. He had it right and made the initial tows at Canton and Alliance, the district of the beloved McKinley, of presidential fame and trowers' friend; also of Joe Conly, the Shield Brothers, George Dorman and others, who were with Gaskill and who at one time or another have loomed big in carnival ownerships, promotions and the like. The first carnival proved a master and magic stroke and spurred Gaskill to a traveling outfit of great dimensions. Go backward with me, and don't you remember, as if yesterday, the Frank W. Gaskill Colossus, the mastodontic amusement vehicle, the matchless street fair and carnival that played Columbus, Akron, Chillicothe, Dayton, in Ohio, and Rochester, N. Y., and Louisville, Ky., under the B. P. O. E. urawing, instructing, amusing and delighting mighty concourses of people and putting thousands of dollars in circulation and into Elks' treasuries, orphans' homes and the lap of want, misery and suffering? Many of the Elks' first potential homes were built with this money. Think of it! In Columbus, my residence place, it had swelled East Broad street for its show grounds. And the midway receipts for the week footed over \$54,000. Think again! The percentage was 90 to Gaskill, 10 to the other fellow. Gaskill never kept books, but he had a profit on his first year of between \$70,000 and \$80,000. The budding, blooming, booming Gaskill Show attracted and woke up other showmen. Frank C. Bostock, "the Animal King", shield his castor into the carnival ring with a formidable aggregation and became a hot competitor for the larger places—the big towns and cities—for the smaller burgs were not considered. In those days the demand for carnivals came from the citizenship, from the people—from church and school, business mart, bank, farm and factory—and from the Elks, the membership of which then was fitted to the task of auspicing and piloting and boosting. I was with both Gaskill and Bostock—with the former first and the latter next, going to the Pan-American Exposition with him. Bostock was the ideal animal man; Gaskill the born and logical carnival giant. I never saw or knew his equal in talking a committee of highbrows—the higher and greater the better—into a date. These were wonder shows—big, mighty, international, world-beaters. Their free acts were thrillers a la circo. In every tent was something worth the price. In front of every tent was an orator who was a feature—a convincing, grammatical, pocket-book-reaching talker. The Gaskill Streets of India was massive—a program presenting a melange of dazzling, mystifying, death-defying, yet pleasing, beautiful, satisfying features brought from the four corners of the earth. All other shows suspended, closed, when The Gaskill Streets of India opened and performed. But, in this gorgeous dream of plenty and renown, in this Eden of carnival land, was the subtle tempter—the snake of old—the devil, old Nick, the cloven-hoofed, the destroyer—in modern words, mortal mind, in the form of German Village and Oriental Theater. In the one beer, drinks, intoxicating and damaging; in the other, dances, lewd and nude. Private

parties, including womenfolk of fraternal brothers, would look upon the wine when it was real red and fiery, and then with flesh benumbed and reeling, whirling heads feasted upon the muscle dances of the Orient. There were "falls" and "banishments" like in the Eden of old; the path of the carnival began to reveal the wreckage and evil wrought. Coupled with all this hideousness the carnival owner gave ear to GRAFT. Games appeared. "Cheats" abounded and grew and flourished. Was it WRONG? Was it ERROR? The answer lies principally with the Elks themselves. This great order, with the principles of friendship and loyalty, fidelity and truth, purity and high honor, at its bedrock, had only one alternative. It was either serve God or serve Mammon, not both. So, in a memorable convention the Elks tabooed street fairs and carnivals, proclaimed with immortal truth, "Get behind me, Satan," took away the sustaining, nourishing, guiding arm and friendly auspice and bade "far-well" to the carnival game—not forever, but until a better, brighter day, when cleanliness shall ABSOLUTELY RULE, GOVERN and GUIDE such amusement. From this stinging blow, from this, their toppled-over Tower of Babel, the carnivals scattered with tongues confounded. "Thru the years" they have roamed, bumped, collided, fought, "busted" and "bled". A few have earnestly striven to be good. They have "come thru" in form well enough to entitle them to the better day—the now—which demands and must have an ABSOLUTELY CLEAN, WHOLESOME, INSTRUCTIVE, MORAL AMUSEMENT UNIT. Carnival companies have increased in number thru the years from Gaskill and Bostock to now; the business has gone from bad to worse. It stopped in 1922—THE WORST. In these years any sort of a human, animal, dub, monstrosity or morphodite could start a carnival. Most of them got mad at their respective boss, the owner of the company who was teaching them the game, and would leave their jobs in the Bosco den, where they were "eating 'em alive", or depart from the razor-back bunch or from the "shill" gang, in a fit of anger, walk to the next "burg" and start a "New, Mighty, Unheard-of-Before" carnival company. This sort of thing—cankers, dirty, germed and contagions—was sensed by respectable communities, and town after town and city after city passed ordinance barring carnivals forever from their streets and even from their alleys and garbage dumps. An agricultural chemical plant was fragrance compared to them. Some became so ROTTEN that buzzards, both of air and terra firma, kept their distance.

When Gaskill and Bostock were in the saddle, "the Carnival Premiers", there were a few moments when a redeemer appeared—a clean, far-seeing showman—the late James A. Bailey. He was attracted by these carnival shows. To Gaskill he made a proposition to revolutionize the business—more it and erect, and take it down and exhibit it like a circo, with the monster initial annual menu fed the public in Madison Square Garden, New York City. Gaskill feared Bailey. He hadn't the trust, heeded a then well-known grafter, and the result all informed "do know".

In the birth and cradle and childhood days of the carnival it moved slowly. It is now in the day of airplane, auto and radio and speed galore, snailish. Slight is the improvement in movement. Seldom a carnival opens on time. It takes so long to go from place to place, to load and unload, put up and tear down. It seems the only increase in speed has been in the games and things unlawful—the things that are a stench to decent nostrils. Eliminate all speed in the direction of error.

Apply it to the upbuilding—to the true and lasting.

I know big, briny, right-hearted persons in the carnival game. Will you not come out BOLDLY, BRAVELY, ABOVE BOARD for the Clean, the Wholesome, the Instructive? "Keep the commandments." "Have no other God but me—the true and living God." "Love thy neighbor as thyself." To do this, men and women of the carnival realm, you must put off the old man and put on the new. Selfishness, jealousy, prejudice, bad temper, profanity, hate, money-madness, are your undoing and ruin. These belong to the old man, old dispensation, to Satan. COMMON SENSE, KINDNESS, LOVE, CALMNESS, PURITY, CHARITY AND BENEVOLENCE will build you. These belong to the new man, the new dispensation, to God. Open the windows of the carnival structure and let the sunshine pour in. Light is needed. Not so much of materiality—more of spirituality—until church and school and city and country, yea, the world, will approve and engage and patronize you.

Did you ever know a business, or anything, to fail that catered to children and won their love, admiration and approval? Jesus had it right when He said: "Suffer little children to come unto me, and forbid them not, for of such is the kingdom of heaven." So get busy, stir yourselves, arise from the lethargy you are in, and as you run read the modern admonition and then resolve, pledge, swear, act. "Be decent", which is the advice of my old friend and philosopher, Dr. Arthur Scott, who was one of the first circo press agents and a brother of the late Oliver Scott, world-renowned as a general agent for circuses.

I believe in the carnival. I have lots of company. We do not want to believe in it as born of program and set purpose, but as the creation of the power that gives birth—the all power—the big, eternal boss. Make the carnival a vehicle of light. Seek only the praise that comes from consciousness of service. Move here and there, exercising helpful, human relationships. Don't just let us hear of your high principles, but live them. Place upon the carnival a high moral value and base it on service. Ask no recognition other than that coming from work done and performances presented. Do not fool the public in the slightest. Believe in the people and they will respond to your faith. Choose worthy ideals and turn them in the right way. Be affirmative—never negative. "Carry on," and "every day, in every way, grow better." Protect and safeguard your patrons to the uttermost sacrifice required. If I owned a tented show, and especially a carnival, I would surely make the Sunday town "just ahead" in time to do someone some lasting good. I'd carry a circo or carnival church. On my payroll would be a real, honest-to-goodness, genuine minister, evangelist or spiritual lecturer. In the Sunday town up would go the canvas church. I'd have it on the ground in time if I had to run a special to get it there. Such an expenditure would be bread cast upon the waters, and that always returns many fold. My advance man (and I'd have an advance man who could organize the idea and get it going) would frame all the churches into a union mass meeting in the big show tent. I can hear the sacred music. I can hear the divine hymns. I can see and feel the souls saved. Who will come out from the darkness and do it?

I believe in Americanizing the carnival—all shows, in fact, and all persons with them. This is the age of patriotic Americanism. Give us carnivals of service, of honesty, of truth—clean, wholesome, free from guile. Yea, found them and build them on God, country and home bedrock, and the children of men will sing your praises long after the clay clasps your last remains.

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Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Brother Saville, of Local Union No. 591, Hagerstown, Md., has been appointed electrician at the Nixon Academy, Hagerstown, re-lying Cy Clark. A policy of continuous performances was recently introduced at the Nixon.

The issue of The General Bulletin, No. 126, of the I. A. T. S. E. & M. P. M. O., dated February 6, contains the minutes of the meeting of the General Executive Board which was held at the headquarters of the brotherhood in New York City January 17-19.

Included in the executive staff of the Shubert unit "Midnite Revels", of which Walter Huston and Bayonne Whipple are the featured players, are: Billy Purcella, stage manager; James McKee, master mechanic; Allyn Roberts, master of properties; Frank Weary, electrician, and George Dumas, assistant electrician.

Two prominent officials of the I. A. T. S. E. & M. P. M. O., William F. Canavan and Richard J. Green, vice-presidents, are at present on the West Coast in company with Representative Newman, Messrs. Canavan and Green are co-operating with Mr. Newman in investigating the various situations pertaining to the union that require adjustment.

According to telegraphic advices received at the general headquarters of the I. A. T. S. E. & M. P. M. O., last week, John J. Barry, past international president of that organization, passed away at his home in Boston. Brother Barry was one of the pioneers of the International Alliance and was widely known in the theatrical profession. He had been in ill health for some time.

The following were elected officers of Local Union No. 87, I. A. T. S. E., Richmond, Va., at the last regular meeting: Thomas N. Jones, president; Benck Colgin, vice-president; Charles A. Western, business manager; Sam Cohen, financial secretary; Jack Englestein, recording and corresponding secretary; Dave Wade, treasurer, and Frank Mathews, sergeant-at-arms.

The annual election of Local Union No. 93, International Alliance of Stage Employees, Spokane, Wash., several weeks ago, resulted in William Wallace being elected president; Harry E. Haynes, vice-president; Charles M. Quinn, recording secretary; Ellis B. Reese, treasurer, and Robert Derereaux, business agent. The delegates to the Central Council will be E. C. Phinney, Ray Gaun, Howard Moore and C. Jack Hartley.

Stage employees at the Hippodrome Theater, a spy (Wash.) vaudeville house, walked out February 1, when Manager Maurice Oppenheimer refused to add another man to the stage crew. The union claimed that the new Hippodrome policy of changing the five-act and movie bill twice a week, inaugurated the first of the month, occasioned sufficient work for the addition of another man. Musicians and operators remained on the job.

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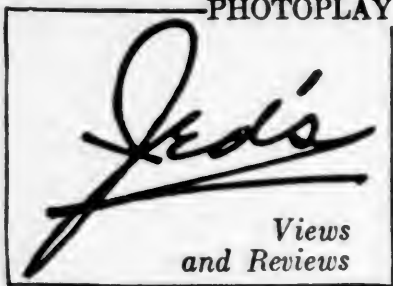
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PHOTOPLAY



(Continued from page 11)

Doug Fairbanks' dream of an association of independents for distribution of their own pictures seems to be coming true. In last week's BILLBOARD we suggested that Joe Schenck had something up his sleeve when he took over the United Studios in Los Angeles, and even while the type was hot came the report that Schenck is likely to be an important factor in the Fairbanks crowd, in that he will be able, as soon as contracts expire, to add the Talmadges and Buster Keaton to the list of stars already announced as including Fairbanks, Mary Pickford, Charles Chaplin, Pola Negri, Harold Lloyd and Jackie Coogan, with D. W. Griffith productions thrown in for good measure. How some of the existing contracts will figure in this new deal, which seems to be pivoting on the reported organization of a million-dollar corporation, is not made clear, but the fact that Joe Schenck is at the helm leads us to believe he can find a way out. As an organizer he seems to be leading the field, keeping all of his horses—Metro, First National, United Artists and Theater Interests—abreast and under control. Some job.

How exhibitors who have been up in arms against rental charges demanded by United Artists, especially for Fairbanks' pictures, will view this move if it ever materializes remains to be seen.

Looks like this Fairbanks upheaval may have been responsible for the recent earthquake rumbles along the West Coast.

Before we stray too far from the subject of charges for United Artists' productions it might be well to publish in part a resolution passed at the recent Ohio exhibitors' convention, sent to us at the time by Martin G. Smith, of Toledo, the president of the M. P. T. O. of Ohio. The resolution follows:

WHEREAS, the Motion Picture Theater Owners of Michigan are now engaged in a controversy with Douglas Fairbanks and United Artists' Corporation because of the unfair tactics pursued by them in booking and selling of the film "Robin Hood" in Detroit to a non-theatrical and fraternal organization without giving all of the theater owners an opportunity to secure the production . . .

THEREFORE, BE IT RESOLVED, that we, the Motion Picture Theater Owners of Ohio, in convention assembled in Columbus, January 17, 1923, pledge the moral support of this organization to the Motion Picture Theater Owners of Michigan in this controversy until fairer business methods characterize the conduct of this corporation.

The resolution seems to speak for itself. So.

Those Pat Sullivan cartoon comedies in which Felix, the cat, is "starred" are winning a good share of laughs. There's one on the program at the Rivoli, New York, this week called "Felix Lends a Hand".

Hugo Riesenfeld is working a good stunt at the Rivoli, New York, this week, where the latest Marion Davies

feature, "Adam and Eva", tops the program. With the widely advertised Einstein theory film, which was shown at a special performance at the same house recently, the Rivoli management is opening the theater at 11 o'clock and inviting those who are attracted by this novelty to remain thru the regular performance to see Marion Davies, a Pat Sullivan comedy, another shorter Einstein theory film and the music, which always is good, under the capable direction of Frederick Stahlberg. Good idea.

"Java Head", George Melford's Paramount production, which showed at the Rivoli, New York, last week, being reviewed at the time in The Billboard, has been moved to the Rialto for a second week on Broadway. "Dog Sense", that top-notch Cameo Comedy, also has been carried down to the other Paramount house, which should help a lot.

has signed Macklyn Arbuckle for "Broadway Broke". . . .

"Fury", the Richard Barthelmess picture which we have boosted repeatedly, is the current attraction at the Strand, New York, this week. Even with that excellent Goldwyn attraction, "The Christian", competing at the Capitol nearby, "Fury" ought to crowd 'em in and send 'em away happy.

William F. Seitz, manager of the Star Theater, Sandusky, O., turned his other cheek to reformers recently when he invited the Rev. N. H. R. Moor, rector of the Grace P. E. Church, Sandusky, to preach his Sunday evening sermon in the theater, taking for his text the theme of the feature picture, which was "To Have and To Hold". The clergyman got such an audience, the theater being jammed, that he promised to repeat the stunt.

of life with a viewpoint that is more understanding than of preaching."

Sounds like a good idea for a change

Here's a bit of Chaplin's own comment on "Public Opinion":

I believe that "Public Opinion" will be the most important work of my career, and no one realizes more than I what a revolutionary step I am taking in adhering to the original style of construction which I am using. But I have the utmost confidence in the public. I shall never try to talk down to the public or up to the public. The public doesn't need such questionable consideration. I am trying to portray, as far as my ability will permit, an intelligent and sincere story, and if I succeed in keeping faith with myself I have no fears as to the reception by the public. Whether this will be a great picture or just as great a failure, there will be originality in story treatment and acting. There will be no armies, no huge sets and no elaborate mechanical effects, but thru it all will run a poignant note of human suffering, joy, tragedy and humor. I have no idea what the production will cost and won't know until it is finished, but I expect to make it as near perfect as I can, no matter how much the cost. There have been a number of queries as to whether I intend to act in the picture or not. I am not going to act in it, not from any policy, but because in the story, as I truthfully see it, there is no place for my character. And I am rather glad there isn't, because the story is something that I wish to say without its being stunted by injecting my own character into it. There would always be the temptation to make the story fit my character, and as a story it does not concern me, but life. However, I have no intention of giving up acting, and as soon as this production is made I intend to start making my own pictures immediately.

Playing opposite Edna Purviance will be Adolphe Menjou. Others in the cast are: Carl Miller, Lydia Knott, Harry Northrup and Malvina Polo.

Edward Dillon has captured Elaine Hammerstein from Selznick, Miss Hammerstein having succeeded in having her contract canceled so she could go on her own. Metro will release the Dillon picture and Elliott Dexter will be co-starred.

Martha Mansfield represented the new J. A. Fitzgerald Productions outfit at the movie ball in Dayton, O., this week. . . . J. A. Fitzgerald and Carl A. Theobald have been in New York on business. . . . Jacqueline Logan has been signed for George Melford's production of "Salomy Jane". . . . Abe Warner is planning to go to London. . . . W. H. Dunbar is in charge of Connecticut distribution for Hodkinson and J. M. Dillon is representing the W. H. exchanges in South Brooklyn. . . . Agnes Ayres has been assigned Bebe Daniels' part in "The Exciters" because of the latter's illness. . . . Miss Daniels will have Miss Ayres' role in "Contraband". . . . Adolph Zukor and Sidney R. Kent were guests at a luncheon at the Hotel Commodore, New York, prior to their departure for Europe. . . . C. C. Burr promises eight more features this year for State-right release. . . .

J. A. Fitzgerald writes that under his own name he is to make four features for the Carl A. Theobald Producing Co., for release thru the Lee Bradford Corporation. Work will be done at the studios of the Theobald Company in Dayton, O.

John A. Murphy, president of Abbey Pictures, Inc., 1674 Broadway, announces that he has engaged Peggy Worth for a series of twelve two-reel comedies.

Flashbacks on the Films

- "HUNTING BIG GAME IN AFRICA"—So good exhibitors have lost chance of getting in on rental basis.
- "ROBIN HOOD"—Douglas Fairbanks turning 'em away.
- "DR. JACK"—Harold Lloyd's sure Coue for the blues.
- "WHEN KNIGHTHOOD WAS IN FLOWER"—Marion Davies dazzling in a Tiffany setting.
- "THE PILGRIM"—Further proof that one touch of Chaplin makes the whole world grin.
- "FURY"—Richard Barthelmess and Dorothy Gish in a whale of a sea film.
- "SALOME"—Nazimova posing in Beardsley-Rambova settings.
- "THE TOLL OF THE SEA"—Sure-fire color feature that promises better things in this line of production.
- "HEARTS AFLAME"—Frank Keenan and Anna Q. Nilsson and a thrilling forest fire.
- "PEG O' MY HEART"—Laurette Taylor in a double-A-plus box-office story.
- "THE CHRISTIAN"—Be sure and put this in your BILLBOARD date-book.
- "THE DANGEROUS AGE"—Lewis Stone at his best. 'Nough said.
- "THE POWER OF A LIE"—With more like this one exhibitors would not need to complain of hard times.
- "OMAR, THE TENTMAKER"—Flashy and trashy. Guy Bates Post making Omar look like a spearcarrier.
- "THE VOICE FROM THE MINARET"—Norma Talmadge proving that without a story beautiful gowns are just beautiful gowns.
- "THE RUNAWAY DOG"—That same Fox short we've been boosting. Book it.
- "JAVA HEAD"—Fair program picture. Not up to Melford standard.
- "NOBODY'S MONEY"—Good Jack Holt picture. Lots of fun.
- "PROF. EINSTEIN'S THEORY"—Publicity puller novel enough to please.
- "MONEY, MONEY, MONEY"—Not at the box-office.
- "THE FLAME OF LIFE"—Fine Priscilla Dean feature. Should pay.
- "POOR MEN'S WIVES"—See it first. Not up to its advertising.
- "GIMME"—Not as good as Rupert Hughes should do, but fair entertainment.
- "ONE WEEK OF LOVE"—Just a movie, with Conway Tearle finally proving he's a screen actor and Elaine Hammerstein charming, as usual.
- "THE STRANGERS BANQUET"—A Marshall Neilan feature crowded with stars. Despite jumbled story should get the money.
- "MY AMERICAN WIFE"—A Gloria Swanson fashion (?) show, saved by Antonio Moreno.
- "DRUMS OF FATE"—Mary Miles Minter and a lot of men. Only fair.
- "SECOND FIDDLE"—An entertaining Film Guild attraction, with Glenn Hunter and Mary Astor.
- "THE SCARLET CAR"—Not as good as some Rawlinsons.
- "THE HERO"—Good program picture.
- "DAY DREAMS"—One of Buster Keaton's laughgetters.
- BRUCE WILDERNESS TALES—Latest series. Excellent.
- "THE WORLD'S APPLAUSE"—The applause is in the title.

One way to make a picture stand up when it needs crutches or auto-suggestion, or something besides good photography, is to hold it on Broadway and make the out-of-town exhibitor pay the excess.

"The Flirt" and "Human Hearts", two music numbers hooked up to current motion picture titles, are getting over big. Milt Hagen writes us from the Green Room Club, New York.

Sylvia Breamer is the lucky screen star chosen for the title role of "The Girl of the Golden West", which Edwin Carewe is preparing for First National release. J. Warren Kerrigan and Russell Simpson also have been signed for this one. . . . Ruth Clifford will play opposite John Gilbert in "Truxton King". . . . Wesley Barry will appear in George M. Cohan's "Little Johnny Jones" for Warner Bros. . . . Rex Ingram has been assigned to make "The World's Illusion", rights to which have been bought from Charles Bryant by Metro. . . . Conrad Nagel has been signed by Goldwyn. . . . Al Lichtman is planning to sail for Europe next week. . . . J. Searle Dawley

The Schlesingers—M. and M. A.—have organized the Middle East Films Corporation, capital \$1,500,000, to combine their Far East picture interests. M. A. Schlesinger has departed for the Orient in the interest of the corporation.

That Missouri censorship bill sponsored by the Committee of Fifty from St. Louis has been presented to the Legislature. Exhibitors, take heed.

Charles Chaplin is announcing that "Destiny", the feature he is making with Edna Purviance in the stellar role, will be called "Public Opinion" and will be in ten reels. He also announces that the production will be revolutionary and his most important contribution to the screen, which is saying considerable. The story construction and the form of acting will be new, says the world's champion comic, "and will deal with the basics and fundamentals

"The Christian" is being featured at the Capitol, New York, this week and "Fury" is at the Strand.

Cinema comics will have to watch out or some screen Volstead will put over a Constitutional amendment prohibiting laughter. Just the other day a patron of a Yonkers theater was fined \$10 for laughing at a fun film.

Too bad the name of the film wasn't mentioned.

Michigan and Iowa exhibitors are up in arms against the sponsors of censorship bills. These \$3,000 jobs for looking at films seem to be very popular everywhere.

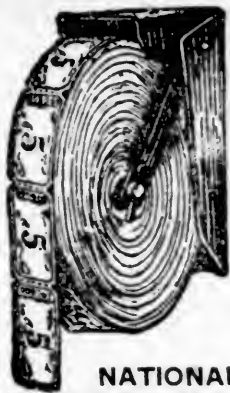
"The Ghost Patrol", Universal, is a human story, done better than underworld stuff usually is made in the movies. Bessie Love and Ralph Graves are the names used to sell, and, while their work is pleasing, George Nichols, who plays the old cop who settles all the differences in the crowded section of the city to which he is assigned, is the picture. He lives the cop and is the cop, and deserves to be starred in the lights by every exhibitor who plays this better-than-usual program picture.

The outstanding scenic feature in "Lady Butterfly" at the Globe Theater, New York, is worked with a motion picture projector. Louis Macloon says that since Oliver Morosco, the producer of "Lady Morosco", has been making feature pictures for Associated First National release he has been working on a number of screen-stage combinations for scenic effects.

William Gould, of Winnipeg, has quit Hodgkinson for a job with First National. . . . John Colton, author of "Rain", a Broadway stage hit, is at work on the continuity of "The Exciters", which also hit Broadway this season, for Bebe Daniels and Tony Moreno. . . . Anna Q. Nilsson and Cyril Chadwick have been added to the advertised all-star cast for "Rustle of Silk", which also includes Betty Compson and Conway Tearle. Herbert Brenon will direct this Cosmo Hamilton story for Paramount release. . . . Nita Naldi is in George Melford's "You Can't Fool Your Wife". . . . Paul McAllister ditto. . . .

If all the "dope expose" pictures promised get to the screen some of us may have to change our minds about the sense in censorship. Let's not wait for Hays or any leader to put a damper on this sort of trash. Let each exhibitor resolve to run his house on a basis of CLEAN ENTERTAINMENT, turning a deaf ear to "crusaders", and these dope pictures won't get far.

William Nigh has started work on "Marriage and Morals" for Welber & North, with Tom Moore and Ann Forrest featured. . . . Al Mertz has been given charge of the Universal Detroit office, Joe Friedman having been transferred to New York for the time being. . . . The four leading players in "The Hunchback of Notre Dame" will be Lon Chaney, Patsy Ruth Miller, Raymond Hatton and Norman Kerry. . . . Raymond Hatton plays a drug addict in George Melford's "Java Head", a current Paramount. . . . John Hill, who is in Metro's "Hearts Aflame", which stars Frank Keenan, should be given a real chance in comedy. . . .



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Leatrice Joy is a charming Chinese Princess in "Java Head". . . . E. E. Shafer, director of foreign distribution for Famous Players, has returned to New York from Cuba. . . . Goldwyn has borrowed Johnnie Walker from R. G. to play the lead in "Red Lights", which also features Alice Lake. . . . Chester Bennett is starring Jane Novak in "Divorce", a feature in the making for F. B. O. . . . Andrew Ben- nelson is the author of "Divorce". . . . Lynde Donig has resigned as assistant director of the Goldwyn publicity department. . . . Montagu Love suffered a nervous breakdown and had to be taken to Lexington Hospital, New York, while working with Marion Davies in "Little Old New York". . . . Henry McRae has gone to the Orient to make pictures. . . .

Film Men in Los Angeles are getting busy on the American Historical Revue and Motion Picture Exposition scheduled for next summer in the Cinema Capital. President Harding has signed Senator Hiram Johnson's bill providing for the coinage of 300,000 half dollars to be sold thru banks at one dollar each to help finance the exposition, planned to be in celebration of the 100th anniversary of the Monroe Doctrine.

"Broken Chains", the widely advertised prize story sponsored by Goldwyn and The Chicago Daily News, is about as violent a movie as we've seen in many a day. But it will get booking and sell tickets, and, if this is the big idea in motion pictures, "Broken Chains" is a fine feature. If the good old-fashioned chase, the death-defying leap across the chasm on horseback, the battle between the hero (suddenly freed from the chains of cowardice) and the brute to release the child-wife of the latter from the chains by which she is held captive in his cabin, and the plunge thru the deathtrap into the roaring river, are features that win thousands of dollars in scenario contests and pull thousands more for exhibitors, then "Broken Chains" is a rip-roaring box-office fillum. Colleen Moore does some great mugging in this one, at times hitting on all six, regardless and because of the cruel chains. Claire Windsor looks charming for a few hundred feet. She has only a bit. Malcolm McGregor takes a fine licking before he conquers Ernest Torrence, who, as the brute, makes Wallace Beery seem as gentle as a Podunk parson. Lincoln J. Carter, in his palmiest days, couldn't have done better.

Some of the neighborhood houses in New York might do well to heed Carl Laemmle's advice about cutting box-office prices. That 50-cent charge is keeping many away from the movies.

"Reunion", an Out-of-the-Inkwell cartoon comic, while not as good as some of Max Fleischer's delightful short films, will please most patrons.

"Looks like Richard Barthelmess and acts like John Barrymore" is the line being used to boost the work of Charles Mark in "Driven". Some line. . . . Corinne Griffith is getting set for her first production for Hodgkinson release. . . . Irving Thalberg has resigned as general manager at Universal City to become vice-president and manager of productions for Louis B. Mayer Productions. . . .

"Wolf Law", featuring Frank Mayo, doesn't seem up to the standard set for this Universal star. It's a story of early Missouri and the outlaws of the Ozarks. Only fair.

Pennie Zeldman is making his headquarters while in New York at the Algonquin. . . . C. H. Christie also is a New York visitor from the Coast, having traveled to Broadway to confer with E. W. Hammons, head of Educational. . . . Charles Hatton has been engaged by Julius Stern for a part in Buddy Messinger's next Century comedy.

"The Gentleman From America", a charming comedy feature, starring "Hoot" Gibson as a doughboy, A. W. O. L. after the armistice, is good entertainment for all classes and should go in the exhibitors' Billboard date-books. The story, by Raymond L. Schrock, gives Gibson an opportunity to add to his following. Nicely photographed, edited and directed, it is all the time pleasing. It is one of the "Laemmle Nine" and is worthy of this special classification. Just in passing, the story has the makings of a better-than-average musical comedy. Ed Sedgwick directed.

The new Bushman-Bayne producing unit organized by Whitman Bennett is called Francis X. Bushman Pictures, Inc.

"Dog Sense", a Cameo comedy released by Educational, features one of the cleverest dogs we ever have seen on the screen or anywhere else. Here is a fine short subject that will brighten any program.

At the Rivoli, New York, "Dog Sense" aroused an audience that had refused even a ripple of approval for "Java Head", a Paramount special. The dog featured in the comedy got round after round of applause.

Robert Edson, having left "The World We Live In" to return to the screen, promises to star in "Othello" for C. C. Burr after working in a feature with Norma Talmadge. . . . H. B. Somerville has written "Ashes of Vengeance" for Norma Talmadge. Frank Lloyd will make it after he finishes "Within the Law". . . . Pola Negri has started work on Hector Turnbull's "The Cheat", with George Fitzmaurice directing. . . . Maurice Tourneur is using Anna Q. Nilsson, Milton Sills, Frank Campeau, Walter Long, Bert Woodruff, Aggie Herring and Hershell Mayall in "The Isle of Lost Ships". . . . Victor Herman is preparing to begin work April 1 on a Constance Talmadge picture which has been written by John Emerson and Anita Loos. . . . Jeannie Macpherson, author of "Adam's Rib" and other screen plays, has been giving Broadway the once over. . . . Pauline Dempsey, a colored motion picture actress who has specialized in "mammy" roles, suffered a broken leg while working at the Whitman Bennett studios, Yonkers, N. Y., in a scene for a Bushman-Bayne picture. . . . Willard Mack is sitting in at the advisory table on all Norma and Constance Talmadge pictures and said to be getting a nice salary for it from Joseph M. Schenck. . . . John Emerson and Anita Loos are adapting "Duley", the play by Mark Connelly and George Kaufman, in which Lynne Fontaine is starring, for a Constance Talmadge feature. . . . Lee Moran has had himself incorporated and will make some more pictures. . . . R. H. Cochrane has gone to Universal City to join Carl Laemmle, who is supervising production there for the moment. . . . Adolph Zukor and Sidney R. Kent are on their way to Europe. . . . Richard Barthelmess is arranging to appear in "The Fighting Blades", a story of the days of Oliver Cromwell. . . . Rita Welman's play, "The Acquittal", is announced as Priscilla Dean's next starring vehicle for Universal release. . . .

Exhibitors who played "The Spoilers" when that Rex Beach story was made some years back will be interested to know that the tale is going

into production again, this time for Goldwyn, thru arrangement with Jesse D. Hampton, who has acquired the motion picture rights to all of Rex Beach's works. Remember that fight in the Selig production? And how it used to get 'em in? Wonder what the next one will be like and who'll have the parts Bill Farnum and Tom Santschi played. This story pretty nearly made these two on the screen.

That forest fire in "Hearts Aflame" should get a lot of money for exhibitors.

Will Rogers says he's going to make those thirteen Hal Roach-Pathe two-reel comedies funny if he has to use Harold Lloyd cutouts to do it.

Adolph Zukor is credited with saying that Rodolph Valentino can return to Famous Players-Lasky at a salary commensurate with his present earnings and that if he returns he will be given the best in stories and direction. That's good.

"As a Man Lives", featuring Robert Frazer and Gladys Hulette, is so serious in intent it becomes comic. J. Thornton Baston runs away with acting honors. Faint praise. The story is jumbled and unreal. Exhibitors should see this one and not take the salesman's word for it.

With the release of "When Knight-hood Was in Flower", starring Marion Davies, and "Dark Secrets", the Victor Fleming feature, starring Dorothy Dalton (February 4), Paramount introduces its "Super Thirty-nine", the second half of its program of features for the current picture year, according to Paramount publicity sent out this week.

The foregoing news note substantiates reports of several weeks back that Paramount was waiting to get all Broadway would give "When Knight-hood Was in Flower" before letting loose the "39", of which, it was said, the Marion Davies picture had to be the first.

The Paramount "39" releases for February also include: Gloria Swanson and Antonio Moreno, in "My American Wife"; Mary Miles Minter, in "Drums of Fate"; Jack Holt, in "Nobody's Money"; and George Melford's "Java Head". Paramount claims to have completed 21 of the "39", these, in addition to the ones already mentioned, being "Adam's Rib", "The Covered Wagon", "The White Flower", "Bella Donna", "Racing Heart", "Mr. Billings Spends His Dime", "The Glimpses of the Moon", "Prodigal Daughters", "The Trail of the Lonesome Pine", "The Leopardess", "The Tiger's Claw", "The Law of the Lawless", "Adam and Eva", "The Nth Commandment", "The Enemies of Women" and "The Go-Getter".

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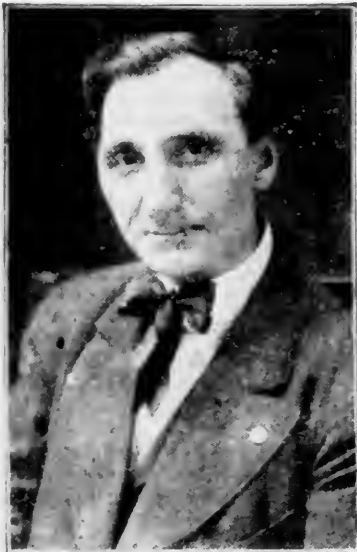
THE PLATFORM

SPEAKERS
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MUSICAL ARTISTS

Conducted by AL FLUDE

A LYCEUM PHILOSOPHER IN THE BLUE RIDGE MOUNTAINS

By THOS. ELMORE LUCEY



"Mister, d'ye reckon ye'll ever come back again? I sure enjoyed myself this night!"

And with eyes that spoke volumes his unlettered little lips could not express, a wee, jeans-trousered lad leaned against a lamp post and waved me a good-bye, following my program in a little sawmill town of the Blue Ridge Mountains.

The story of "Burns of the Mountains" is universal lyceum history since that epochal day when the sage of Oneida Institute brought a sob to the throats of the pious ones at the I. L. A., proving for all time that the real oratorical thrill comes not in studied platform panegyrics, but in the life-story of men and women who walk in the Valley of the Shadow.

And there are those of us who pose and strut in swallowtails, and smirk from roused faces beneath bobbed and marcelled waves, who have not yet entered the kindergarten of human understanding.

From far-away Korea I got the lyceum call of the mountains, when a missionary on furlough, hearing my modest platform story over the seas, was kind enough to blaze the trail for me back to the simple mountain folk of Northeast Georgia, where one of his brothers was giving a life of service to them—taking the barefoot boys from the depths and setting their feet upon the sure foundation-stones of character-development, and their faces toward the stars of a Better Citizenship.

The Nacoochee Institute, under the sure guidance of Prof. and Mrs. John Knox Coit, Miss Clayton and a coterie of as noble and unselfish instructors as I have ever seen, is a leavening power that is transforming the picturesque, rugged region of the Southern Blue Ridge from a virgin wilderness of dwarfed mentalities. While the cities are seething with the unrest that spells Old World filth, Christlessness and Anarchy, they are doing their part in saving America with her native-born.

A hundred and fifty boys and girls will walk forth from the walls one of these days, sheepskin in hand, with hope and happiness inexpressible written in faces that a few years ago had known little but the drab atmosphere of extreme upland poverty, blue homespun, bare feet, snuff-sticks and squalid inertia.

And when the epic of Nacoochee is written, there will be the story of John Leonard, aged eighteen, who a few weeks ago did not know his A B C's, and has never seen a real railroad train. Thrilled by the simple life-story of a lyceumite who had risen from the ranks, John confided to his teacher: "Miss Hill, if that man could git thar, I kin, too—and I'm a-goin' to do my best."

Then there is Edward Durand, of Boston—the direct personal antithesis of John—clean-limbed and clear-eyed—who has lately entered the school to "make a man of himself" after buffeting about over the big seas for years. In the service of Uncle Sam on battleship after battleship, he has weathered the gales of the Seven Seas, and in far-off South American ports he awoke to the primal urge, and so he

finds himself far from the roar of the seas, at quiet Nacoochee—the Nacoochee that sweeps up close to the stars and the sunny skies—away from the bedazzling banths of garish vice, drinking in the life-giving ozone of the mountains, doing menial chores about the school, in the joy of making his way. Born in the "Athens of America", he is finding the school of his soul in the great outdoors.

I have mentioned only the two contrasting types as concrete examples of the real constructive work of Nacoochee. Those who know the story of Burns of Oneida can get a faint imaginary glimpse of the soul-hunger in the faces of the audiences he meets here and at the other mission schools—for there is a fine group of them, all representing a toll of human effort, toll and sacrifice.

To Mr. Coit belongs the distinction of introducing the lyceum to a number of these institutions. I shall long cherish the memory of my visit among them—and I will soon forget the occasional catcalls and the stamping feet of the roughnecks, wedded to their moonshine, in the joy of the many hundreds of hungry eyes and wistful faces, and the heart-overflowing hospitality.

Occasional appearances on "star courses" in metropolitan centers and in some of the world's biggest Y. M. C. A. auditoriums are soon forgotten in the tear-compelling eerie hush of a little barefooted mountain lad:

"Reckon ye'll ever come back agin'?"

WORK OF AMERICA IN THE NEAR EAST

Platform speakers who are eager to know what America is doing in world welfare work

will be glad to get the following figures in regard to the Near East Relief. It is well for speakers to give this publicity wherever possible. The figures were furnished by our old friend, Dr. Lincoln Wirt.

The Near East Relief maintains 176 orphanages; one of the largest in the world at Alexandropol, shelters 20,000 little ones; 63 hospitals and 128 clinics care for the most urgent cases of illness.

The Near East Relief has already saved 1,000,000 women and children from death by starvation and there are 110,000 boys and girls in orphanages; about half a million are still outside, and daily some of them die.

The children study half day and spend the other half in training for self-support by means of cabinet-making, weaving, dress-making, millinery, shoemaking, tailoring, lace-making.

President Harding has authorized Near East Relief to make a nation-wide appeal for funds because this permanent organization, already functioning on the scene of the Smyrna disaster, is the logical body to meet the present emergency.

This organization, like the Red Cross, is specially chartered by, and responsible to, the United States Congress.

The cost of feeding a child for one year is \$60, but \$100 a year is the average cost of providing not only food but shelter, clothing, elementary education and industrial training.

All relief workers are Americans.

The Lyceum and Chautauqua Managers' Association spring convention will be held in the Edgewater Beach Hotel, Chicago, May 4 and 5. President Paul M. Pearson is arranging an interesting program.

NEWS NOTES OF THE PLATFORM

The Brooklyn (La.) Chronicle reports that the students of the high school in that place are taking a rather novel way to finance their lyceum course. They have taken a course of salesmanship given by the Curtis Publishing Company, and will canvass the entire county for subscriptions for the magazines of that company. The commissions will go into the lyceum fund.

The Cambres Concert Company seems to have received the largest number of flattering notices in the press this week. There is a large pile of comments before us and all of them fine. The company is at present on its fourth concert tour. The personnel includes Joseph Andrews, tenor; Ruth Young, soprano; May Vesle, contralto; Carroll Ault, baritone, and Miriam Welty, pianiste.

The lyceum committee of Mendota, Ill., reports that it has a very nice balance left in its treasury as a result of the winter's course. It says: "Other cities cannot make these courses pay, because they charge too much and do not work hard enough in the sale of tickets." All would agree with the last half of the statement, at least.

The Spring Valley (Ill.) Gazette reports that Strongheart, the Indian lecturer, gave the first number on the course in that city and that this lecture was "worth more than the whole course of last year." Strongheart is another platformist who shows up strongly in the clippings that come to our desk.

Fairbault, Minn., has selected a fine course for next season headed by Judge Marcus Kavanaugh and Frank Dixon, with the Dunbar Male Quartet and Mr. and Mrs. Glen Wells for entertainment. It also has Ira Hilton Jones in one of his scientific lectures. That sets a fine standard when one course of five numbers contains three solid lectures.

Hon. J. N. Tincher, member of Congress and joint author of the Capper-Tincher grain bill, is going to lecture over the West Coast circuit of the Cadmean chautauquas during the coming season. Mr. Tincher is one of the members of Congress who is achieving results for his agricultural constituents, and he should be a headline attraction for chautauquas everywhere.

One book table in a Chicago book store recently revealed books by Will Irwin, Valjimir Stefanoff, Sydney Greenbie, Ralph Parlette, Dr. Steiner, Edgar A. Guest, Edmund Vance

Cooke, Major Powell and Carl Akeley, all lyceum and chautauqua speakers. Not bad for a platform showing!

The February Century Magazine contains an interesting letter by Albert Edward Wiggam, with comment by the editor, Glenn Frank. Those who are not getting every number of the Century since Mr. Frank took the editorial chair are missing the best magazine literature of America.

Those speakers who are specializing in themes dealing with the future of America will find a wonderfully suggestive article in The World's Work for February, entitled "The Menace of the Polish Jew", by Burton J. Hendrick.

Mrs. R. E. Chandler is the president of the Women's Club of Freeport, Ill., and in that capacity she has much of the charge of the Freeport chautauqua. That club also sponsors a splendid course of lectures and musical programs. There is no other organization in America doing a greater work for the cultural life of their communities than do the women's clubs. We shall be glad to hear from the clubs and to know what they are doing. It is safe to say that a very large percentage of the platform engagements in this country are with these clubs, and they certainly should have a nook in the Platform Department.

A copy of "Public Opinion and World Peace" is to be sent to each member of the I. L. C. A. whose membership dues are fully paid up, i. e., to June 30, 1923. Look at your membership card and see to what date you are paid up, and, if in arrears, give the matter prompt attention in order to be in line for the book. And while you are looking at your card change the address of the I. L. C. A. Headquarters from Room 742 to Room 1118 Marshall Field Annex Building, Chicago.

Beginning with March 15 platformists will be able to secure mileage books at a discount of 20 per cent. That is a great step toward bringing the chautauquas back to normalcy. If someone will now convince the outlying hotels that rooms might be profitably let at one dollar a night, another step would be taken. It may yet be necessary to go back to the old plan of asking the committee to furnish the hotel entertainment of the platformists. Twenty-two years ago the Lowell Lyceum Bureau was started in Iowa, and a circuit course of five numbers was sold at \$150 and "keep". The horrors of the "guest chamber" were fully

(Continued on page 57)

FITS AND MISFITS

There was a young lady of Freeport
Who said: "If Freeport were a seaport
I'd sit on the sand
With a snipe in my hand
Until I became a real she-sport."

Very little of that'll go a long ways. But if that isn't a fit, what is it?—Homer.

The Great American Joke—Americans have an idea that they can always see a joke and that the Englishman is slow to catch the point. Yet I am told there are no cafeterias in England. It has been left for the American to take the great American joke, the cafeteria, seriously. No one but an American would be willing to stand in line with a tin tray in his hand, be poked in the ribs by other strugglers, smeared with butter and greased with gravy, bewildered with an array of food and figures, carry away the same bun which others have thumbed to determine its freshness, finally to be sized up by a checker to estimate the probable contents of his pocketbook, wearily find his way to a vacant table, wait on himself at the water stand and finally pay at the counter a sum fifty per cent higher than he would be charged at a restaurant. If one orders meat, seventy-five cents will not pay for a meal at a cafeteria, while many of the department stores offer better meals, with good service, at from thirty-five to fifty cents. Yet, after several years of experiment, America does not seem to see the joke.

"Twenty tall trumpeters taught ten timid tomkies to twiddle their thumbs." Quick, bring the campbor. Another fit is coming.—With apologies to the tongue twister editor of the Chicago Tribune.

You who are travelers from necessity—the necessity of the platform—might well learn one great rule of travel which will save you many and many a weary hour. "Always look for the funny side of life." Fun is the lubricant of life. It smooths away the rough edges. It saves worry. It banishes trouble. Before it the annoyances of the road take wings and are gone. If you close your eyes to the fun of the road, all the pinpricks of perversity become dagger thrusts of malice. The roughness of the road, all the pin pricks of perversity become annoy, become like a rough shoe, and we rub ourselves upon them until we raise a blister. But look for the funny side of life, and you will find also the sunny side of life. The road ahead will lose its terrors. Success will come and bow to you. Joy will carry your grip. The impossible meal will become a banquet. Everywhere you will meet with friends and all the roadway will be bright with good will.

A famous guy is Arthur Wells.
He plays 'em all from horn to bells.
It's strange a man as large as he
Can furnish such sweet melody.—Homer.

We usually get about what we pay for in this life—in the long run. The "Let-'em-come-without-guarantee" towns always get the "Have-better-in-our-town" talent.

Bill Botkina says: "The biggest man in our hull town to date is not the banker nor the mayor. Let me elucidate. James Huniker's a millionaire and deals in real estate. But Huniker is little stuff in bein' really great. Jim Watson has the general store and rich as he can be. It wouldn't worry him at all to buy up you and me. Why, Jim's so busy selling goods he has no time to see the good he might have done right here in this community. Bill Bevers hasn't much to do. He's plumb discouraged, too. He sits down in Jim Watson's store and isn't worth a sou. He sits upon a cracker box from morn till setting sun and tells the other restful guys what this town should have done. The man who really takes the bun in your home town and mine is the one who does the dirty work and keeps us folks in line. He heads the list for this and that. He bustles for the fair. He sells the tickets for the course and gets the people there. He boasts chautauqua and the schools, the church and better shows, and somehow people start to boast wherever Booster goes. He isn't rich, he isn't poor, he's neither up nor down. But Booster is the biggest man we have in all our town."

Home Talent Notes

A wonderfully successful production was the "Casey Revue", which was presented by the Hennepin-Minneapolis Council No. 435, Knights of Columbus, on February 1, 2 and 3, under direction of Francis W. Steele, of the John B. Rogers Producing Company. About \$3,600 was realized for three nights. The program was one of the best amateur entertainments ever given in Minneapolis. It is hard to understand how so much could have been crowded into one program. It speaks volumes for the ability, as a director, of Mr. Steele that such a program could be presented without a hitch from start to finish. Nearly twenty musical numbers were scattered thruout the program, selected from the music of over twenty of the leading publishers of popular music. The battle of the publishers to have their music properly presented upon the home production stage, as well as upon the lyceum and chautauqua platform, is one which the public does not see, but is an intensely interesting one to those who see the game. It would be still more interesting to be able to follow the sales of these popular selections after they have been given in an entertainment such as given above. The idea that the home production entertainment is a competitor of the lyceum and chautauqua platform is rapidly being exploded. Every community needs both and the one is the complement of the other. The home production entertainment brings an education to those who are taking part and becomes an intensely interesting feature of community life. Moreover, by its success it frequently brings success to what would otherwise be financial failure. The lyceum and chautauqua can well afford to go hand in hand with the home production entertainment. They do not compete, but do help to enrich the home community. Remember, you chautauqua and lyceum committee men, the Platform Department of The Billboard is here to be of help. We shall be glad to co-operate. If your chautauqua or lyceum needs a boost, let us hear from you. We shall be glad to put you in touch with some of the many enterprises which will enable you to put on a bigger and better chautauqua or lyceum course another season.

"Campus Nights" is the title of the third annual revue being given by the Michigan Agricultural (Lansing Mich.) College this week. The dates and places are: Oswego, February 12; Gladner Theater, Lansing, February 13 and 14; Grand Rapids, February 15, and Jackson, February 16. The production is an elaborate one, with songs and dances, special costumes, scenery and electrical effects. Miss Katherine Kennedy coached the college players.

The Academy of Music at Richmond, Va., was given over during the week of January 29 to "The Phund Phest", a mammoth amateur production of vaudeville in which more than 100 talented amateurs appeared. The show was for the benefit of the general charity fund of the city. The receipts will be divided between the various organized charities. Jake Wells,

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head of the Wells theatrical interests, which include most of the motion picture theaters in Richmond, and Harry Bernstein, general manager of the Wells picture houses, acted as general manager and stage director, respectively, carrying the show to a splendid success. Loney Haskell, who was playing at the Lyric, appeared the first half of the week in "The Phund Phest".

The Elks of Henderson, Ky., are preparing for their fourteenth annual show. This year it will be Zirkel's Old Virginia Minstrels and Wee Gee Islands. It is being rehearsed under the direction of Ray Zirkel, of Columbus, Ohio.

NEWS NOTES FROM ELLISON & WHITE

Merwyn Paget, who was announced in our last issue as directing an intensive contracting campaign in California, returned home the other day to take up the work of organizing not only his own five-day circuit, but also the Coast Sixes. New contracts on the fives, sixes and festivals are coming in slowly, yet progress is really being made, and the towns we have not been serving in California are necessarily not easy towns to book.

Miss J. M. Gray, our chief accountant, left Portland last week for a visit of two or three weeks to the Calgary office, reconciling the various inter-office accounts, and otherwise giving our Canadian cousins such assistance with their accounting problems as is possible by reason of the very excellent system in use here.

Miss Loseth, president of the National Association of Junior Chautauqua Directors, left Portland February 1 on an official three weeks' visit to Eastern points, during which time she will attend the National Conference in New York, February 16 to 20. The new Junior program assumes greater and greater significance as its possibilities develop, and eventually we are expecting real big things of the Junior department, under Miss Loseth's direction.

The sympathy of all platform people goes out to Mr. and Mrs. Emory Parnell in the loss of their little daughter, Colleen, on January 23. The Parnells were filling lyceum dates in Montana, and little one-year-old Colleen was home in Sioux Falls, South Dakota. The Parnells will resume their lyceum schedule at Hobson, Mont., January 29. If the sympathy and good wishes of their friends can be of any real assistance in such a trial, we are sure the Parnells will find plenty of encouragement with which to resume and carry on their work.

Mr. Fitzpatrick, now filling a lecture tour for Ellison White, was recently given an opportunity to see three men, four dogs and a moving picture operator catch cougars alive. After observing the process for some time, during which at least one good specimen was rounded up and captured, he concluded that catching mountain lions is almost as exciting as lecturing. At Boulder, Mont., he was asked to make addresses at the two local State schools, one for the blind and the other for deaf mutes. Endeavoring to fit his entertainment to meet these unusual conditions, he lectured and sang to the blind, and gave a chalk-talk program for the deaf mutes. From what Mr. Fitzpatrick says, it must have been a strenuous session; yet certainly those unfortunate children derived enough pleasure to offset any handicaps that might have been encountered by the entertainer.

NEWS NOTES OF THE PLATFORM

(Continued from page 56)

explored by the writer at that time, and his adventures would fill a volume. The next year Charles Ferguson, of the Chicago Lyceum Bureau, improved upon that plan by hiring his platformists at a salary plus "expenses", including hotels. His agents were required to secure special hotel contracts in each case. A rate of one dollar per day, including three meals, was not uncommon. I remember one place where a rate of seventy-five cents per day had been secured. The landlady reneged, however, and asked us to raise the rate to eighty-five cents, as eggs had gone up. However, in bringing platform expense back "to normalcy", no one wants to go back to those old days. But three-cent fare and dollar rooms would be a huge help.

The Twenty-First Annual Convention of the I. L. C. A. will be held in Chicago, September 18-21, inclusive. The Managers' Association will meet in connection with the convention on September 17. A feature of the convention will be the celebration of the semi-centennial of chautauqua. It is hoped that Dr. George E. Vincent will be the speaker on that occasion. All the familiar features of former conventions will be continued. The Lecturers' Round Table, The Informal Hour, The Original Night, Joy Night, etc., and a new feature—The Musicians' Round Table—will probably be added.

The item in regard to Colonel Bain struck a responsive chord in the hearts of his hosts of friends. Jas. H. Shaw, of Bloomington, among others, wrote of it as follows: "It

was a pretty little gem, that picture you gave us of Colonel Bain. You certainly did not overstate it any. What a beautiful character, and what a real service he made along his line." The following letter from Colonel Bain in regard to it explains itself: "I cannot tell you how your tribute went to my heart. While I feel I fall short of your estimate, such a flower from such a friend means more than a wagon load on my pulseless breast when I can't see their beauty or smell their fragrance. It put a lump in my throat as I read it to my granddaughter. I hope you will like The Billboard work. I imagine it will keep you busy, but your past life work has fitted you for the job."

Dr. Cook, of Polar fame, has now been sent to a warmer region by his wife, who is suing for divorce. Cook has had many warm friends in platform circles who will regret this latest difficulty.

Chas. Bernard, formerly press agent for a well-known circus, writes from his home in Savannah, Ga., that hereafter he will devote his time to promoting the travelogue lecture, "Scenic America", by Henry Warren Poor, of Medford, Mass. Mr. Poor is already booked for a long season in the larger cities of the East.

Galen Starr Ross, the educational director of the Business Science Club, of Columbus, O., writes: "I am finding that including five lyceum numbers in my course of fifteen meetings each season is a very wise policy, as it injects the popular element into what otherwise might be a heavy educational program. I am delighted to give the Kendree Concert Company a 100 per cent rating. It appeared upon our course recently. Its stage appearance is fine and the work of the men, both in Scotch costume and in evening dress, is professional and well bred. Mrs. Kendree sings well and gives excellent support to her husband and brother-in-law."

The business men of Hutchinson, Kan., will hold a Pageant of Progress May 5. It will be under the direction of J. A. Darnaby, of Chicago.

The Interstate Platform Service has sent out copies of the Will Hays letter which was published in The Billboard recently to all of its chautauqua committees. Nelson Trimble, in writing about it, says: "I want to thank you for the good way you are running the platform. I'm for you."

The recent convention of the Southeastern Iowa Lyceum Dealers proved to be almost a lyceum convention as well. There were present among the entertainers and speakers, High, Wassman, Taggart and the Cambrea Quartet.

Dr. Russell Conwell, of Philadelphia, announces that he is preparing to publish a biography of John Wanamaker. Such a book should be doubly interesting on account of the notable character of both Mr. Wanamaker and Dr. Conwell.

Salina, Ia., held a "Winter Chautauqua" February 6, 7, 8, 9, using two musical companies from Parsons College, of Fairfield, Ia., and two professional lecturers. The winter chautauqua promised at one time to become an important feature of platform life, but the smaller summer chautauquas seem to have discouraged it. There are many things in favor of the winter chautauqua, however.

Paul Sunshine Dietrich had four solid weeks in January with the Antrim Bureau, and 24 lectures were delivered in 24 days. On February 1 the Kansas University wrote him that his time with it for 1923-'24 had all been sold. Dietrich has started an eight weeks' trip with the United Bureau, of Columbus, O. This is his ninth year with Ferrante and his tenth season with the United.

Mr. and Mrs. Ernest Toy are touring thru Kansas under the direction of the Extension Department of the University of Kansas. They write us in regard to Lieut. J. Dunton Sherman, who is traveling with them, and mention him as being a lecturer with a strong message and as being a speaker of commanding personality and strength. We are glad to get these good words from the road and to know of new speakers who have genuine messages.

Private Peat spoke before the Chicago Chamber of Commerce at the Hotel La Salle on February 7.

The Midland Lyceum Bureau, of Des Moines, Ia., J. Robert Cornell, manager, offers on its circuit for 1923-'24 the following features: George C. Aydelott, lecturer; Charles Edwin Shank, entertainer; The Seller-Young Company, The Dorothy Ellen Cole Company and The Bubble. The Billboard, in its issue of January 27, gave the circuit being presented by the Holladay Lyceum Bureau as being that of the Midland. The mistake often occurs, because Mr. Holladay has been managing the Midland Chautauqua.



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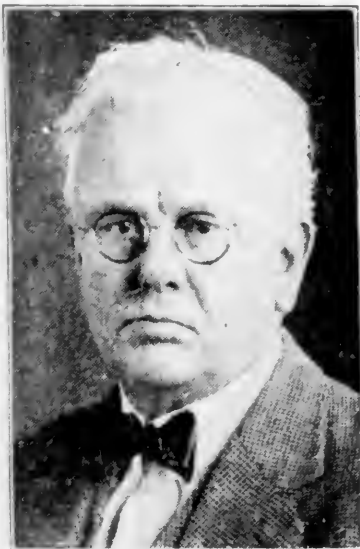
AH! THOSE WERE THE DAYS

By W. M. MORROW

Ah! Those were the days. You young folks with your mechanical amusement devices born of a motor age know nothing of the unalloyed pleasures of the early eighties when amusement, from necessity, was the creation of its devotees. The blase society women and tired business men were terms yet uncoined and the victims of these well-known American social ills were unheard of.

Young folks of those days did not require the present complex schedule of amusements that now is the demand of the average American boy or girl. Their pleasures were not only occasional but simplified. The present taste is not natural, it is acquired. Is it any wonder then that when a minstrel show contest was arranged for between Grove City, Pa., and Jamestown, Pa., in 1880, it was acclaimed as the event of the year in both communities? Forty years have passed since this event of minstrelsy passed into history. It still stands as the only event of its kind on record. Just how the challenge came about is not very clear in the memory of our informants. Probably from the fact that each community had a likely group of amateur singers, dancers and entertainers developed, if you please, from the system then in vogue of self-starting entertainers. Mercer, Mercer County, Pa., was the common meeting ground of these two groups of amateurs. The old opera house of that county seat town situated on the plot now occupied by the First National Bank Building was the scene of the contest. The contest was heralded thru the county press and the medium of large posters announcing the contestants. An agreement had previously been made by the rival managers on the number and caliber of acts. The two minstrel teams were to match each other in every song, dance step and comedy act. Judges were selected from the town of Mercer. The late James Stransha, Sr., was one of the judges. The only unpleasant part of the affair that lingers in the memory of the Grove City contingent is the fact that Jamestown won. The night of the show the old show house at Mercer was packed. The S. R. O. sign was hung out long before the time for the show to begin. In fact, every moment following the monster parade in the afternoon had seen the thermometer of excitement gaining in temperature. Shades of "Honey Boy" Evans, but that was some pageant! The Jamestown tears and end men were led by the Greenville Band, at that time the best-known musical organization in Western Pennsylvania. The Grove City terpsichorean artists and jokesmiths marched to the strains of the Pine Grove Cornet Band. As the Greenville aggregation not only outambered the local Sousas, but outfought them as well in the trumpet contest they staged marching around the diamond at Mercer, the psychological effect is thought to have had its weight in determining the winner in the word and music contest which followed.

Joe R. Ketter, well-known playwright and entertainer, of Grove City, was the sole mem-



ber of the dancing team that contested for Grove City that night. He danced against three teams, and while the "Minstrel Groves Team" would not be laid to the charge of Mr. Ketter, if the reports of witnesses be true he sure put over some exhibition of clog dancing. Of course you must be informed at once before you begin to doubt that in those days Joe was not carrying around the avoidpops with which he now dignifies his old age. Still light of foot and with an even less load on his heart Mr. Ketter "shuk" his way to a glorious victory that night. The semi-pros. had to take the count, if they did outnumber him three to one. Joe's medicine was too strong for them. My informant of this famous achievement of a fellow townsman is a native traveled and seared with the wisdom of his many years, but he alleges, without any reservation, that the con-

test still lingers as fresh in his memory as the night of its happening as the most spectacular of a lifetime of thrill.

LITTLE THEATERS

(Continued from page 43)

annual event. In addition to 200 of a cast of local talent several outside professional acts have been booked, notably that of Jules Brazil, of Toronto, Canada's premiere comic, in songs and monologs; Gus Hill, of Montreal, songs and patter; Marjorie Hallick, of "The Canadiana Trio", who is staying in Ottawa for a short holiday; Cliff McAdam, soloist, of Acollan Record fame, and Orville Johnston's Orchestra and Melody Boys. The book and lyrics for the revue are by Frank Badgley, assisted by Marjorie Hallick, and not the least feature of the three-day engagement is an apache dance by these two artists. The event is under the patronage and personal presence of Baron Byag of Vimy, Governor General of Canada, the Canadiana Prime Minister and others.

The Philoexia Society of Columbia University, a dramatic organization, presented "Julius Caesar" in the Town Hall, New York City, on February 5, 9 and 10, with special Friday and Saturday matinees. The students were coached by Louis Calvert of the Theater Guild production, "R. U. R.", and Moffat Johnston, now appearing in "Six Characters in Search of an Author", with the result that a very distinguished audience was regaled with a highly finished performance. William Haskell Coila, the twelve-year-old son of Frances Starr, played the role of the boy Lucius, Mary V. Benjamin, a cousin of Mrs. Enrico Caruso, made an admirable Portia. The character of Caesar was portrayed with skill by George Charmer Batson of Bessemer, Ala., a former member of the Black Friars Players' Society of the University of Alabama. Warner Tufts, of New York, and manager of the production, was a splendid "Brutus". Mr. Warner played the role of the Duke in "As You Like It", produced by the Philoexia Society last year. Other members of the cast were: Perry Irvine of Trenton, N. J., co-author of the Varsity Show, in the part of Cassius; Marvel B. Donahue of Hollywood, as Antony; Helen Williams as Calpurnia, Arnold T. Koch as Casca, Sidney R. Bachman as Titinius, House Baker Jameson of Houston, Tex., as Marcellus; Frederic J. Kerr as Flavius.

Moved by the desire to perpetuate the picturesque Spanish life of early California, Holbrook Bilia, the well-known actor and native of San Francisco, canceled a season's engagement in New York to present to San Francisco as "The Bad Man", a typical Spanish play, with a Mexican borderland setting, feeling that since he had the ideal play for the purpose there was no time like the present. So Mr. Bilia, who has been starring successfully in the play, arranged with Thomas Wilkes, owner of the Alcazar Theater, Frisco, to present "The Bandit" at his theater beginning February 4. This arrangement also enabled Mr. Bilia to visit his father, Colonel Charles H. Bilia, who, at the age of eighty, has recently completed forty-four years' service in the San Francisco Custom House. In presenting "The Bad Man", Mr. Bilia hopes to give impetus to a movement that will preserve the old Spanish traditions of California, emulating the drama enthusiasts of New Orleans, who are perpetuating the spirit of the French settlers of that city, and the Carolina Playmakers, who are making history of the picturesque superstitions of the mountaineers of the Carolinas. Newspapers of San Francisco are indulging in reminiscences concerning Mr. Bilia's boyhood, one of which concerns his pre-fire escapade of 1892, when as a sophomore at Stanford University he, with other boys, one of whom later became governor of Oklahoma, was expelled for expressing too radical views on problems of the day in a magazine called Palo Alto, of which Mr. Bilia was editor.

"Upon the successful development and expansion of the little theater movement in America depends almost solely the extent to which the drama will be able to stage a comeback and once again offer competition upon even footing with motion pictures, the musical comedies and the burlesque shows," said Otis Skinner in addressing members of the Akron (O.) Civic Drama Association at the Akron Little Theater January 25.

"The salvation of the drama lies in the upbuilding of the little theater movement. These little theaters are the foot upon which the drama must thrive. They are all that is left to really encourage playwrights and actors and to cause a revival of drama in America."

The actor decried the dearth of good manuscripts for the legitimate stage and declared that this scarcity of acceptable plays is responsible for the sudden reversion to Shakespearean drama as a sweeping New York.

"New York is choked with actors, bad, good and indifferent, who are making apathetic attempts to play Shakespearean manuscripts," he said. "We shall soon be overrun with companies putting on Shakespearean drama unless playwrights shall come forward with conceptions of their brains that will enable the legitimate

stage to present the sort of drama that will be attractive and will be able to compete with motion pictures and musical comedies."

The Akron Little Theater is now being used for the presentation of plays by local talent.

In spite of a severe blizzard, which crippled the electric power, the Community Players of Middleboro, Mass., went ahead with a scheduled performance at the Towa Hall. They improvised lighting by means of lamps. Three one-act plays: "The Shepherd in the Distance", by Holland Hudson; "Dust of the Road", by Kenneth Sawyer Goodman, and "Neighbors", by Zona Gale, were presented. Mrs. Frank A. Crosier, Mrs. Edith Flaney and Elin Rosen directed the plays. They were rehearsed during the laboratory periods of the drama institute held by Middleboro Community Service under the supervision of George Junkla. The Community Service Players of Seattle, Wash., have for a year and a half been demonstrating the community drama idea to organizations and neighborhoods. Now they are turning their attention to organizing and supervising the groups they have interested in dramatics. Fifty men and women whose days are spent in businesses or at college belong to the Community Service Players. Since their first appearance in July, 1921, they have given thirty-eight successful performances before twenty-six groups. One-act plays have been used exclusively. "Neighbors" and Alice Brown's "Joint Owners in Spain" proving the most popular.

Warren O. is soon to organize a permanent dramatic group as the result of a program of one-act plays recently presented under the direction of Community Service. "The Florist Shop", by Walfrid Hawkrige; "The Maker of Dreams", by Oliphant Downs, and "Neighbors", by Zona Gale, were chosen for this first venture in community drama. Negley K. Teeters directed, and was assisted by William Konold, Mrs. Frank Rose and Mrs. Arner Clark. Warren is enthusiastic about the quality of the amateur talent displayed.

The dramatic club of Yakima, Wash., which is under the auspices of Yakima Community Service, presented its first bill of plays in the high school auditorium. "Joint Owners in Spain" was on the program.

As a result of the Community Drama Week and the dramatic institute conducted in Jackson, Mich., in November by Nina Lamkia, a Dramatic Council with five departments has been organized under Community Service. Among the departments are a Biblical drama group and a group interested in promoting children's dramatics. The council meets each Tuesday evening, when the program includes the reading, rehearsing and production of a one-act play each month. The productions will not be made public as yet.

The Community Players of Visalia, Calif., have affiliated with Community Service and will give regular performances in the municipal auditorium.

MUSICAL MUSINGS

(Continued from page 45)

er; George Strothers, trumpet, drums and marimba; Edw. K. Egan, sax and clarinet, and W. Glenn Hoffman, trombone and xylophone.

Ted Carlson, formerly clarinetist with the Sells-Floto, John Robinson and other shows, recently arrived in Seattle from a tour of the Orient with the Jazz band on the S. S. President Jefferson. Engagements were played in Yokohama and Kobe, Japan; Shanghai and Hoag Koag, China, and Manila, P. I. Other musicians who made the trip are F. Campbell, viola; R. Raathum, piano; S. Denhoff, sax, and trumpet, and O. Davis, drums. Carlson played sax, and clarinet.

R. G. Snyder, former tromper, is now located at Frankfort, Ky., where he plans to open a studio of music in the near future, which means he will not be on the road this year. He plays trumpet in the Gobber-Triplett Orchestra, a fast-stepping dance combination well known in and around Frankfort. Frank Golden, pianist and violist, is leader; Eugene Triplet, manager, plays sax and trombone; George Caplinger, sax, and piano; Ernest Hope, banjo and cello; Virgil Gaines, sax; Claude Stone, bass; Harry Triplet, drums, and Hardin Shaw, singer.

Walter Schofield, of the Palace Theater Orchestra in Burlington, Ia., has to say about the cornet and trumpet: "Those who have heard Herbert L. Clarke will say that the cornet is the king of brass band instruments. All big bands use a cornet in the first chair, not a trumpet. The cornet is a far better instrument for solo work in band than the trumpet. But the trumpet is a beautiful instrument in the orchestra—its tone is lighter and penetrating and blends nicely with the strings and reeds. Such artists as Clarke, Ernest Beckin, Bert Brown, Frank Simoa, Chas. W. Storm and Bohumir Kryl prefer a cornet. As one who has had twenty years of experience as cornetist and trumpeter with various bands and orchestras thruout the

United States, I believe the artists previously named would class the cornet best as a solo instrument in band and the trumpet in orchestra."

Thos. W. Bulger, bandmaster of the Skiff & Gaylord Minstrels, is conducting a tailor shop in Uniontown, Pa., where he is president of the Triangle Band. Bulger accounts for the presence of former trompers with the following on some of the members of the thirty-five-piece organization: "F. M. Johnson, cornet and conductor, formerly was with the Chautauqua Orchestra, of Chautauqua, N. Y.; C. B. Price, cornet; F. M. Carothers, clarinet, and Ames Thompson, drummer, are of the Buffalo Bill Band; P. H. Heckenbury, baritone, was with the Buffalo Bill Show and also on Nell O'Brien's Minstrels; Arthur Riddle, cornet, was with the Ragging Show; O. I. Stone, baritone, is of Reach & Bowers' Minstrels, and H. H. Bulger was bandmaster of the Haverly-Cleveland Minstrels. The band is three years old. Price and Thompson are still in regular harness as members of local theater orchestras. Heckenbury is a practicing chiropractor here."

Bulger concludes with the information that the recently organized fifty-five-piece symphony orchestra of Uniontown, under direction of J. Perigre, violist, was scheduled to give its first concert February 11 in the new \$750,000 State Theater in that town.

Herbert L. Clarke, celebrated cornet soloist, has resigned as conductor of the Anglo-Canadian Concert Band, of Huntsville, Ont., Can., and in April, when the resignation becomes effective, will make his home in California. At that time he will have completed an engagement of five years in the Northern town. The following is quoted from a Huntsville paper:

"Mr. Clarke is easily one of the best-known musicians on the American continent, and has for years held the unchallenged title of 'The World's Premier Cornet Soloist'. He was for twenty-five years with Sousa, as personal agent and assistant conductor, and with that famous musician traveled around the globe. Prior to associating himself with Sousa he was soloist with Gilmore, with whom he remained until the latter's death.

"During his five years in Huntsville Mr. Clarke has raised the Anglo-Canadian Concert Band into a place of prominence with the best musical organizations in America. As a concert band it has few equals on the continent. Mr. Clarke, who came to Huntsville to create something new in band organization, has demonstrated to the music world of America what can be done in wind instrument orchestral development, even with amateurs constituting the bulk of his organization."

A few weeks ago O. A. Peterson expressed an opinion in these columns in which he regarded the tone of a cornet more highly than that of a trumpet. In a subsequent issue Chas. A. Luse made reply to Peterson, taking an opposite view, and suggested that they engage in a contest, the outcome of which, Luse predicted, would be in favor of the trumpet. Now comes Peterson with his reply: "The contest proposed by Luse would hardly prove anything as to the merits of the trumpet as compared to the cornet. A solo played by myself on the cornet and by Luse on trumpet would only be a test of the individual musicianship of the participants.

"The better way would be for the same man to play the instruments alternately; say, a song melody, first on the trumpet and then on the cornet. Let the listeners be such as we find in a theater audience, music-lovers, who have so opinion formed in advance.

"I am quite sure that the verdict would be unanimous in favor of the cornet. It could hardly be otherwise, because a cornet has a more pleasing and more musical tone.

"All great artists use a regular cornet in band work. No bandmaster of any note would permit a trumpet to occupy first, second or third chair.

"A trumpet is useful only in depicting scenes of violence, tumult, trouble and storms; or in representing martial conditions and patriotism in military episodes.

"It is not a solo instrument only inasmuch as a fanfare or grand flourish is a solo.

"It is decidedly out of place in playing a simple pastoral or song melody.

"There is where the beauties of a cornet stand out.

"The trumpet is too shrill on the high tones and raspy on the low tones. It approaches more nearly to the jazz effect than does the cornet."

"LA FLAMME"

William A. Brady announces a presentation of "La Flamme", an adaptation of Charles Merie's French play, at the Playhouse, New York, for February 10. In the cast are Jane Grey, Kenneth MacKenna, Helen Bolton, John Cromwell, Frederick Graham, Nellie Bent, P. H. Crosby and St. Claire Hale. It will be presented as a regular Broadway attraction as soon as Mr. Brady has completed negotiations for a house.

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(Continued on Page 62)

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Art and Technique of the Puppet Show

(J. B., in MANCHESTER GUARDIAN)

AFTER a season of one private performance and four public ones in the Art Workers' Guild's small hall in Queen Square, London, W. G. Simmonds has returned to his village of Far Oakridge, near Stroud, in Gloucestershire, a famous man. His audience had included many of the most fastidious and influential figures in intellectual and fashionable society, which came together on these occasions at a rumor that something novel and beautiful was stirring in this particularly unexciting London winter. The seats—cushions and stools and basket chairs—were looked days before the production, and much intrigue went on to secure them. One extra performance was given; then the puppet theater, on its foundation of empty boxes, was dismembered and folded up, and the puppets tenderly put back in their cases and returned to Gloucestershire with Mr. Simmonds, the puppet master, and Mrs. Simmonds, whose delightful playing on the virginals of old English airs quickened the beauty of the show. And we shall see no more of them all till perhaps next Christmas-tide. Simmonds had taken the battered puppet shows which still survive in odd corners of the country, and, by his skillful carving, his delicate artistry of idea and technique, had raised puppetry to an undreamed of picture of loveliness and delight.

Before leaving London he told me something of his work and ideas and the development of his puppet show. . . . He made his first puppet show to entertain the village children at Fovant, Wiltshire, at his Christmas party in 1913, the scene being a flat background painted to represent a village fair (clown, columbine, pibald horse and countryman), and by 1917 his whole system of puppetry had been developed. His chief effort differed from that of the old puppet masters in that his stage was arranged with a central block (forest or house), so that the puppets could be seen coming forward from the back and going away up the stage, whereas the usual formula was for the puppets to come in from the wings at one side and go out at the other.

The technique of the puppet show is very old and has not changed much in principle, but every master has his own particular rhythms and effects. Puppets are like human mimes in having a will of their own and contrivance constantly at war with the author. One of the first difficulties is to keep the puppets on the floor, as their tendency is to fly up from the stage, except in the case of the heavier ones that give a support with their legs. The slower the motion the more difficult, particularly when one figure is following another at a different step. After much practice it is not difficult to make the puppets sit down, but it is hard to make them throw out their chest when singing. The usual mechanism is six strings, but Mr. Simmonds has reduced that in cases to four, and even three, getting the additional movements from the swing of the figure. . . . The real triumphs of puppetry are in the rhythm that comes from the perfect union of what the master makes the puppet do and what the puppet by his own nature can do.

But Simmonds' rare contribution which he has made thru the puppet show to the delight of our times has been, not thru his mechanical technique, but the beauty which, as a scholar and artist, he has evoked from this old convention. His puppets are works of fine art, designed and carved by himself, and completely conceived for their particular purpose and the range of eye of the audience.

Discussion turned on the possibility of flying creatures, and I asked him if he had thought of a Nativity play in his show. He confessed that the idea had occupied his mind for some time back, and he was at present at work on such a production. With such an unusual artist, with so gifted a colleague in his wife, it is difficult to believe that he will not produce a Nativity piece that is reverent and beautiful.

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(Continued on Page 64)

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THE STAGE ITS OWN CRITIC

It is interesting to notice that the next new play which Miss Thorn-dike will produce in London is a satire on publicity as an applied science and on the press agent as the modern alchemist who believes that you can make anything pass for gold if you only make enough noise about it. In the case of this particular comedy it is a film star and not a legitimate player who is the target for some flying shafts. But nobody will pretend that actors as a corporate body shrink modestly from the menace of advertisement, or regard a paragraph about their favorite breakfast dish or holiday resort as an insult calling out for violent requital. If Miss Thorn-dike's first-night audience is much like other first-night audiences in London, it will contain many people who are concerned directly or indirectly with the practice of the puff. It is an historic occupation, and Sheridan could match the Shakespearean grading of retorts with his own and equally subtle classification of puffs. But the film stars have given such a fillip to the business that it is everywhere becoming a petty scandal. No doubt there is some truth in the modern view that there is no such thing as a bad advertisement, since a name will stick in people's minds even if it has only been accompanied by some inane triviality or tedious anecdote. The most hopeful sign is that the best actors have not been infected by the publicity virus, and that repertoire companies which take their work seriously manage to keep down the evil of the personal paragraph. Is it too much to hope that as the acting profession becomes better organized it will take a hint from the doctors and lawyers? Their position may be very different from that of the corporate professions, in which "to stir it and stump it and blow your own trumpet" is merely suicidal, and we can hardly look for such a grand austerity. The day when a committee of the Actors' Association meets to discuss the fate of a member who has been caught in the act of self-advertisement may be remote, but it will be worth waiting for.

—MANCHESTER GUARDIAN.

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AIR CALLIOPE, with greatest improved, patented direct air pressure whistle, hand-played or automatically played from paper roll music; all parts interchangeable and accessible. Metal casing built practically of metal throughout; not affected by weather conditions; larger volume, clearer tone than any instrument ever offered. Immediate or spring delivery. Time payments to responsible parties. Free literature and photo. TANGLEY CALLIOPE CO., Muscatine, Iowa.

ANYTHING TO SELL? I'll sell it for you. JOHNNY KLINE, 1102 Broadway, New York.

BALL GAME OPERATORS—We are flooded with orders right now, mostly from old customers who have used our goods for years. There must be a reason! Have you received our new illustrated booklet? I will send you one free of charge. TAYLOR'S GAME SHOP, Columbia City, Indiana.

CHEAP—Show Boat Super and all towboat. WM. REYNOLDS, Hazelwood, Pittsburgh, Pa. mar10

CIRCUS TENT, fifty by eighty, good condition, cheap. Deagan Una-Fon, 32-note, good condition, \$125. Other bargains. SHOW PROPERTIES CO., 3714 Tallman Ave., Bellaire, Ohio.

COMPLETE CARNIVAL, \$2,000.00, including Merry-Go-Round, four shows, complete, all extras. Worth price. Owner quitting and willing to sacrifice for quick cash sale. Write now for details. BEYON, care Billboard, Cincinnati.

COMPLETE MAGIC ACT, \$3.75; Screen Illusion, production of lady, \$10. Particulars, stamp. McQUADE, Route 10, Dallas, Texas.

CONCESSION PEOPLE, TAKE NOTICE—We are still taking orders for Ball Game Hoods and Concession Tents at the same price as last year. Price is stable to charge any time. Get one of our Hoods or Tents now, all built the latest style, and save money. Good used Hoods and Tents always on hand. Cats and Kids made to order. Wheels, Games, Wardrobe Trunks. Tell us what you need, sell us what you don't need. RAY SHOW PROPERTY EXCHANGE, 1335 So. Broadway, St. Louis, Missouri.

CONCESSION Pitch-Tilt-You Win, Watch La. Ball Game Hood, wheels, lot of Canvas Blankets, Khaki Living Tent. WEBB, 1017 Chestnut St., St. Louis, Missouri.

DOUBLE BOOTH, Piano, Ticket Chopper, Motor Generator. Complete outfit. J. P. BEDINGTON, Scranton, Pennsylvania. feb17

FOR SALE—Concessions: One Pitch-Tilt-You-Win, complete, top and frame included; one Cat Ball Game, top, frame and hood complete; eight Bear Game, with top and frame complete; eight New Circus ball game, and one extra Ball Game Hood. Address G. H. COLEMAN, Showmen's League, 177 N. Clark St., Chicago.

FOR SALE—40 ft. Merry-Go-Round, Jazz Swing, Street Piano, Troupe of 4 Doves, all props; Motocycle Automobile Light Plant, Jassbo Swing. HARRY SMITH, Graz, Pennsylvania.

AIR CALLIOPE, finest large volume, clear-toned instrument ever built. Our latest improved 1923 model, with new patented direct air pressure whistles, metal case, practically of metal throughout, compact, light weight, complete with either engine or motor. Why bother with used instruments? Buy a new one which will last a lifetime. Free literature and photo. TANGLEY CALLIOPE CO., Muscatine, Iowa.

FOR SALE—Seventeen-cent Museum, Merry-Go-Round, Half Lady, Statue Turning to Life, Picnic Girls, Fairies in Well, Pop Factory, Equipment, Printing Press, 2 Presses, 3-H. P. Westinghouse Clutch Motor, Six Buffalo Blower, Violin, Cello, Bass Horn, Bass Drum, set Musical Glasses, Musical Cow Bells, Chinese Linking Rings, Motor Boat Engine. Stamp for prices. HARRY P. BOWMAN, Jeanetta, Pa.

FOR SALE—At a bargain, 500 pairs of Winslow Roller Skates. D. A. STOMER, 219 Missouri Ave., Peoria, Illinois. feb17

FOR SALE—Miniature Locomotive, Atlantic type, Vanderbilt model, 13 1/2-in. gauge, 3 ft., 8 in. high; never used; \$1,000 f. o. b. Alhambra, Calif. EBOTZMAN, 2829 P St., Sacramento, California. feb24x

FOR SALE—3-abreast Hershell-Spillman Juniper, good running order. Double engine, good top, paper player organ. Quick buyer, in city-five hundred. Extra Gas Engines cheap. PRENTICE RUMBLE, Petersburg, Indiana. feb17

MERRY-GO-ROUND, 12-ft., operates by hand power; no expense to run. \$100 money order gets it. C. E. BEHRE, 502 State St., Laporte, Indiana.

MUMMIES, ILLUSIONS—Devil Child, Pig Child, Monkey-Face Boy, Seal Boy, Duck Hog, Egyptian Lizard, Two-headed Chinese Child, Spirit Cabinet, Bust Illusion, Broom Illusion, Floating and Disappearing Lady, Headless Man, Half Lady, Buried Alive Illusion, Wheels, Banners. We buy, sell, trade. SHOWMAN'S EXCHANGE, 409 N. 4th St., Reading, Pennsylvania.

OLD SHOWMAN'S STORAGE WAREHOUSE, 1227 W. College Ave., Philadelphia, Pa. a built up building. Candy Press, Ice Cream Sandwich, Sugar Puff Waffle, Popcorn, Peanut or Crispette Machines, Hamburger Outfit, Copper Candy Kettle, Concession Tents, Games; anything pertaining to show, carnival or concession business. Write me what you want to buy or sell. mar10

ONE 36-FT. BOX-BALL BOWLING ALLEY, in good condition, \$50 a ft. With crate. GROVER KORTNIC, 4353 Warner Rd., Cleveland, Ohio.

SNAKE BANNER, Sleeping Tent, big umbrella, never used, cheap. MILT ROBBINS, Petersburg, Ill.

3,000 OPERA CHAIRS—Steel and cast frames; no junk; some good as new and guaranteed. No matter what you want in this line, get quotations and save half. J. P. BEDINGTON, Scranton, Pa. feb17

In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 68)

SLEEPERS AND BAGGAGE CARS. Carousel. Bill Wheel. Jazz Swing. Platform Show, several good Edison Shows. Microscopes. Leather Arkansas Kids and Cats, big and little Tents, Circus, Carnival and Concession Supplies of all kinds; scenery and side-show banners. Everything used for showmen in any branch of the business, second-hand or new. We have it or can get it. Largest and oldest dealers in America. No catalogue on usual goods, as stock changes daily. Write your wants in detail. We manufacture anything wanted in new goods. Best machinery and machinery. Sell us any goods you are through with. Fair prices in cash. **WESTERN SHOW PROPERTIES CO.** 518-527 Delaware St., Kansas City, Mo.

TRACK CAROUSEL cheap; Organ, Banners. **KLANE**, 303 Putnam Bldg., New York.

WILLIAM McLURE, 1257 So. Jefferson, Saginaw, Michigan, buys and sells Show and Concession Properties.

8 MILBURN CIRCUS LIGHTS, new style, 20,000-wattage power, cheap. **POUTER**, 739 Tenth St., Washington, District of Columbia.

90-FT. ROUND TOP, 10-ft. wall; 100-ft. Round Top, 3 40-ft. malle pieces, 10-ft. wall; good condition. Price right. **PEARL VAN**, Northville, New York.

SONGS FOR SALE

30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

BELLE ISLE (LITTLE QUEEN OF ALL ISLANDS), feb17

BY GOLLY, fox-trot song. Piano copy, 10c. **JEAN McLANE**, 431 W. Third St., Bethlehem, Pa. mar19

HOKUM COMEDY SONGS, Star-ita. Big list free. **LARRY POWERS**, Billboard, Cincinnati, Ohio. mar24

SENO STAMP AND ADDRESS for Professional Copy of good fox-trot "Pearlie". **WOOD JONES**, 229 Court Ave., Memphis, Tennessee.

TATTOOING

(Designs, Machines, Formulas)
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

IMPROVED TATTOOING MACHINES, all Supplies. Lowest prices. **IMPORTING SUPPLY**, 526 Main, Norfolk, Virginia. feb17

NEEDES—No. 12 Sharps, sample package, 10c. \$2.50 per 1,000. Writeup with new list. **PERCY WATERS**, 1050 Randolph, Detroit. mar3

SPECIAL COMBINATION MACHINE, double tubes, complete, \$2.50. **WAGNER**, 208 Bowers, New York. april

TATTOOING OUTFIT of working cabinet, sixty by twenty by fourteen; electric equipment for three workers, inks, perforated patterns, tools, etc. Price, fifty-five dollars. Also 8 No. 14-inch wheel, black walnut; price, fifty-five dollars. Several Stock Wheels, different sizes and combinations; mahogany, walnut, oak; cost, eighty dollars, price, choice, thirty-five dollars. Third cash, balance C. O. D. **B. H. STEVENS**, 153 West Broad St., Savannah, Ga.

THEATRICAL PRINTING

40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

Curtiss, Continental, Ohio. mar31

\$1.25 Brings 200 Letterheads, Envelopes or Cards. Four lines. **KILLIAN'S PRINTERY**, 1300 Temple, Detroit, Michigan. mar10

BOOKING CONTRACTS, Caution Labels, Passes, Calif. Agents Reports. **BOX 1155**, Tampa, Fla. June30

BUSINESS STATIONERY—150 Letterheads and Envelopes, \$2.00 prepaid. Price list for postage. **JOS. SIKORA**, 2403 So. 62d Ave., Cicero, Ill. mar17

LETTERHEADS AND ENVELOPES—50 of each, \$1.17, postpaid. Established 1912. **STANLEY BENT**, Hopkinton, Iowa. feb17

PRINTING—DEN, Mount Vernon, Ohio. mar24

SHOW PRINTING THAT PLEASES—500 Bond Letterheads or Envelopes, \$2.25; 1,000 Color Tonerlighters, 4x5, \$1.80; 5,000; 8,000; 1,000 6x8 Heralds, \$3.85; 5,000 \$17.00. All prepaid. Samples, 2c. **BLANCHARD PRINT SHOP**, Hopkinton, Iowa.

SPECIAL OFFER—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. **NATIONAL ECONOMIC SPECIALTY CO.**, Locusta, N. J. mar10

THEATRICAL PRINTING—Unusually desirable stationery, 250 Letterheads, any but, and 150 Envelopes to match, postpaid, \$2.50. Samples and prices for stamps. **KILLIAN'S PRINTERY**, Harrisburg, Kentucky.

\$1.00 YOUR OWN PERSONAL Printed Stationery, \$1.00. 150 Single Sheets, 5 1/2 x 8 1/2, and 100 Envelopes of fine white, pink, blue or buff bond paper, printed with your name and address for \$1.00. **PETersonal STATIONERY CO.**, P. O. Box 993, Philadelphia, Pennsylvania. mar17

250 LETTERHEADS, \$1.25; 1,000 Tonerlighters, 4x12, \$8.00. **PROGRESS**, Calico Rock, Arkansas.

TPEYWRITERS FOR SALE

30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

SLIGHTLY USED, thoroughly rebuilt Typewriters, all makes, at bargain prices. **LEWIS SALES**, Co. Hazard, Kentucky. mar24

WANTED PARTNER

(CAPITAL INVESTED)
40 WORD. CASH. NO ADV. LESS THAN 25c.
60 WORD. CASH. ATTRACTIVE FIRST LINE.

WANTED—Partner, Cyclist. Must have own wheels, 50-50 with right party. **JOHN TERRELLA**, 800 N. Dearborn St., Chicago, Illinois.

WANTED—Working Partner, with two hundred, for established medicine company. Performer preferred. Address **BOX 1**, Curtis, New York. feb24

WANTED TO BUY, LEASE OR RENT

30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

I Want to Rent a Theatre!!!

Will rent with option to lease or buy theatre suitable for small stock. City over 50,000. Full particulars. **MANAGER**, Room 608, 2332 Park Blvd., Detroit, Michigan. feb24

Wanted to Lease - Small

Amusement Park. State particulars first letter. **P. O. BOX 103**, Wilkes-Barre, Pa. feb21

Wanted African Dip. Give

general description. Write to **OMER KORN**, W.L.L., 803 19th St., Denver, Colorado. feb17

Wanted to Buy—Picture The-

atre in town of 5,000 to 10,000, or half interest in same. Address **W. T. BUMGARDNER**, 407 Conti St., Mobile, Alabama. feb21

Wanted—Black Velvet or Satin

Drop with Borders and Log Drops, Also Spanish Costumes. Apply **BAL**, 322 West 42nd St., New York City.

Wanted 3 or 4 Shooting Gallery

Rides. State make, model, times used. Must be first-class condition and cheap. **T. H. MASSEY**, Sta.efeld, Virginia.

CASH FOR MOTOGRAPH, No. 1-A or No. 2, in perfect condition. Address **C. SALTER**, Keros, Texas. feb21

MAGIC WANTED—Eyes, fire balls are swallowed. Mouth is shown empty, falls reappear and are ejected from the mouth. **G. CMAMER**, 108 Baker St., Fort Wayne, Indiana.

NEED CASH?—We can sell anything second-handed that's priced low used in the show game. Tents, Games, Cosumes, Rides, Concession Supplies (job lots), Waffles, Typewriters, Pop Corn Machines, Pin Show Curiousities, etc., etc. What have you? **UNITED SHOW GOODS COMPANY**, Angola, Indiana. feb17

TENT WANTED—Forty by eighty; Seats, Pinner, Stage, etc. Will buy complete outfit. **HOMER MEACHUM**, 301 Franklin Bldg., Atlanta, Georgia.

UNGER AERO SWING and Baby Swing wanted. State price. Also here at liberty to book new Bill Wheel. **A. C. BILLBOARD**, St. Louis. feb17

WANTED—Tents, all sizes; Candy Floss Machines, any Concessions. Buy anything. Pay cash. **ROSETTER**, Albany, Ohio. mar3

WANTED TO BUY—All kinds of Animal Costumes. What have you? **H. E. PHILLIPS**, Box 193, New Kensington, Pennsylvania.

WANTED TO BUY—Old, original make Empire Cotton Candy Machine. **GRANT LIGHT**, Gen., Del., Wilkes-Barre, Pennsylvania. feb17

WANTED—Secretary, Opera Chairs, State size, condition. **REIRO CO.**, Morrison, Oklahoma. feb24

WANTED—A Monkey Speedway. Address **JOHN ANDERSON**, 59 Astor St., Boston, Massachusetts. feb17

WANT TO BUY—Second-hand counter size Penny Arcade Machines of all kinds. **DAN SOPER**, Richmond, Kentucky.

WANT Little Brownies, Ben-Hurs, Draw Pokers, other machines. **RISTAU LAND CO.**, Kaukauna, Wisconsin. mar10

WANTED TO BUY—All kinds of small Animals, Glass Blowing Outfit and Mazg. Address all mail **DAVE DEVLIN CURLEY**, 204 W. 2nd St., Winona, Minnesota.

WANTED TO BUY—75 or 100 assorted Costumes. Must be in good condition. **FLEMING JEWELRY CO.**, 402 State St., Alton, Illinois.

WAR RELICS AND WAR PHOTOGRAPHS

50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

FOR EXHIBITIONS, shows, dens, etc. Relics collected from Europe's battlefields. "Profusely illustrated catalogue and sample War Photos, 20c. **LIEB, WELSH**, 2117 Chestnut Pl., Brooklyn, N. Y. mar10x

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS

50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

ECONOMIC AND PERFECTO Calcium Light outfits, new or second hand, Quartz, Ether, Lenses and Paullis, Macos and 1 Point. **NATIONAL EQUIPMENT CO.**, 409 West Michigan Street, Duluth, Minn. feb24

FILMS FOR SALE—NEW

60 WORD. CASH. NO ADV. LESS THAN 25c.
80 WORD. CASH. ATTRACTIVE FIRST LINE

UNCLE TOM'S CABIN, the only and original 5-reel Passion Play. Life of a Congressman. The Secret Trap, Joseph and His Brothers. **WESTERN FEATURE FILMS**, 804 S. Wabash Ave., Chicago, Ill.

FILMS FOR RENT

50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

FILMS RENTED CHEAPLY for toy projects and home use. Large rees sold for \$3; Comedies, \$5; Chapters, \$10; News Weeklies, \$3. Dealers supplied. Film Unit, 20c, postpaid. **RAY**, 321 5th Avenue, New York.

FILMS FOR SALE—2D-HAND

50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

Dirt Cheap. Westerns, Features, Comedies, Serials, Greatest Stars. KEYSTONE FILM, Altoona, Pennsylvania.

Five-Reel Pathe Passion Play

for sale (new copy). **WESTERN FEATURE FILMS**, 801 S. Wabash Ave., Chicago, Illinois.

Ten Reels. Twenty Dollars.

Free list. **GREGORY**, Braden, Va. feb21

Uncle Tom's Cabin. Five Reels.

Original perfect print. Condition new. Contractual rights for Ohio with same. Ideal showmen wanting sure money-getting road show wire best offer. **FORREST C. TEMPLIN**, Park Theatre, Rockland, Maine.

\$10 FOR 5 REELS of good film; examination, 10 two-reel Mystery Pictures, \$10 each; full reels; posters, **WALTER BROS.**, 1106 North Ave., Milwaukee, Wisconsin. feb17

BARGAINS—Features, Comedies, Westerns. Send for list. **REGENT FILM CO.**, 1239 Vine St., Philadelphia, Pennsylvania. mar3

BIG BARGAINS—Serials of all kinds. **WESTERN FEATURE FILMS**, 804 S. Wabash Ave., Chicago, Illinois.

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars. Lists available. **ECONOMY CO.**, 814 Corinthian Ave., Philadelphia, Pa. feb21

FIFTEEN TO TWENTY SEVEN-REEL SERIALS at bargain, with rapfr. Also 1 to 5-reel films. \$50 up. Write for list. **QUEEN FEATURE SERVICE, INC.**, Birmingham, Alabama. mar3

FILMS FOR SALE—Send for lists. Films rented to permanent theatres at 75c per reel; road shows, \$2.00 per reel per week. References required. **NATIONAL FILM BROKERS**, 307 Summit St., Kansas City, Missouri. mar10

FILMS, every description, at very low prices. Send for list. **CO-OPERATIVE FILM EXCHANGE**, 731 So. Wabash Ave., Chicago, Illinois. feb17

FILMS—A good two-reel Comedy and single-reel Drama, both for \$12.00. Perfect condition, **TONY FELZER**, Appleton, Wisconsin.

FILMS—In excellent condition. Comedies, Westerns and Dramas, \$3 per reel. Bargains in first-reel Features. **L. S. FISHER**, 1482 Broadway, New York.

FILMS—For toy and standard machines. Complete stories with best movie stars. Special 1-1,000-foot reels only \$3.00. **MONARCH THEATRE SUPPLY CO.**, 726 South Wabash Ave., Chicago. feb21x

FIVE HUNDRED REELS of films for sale, consisting of one and two-reel Comedies, two and three-reel Westerns, five and six-reel Features and Serial with Ku Klux feature film. Guaranteed first-class condition. **CAPITAL FILM DISTRIBUTING COMPANY**, Atlanta, Georgia. mar3

FILM EXPERTS AND ROOMEN, ATTENTION!—We have thousands of reels to pick from. Send stamps for our big list and press sheets. **WESTERN FEATURE FILMS**, 801 S. Wabash Ave., Chicago, Ill.

FILMS FOR SALE—Choice, \$3.50 per reel. Special. Send for list. **CO-OPERATIVE FILM COMPANY**, Box 565, Birmingham, Alabama. feb24

"**FORBIDDEN FRUIT**", feature picture, 5 reels; posters; \$35 C. O. D.; A-1 condition, **J. NORSKOG**, Houston, Minnesota.

FOR SALE—New York After Dark, stirring underworld melodrama. Posters, slides, photographs. One and two-reel Tom Mix Westerns. **CENTRAL FILM COMPANY**, 729 Seventh Avenue, New York City.

GOING OUT OF BUSINESS—Entire stock of Films at \$2.50 per reel. Posters free. **STANDARD FILM COMPANY**, 485 8th Ave., San Francisco, Calif. mar10

HIGH-CLASS ROAD SHOWS that are money-makers. Plenty of paper. Also other films. Send for list. **SOUTHERN FEATURE EXCHANGE**, Fort Worth, Texas. feb21

SAFETY FILMS—Path scope, new, 1-cwt foot, have 10,000 feet. **STATES TRADING COMPANY**, 25 Third Ave., New York. feb17

SERIALS, perfect condition, paper, complete; bargain. **H. B. JOHNSTON**, 538 So. Dearborn St., Chicago. mar3

TWELVE e-reel refined Comedies. Condition first-class. One and three-reel Drawings by James Montgomery Flagg. Also photographs at cost. This is a pickup for some exchange. Write for particulars. **QUEEN FEATURE SERVICE, INC.**, Birmingham, Alabama. mar10

WESTERN SPECIALS, Features, Comedies, Harts, Mix, Serials and Cartoons. Get our big Film list before you buy. **MONARCH THEATRE SUPPLY CO.**, 228 Union Ave., Memphis, Tenn. feb21x

5-REEL FEATURE, "The Heck", starring Charlie and Jessie Harris, a Thomas H. Ince production. In A-1 condition, good paper and photos. Price, \$40. \$15 deposit, balance C. O. D. **RAY WHEELER**, 131 Olive, Rochester, New York.

300 REELS OF FILMS, including Features, Serials and Traps, Comedies, Westerns, Educational. Many are new with paper. Bargain lists. **NATIONAL EQUIPMENT CO.**, 409 West Michigan Street, Duluth, Minn. feb24

2ND-HAND M. P. ACCESSORIES FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c.
70 WORD. CASH. ATTRACTIVE FIRST LINE.

MACHINES, Film Supplies, Bargain lists. **NATIONAL EQUIPMENT CO.**, Duluth, Minn. feb17

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. **H. B. JOHNSTON**, 538 South Dearborn St., Chicago. mar3

COMPLETE MOVING PICTURE OUTFIT cheap. Write **GROBARICK**, Eldridge Park, Trenton, N. J. feb21

FOR SALE—5-K. W. D. C. Generator, 125 volts, 40 amp. in good condition, \$150. **NEILL BHOOKS**, Calico Rock, Arkansas.

FOR SALE—Lot of good Films. Power's No. 5 extra Heads, lot of other stuff cheap. 1 Automobile Light Plant. **HARRY SMITH**, Gratz, Pennsylvania.

FOR SALE—Sultcase Motion Picture Machine, in good condition; also Films. **ED MILANOSKI**, 610 Fourth St., Grand Rapids, Michigan. feb21

FOR SALE—One Power's 6-A, fine shape; one Simplex, one Victor Portable, brand new. **BOX 249**, Peoria, Illinois.

GUARANTEED REBUILT MACHINES—Power's, Simplex, Mofograph, other makes. Wonderful bargains. We sell everything for the movies. Free catalog. **MONARCH THEATRE SUPPLY CO.**, 724 So. Wabash Ave., Chicago. feb24x

MONARCH PROJECTION MACHINE, good condition, with rheostat, \$50.00. Send \$25.00 deposit. **B. T. CALE**, Grand Hotel, Butte, Mont. mar3

ELECTRICITY FOR 10c PER HOUR—Motoec Auto Generator operates on any make automobile. Produces electricity for moving picture machines, theaters, schools, churches, homes, etc. Write for free particulars. **MONARCH THEATRE SUPPLY CO.**, Dept. AG, 724 South Wabash Ave., Chicago. feb24

FORT WAYNE GENERATOR, with panel and starting switch, single or three-phase, 220 volt, perfect condition, \$75.00. **Martin Rotary Converter**, factory guaranteed, 220 volt, three-phase, with complete emergency panel board, \$375.00. **H. B. JOHNSTON**, 538 S. Dearborn St., Chicago. feb24

MAZOA EQUIPMENT for all makes of machines for theatre, road shows, churches and schools. No rheostats or carbons and a better light. Theatre and Road Machines, Films and Supplies. **Hazen Hilsa** free. **NATIONAL EQUIPMENT CO.**, 409 West Michigan Street, Duluth, Minnesota. feb21

MOVIE CAMERA, \$10. Hardly used. Write **BOX 687**, Raleigh, North Carolina. feb21

NEW STEREOSCOPES, \$15.00. **GRONBERG MFG.**, 2911 Monroe St., Chicago, Illinois. mar3

NEW MOVIE PROJECTOR, \$25; Cosmograp, motor driven, \$75; Road Show Projector, \$30; Sateen Movie Screen, 12c square foot; Movie Camera, \$50. **RAY**, 324 9th Ave., New York.

PICTURE MACHINE, Power's No. 5, with seven reels of good film, \$85.00; Cloth Booth, \$55.00; Atlas Portable Machine, marda lamp, \$65.00. All in fine condition. **PHILIP QUIGLEY**, 117 W. Allen St., Philadelphia, Pennsylvania.

PICTURE MACHINES, \$10.00 up; Bliss Lights, Fire Magazines, Supplies. Lists, stamp. **FRED L. SMITH**, Amsterdam, New York.

POWER'S 6A, complete with Aro or Mazda Lamp, motor driven, \$150. Guaranteed. **BRINKMAN**, 125 West 46th St., New York. mar3

SACRIFICE—Film Exchange. Send for list. Also Machine and Light Plant. **CAPPS**, Jasper, Ark. feb24

WANTED TO BUY—All makes Moving Picture Machines, Sultcase Projectors, Chairs, Concessions, Motors, Fans, etc. Write us before selling. State best cash price in first letter. **MONARCH THEATRE SUPPLY CO.**, 724 So. Wabash Ave., Chicago, Illinois. feb24x

WANTED TO BUY—Power's 6-A, in good shape, cheap. **SPAD THEATRE** Dicks, Arkansas.

WANTED—"Passion Play", "The Painted Doll", "Where Are My Children", "Judith", "Ignorance", "Unriddable Sin", "What Becomes of the Children". Want other big Special Features. Must be A-1 condition, complete and cheap. **V. D. HUMPHREY**, Lake View, South Carolina.

WANT TO BUY—Pathscope Safety Films and Religious Films. **RAY**, 321 5th Avenue, New York.

WANTED TO BUY

M. P. ACCESSORIES—FILMS

30 WORD. CASH. NO ADV. LESS THAN 25c.
50 WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted—New and Used Films.

Features or Single Reels. Also Negatives. **SALMON FILM CO.**, 2443 Independence Ave., Kansas City, Missouri. feb21

WANT TO BUY—All makes Moving Picture Machines, Sultcase Projectors, Chairs, Concessions, Motors, Fans, etc. Write us before selling. State best cash price in first letter. **MONARCH THEATRE SUPPLY CO.**, 724 So. Wabash Ave., Chicago, Illinois. feb24x

WANTED TO BUY—Power's 6-A, in good shape, cheap. **SPAD THEATRE** Dicks, Arkansas.

WANTED—"Passion Play", "The Painted Doll", "Where Are My Children", "Judith", "Ignorance", "Unriddable Sin", "What Becomes of the Children". Want other big Special Features. Must be A-1 condition, complete and cheap. **V. D. HUMPHREY**, Lake View, South Carolina.

WANT TO BUY—Pathscope Safety Films and Religious Films. **RAY**, 321 5th Avenue, New York.

THEATRICAL BRIEFS

The Grand Theater, Macon, Ga., was dark last week, but is housing the famous colored musical show, "Shuffle Along", this week.

Kern Hall, for some time manager of the Kozy Theater, Pocomtous, Ark., has bought a half interest in the theater from L. L. Lewis. Mr. Lewis is owner and manager of the Sharum Theater, Walnut Ridge, Ark.

The Crystal Theater, Booneville, Ark., was extensively damaged by fire several weeks ago. The blaze originated in the projection room of the theater and quickly spread thru it and adjoining buildings, including a furniture store, which suffered heaviest damages. Total loss was estimated at \$20,000.

A spectacular feat was performed in Layton, Mo., when a spectator at the fire that destroyed the picture theater of Robert Harrington rescued \$1,000 worth of films from the flames. Harrington offered a reward of \$100 to anyone who would attempt the feat and bring the reels out. The spectator made repeated attempts to get thru the fire and smoke before he finally succeeded. As he staggered from the building with the films he fell unconscious, having become exhausted from inhaling fumes and smoke.

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 February 12-17 is to be supplied.

Abel, Neal (Orpheum) Omaha; (Orpheum) Kansas City 19-24.
Aces, Four (Orpheum) St. Louis.
Adams & Moran (Greenpoint) Brooklyn 15-17.

Benway, A. P. Happy (Keith) Reading, Pa.
Bernard, Jos. & Co. (Pantages) Memphis, Tenn.
Bernard & Betts (Palace) Waterbury, Conn.

Browning, Bessie (Palace) Indianapolis.
Brown's, Bothwell, Beauties (Loew) Ottawa, Can.
Bruch, Lucy (Orpheum) Peoria, Ill., 15-17.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder.
Week Feb. 11-17, Majestic Theatre, Dallas, Texas.
Direction PAT CASEY AGENCY.

Archer & Belford (Miller) Milwaukee.
Arden, Franklin & Co. (Columbia) Far Rockaway, N. Y., 15-17.

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

Blondell, Ed (Lincoln Sq.) New York.
Blue Bird Revue (Majestic) Little Rock, Ark., 15-17.

Cameo Revue (Palace) Springfield, Mass.
Cameron's, Four (Riviera) Brooklyn 15-17; (Keith) Philadelphia 19-24.

Babb, Carroll & Syrell (Orpheum) Los Angeles.
Babcock & Dolly (Orpheum) New Orleans.
Bageot & Shelton (Keith) Miami, Fla.

Clare's Minstrels (Keith) Miami, Fla.
Clark & O'Neill (Strand) Washington, Clark & Bergman (Riverside) New York (Bushwick) Brooklyn 19-24.

D. D. H. (Orpheum) St. Paul; (Palace) Milwaukee 19-24.
Dailey Bros. (Loew) Ottawa, Can.
Dale, Billy (Bill St.) Los Angeles.

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Dorcas Songs & Scenes (Grand) St. Louis.
Dorcas Operatic (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 19-24.
Dorland, W. C. (Orpheum) Brooklyn.
Down, Betty (Keith) Portland, Me.; (Keith) Lowell, Mass. 19-21.
Doyal & Leary (Orpheum) Vancouver, Can.; (Orpheum) Seattle 19-24.
Downes, Dan (Loew) Astoria, 1. 1. N. Y.
Draper & Henrie (Empress) Omaha 19-21.
Drown, Edna (Loew) Montreal.
Ducks Rehearsal (Polly) Worcester, Mass.
Dusko & Earl (Orpheum) Grand Forks, N. D., 15-17; (Grand) Fargo 19-21.
DuFrane, Geo. (Loew) Washington.
Dugan & Raymond (Orpheum) Denver.
Duncan, Scamry (Palace) Indianapolis.
Duncan, Sestor (Theater) Newark, N. J.; (Keith) Boston 19-21.
Dunham & Piny (Polly) Wilkes-Barre, Pa.
Dupres, Ed. (Loew) Chattanooga, Tenn.
Duttons, The (Hawswick) Brooklyn; (Palace) New York 19-24.
Duval & Symonds (Faurot O. H.) Lima, O., 15-17.
E. and H. Rensden (National) Louisville.
Earl & Edwards (Seventh St.) Minneapolis; (Auditorium) Norfolk, Neb., 22-24.
Earl & Edwins (Loew) New York, N. Y.
Earl & Lewis (Pantages) Saskatoon, Can.
Earl & Mullen (24th St.) New York 15-17.
Earle, Maude (Pantages) Denver; (Pantages) Pueblo 22-24.
Early & Early (Palace) Flint, Mich., 15-17.
Eastman & Moore (Grand) Sarasport, La.
Ebb, Vm., & Co. (Keith) Cincinnati; (Keith) Toledo 19-24.
Edwards & Gordon (Young St.) Toronto.
Eddy & Winn (LaSalle Garden) Detroit 15-17.
Edwards, Al. (Lyric) Hamilton, Can.; (Palace) Cincinnati 19-24.
Edwards & Bessie (Majestic) Dallas, Tex.; (Majestic) Houston 19-24.
Edwards & Lynn (Loew) Montreal.
Edmonds & LaVelle (State) Memphis, Tenn.
Eldine & Marshall (Orpheum) Wichita, Kan., 15-17.
El Cleve (Keith) Winston-Salem, N. C.
El Cota (Pantages) San Diego, Calif.; (Pantages) Long Beach 19-24.
Elliot & Latour (Lyric) Richmond, Va.
Elliot, Johnny, & Girls (State) New York.
Elly (Orpheum) Kansas City; (Orpheum) Omaha 19-24.
Ema & Saira (American) New York.
El Rey Sisters (Orpheum) Denver.
Elzberg, Julian (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.
Emmy, Karl (Columbia) Davenport, Ia., 15-17; (Orpheum) Sioux City 22-24.
Equita Bros. (Pantages) St. Paul; (Pantages) Winnipeg, Can., 19-24.
Evans, The Great (Auditorium) Newark, O.
Everett's Oddities (Orpheum) Boston.
Ezra & Herman (National) New York.
Espe & Dutton (Palace) New York.
Exposition Four (Pantages) Salt Lake City; (Pantages) Ogden 19-24.
Faber & King (State) Buffalo.
Faber & McGowan (Orpheum) Joliet, Ill., 15-17; (Majestic) Chicago 19-24.
Fagan, Noodles (Pantages) Portland, Ore., 15-17; (Liberty) Lincoln 19-21.
Fairy Tale (Palace) Springfield, Mass.
Fahn, Archie & Gertie (Keith) Syracuse, N. Y.
Farnell & Florence (Orpheum) San Francisco; (Orpheum) Oakland 19-24.
Farum, Frank, & Band (Alhambra) New York; (Royal) New York 19-24.
Farrell & Hatch (Pantages) Memphis, Tenn.
Farrell & Owens (Proctor) Youkers, N. Y., 15-17.
Farron, Frank (Princess) Nashville, Tenn.
Fashion Plate Minstrel (Pantages) Denver; (Pantages) Pueblo 22-24.
Faulker, Billie (Emery) Providence.
Faversham, Vm. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
Favorites of the Past (Majestic) Milwaukee; (Majestic) Chicago 19-24.
Fay, Eva (LaSalle Garden) Detroit 15-17.
Fenton & Fields (19th St.) Cleveland; (Temple) Detroit 19-24.
Fern, Bigelow & Clinton (State) New York.
Fields Family Band (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
Fifty Miles From Broadway (Franklin) New York 15-17; (Keith) Boston 19-24.
Finley & Hill (Pantages) Minneapolis; (Pantages) St. Paul 19-24.
Fisher & Huest (Fifth Ave.) New York 15-17.
Fisher & Shepard (Palace) Brooklyn.
Fisher & Gilmore (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 19-24.
Fiske & Fulton (Tivoli) Chattanooga, Tenn.
Fitzgerald, Dickson & Co. (125th St.) New York 15-17.
Fitzgerald & Carroll (Palace) Rockford, Ill., 15-17; (Majestic) Dubuque, Ia., 19-21; (Majestic) Cedar Rapids 22-24.
Fitzgibbon, Bert (Golden Gate) San Francisco; (Hill St.) Los Angeles 19-24.
Flanagan & Morrison (Columbia) Davenport, Ia., 15-17; (Orpheum) Sioux City 22-24.
Flashes, Seven (Orpheum) Green Bay, Wis., 15-17.
Flashes (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 19-24.
Florens, The (Orpheum) Kansas City; (Orpheum) Sioux City Ia., 22-24.
Flynn, Jimmy (Garwick) Brooklyn.
Foley & Arnold (National) New York.
Foley & Latour (Main St.) Kansas City; (Rio) St. Louis 19-21; (Majestic) Springfield, Ill., 22-24.
Foss - LeRoy (1st St.) New York.
Forsyth, Bobby, & Band (Main St.) Kansas City; (Rio) St. Louis 19-21.
Ford & Tracy (Pantages) Vancouver, Can.; (Pantages) Bellingham, Wash., 19-24.
Ford & Packard (Keith) Philadelphia; (Bushwick) Brooklyn 19-24.
Ford, Senator (Majestic) Little Rock, Ark., 15-17.
Four G's (Orpheum) St. Paul.
Fowler, Gus (Maryland) Baltimore; (Keith) Philadelphia 19-24.
Fox & Britt (Ave. B) New York.
Foxworth & Frances (Pantages) Saskatoon, Can.
Foy, Eddie (Palace) Milwaukee.

Francis & Day (Keith) Lowell, Mass.
Francis & Wilson (Orpheum) New York.
Franklin & Charles (Orpheum) St. Louis; (Orpheum) Memphis 19-24.
Franklin, Irene (Riverside) New York; (Bushwick) Brooklyn 19-21.
Frawley & Louise (Main St.) Kansas City; (Orpheum) Peoria, Ill., 19-21; (Orpheum) Champaign 22-24.
Frazer & Bunce (Palace) Indianapolis.
Fraker & Rhoda (Keith) Philadelphia.
Fraser & Wilson (Golden Gate) San Francisco; (Orpheum) Oakland 19-24.
Friganza, Tracie (Keith) Washington; (Keith) Philadelphia 19-24.
Fuller, Mollie, & Co. (Alhambra) New York; (Orpheum) Brooklyn 19-24.
Gabriel, Master (Bijou) Savannah, Ga.
Galletti & Kolin (Palace) Milwaukee; (State-Lake) Chicago 19-24.
Galletti & Mankess (Carter Sq.) New York.
Galloway, Curt (Rio) Chicago.
Gamble, Valand (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 19-24.
Garcetti Bros. (Columbia) Erie, Pa.
Gardell, Pryor & Co. (Hipp) Terre Haute, Ind., 15-17.
Gardner & Aubrey (Lincoln Sq.) New York.
Gardner, Karl (Strand) Kokomo, Ind., 15-17.
Gardner & Revere (Auditorium) Norfolk, Neb., 15-17; (Liberty) Lincoln 19-21.
Gardner, Grant (Loew) Ottawa, Can.
Gaudier & Pony Boy (Majestic) Ft. Worth, Tex.
Gautier's Bricklayers (Orpheum) Vancouver, Can.; (Moore) Seattle 19-24.
Gellis, Les (Orpheum) Minneapolis; (Palace) Milwaukee 19-24.
George, Edwin (Orpheum) Vancouver, Can.; (Moore) Seattle 19-24.
George, Jack, Duo (Orpheum) Champaign, Ill., 15-17; (Hipp) Terre Haute, Ind., 19-21; (Palace) South Bend 22-24.
Gerals, Musical Imperial (Montreal; Keith) Portland, Me., 19-24.
Gerard, Chas., & Co. (Gordon) Middletown, O., 15-17.
Gibson & Betty (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
Gibson, Jack & Jessie (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 19-24.
Gibson & Price (Jefferson) New York 15-17.
Gilbert Sisters & Armstrong (State) New York.
Gilbert, Harry (Orpheum) Wichita, Kan., 15-17.
Gingras, Ed. (Rio) Chicago.
Gingras, Monkeys (23rd St.) New York 15-17.
Girl From Texasland (Princess) Nashville, Tenn.
Gladiators, The (Pantages) Oakland, Calif.; (Pantages) Los Angeles 19-24.
Glanville, Ruth (Electric) Joplin, Mo., 15-17.
Glasgow, Billy (Palace) Chicago; (Orpheum) Memphis 19-24.
Glencoe Sisters (Keith) Orlando, Fla.
Glover & Jenkins (Palace) Chicago.
Golden Gate Trio (Lyric) Columbia, S. C.
Goldie, Jack (Pantages) San Francisco; (Pantages) Oakland 19-24.
Gordon & Ford (Palace) Chicago.
Gordon & Rica (Orpheum) Brooklyn; (Colonial) New York 19-24.
Gordon, Girdle & Gordon (Roosevelt) W. Hoboken, N. J.
Gordon & Stewart Sisters (Keith) Lowell, Mass.
Gordon & Day (Main St.) Kansas City, Mo.
Gordone, Robbie (Albee) Providence, R. I.; (Colonial) New York 19-24.
Gosler & Lusby (Strand) Kokomo, Ind., 15-17.
Gould, Venita (Bushwick) Brooklyn.
Graft, Victor (Palace) Springfield, Mass.
Grandos, Pepita (Palace) Jacksonville, Fla.
Gransie, Jean (Victoria) New York.
Gray Sisters (Lyric) Atlanta, Ga.
Grazier & Lawlor (Metropolitan) Brooklyn.
Green & Myra (Victoria) New York.
Green & Burnett (Rio) St. Louis 15-17; (Kedzie) Chicago 22-24.
Green & Parker (Orpheum) Oklahoma City, Ok., 15-17.
Green, Hazel, & Band (Colonial) Erie, Pa.
Green, Billy (Pantages) Ogden, Utah; (Pantages) Denver 19-24.
Greene, Gene (Hipp) Cleveland.
Greenwich Villagers (Hipp) Baltimore.
Greenwood, Leo (Emery) Providence, R. I.
Grew & Pates (Miller) Milwaukee.
Grey & Byron (Loew) Ottawa, Can.
Grindell & Esther (Majestic) Little Rock, Ark., 15-17.
Hackett & Delmar (State-Lake) Chicago.
Hagan, Fred C. (Roosevelt) W. Hoboken, N. J.
Haig, Emma, & Co. (Proctor) Mt. Vernon, N. Y., 15-17.
Hale, Joe & Willie (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
Hall, P. & G. (Palace) Bridgeport, Conn.
Hall, Ermile & Brice (Orpheum) Kansas City.
Hall, Al K., & Co. (Majestic) Springfield, Ill., 15-17.
Hall & Dexter (Colonial) New York.
Hallen & Russell (Orpheum) Denver 19-24.
Halls, Frank & Ethel (Grand) St. Louis; (Grand) Central Ill., 22-24.
Hamilton, Albee (Hamilton) New York 15-17; (Bushwick) Brooklyn 19-24.
Hamlin & Mack (Murray) Richmond, Ind., 15-17.
Hampton & Blake (125th St.) New York 15-17.
Haney & Morgan (Palace) New Orleans.
Hanley, Jack (Orpheum) Denver.
Hanley, Inez (Grand) Fargo, N. D., 15-17.
Hannford Family (Pantages) Bellingham, Wash.; (Pantages) Tacoma 19-24.
Hardy Bros. (Rio) Racine, Wis., 15-17; (Kedzie) Chicago 19-21.
Harmony Boys Four (Orpheum) Sioux Falls, S. D., 15-17; (Empress) Omaha, Neb., 19-21.
Harmonyland (Palace) New Orleans.
Harrington & Green (Lincoln Sq.) New York.
Harris, Mildred, & Co. (Palace) New York.
Harris, Marion (Princess) Montreal.
Harris, Dave, & Band (Gates) Brooklyn.
Harrison, Happy, Circus (Tivoli) Chattanooga, Tenn.
Harrison & Moss (Orpheum) Boston.
Harrison, Natalie, & Co. (Regent) Muskegon, Mich., 15-17.
Hart, Betty Lon (Pantages) San Francisco 19-24.
Hartwells, The (Keith) Toledo, O.; (Empress) Grand Rapids Mich., 19-24.
Harvard, Holt & Kendrick (Pantages) Winnipeg, Can.; (Pantages) Regina 19-21.
Harvard, Winifred & Bruce (Orpheum) Sioux City, Ia., 15-17.
Harvey, Honey & Grace (Strand) Kokomo, Ind., 15-17.
Harvey, Chick & Tiny (Metropolitan) Brooklyn.

Harvey-DeVora Trio (Lincoln) Union Hill, N. J.
Haskell, Loney (Keith) Augusta, Ga.
Havell, A. & M. (Orpheum) Los Angeles.
Havemann's Animals (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
Hawthorne & Cook (Keith) Philadelphia; (Keith) Lowell, Mass., 19-21.
Hayes, Brent (Regent) New York 15-17.
Hayes & Eddy (Seventh St.) Minneapolis.
Haynes & Cook (Palace) Waterbury, Conn.
Haynes, Mary (Columbia) Far Rockaway, N. Y., 15-17.
Healy & Cross (Keith) Syracuse, N. Y.
Heather, Josie (Pantages) Portland, Ore.
Hebert's Musical Duo (O. H.) Warren, O., 15-17.
Hector (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 19-24.
Heim & Lockwood Sisters (Broadway) Springfield, Mass.
Hendry, Edmonia (Frolic) Bessemer, Ala.; (Bijou) Nashville, Tenn., 19-24.
Henning, John & Winnie (Orpheum) St. Paul.
Heurys, Flying (Orpheum) Los Angeles.
Henshaw, Bobby (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 19-24.
Herbert & Dare (Orpheum) New Orleans.
Herberts, The (Orpheum) Denver 19-24.
Herman, Al (Keith) Cincinnati.
Herrmann, Adelaide (Keith) Columbus, O.
Hiatt, Ernest, (Orpheum) Champaign, Ill., 15-17; (Majestic) Springfield, Ill., 19-21; (Rio) St. Louis 22-24.
Hickman Bros. (Regent) Muskegon, Mich., 15-17.
Higgins & Bates (Albee) Providence, R. I.
Hill & Dale (Alhambra) McKeesport, Pa., 15-17; (Strand) E. Liverpool, O., 19-21.
Hilliam, B. C., & Co. (Maryland) Baltimore; (1st St.) New York 19-24.
Hines, Harry (Pantages) Bellingham, Wash.; (Pantages) Tacoma 19-24.
Hoffman & Jessie (Broadway) Springfield, Mass.
Holden & Herron (National) New York.
Holdsworth & Saxi (125th St.) New York 15-17.
Holman, Harry (Orpheum) Oakland, Calif.; (Orpheum) Fresno 22-24.
Holmes & Lavery (Royal) New York; (Alhambra) New York 19-24.
Home Town Follies (Keith) Portland, Me.; (Keith) Lowell, Mass., 19-24.
Hon. Andy Gump (Columbia) Davenport, Ia., 15-17; (Orpheum) Champaign, Ill., 22-24.
Honeymoon Ship (New Palace) South Bend, Ind., 15-17.
Hordick & Harris Sisters (State) Memphis, Tenn.
Houdini (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 19-24.
Howard & Clark (Colonial) New York; (Palace) New York 19-24.
Howard, Clara (Orpheum) Kansas City; (Orpheum) Omaha 19-24.
Howard, Bert (Moore) Seattle; (Orpheum) Portland 19-24.
Howard, Chas. (Pantages) Saskatoon, Can.
Howard's Tonics (Keith) Boston; (Keith) Philadelphia 19-24.
Hudson & Andrews (O. H.) North Lake, Wis., 9-20.
Huff, Grace (Davis) Pittsburg; (Keith) Syracuse, N. Y., 19-24.
Hughes, R., & Co. (Princess) Nashville, Tenn.
Hughes, Mrs. Gene, & Co. (Riverside) New York; (Albee) Providence, R. I., 19-24.
Hughes, Fred (Palace) Milwaukee; (Orpheum) St. Paul 19-24.
Hughes, Jack, Duo (Majestic) Springfield, Ill., 15-17.
Hughes & Debow (Orpheum) Oakland, Calif.
Humberts Bros. (New Palace) South Bend, Ind., 15-17.
Humphries, Doris, & Co. (Shea) Toronto; (Princess) Montreal 19-21.
Hurst & Vogt (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 19-24.
Hyams & McIntyre (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 19-24.
Hyde's, Alex. (State) Buffalo.
Hymack (Keith) Cincinnati; (Keith) Toledo 19-24.
Hynes, John B. (Orpheum) Denver; (Orpheum) Des Moines, Ia., 19-24.
Ibach's Entertainers (Colonial) Akron, O.
Ingales, Rupert (Orpheum) Brooklyn; (Riverside) New York 19-24.
Ishikawa Japs (State-Lake) Chicago.
Jackson, Bobby, & Co. (Keith's Strand) Dayton, O., 15-17; (Hipp) Cleveland 19-24
Jackson, Joe (Pantages) St. Paul; (Pantages) Winnipeg, Can., 19-24.
Janet of France (Keith) Columbus, O.
Janis, Ed. Revue (Keith) Augusta, Ga.
Jansleys, Five (Pantages) Saskatoon, Can.
Jarrow (Hipp) Baltimore.
Jarvis & Harrison (Majestic) Cedar Rapids, Ia., 15-17; (Palace) South Bend, Ind., 19-21.
Jason & Harrison (Orpheum) Tulsa, Ok., 15-17.
Jewell & Rita (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
Jewell's Mannikins (Palace) Indianapolis.
Johnny's New Car (Orpheum) Peoria, Ill., 15-17; (Orpheum) Joliet 19-21.
Johnson & Baker (Orpheum) San Francisco; (Orpheum) Oakland 19-24.
Johnson, Bounding (Nixon Grand) Philadelphia 19-21.
Johnson, Great (Colonial) New York.
Johnson, J. Rosamond, & Co. (Colonial) New York.
Johnson Bros. & Johnson (Grand) Fargo, N. D., 15-17; (Seventh St.) Minneapolis 19-24.
Jones & King (State) Memphis, Tenn.
Jones & Jones (Temple) Rochester, N. Y.; (Colonial) Erie, Pa., 19-24.
Jonis's Hawaiian (Majestic) Chicago; (Majestic) Cedar Rapids, Ia., 19-21.
Jordan Girls (Lyric) Hamilton, Can.
Josephson's, Johannes, Islanders (The Boardwalk) New York, Indef.
Joyce, Jack (Palace) Cleveland; (Keith) Cincinnati 19-24.
Jugzland (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 19-24.
Just & Marshall Revue (Olympia, Scoley Sq.) Boston.
Kaley & Brill (Kortz) Bethlehem, Pa.; (Kecney) Newark, N. J., 19-24.
Kara (Lyric) Holoken, N. J.
Karril Bros. (Majestic) Ft. Smith, Ark., 15-17.
Kate & Wiley (Pantages) Portland, Ore.
Kaufman & Lillian (Pantages) Ogden, Utah; (Pantages) Denver 19-24.
Kay, Hamlin & Kay (Shea) Buffalo; (Shea) Toronto 19-24.
Keane, Richard (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.

Keating, Chas. (Polly) Bridgeport, Conn.
Keleys, Frankie, & Co. (Electric) St. Joseph, Mo., 15-17.
Kellam & O'Dare (Rushwick) Brooklyn; (Palace) New York 19-24.
Kelly & Wise (American) New York.
Kelly & Brown (Palace) Brooklyn.
Kelly, Walter C. (Orpheum) Denver; (Orpheum) Sioux City, Ia., 19-21.
Kelson Bros. (Franklin) New York 15-17.
Kelso & DeMotte (Hipp) Cleveland.
Keltors, The (Orpheum) Wichita, Kan., 15-17.
Kennedy & Kramer (Keith) Winston-Salem, N. C.
Kennedy & Nelson (American) New York.
Kennedy's, Dancing (Majestic) Milwaukee; (Seventh St.) Minneapolis 19-24.
Kenney & Hollis (Regent) New York 15-17.
Keno, Keyes & Melrose (Majestic) Ft. Worth, Tex.
Kerr & Weston (Keith) Toledo, O.; (Temple) Detroit 19-24.
Kiniwa Japs (Grand) St. Louis; (Lincoln Hipp.) Chicago 19-21; (American) Chicago 22-24.
Kingston & Elmer (Orpheum) Peoria, Ill., 15-17; (Orpheum) Joliet 19-21.
Kirkwood & O'Neil (Grand) Atlanta, Ga.
Klissen, Murray, & Co. (Grand) St. Louis.
Kittors, Three (Boonoke) Roanoke, Va.
Kitcher & Reaney (Pantages) San Francisco 19-24.
Klotz, Mel (Keith) Lowell, Mass.; (Keith) Portland, Me., 19-24.
Koban Japs (Victory) Evansville, Ind., 15-17.
Kolin, Mignonne (Orpheum) Winolpeg, Can.; (Orpheum) Vancouver 19-24.
Kraemer, B. (State) Buffalo.
Kuehn, K. & E. (Lyric) Mobile, Ala.
Kuhns, Three White (Majestic) Grand Island, Neb., 15-17; (Orpheum) Sioux City, Ia., 19-21.
Kyle, Howard, & Co. (Prospect) Brooklyn 15-17.
LaDora & Beckman (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.
LaFleur & Fortier (Strand) Brockton, Mass., 15-17; (Bijou) Bangor, Me., 19-21; (Music Hall) Lewiston 22-24.
LaFrance & Byron (Grand) Shreveport, La.
LaFrance Bros. (Metropolitan) Brooklyn.
LaGros, Three (Pantages) Kansas City; (Pantages) Memphis 19-24.
Lachene, Lester (Grand) Wausau, Wis., 15-17; (Orpheum) Madison 19-21; (Riviera) LaCrosse 22-24.
LaLiberia Trio (Rio) Racine, Wis., 15-17; (Orpheum) Peoria, Ill., 19-21.
LaRue, Eva (Pantages) Spokane; (Pantages) Seattle 19-21.
LaSalle, Bob, & Co. (Pantages) St. Paul; (Pantages) Winolpeg, Can., 19-24.
LaTour, Frank & Lara (Hipp.) Youngstown, O., 15-17; (O. H.) Jamestown, N. Y., 19-21; (Grand) Bradford, Pa., 22-24.
LaToy Bros. (State) Buffalo.
LaTolla, Pat & Julie (Pantages) Vancouver, Can.; (Pantages) Bellingham, Wash., 19-24.
Lambert & Fish (Liberty) Lincoln, Neb., 15-17; (Main St.) Kansas City 19-24.
Lambert, Basil (Electric) St. Joseph, Mo., 15-17; (Electric) Springfield 19-21; (Electric) Joplin 22-24.
Lamont Trio (Orpheum) St. Paul; (Orpheum) Des Moines, Ia., 19-24.
Land of Fantasy (Orpheum) New Orleans.
Lane & Harper (Keith) Washington.
Lang & Blakely (Davis) Pittsburg.
Langdon, Hal & Hazel (55th St.) New York 15-17.
Langdon, Harry (Orpheum) San Francisco; (Orpheum) Oakland 19-24.
Langford & Frederick (Hill St.) Los Angeles.
Lanning, Dou (Seventh St.) Minneapolis; (Grand) Fargo, N. D., 22-24.
Larimer & Hudson (Majestic) Chicago.
Lavler, Jack (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 19-24.
Lawton (Orpheum) Madison, Wis., 15-17; (Majestic) Milwaukee 19-24.
Lazar & Dale (Metropolitan) Brooklyn.
Leclair, John (Gates) Brooklyn.
LeMaire, George, (Polly) Wilkes-Barre, Pa.
LeRays, The (Hipp) Cleveland.
Lee, Emile, & Co. (Dallas, Tex.; (Majestic) Houston 19-24.
Leach-LaQuinn Trio (Polly) Bridgeport, Conn.
Leach-Walton Trio (Pantages) Ogden, Utah; (Pantages) Denver 19-24.
Leahy Bros. (Empire) North Adams, Mass., 12-14.
Leavitt & Lockwood (Riviera) Brooklyn 15-17; (Keith) Boston 19-24.
Lee & Bann (Fifth Ave.) New York 15-17.
Lee & Cranston (Palace) Hartford, Conn.
Lee, J. & K. (Palace) New Haven, Conn.
Leedus & Sumner (Palace) New York; (Royal) New York 19-24.
Lehman, Bobby (Pantages) Salt Lake City; (Pantages) Ogden 19-24.
Leitzel, Lillian (Princess) Montreal; (Temple) Detroit 19-24.
Leon & Mitzl (Lincoln) Union Hill, N. J.
Leon, Great, & Co. (Orpheum) Champaign, Ill., 15-17; (Kedzie) Chicago 19-21; (Orpheum) Joliet 22-24.
Leonard, Eddie (Orpheum) Denver 19-24.
Lesone, Maude (Pantages) Bellingham, Wash.; (Pantages) Tacoma, 19-24.
Lester, Great (Majestic) Springfield, Ill., 15-17; (Main St.) Kansas City 19-24.
Lett's Go (Palace) Flint, Mich., 15-17.
Lester, Wright (Orpheum) St. Paul; (Orpheum) Omaha 19-24.
Levy, Jack, & Four Crowell Sisters (Hipp) Spokane, Wash., 15-17; (Legion) Walla Walla 18-20; (Palace Hipp.) Seattle 21-March 2.
Levy, Bert (195th St.) Cleveland; (Keith) Columbus 19-21.
Lewis, Sid (Grand) St. Louis.
Lewis, Buddy (Lil Bailey's Show) Ft. Wayne, Ind.
Lewis & Norton (Pantages) St. Paul; (Pantages) Winnipeg, Can., 19-24.
Lewis, Fred (Palace) Cincinnati.
Lewis & Body (1st St.) New York.
Libonati (Proctor) Newark, N. J.
Liddell & Gibson (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 19-24.
Lime Trio (Riverside) New York; (Orpheum) Brooklyn 19-21.
Lindsay, Fred (Palace) Indianapolis.
Ling & Long (Orpheum) Boston.
Little Lord Robert (Loew) Montreal.
Little Pippifax (Pantages) Omaha; (Pantages) Kansas City 19-24.
Little Billy (Orpheum) Minneapolis.
Lloyd & Good (Orpheum) New Orleans.
Lloyd, Herbert, & Co. (Novelty) Topeka, Kan., 15-17; (Globe) Kansas City, Mo., 19-21.

MINSTREL WIGS, REAL HAIR.
30c, 50c, 75c Ea. Kilgipert,
46 Cooper Square, New York.

Lonesome Manor (Keith) Boston; (Royal) New York 19-24.
 Long Truck Sam (Regent) New York 15-17.
 Lopez, Vincent, & Orch. (Orpheum) Brooklyn.
 Lopez's Orch. (Palace) Cincinnati.
 Lorraine, Ted, & Co. (Palace) Cleveland; (Keith) Toledo 19-24.
 Louise & Mitchell (Warwick) Brooklyn.
 Love Sisters (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
 Lovelace, Louise (Royal) New York.
 Lovett, Geo., & Co. (Columbia) Davenport, Ia. 15-17; (Novelty) Topeka, Kan., 19-21.
 Lovenberg Sisters & Neary (Grand) Shreveport, La.
 Loyal's Doga (Davis) Pittsburg; (Palace) Cleveland 19-21.
 Lucas, Althea, & Co. (Orpheum) Champaign, Ill., 15-17; (Palace) South Bend, Ind., 19-21.
 Lucas & Inez (Orpheum) San Francisco 19-24.
 Lumars, The (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
 Lyons & Yocco (Lyric) Atlanta, Ga.
 Lyons & Faut (Proctor) Mt. Vernon, N. Y., 15-17; (Davis) Pittsburg 19-24.

McCarthy & Stevard (Imperial) Montreal.
 McCormack & Wallace (Orpheum) Tulsa, Ok., 15-17.
 McCormack & Irving (Loew) Montreal.
 McCormack, John, Jr. (Golden Lily Cafe) Chicago.
 McCoy & Walton (Lyric) Hoboken, N. J.
 McDermott, Marie (Golden Gate) San Francisco 19-24.
 McDevitt, Kelly & Quinn (State-Lake) Chicago.
 McFarland Sisters (Pantages) San Diego, Calif.; (Pantages) Long Beach 19-24.
 McGoode & Lenzon (Murray) Richmond, Ind., 15-17.
 McIntyre, The (Riverside) New York.
 McKay & Ardine (Orpheum) Omaha; (Orpheum) Kansas City 19-24.
 McKay, May, & Sisters (Bijou) Birmingham, Ala.
 McKinley, Nell (Poll) Worcester, Mass.
 McLaughlin & Carson (Palace) Jacksonville, Fla.
 McLaughlin & Evans (Keith) Portland, Me.; (Keith) Lowell, Mass., 19-24.
 McBae, Tom, & Co. (Lyric) Birmingham, Ala.
 Mellae & Clegg (Orpheum) Des Moines, Ia.
 McWilliams, Jim (Coliseum) New York 15-17.
 Mack & Brantley (Stratford) London, Eng.
 McMarch 35 (Finsbury Park) London 5-10.
 Mack & Lane (Prospect) Brooklyn 15-17.
 Mack & Reading (Proctor) Elizabeth, N. J., 15-17.
 Mack & Velmar (Victory) Evansville, Ind., 15-17; (Majestic) Chicago 19-24.
 Magley, G. & P. (Orpheum) Denver.
 Mahoney, Will (Keith) Philadelphia; (Maryland) Baltimore 19-21.
 Mallia & Bart (Orpheum) Omaha.
 Mandel, Wm., & Joe (Keith) Columbia, O.
 Mang & Snyder (Colonial) New York.
 Manhattan Trio (Liberty) Portland, Ore., indef.
 Manure Shop (Fulton) Brooklyn.
 Mankin (Linden St.) New York.
 Mantell's Manikins (Orpheum) Peoria, Ill., 15-17; (Orpheum) Joliet 19-21; (Orpheum) Champaign 22-24.
 Mated & Francois (51st St.) New York.
 Marcus & Lee (Grand) St. Louis; (Grand) Centralia, Ill., 22-24.
 Mardo & Rome (Orpheum) New York.
 Markell & Gay (Colonial) New York; (Riverside) New York 19-24.
 Marks & Wilson (Alhambra) New York.
 Markette's Manikins (Pantages) Hamilton, Can.
 Marmelin Sisters (Palace) Bridgeport, Conn.
 Marry Me (Moore) Seattle; (Orpheum) Portland 19-24.
 Martells, Three (Ave. B) New York.
 Marston & Manley (Crescent) New Orleans.
 Martin Duo (Shrine Circus) Wichita, Kan.; Ft. Worth, Tex., 25-28.
 Martini Singers (Electric) St. Joseph, Mo., 15-17; (Novelty) Topeka, Kan., 22-24.
 Mason & Scott (Orpheum) Grand Forks, N. D., 15-17; (Grand) Fargo 19-21.
 Mason & Schell (Rialto) St. Louis.
 Mathieu, Jugglers (Olympia) Cleveland 15-17.
 Maurice & Girtle (Bijou) Birmingham, Ala.
 Maurice, Great (Pantages) Memphis, Tenn.
 Max & Moritz (Moore) Seattle; (Orpheum) Portland 19-24.
 Maxwell & Golsen (Palace) Cincinnati.
 Maxon & Brown (Fauror O. H.) Lima, O., 15-17.
 May, Viola (Lyric) Atlanta, Ga.
 Mayer, Eugene (Pantages) Spokane 19-24.
 Mayer & Newman (Lyric) Hamilton, Can.
 Meehan's Dogs (Palace) Chicago; (Orpheum) St. Louis 19-24.
 Melotte Duo (Palace) Indianapolis.
 Melroy Sisters (Palace) New Haven, Conn.
 Mercedes (Keith) Lowell, Mass.; (Keith) Portland, Me., 19-24.
 Merritt & Coughlin (125th St.) New York.
 Meyers & Hanford (Temple) Rochester, N. Y.
 Middleton & Spellmeyer (Orpheum) Denver 19-24.
 Miller & Mack (Majestic) Little Rock, Ark., 15-17.
 Miller & Capman (Keith) Syracuse, N. Y.
 Miller, M. & P. (Golden Gate) San Francisco 19-24.
 Miller, Eddie (Golden Gate) San Francisco; (Hill St.) Los Angeles 19-21.
 Mills & Dunann (Majestic) Milwaukee; (Seventh St.) Minneapolis 19-24.
 Minster Monarchs (Majestic) Chicago.
 Miss Nobody (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
 Miv & Ethel (Princess) Montreal.
 Moffett, Gladys (Ben All) Lexington, Ky., 15-17.
 Monroe & May (Poll) Worcester, Mass.
 Monte & Lyons (Kedzie) Chicago 15-17; (Orpheum) Madison, Wis., 19-21.
 Monte Carlo Four (Jefferson) Dallas, Tex.
 Montgomery, Marshall (Palace) New Orleans.
 Montrose, Belle (Columbia) Davenport, Ia., 15-17; (Lincoln) Chicago 19-21.
 Moore, Harry, & Co. (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 19-21.
 Moore, George, & Co. (Lyric) Hamilton, Can.
 Moore & Shy (Electric) St. Joseph, Mo., 15-17; (Novelty) Topeka, Kan., 19-21.
 Moore & Arnold (Electric) Springfield, Mo., 15-17; (Grand) St. Louis 19-24.
 Moore & Freed (Albee) Providence, R. I.; (Keith) Boston 19-24.
 Moore & Field (Hipp.) Terre Haute, Ind., 15-17; (Rialto) St. Louis 19-21; (American) Chicago 22-24.
 Moore, Al & Jazz Band (Orpheum) Madison, Wis., 15-17; (Grand) St. Louis 19-24.
 Moore, Gene & Myrtle (American) Chicago 15-17.

Moore & Kendall (Seventh St.) Minneapolis; (Majestic) Cedar Rapids, Ia., 19-21; (Orpheum) Sioux City 22-24.
 Moran & Mack (Maryland) Baltimore.
 Moran, Polly (Keith) Orlando, Fla.
 Morgan & Gates (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
 Morgan & Gray (Pantages) Ogden, Utah; (Pantages) Denver 19-24.
 Morgan & Ray (Capitol) Hartford, Conn.
 Morley, Alice & Dorothy (1st St.) Buffalo.
 Morin Sisters (Pantages) Saskatoon, Can.
 Morris, Elida (Orpheum) Des Moines, Ia.
 Morris & Shaw (Proctor) Elizabeth, N. J., 15-17.
 Morris, Will (Majestic) Cedar Rapids, Ia., 15-17; (Majestic) Dubuque 19-21.
 Morrissett, Dolly (Orpheum) New York.
 Morrissett & Young (Pantages) Spokane; (Pantages) Seattle 19-24.
 Morton & Brown (Central) Jersey City, N. J.
 Morton, Ed (Lyric) Atlanta, Ga.
 Moss & Frye (Flatbush) Brooklyn.
 Mullane, Frank (Miller) Milwaukee.
 Murphy & Bradley (Grand) Atlanta, Ga.
 Murphy, Boh, & Co. (Hipp.) Cleveland.
 Murray & Maddox (Keith) Orlando, Fla.
 Murray, Katherine (Royal) New York.
 Murray & Oakland (Keith) Toledo, O.; (Temple) Detroit 19-24.
 Myers & Belle Juliet (Arcade) Jacksonville, Fla., 12-17; (Keith) Orlando 19-21.

Nakyfs, The (Majestic) Dallas, Tex.; (Majestic) Houston 19-24.
 Nelson, Alma (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 19-24.
 Nelson, Eddie (Prospect) Brooklyn 15-17.
 Nelsons, Flying (Franklin) New York 15-17.
 Nelsons, Juggling (Orpheum) Omaha; (Orpheum) Kansas City 19-24.
 Nelson's Catland (Pantages) Los Angeles; (Pantages) San Diego 19-24.
 Nestor & Vincent (Crescent) New Orleans.
 Nevada, Lloyd (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.
 Nevins & Gordon (Palace) Brooklyn.
 Newell & Most (Keith) Winston-Salem, N. C.
 Newhoff & Phelps (Regent) New York 15-17.
 Newman, Walter, & Co. in Profiteering (Main St.) Kansas City; (Orpheum) Des Moines, Ia., 19-21.

WALTER NEWMAN
 IN PROFITEERING.
 Booked solid on Orpheum Time.
 Direction Wm. S. Hennessy.

Nichols, Howard (Empress) Grand Rapids, Mich.
 Nichols, Nellie V. (Poll) Scranton, Pa.
 Nihil (Temple) Rochester, N. Y.
 Niles (Lassalle Garden) Detroit 15-17.
 Nilsson Duo (Seventh St.) Minneapolis; (Majestic) Chicago 19-24.
 Nixon & Sims (Tivoli) Chattanooga, Tenn.
 Noel, Percival, & Co. (Temple) Rochester, N. Y.
 Norraine, Nada (Broadway) Springfield, Mass.
 Norris' Simlans (Electric) Springfield, Mo., 15-17; (Columbia) St. Louis 19-21.
 North & Holliday (Palace) Indianapolis.
 Norton & Melotte (Pantages) San Francisco; (Pantages) Oakland 19-24.
 Norton, Jack (Orpheum) St. Louis; (Orpheum) Memphis 19-24.
 Norton, Ruby (Fordham) New York 15-17.
 Norworth, Ned (Keith) Winston-Salem, N. C.

O'Connell, Nell (Poll) Wilkes-Barre, Pa.
 O'Donnell & Blair (Orpheum) Los Angeles.
 O'Donnell, Vincent (Palace) Chicago; (Orpheum) St. Louis 19-24.
 O'Hara, Rose (Hipp.) Terre Haute, Ind., 15-17.
 O'Malley & Maxfield (Liberty) Lincoln, Neb., 15-17; (Electric) St. Joseph, Mo., 19-21.
 O'Meara, T. & K. (Royal) New York.
 O'Neal Sisters & Benson (Majestic) Bloomington, Ill., 15-17; (Orpheum) Peoria 19-21; (Orpheum) Joliet 22-24.
 Oddities of 1923 (Lyric) Columbia, S. C.
 Oklahoma Four (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.
 O'Leary & Mary Ann (Majestic) Dallas, Tex.; (Majestic) Houston 19-24.
 O'Quinn, The (Orpheum) New York.
 Olive & Mack (Victory) Evansville, Ind., 15-17.
 Oliver & Oip (Keith) Philadelphia; (Riverside) New York 19-24.
 Olsen & Johnson (Keith) Boston; (Albee) Providence, R. I., 19-24.
 One Ben Ne (Keith) Dayton, O., 15-17.
 Oriole Trio (Apollo) Janesville, Wis.
 Ormsbee & Remig (Keith) Miami, Fla.
 Ortons, Four (Pantages) Kansas City; (Pantages) Memphis 19-24.
 Osborn Orch. (Orpheum) Minneapolis.
 Osborn Trio (Temple) Detroit; (Temple) Rochester, N. Y., 19-24.
 Osterman, Jack (Orpheum) Portland, Ore.; (Orpheum) San Francisco 19-24.
 Overholt & Young (Hipp.) Baltimore.

Palo & Palet (Pantages) Portland, Ore.
 Pantheon Singers, J. H. Harris, mgr.; (Cummings) Pittsburgh, Mass., 15-17; (Olympia) New Bedford 19-21; (Empire) Lawrence 22-24.
 Parker, Ethel (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 19-24.
 Parkers, The (Auditorium) Norfolk, Neb., 15-17; (Liberty) Lincoln 19-21.
 Parka, Grace & Eddie (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.
 Parlor, Bedroom & Bath (Orpheum) Omaha; (Orpheum) Minneapolis 19-24.
 Patricia, Tom (Temple) Rochester, N. Y.; (Temple) Detroit 19-24.
 Paul & Howard (Kedzie) Chicago 15-17.
 Pauline (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 19-24.
 Pearson, Newport & Pearson (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 19-24.
 Pearsons, The (Palace) Brooklyn.
 Pedestrianism (Keith) Orlando, Fla.
 Pendar, Bob, Troupe (Fifth Ave.) New York 15-17.
 Penman & Lillian (Pantages) San Diego, Calif.; (Pantages) Long Beach 19-24.
 Perez & LaFlor (Empire) Providence.
 Perez & Marguerite (Orpheum) Oakland, Calif.; (Orpheum) Fresno 22-24.
 Petrowars, Five (Grand) Oshkosh, Wis., 15-17.
 Phenomenal Players (Colonial) New York.
 Philbrick & DeVoe (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
 Phillips, Four (Keith) Philadelphia; (Keith) Washington 19-24.

Phillips, Three (Greely Sq.) New York.
 Phillips, Mr & Mrs. N. (Strand) Washington.
 Pierce & Goff (Pantages) San Francisco 19-24.
 Pierpont, Laura, & Co. (Columbia) New York; (Sist St.) New York 19-21.
 Pietro (Hill St.) Los Angeles.
 Pollock, Milton, & Co. (Orpheum) Sioux Falls, S. D., 15-17; (Liberty) Lincoln, Neb., 18-21.
 Polly & Oz (Colonial) New York; (Royal) New York 19-24.
 Powers & Wallace (105th St.) Cleveland; (Keith) Columbus 19-24.
 Princeton Five (Lyric) Richmond, Va.

Queens, Four, and a Joker (Orpheum) Boston.
 Quixy Four (Orpheum) Denver 19-24.

Race & Edge (Warwick) Brooklyn.
 Lafayette's Dogs (Palace) New York; (Keith) Boston 19-24.
 Rapture Harmony Three (Apollo) Janesville, Wis.
 Rahn, Paul, & Co. (Orpheum) Madison, Wis., 15-17; (Majestic) Milwaukee 19-24.
 Rainbow & Mohawk (Loew) Ottawa, Can.
 Ramsdell & Devo (Palace) Ft. Wayne, Ind., 15-17.
 Rath Bros. (Palace) Milwaukee; (State-Lake) Chicago 19-24.
 Rawis & Von Kaufman (Keith) Augusta, Ga.
 Ray, Huston (Majestic) Ft. Worth, Tex.
 Raymond & Stern (National) New York.
 Reek & Recker (Miller) Milwaukee.
 Reddington & Grant (Seventh St.) Minneapolis; (Majestic) Milwaukee 19-24.
 Redmond & Wells (Shea) Buffalo; (Shea) Toronto 19-24.
 Reed, Jessie (Majestic) Ft. Smith, Ark., 15-17.
 Reed & Selman (Loew) Astoria, L. I., N. Y.
 Reeder & Armstrong (Empire) Providence.
 Rempel, Harrie, & Co. (Bushwick) Brooklyn; (Shea) Buffalo 19-24.
 Renard & West (Loew) Astoria, L. I., N. Y.
 Renards, Three (Bijou) Savannah, Ga.
 Retter, Deszo (Palace) Waterbury, Conn.
 Reynolds & Donegan (Lyric) Mobile, Ala.
 Rhoades, Major (Pantages) San Francisco 19-24.
 Rhodes & Watson (Keith) Boston.

Rial & Lindstrom (Pantages) Spokane; (Pantages) Seattle 19-24.
 Rial, Earl, Revue (Ben All) Lexington, Ky., 15-17.
 Richardson Twins (Pantages) Portland, Ore.
 Rigoleto Bros. (Pantages) Memphis, Tenn.
 Rinaldo Bros. (Pantages) San Francisco; (Pantages) Oakland 19-24.
 Rinaldo (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 19-24.
 Ring, Julie (Boulevard) New York.
 Rippel, Jack Splash (Maryland) Cumberland, Md.
 Ritchie & Ritchie (Pantages) Salt Lake City; (Pantages) Joliet 19-24.
 Ritter & Kimp (Fordham) New York 15-17.
 Rostang & Barrett (Majestic) Springfield, Ill., 15-17; (Grand) St. Louis 19-24.
 Roberts, Joe (Palace) Springfield, Mass.
 Roberts, Theo. (Orpheum) Minneapolis; (Orpheum) St. Paul 19-24.
 Roberts, R. & W. (Keith) Washington; (Maryland) Baltimore 19-24.
 Robinson, Bill (Orpheum) Sioux City, Ia., 15-17; (Orpheum) Minneapolis 19-24.
 Rockwell & Fox (Hamilton) New York 15-17; (Davis) Pittsburg 19-24.
 Rogers & Albee (Moore) Seattle; (Orpheum) Portland 19-24.
 Rogers, Will & Mary (Majestic) Cedar Rapids, Ia., 15-17; (Majestic) Dubuque 19-21.
 Rogers, Roy & Rogers (Pantages) Spokane; (Pantages) Seattle 19-24.
 Rolfe & Kennedy (M. W. of A. Winter Circus) Grand Rapids, Mich.
 Rollard & Rae (Proctor) Newark, N. J.
 Rome & Gant (Roanoke) Roanoke, Va.
 Rosener, Geo. (Orpheum) Boston.
 Rose's Royal Midgets (State) Newark, N. J.
 Rosher & Muffs (Palace) Cincinnati.
 Rosini, Carl, & Co. (Hipp.) Cleveland.
 Ross, Margelle & Evelyn (Rialto) Chicago.
 Ross & Roma (Pantages) St. Paul; (Pantages) Winnipeg, Can., 19-24.
 Roth, Dave (Davis) Pittsburg.
 Rounder of Broadway (Hipp.) Cleveland.
 Rowland & Meehan (Pantages) San Diego, Calif.; (Pantages) Long Beach 19-24.
 Roy, Dorn & Kuhle (Delancey St.) New York.
 Roy & Arthur (Loew) Astoria, L. I., N. Y.
 Royal Siders (Orpheum) Minneapolis.
 Royce, Ruby (Franklin) New York 15-17; (Sist St.) New York 19-24.
 Rozellas, The (Roanoke) Roanoke, Va.
 Rubelle (Hilltop) St. Louis 15-17; (Hipp.) Terre Haute, Ind., 19-21.
 Rubin & Hall (Palace) Milwaukee.
 Rubin, Jan (Pantages) Los Angeles; (Pantages) San Diego 19-24.
 Rudell & Dunigan (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 19-24.
 Ruetters, The (Shea) Toronto; (Imperial) Montreal 19-24.
 Rugel, Yvette (Colonial) New York.
 Rule & O'Brien (Shea) Toronto; (Princess) Montreal 19-24.
 Runaways, Four (Keith) Lowell, Mass.; (Keith) Portland, Me., 19-24.
 Russ, LeVan & Pete (Boulevard) New York.
 Russell & Sambo (Bijou) Savannah, Ga.

Sabini, Frank, & Co. (Alhambra) New York.
 Sabini & Alberts (23rd St.) New York 15-17.
 Sale, Chic (Palace) Cleveland.
 Sampson & Douglas (23rd St.) New York 15-17.
 Samuels, Rae (Orpheum) Peoria, Ill., 15-17; (Englewood) Chicago 19-22.
 Sankus & Silvers (American) New York.
 Santiago Trio (Pantages) Bellingham, Wash.; (Pantages) Tacoma 19-24.
 Santos & Hayes (Princess) Montreal.
 Santry, Henry (Orpheum) St. Louis; (Orpheum) Memphis 19-24.
 Sargent & Marlyn (Riviera) Brooklyn 15-17.
 Savo, Jimmy (Empire) Providence.
 Saytons, The (Temple) Rochester, N. Y.; (Keith) Cincinnati 19-24.
 Scanlon, Deno & Scanlon (Orpheum) Denver 19-24.
 Schenck, Willie, & Co. (Bushwick) Brooklyn.
 Schenck's Comedy Circus (Pantages) Winnipeg, Can.; (Pantages) Regina 19-21; (Pantages) Saskatoon 22-24.
 Schlicht's Manikins (Shea) Toronto; (Princess) Montreal 19-24.
 Scholder, H. & H. (Keith) Philadelphia.
 Scott & Christie (American) New York.
 Scott, Henri (Orpheum) Oklahoma City, Ok., 15-17.
 Sealo (Main St.) Kansas City, Mo., 15-17; (Majestic) Grand Island, Neb., 22-24.
 Seamon, Chas. F. (Rialto) Chicago.

Segal & Carroll (Riverside) New York.
 Seed & Austin (Palace) New York; (Alhambra) New York 19-24.
 Seeley, Blossom, & Co. (Palace) Cleveland.
 Selbin & Grovini (Grand) St. Louis.
 Severin, Margaret (Temple) Rochester, N. Y.
 Seymour & Jeanette (Columbia, Davenport, Ia., 15-17.
 Seymour, The (Orpheum) St. Louis; (Orpheum) Memphis 19-24.
 Shannon & Gordon (Globe) Kansas City, Mo., 15-17; (Grand) St. Louis 19-24.
 Shaw, Lillian (Flatbush) Brooklyn; (Alhambra) New York 19-24.
 Shaw, Alan (Hill St.) Los Angeles.
 Shaw & Lee (Davis) Pittsburg; (Keith) Columbus, O., 19-24.
 Sheik's Favorite (Pantages) Spokane 19-24.
 Sheldon, Ballentine & Hoff (Temple) Detroit; (Temple) Rochester, N. Y., 19-24.
 Sherman's Musical (Orpheum) Green Bay, Wis., 15-17.
 Sherman, Van & Hymen (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
 Shields, Jeannette & Harry (Colonial) Erie, Pa.
 Shirley, Eva, & Band (Proctor) Newark, N. J.; (Palace) New York 19-24.
 Show Off, The, with Fred Summer (Keith) Syracuse, N. Y.; (Colonial) New York 19-24.
 Silver, Duval & Kirby (Orpheum) Champaign, Ill., 15-17.
 Simms & Wynne (Loew) Dayton, O.
 Simpson & Dean (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
 Sinclair & Gay (American) Chicago 15-17.
 Sinclair, Catherine, & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 19-24.
 Skatleb, B. & H. (Keith) Orlando, Fla.
 Smith, Tom, & Co. (Keith) Indianapolis; (105th St.) Cleveland 19-24.
 Smith & Rash (Greenpoint) Brooklyn 15-17.
 Smith, Willie (Greely Sq.) New York.
 Smith & Strong (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 19-24.
 Snapshots (Crescent) New Orleans.
 Snell & Vernon (Majestic) Springfield, Ill., 15-17; (Grand) St. Louis 19-21.
 Solis Bros., Seven (Orpheum) Chicago, Ill., 15-17; (Majestic) Bloomington 19-21.
 Sou Dodgers (Proctor) White Plains, N. Y., 15-17; (Orpheum) Brooklyn 19-24.
 Sonesters, Four (Regent) Kalamazoo, Mich., 15-17.
 Southern Entertainers (Maryland) Baltimore.
 Sovereign, Mae (Keith) Cincinnati; (Keith) Columbus 19-24.
 Speders, The (Majestic) Ft. Smith, Ark., 15-17.
 Spener & Williams (Hill St.) Los Angeles.
 Spider's Web (Palace) Hartford, Conn.
 St. Clair Twins (Victoria) New York.
 Stanley, Aileen (Maryland) Baltimore.
 Stanley & Burns (Coliseum) New York 15-17.
 Stanley & Wilson Sisters (Palace) New Orleans.
 Stanley & Stevens (Poll) Bridgeport, Conn.
 Stanley, Stan (Orpheum) Los Angeles.
 Stanton, Will, & Co. (Loew) Dayton, O.

WALTER STANTON
 CARE BILLBOARD, CHICAGO.

Stanton, V. & E. (Orpheum) Des Moines, Ia.; (Palace) Chicago 19-24.
 Stars of Yesterday (Orpheum) Oakland, Calif.; (Orpheum) Fresno 22-24.
 Steadman, Al & Fannie (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 19-21.
 Stephens & Hollister (Pantages) Vancouver, Can.; (Pantages) Bellingham, Wash., 19-24.
 Steppe & O'Neil (Moore) Seattle 19-24.
 Sternad's Midgets (Orpheum) Paducah, Ky., 15-17.
 Stevens & Lantry (Hipp.) Baltimore.
 Stevens & Lowdy (American) New York.
 Stillwell & Frazer (Princess) New Haven, Conn.
 Stockbridge, T. E. (Iris) Houston, Tex.
 Stoddard, Harry, & Band (Columbia) Far Rockaway, N. Y., 15-17.
 Stolen Sweets (Metropolitan) Brooklyn.
 Stone, Louis, & Co. (Lyric) Birmingham, Ala.
 Strain, Margaret (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 19-24.
 Stranded (Orpheum) Quincy, Ill., 15-17; (Majestic) Springfield 19-21.
 Striker, Al (Palace) New Orleans.
 Suttan, Larry (O. H.) Industry, Ill.
 Swift & Kelley (Majestic) Ft. Worth, Tex.
 Sydell, Paul (Keith) Cincinnati; (Keith) Indianapolis 19-24.
 Sylvester & Vance (Palace) Flint, Mich., 15-17; (Kedzie) Chicago 22-24.

Taber & Green (Palace) New Haven, Conn.
 Tallafarro, Edith, & Co. (Fifth Ave.) New York 15-17.
 Tallman & Kerwin (Rialto) Chicago.
 Tango Shoes (Orpheum) Oklahoma City, Ok., 15-17.
 Tangay, Eva (Pantages) Seattle; (Pantages) Vancouver, Can., 19-24.
 Telegen, Lou (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 19-24.
 Ten Eyck & Wiley (Keith) Washington; (Keith) Philadelphia 19-24.
 Texas Four (Fordham) New York 15-17.
 Thairo's Circus (Pantages) San Francisco 19-24.
 Thank You, Doctor (Orpheum) New Orleans.
 Thompson, Dr. (Majestic) Houston, Tex.; (Majestic) San Antonio 19-24.
 Thompson, Jas., & Co. (Keith) Dayton, O., 15-17.
 Thornton, Jim (Fordham) New York 15-17.
 Thurbury, Dave (Pantages) Los Angeles; (Pantages) San Diego 19-24.
 Tighe, Harry (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 19-24.
 Tilton, Corinne (Hill St.) Los Angeles 19-21.
 Tinney, Frank (Palace) Bridgeport, Conn.
 Togo, Sensational (Pantages) Minneapolis; (Pantages) St. Paul 19-21.
 Tollman Revue (Pantages) Omaha; (Pantages) Kansas City 19-24.
 Toney & George (Pantages) Saskatoon, Can.
 Toto (Keith) Washington.
 Tower & Darrell (5th St.) New York 15-17.
 Tracy, Ray & Edna (Rialto) St. Louis 15-17; (Majestic) Springfield, Ill., 19-21; (Orpheum) Champaign 22-24.
 Travers, Douglas, & Co. (Flatbush) Brooklyn.
 Travers, Roland, & Co. (Hamilton) New York 15-17.
 Trevett, Irene (Orpheum) Sioux Falls, S. D., 15-17; (Empress) Omaha, Neb., 19-21.
 Trip to Hilland (Imperial) Montreal.
 Tuck & Claire (Pantages) Memphis, Tenn.
 Tucker, Sophie (Shea) Buffalo; (Shea) Toronto 19-24.
 Turner Bros. (Lyric) Mobile, Ala.

Tuscano Bros. (Bill St.) Los Angeles.
Twina (Orpheum) Grand Forks, N. D., 15-17;
(Seventh St.) Minneapolis 19-24.

Usher, C. & F. (Orpheum) Des Moines, Ia.;
(Orpheum) Sioux City 22-24.

Valda, Meers & Valda (Proctor) Mt. Vernon,
N. Y., 15-17.

Valentine & Bell (Princess) Montreal.
Valentine, Aerial (Moore) Seattle; (Orpheum)
Portland 19-24.

Valloita's Leopards (Pantages) Tacoma,
Wash.; (Pantages) Portland, Ore., 19-24.

Van Arman's Minstrels (Academy) Norfolk,
Va.

Van & Corbett (Bushwick) Brooklyn.
Van Clave & Pete (Alhambra) New York; (81st
St.) New York 19-21.

Vandubals, The (Princess) Nashville, Tenn.
Vanity, Mlle. & Co. (Rooker) Roanoke, Va.
Vardon & Perry (Pantages) Vancouver, Can.;
(Pantages) Bellingham, Wash., 19-24.

Vernon, Hope (Pantages) Winnipeg, Can.;
(Pantages) Regina 19-21.

Vincent Bros. (Hudson) Baltimore.
Virginia Bolles (Pantages) Spokane; (Pantages)
Seattle 19-24.

Voices, Three (Lincoln) Chicago.
Vox, Valentine (Majestic) Milwaukee.

Wahl, Dorothy (Boulevard) New York.
Walman & Berry (Orpheum) Joliet, Ill., 15-17;
(Orpheum) Galesburg 19-21; (Orpheum)
Quincy 22-24.

Waltie, Kenneth R., Trio: San Antonio, Tex.
Waldron, Marga (Orpheum) Brooklyn; (Riverside)
New York 19-21.

Walker, Budly (Pantages) Pueblo, Col.; (Pantages)
Omaha 19-24.

Walsh, Jack (Hershey) W. Hoboken, N. J.
Walters, Three (Loew) Dayton, O.
Walters & Walters (Keith) Indianapolis;
(Temple) Detroit 19-21.

Walther, Henry B. (Majestic) Ft. Worth, Tex.
Walton, Bert (Pantages) Seattle; (Pantages)
Vancouver, Can., 19-24.

Walzer, Roy & Helew (Lincoln) Union Hill,
N. J.

Ward, Charlie, & Co. (Grand) St. Louis.
Ward & Dudley (Pantages) San Francisco;
(Pantages) Oakland 19-24.

Warden Bros. (Gaiety) Brooklyn.
Washington, Betty (Bijou) Savannah, Ga.
Watson, Joe (Keith) Columbus, O.; (Keith)
Toledo 19-24.

Watts & Hawley (Orpheum) Brooklyn.
Wayne, Clifford, Trio (Palace) New Haven,
Conn.

Wadick & LaDuc (Herald Sq.) Steubenville,
O., 15-17.

Weak Spot (State-Lake) Chicago.
Weaver Bros. (Palace) Chicago; (Orpheum)
St. Louis 19-24.

Weber & Elliott (Lincoln) Union Hill, N. J.
Weber, Ada (Electric) Joplin, Mo., 15-17;
(Novelty) Topeka, Kan., 19-21.

Weber & Rednor (Fordham) New York 15-17;
(Alhambra) New York 19-24.

Weber Girls, Three (Orpheum) Tulsa, Ok., 15-17.

Welch, Mealy & Montrose (Jefferson) New
York 15-17.

Weldons, The (Pantages) Pueblo, Col.; (Pantages)
Omaha 19-24.

Wells, Virginia & West (Shea) Buffalo; (Shea)
Toronto 19-24.

Weston & Eline (Pantages) Los Angeles;
(Pantages) San Diego 19-24.

Wheeler Trio (Keith) Winston-Salem, N. C.
Wheeler & Potter (Rialto) Chicago.
When Love Is Young (Fordham) New York
15-17.

When We Grow Up (Loew) Dayton, O.
White & Barry (Pantages) Bellingham,
Wash.; (Pantages) Tacoma 19-24.

Whitfield & Ireland (Orpheum) Vancouver,
Can.; (Moore) Seattle 19-24.

Whitting & Burk (Majestic) Ft. Worth, Tex.
Whitman, Frank (Majestic) Houston, Tex.;
(Majestic) San Antonio 19-24.

Whitner, Rusty (Academy) Norfolk, Va., 15-17.
Wilbert, Raymond (Orpheum) Oklahoma City,
Ok., 15-17.

Wilbur & Jordan (Lyric) Hoboken, N. J.
Wild & Sedalla (Orpheum) Aberdeen, S. D.,
15-17; (Empress) Omaha, Neb., 22-24.

Wille Bros. (Pantages) Minneapolis; (Pantages)
St. Paul 19-24.

Willie, Bob (Colonial) Erie, Pa.
Williams, Roger (Lyric) Columbia S. C.
Williams & Clark (Gordon) Middletown, O.,
15-17.

Williams & Taylor (Bushwick) Brooklyn.
Williams & Wolfus (State-Lake) Chicago;
(Orpheum) St. Louis 19-24.

Wilson, Lew (State) Newark, N. J.
Wilson & McAvoy (Loew) Dayton, O.
Wilson & Jerome (State) Brooklyn.
Wilson & Addie (Pantages) Oakland, Calif.;
(Pantages) Los Angeles 19-24.

Wilson, Frank (Imperial) Montreal; (Keith)
Portland, Me., 19-24.

Wilson, Chas. (Orpheum) Winnipeg, Can.;
(Orpheum) Vancouver 19-24.

Wilson Sisters (Riverside) New York; (Bushwick)
Brooklyn 19-24.

Wingie, Dave (Globe) Kansas City, Mo., 15-17;
(Electric) Joplin 19-21.

Winters, Chas. & P. (Palace) New York.
Wood, Britt (Pantages) Denver; (Pantages)
Pueblo 22-24.

Work, Frank & Co. (Lyric) Columbia, S. C.
Worsley & Hillier (Delancey St.) New York.
Wright & Douglas Sisters (Princess) Nashville,
Tenn.

Wright & Deltich (Orpheum) Sioux City, Ia.,
15-17; (Orpheum) Minneapolis 19-24.

Wright & Wynne (Gordon) Erie, Pa.; (Empress)
Grand Rapids, Mich., 19-24.

Wylie & Hartman (Orpheum) Minneapolis;
(Orpheum) St. Paul 19-24.

Yates & Carson (Lyric) Birmingham, Ala.
Yip Yaphankers (23rd St.) New York 15-17.

Ylleros, Four (Palace) Cleveland; (Davis)
Pittsburg 19-24.

York & King (Orpheum) Memphis, Tenn.;
(Orpheum) New Orleans 19-24.

York & Maybelle (Palace) Bridgeport, Conn.
Yost & Clady (Princess) Montreal; (Keith)
Syracuse, N. Y., 19-24.

Young, Margaret (Orpheum) Kansas City
Youth (Pantages) Kansas City; (Pantages)
Memphis 19-24.

Zardo, Eric (Orpheum) Des Moines, Ia., 19-24.
Zelda Eros, (Orpheum) Oakland, Calif.

Zelaya (Orpheum) Oakland, Calif.; (Orpheum)
Fresno 22-24.
Zemmer & Smith (O. H.) Shenandoah, Pa.,
15-17; (Orpheum) Allentown 19-21; (Abel O.
H.) Easton 22-24.

SHUBERT VAUDEVILLE UNITS

Bushing Bride; (Majestic) Boston 12-17.
Frolics of 1922; (Crescent) Brooklyn 12-17.
Gaieties of 1923; (Shubert) Newark, N. J.,
12-17.

Main St. Follies; Open week 12-17.
Midnite Revels; Open week 12-17.
Midnight Rounders; Open week 12-17.
Oh, What a Girl; (Harlem O. H.) New York
12-17.

Rose Girl; (Chesnut St.) Philadelphia 12-17.
Twentieth Century Revue; (Shubert) Cincinnati
12-17.

Troubles of 1922; (Worcester) Worcester, Mass.,
15-17.
Whirl of New York; (Garrick) Chicago 12-17.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bardley, John; Toronto, Can., 15; Detroit,
Mich., 18.

Capouillez, Francois, Concert Co.; (Patten Hotel)
Chattanooga, Tenn., 14-15; (Piedmont Hotel)
Atlanta, Ga., 16-17; (DeSoto Hotel) Tampa, Fla.,
21-22; (Savannah Hotel) Savannah, Ga., 23-24.

Casals, Pablo; Mt. Vernon, Ia., 21.

Casella, Alfred; New York City 21.

Cortot, Alfred; Washington, D. C., 16; Boston
18; New York City 22; Boston 23-24.

DeMarco, Elena; Key West, Fla., 14-15; St.
Petersburg 17; Atlanta, Ga., 19; Greenwood,
S. C., 20; Rome, Ga., 21; Huntsville, Ala., 24.

Dobkin, Dmitry; Greensboro, N. C., 24.
Dupre, Marcel; New Orleans, La., 19.

Elman, Mischa; New York City 25.
Gabrilowitsch, Ossip; (Acolian Hall) New York
City 17.

Helfetz, Jascha; New Orleans 15.
Hess, Myra; Toronto, Can., 15; Kingston 16;
Greenboro, N. C., 24.

Hofmann, Josef; San Francisco 18.
Hopper, De Wolf, Opera Co.; (Princess) To-
ronto, Can., 12-17.

Huberman, Bronislaw; New York City 20 and 23.
Karl, Theo.; Pasadena, Calif., 15; Los Angeles
18; Oroville 20; Willows 23.

Kinder, Hans; Harrisburg, Pa., 15.
Korb, May; Hanover, N. H., 20.

Kreisler, Fritz; Louisville, Ky., 19.
Leginska, Ethel; (Carnegie Hall) New York
City 20.

Lhevinne, Josef; New Orleans 17.
Macbeth, Florence; Chicago 18.

Maler, Guy; (Acolian Hall) New York City 20.
Metropolitan Opera Co.; (Metropolitan O. H.)
New York Nov. 13, indef.

Ney, Elly; Denton, Tex., 14.
Onegin, Sigrid; New York City 15.

Paderewski, El Paso, Tex., 15; Phoenix, Ariz.,
17; San Diego, Calif., 19; Los Angeles 21
and 25.

Pryor's Arthur, Band; Miami, Fla., until
April 2.

Rachmaninoff, Sergei; Chicago 25.
Russian Grand Opera Co.; (Auditorium) Chi-
cago 19-March 17.

Salvi, Alberto; Chicago 21.
Samaroff, Olga; Harrisburg, Pa., 15; Phila-
delphia 19; Beaver Falls 20; Niagara Falls,
N. Y., 24.

San Carlo Grand Opera Co., Fortune Gallo,
mgr.; Los Angeles 12-21.

Schumann-Heink, Mme.; (Odeon) St. Louis 19.
Sundbust, Marie; Norwalk, Conn., 17.

Tiffany, Marie; Toronto, Can., 15.
Werrenrath, Reinhold; New York City 22.

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.

Anna Christie, with Pauline Lord, Arthur Hop-
kins, mgr.; Allentown, Pa., 14-15; Stamford,
Conn., 16-17; New London 19; Hartford 20-21;
Springfield, Mass., 22-24.

Arbuck, George, In The Green Goddess; (Walnut
St.) Philadelphia 12-24.

As You Were, with Blanche King; (Jefferson)
Birmingham, Ala., 19-21.

Barrimore, Ethel, In The Laughing Lady;
(Longacre) New York Feb. 12, indef.

Bat, The; (Whites, Mount, 15; Fargo, N. D.,
17; Metropolitan) Minneapolis, Minn., 18-21.

Bat, The; (Southern); Columbia, Tenn., 11;
Florence, Ala., 15; Jackson, Tenn., 16-17;
(Lyric) Memphis 19-21.

Better Times; (Hippodrome) New York Sept.
2, indef.

Blossom Time; (Lyric) Philadelphia Oct. 23,
indef.

Bringing Up Father, E. J. Carpenter, mgr.;
Boise, Id., 14-17; Twin Falls 19-20; Pocatello
21-22; Rexburg 23; Idaho Falls 24.

Bubbie, The, with J. May Bennett; St. Joseph,
Mo., 11-15; Festus 16; Jacksonville, Ill., 19-
20; Lawrence 21; Clinton, Ky., 22; Cairo, Ill.,
27; Paducah, Ky., 21.

Bunch and Judy; (Colonial) Boston Jan. 22,
indef.

Burke, Billie, In Rose Briar; (Empire) New
York Dec. 25, indef.

Captain Appleback Sam H. Harris, mgr.;
(Harris) Chicago Jan. 15-March 21.

Caroline, Leg. In Mike Angelo; (Morosco) New
York Jan. 17-Feb. 17.

Caroline, with Tessa Kosta. (Ambassador)
New York Jan. 31, indef.

Cat and the Canary; (Adelphi) Philadelphia.
Jan. 9, indef.

Cat and the Canary; (Princess) Chicago Sept.
3, indef.

Change of Heart; (Century Roof) New York Feb.
9, indef.

Circle, The, Chas. F. Hunt, mgr.; Hannibal,
Mo., 14; Jacksonville, Ill., 15; Springfield
16; Bloomington 17; Decatur 19; Champaign
20; Danville 21; Kokomo, Ind., 22; Peru 23;
Ft. Wayne 24.

Chaire, Ina, Chas. Frohman, Inc., mgr.; (Ameri-
can) St. Louis 11-17.

Chingling Vine, The; (Knickerbocker) New York
Dec. 25, indef.

Cowl, Jane, In Romeo and Juliet; (Henry Mil-
ler) New York Jan. 24, indef.

Dagmar, with Nazimova; (Selwyn) New York
Jan. 22, indef.

Dancing Girl, The; (Winter Garden) New York
Jan. 24, indef.

Dulby, Thomas Namack, mgr.; (Bronx O. H.)
New York 12-17.

Dunbar Musical Comedy Co.; (Lyric) Cincin-
nati, O., Dec. 25, indef.

Elsie; (Illinois) Chicago Jan. 21, indef.

Eye, with Nya Brown & Johnnie Getz, Geo.
E. Wintz, mgr.; Harrisburg, Pa., 14;
Stanton 15; Charlottesville 16; Roanoke 17.

Ferguson, Eisle, In The Wheel of Life; (Shu-
bert) Kansas City, Mo., 11-17.

First Year, with Frank Craven, John Golden,
mgr.; (Woods) Chicago Nov. 5, indef.

Fiske, Mrs.; (Cort) Chicago Jan. 29, indef.

Fool, The; (Times Sq.) New York Oct. 23, in-
def.

Fool's Revenge, The; (Bramhall) New York
Feb. 5, indef.

For All of Us, with William Hodge; (Stude-
baker) Chicago Nov. 26, indef.

Full of Pep (and Dumbbells); (Grand) Toronto,
(Can., 12-17; (Iris Majesty's) Montreal 19-24.

George, Grace, In To Love; (Playhouse) Chica-
go Jan. 28, indef.

Gingham Girl; (Earl Carroll) New York Aug.
28, indef.

Give and Take; (49th St.) New York Jan. 15,
indef.

Glorv; (Vanderbilt) New York Dec. 25, indef.

God of Vengeance; (Greenwich Village) New
York Dec. 19, indef.

Greenwich Village Follies, John Sheehy, mgr.;
Milwaukee 11-17.

Greenwich Village Follies; (Shubert) New York
Sept. 12, indef.

Hall and Farwell, with Florence Reed; (Mo-
rosco) New York Feb. 19, indef.

Hampden, Walter, Co. Harold Entwistle, mgr.;
(Garrick) Washington, D. C., 12-17.

Hayes, Helen, In To the Ladies; Newark, N.
J., 12-17.

He Who Gets Slapped, with Richard Bennett;
(Cox) Cincinnati 12-17.

Hello, Rufus, Long & Evans, owners; (Palace)
Memphis, Tenn., 11-18.

Honey Bunch, E. B. Coleman, mgr.; (Liberty)
Dayton, O., Jan. 28, indef.

Humming Bird, with Maude Fulton; (Ritz)
New York Jan. 15, indef.

Ice Bound; (Harris) New York Feb. 10, indef.
It Is the Law; (Nora Bates) New York Nov.
29, indef.

Jitta's Atonement, with Bertha Kalich; (Com-
edy) New York Jan. 17, indef.

Johannes Kreisler, with Ben Ami; (Apollo)
New York Dec. 18, indef.

Jolson, Al, In Bumbo, John M. Sneckenberger,
mgr.; (Garrick) Detroit 11-17; (Hanna) Cleve-
land 18-24.

Kiki, with Lenore Ulric; (Belasco) New York
Nov. 29, indef.

Lady in Ermine, with Wilda Bennett; (Century)
New York Oct. 9, indef.

Lily Butterfly; (Globe) New York Jan. 22, in-
def.

Last Warning; (Blackstone) Chicago Feb. 4,
indef.

Last Warning; (Klaw) New York Oct. 24, in-
def.

Lauder, Sir Harry; (Curran) San Francisco 12-
17.

Leiber, Fritz, Co.; San Francisco 11-24.

Lightnin', John Golden, mgr.; (Lyric) Memphis,
Tenn., 16-18; (Orpheum) Nashville 19-24.

Lightnin', John Golden, mgr.; (Hollis) Boston,
indef.

Listen to Me, with Barbara Bronell, Frank
Fisher, mgr.; Goldsboro, N. C., 14; Kiuston
15; Newbern 16; Wilmington 17.

Listening In; (Bijou) 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.

Loyalists; (Gaiety) New York Sept. 27, indef.

Make It Snappy, with Eddie Cantor; (Apollo)
Chicago Jan. 7, indef.

Mantell, Robert B., Jas. B. Dickson, mgr.;
(New Detroit O. H.) Detroit 12-17; (Grand)
London, Ont., Can., 19-21; (Grand) Hamilton
22-24.

Mary the Third; (39th St.) New York Feb. 5,
indef.

Masked Woman, The, with Helen MacKellar;
(Gliting) New York Dec. 22, indef.

Maytime; (Shubert) Philadelphia 5-17.

Merry Widow; Seattle, Wash., 11-17; Aberdeen
18; Raymond, B. Tacoma 20-21; Victoria, B.
C., Can., 22; Kamloops 24.

Merton of the Movies; (Cort) New York Nov.
13, indef.

Molly, Darling, with Jack Donahue. (Forrest)
Philadelphia 5, indef.

Moscow Art Theater; (Jolson) New York Jan.
8, indef.

Music Box Revue (First Edition), Sam H.
Harris, mgr.; (Ohio) Cleveland 12-17; (Nixon)
Pittsburg 19-21.

Music Box Revue, 1923, Sam H. Harris, mgr.;
(Music Box Theater) New York Oct. 23,
indef.

O'Brien, Eugene, In Steve, Geo. M. Gatts, mgr.;
Indianapolis, Ind., 12-14.

O'Hara, Fiske, Philat. Mich., 14; Saginaw 15;
Bay City 16; Port Huron 17; Buffalo, N. Y.,
19-24.

Old Snak; (Plymouth) New York Aug. 22,
indef.

Partners Again, with Bernard & Carr; (Sel-
wyn) Chicago Dec. 31, indef.

Passions for Men; (Belmont) New York until
19-17.

Patton, W. B., Frank B. Smith, mgr.; Camers-
ville, Ind., 16; Newark, O., 17; Lebanon 19.

Peck-a-Boo Players, Myers & Oswald's; (Bayes)
Blackwell, Ok., 12-17; (Grand) Winfield,
Kan., 19-24.

Peer Gynt; (Garrick) New York Feb. 5, indef.

Polly Preferred; (Little) New York Jan. 9,
indef.

R. U. R.; (Frazee) New York Oct. 9, indef.

Ramblon, Margerie, In The Goldfish; (Royal
Alexandra) Toronto, Can., 12-17.

Robson, May, In Mother's Millions, W. G.
Spelling, mgr.; (Herald) Portland, Ore., 15-
17; (Metropolitan) Seattle, Wash., 18-24.

Ryan, Euse, Ft. Wayne, Ind., 14; Columbus,
O., 15-17.

Sally Irene, Mary; (44th St.) New York Feb.
5, indef.

Sally, with Marlynn Miller & Leon Errol.
(Colonial) Chicago Jan. 7, indef.

Sanderson, Julia, In Tangentae, Dan C. Curry,
mgr.; (Hanna) Cleveland 12-17; (Garrick) De-
troit 18-24.

Saucy Baby, E. B. Coleman, mgr.; (Hippo-
drome) Peoria, Ill., Jan. 28, indef.

Scanlan, Walter, In Maytime in Erin, Geo. M.
Gatts, mgr.; Brockville, Ont., Can., 15;
Belleville 16; Brantford 17; (Grand) Toronto
19-24.

Secrets, with Margaret Lawrence; (Fulton)
New York Dec. 25, indef.

Seventh Heaven; (Booth) New York Oct. 30,
indef.

Shuffle Along, with Miller and Lylea; (Olympic)
Chicago Nov. 12, indef.

Williams', Mollie, Show; (Yorkville) New York 12-17; (Casino) Philadelphia 19-24. Youthful Follies; (Gayety) Buffalo 12-17; (Gayety) Rochester, N. Y., 19-24.

(MUTUAL CIRCUIT)

Band Box Revue; Layoff 12-17; (Majestic) Albany, N. Y., 19-24. Fappers of 1923; (Lyceum) Columbus, O., 12-17; (Grand Box) Cleveland 19-24. French Models; (Empire) Cleveland 19-24. Girls from the Follies; (Howard) Boston 12-17; (Bijou) Fall River, Mass., 22-24. Girls a la Carte; (Bijou) Fall River, Mass., 15-17; (Olympic) New York 19-21. Girls From Reno; Layoff 12-17; (Lyric) Newark, N. J., 19-24. Hello Jake Girls; (Broadway) Indianapolis 12-17; (Lyceum) Columbus, O., 19-21. Jazz Time Revue; (Empire) Cleveland 12-17; (Theatre) Cincinnati 19-24. Jolly Lilies; (Star) Brooklyn 12-17; (Empire) Hoboken, N. J., 19-24. Jolly Lilies; (Empire) Hoboken, N. J., 12-17; (Gayety) Brooklyn 19-24. Jolly Lilies; (Majestic) Wilkes-Barre, Pa., 12-17; (Majestic) Scranton, Pa., 19-24. Kaddy Kids; Penn Circuit 12-17. London Gaiety Girls; Penn Circuit 19-24. Lady's Thrill; (Band Box) Cleveland 12-17; (Garden) Buffalo 19-24. Merry Maidens; (Gayety) Brooklyn 12-17. Miss New York, Jr.; (Bijou) Philadelphia 12-17; (Folly) Baltimore 19-24. Midnight Maidens; (Folly) Baltimore 12-17. Midnight Makers; (People's) Cincinnati 12-17; (Gayety) Louisville 19-24. Monte Carlo Girls; (Gayety) Louisville 12-17. Round the Town; (Lyric) Newark, N. J., 12-17; (Majestic) Wilkes-Barre, Pa., 19-24. Highway Girls; (Garden) Buffalo 12-17. Rosie Rosie Girls; (Broadway) Indianapolis 19-21. Stop Along; (Majestic) Scranton, Pa., 12-17; Layoff 19-21. Sweet Bay-Bees; (Olympic) New York 12-17; (Star) Brooklyn 19-24. Town Follies; Layoff 12-17; (Bijou) Philadelphia 19-24. White, Pat; (Majestic) Albany, N. Y., 12-17; (Howard) Boston 19-24.

Matthews', Cameron, English Players; (Princess) Toronto, Can., Feb. 12, indef. Metropolitan Players; Edmonton, Alta., Can., indef. Morisco Stock Company; (Morisco) Los Angeles, Calif., indef. National Players; (National) Chicago, indef. North Bros' Stock Co.; Wichita, Kan., indef. Nutt, Ed G., Comedy Players; Mobile, Ala., Dec. 10, indef. Olmi-Goodwin Players; (Washington) Richmond, Ind., Jan. 29, indef. Orpheum Players; (Orpheum) Duluth, Minn., indef. Orpheum Players; (Orpheum) Harrisburg, Pa., indef. Orpheum Players; (Orpheum) Reading, Pa., indef. Park, Edna, & Her Players; A. Wright, bus. mgr.; (Royal) San Antonio, Tex., Dec. 24, indef. Paul's Players; Wilkes-Barre, Pa., indef. Perini Stock Company; (Victory) Charleston, S. C., indef. Pickert Stock Company; Clint Dodson, mgr.; Wilmington, N. C., indef. Poli Players; (Majestic) Bridgeport, Conn., indef. Poli Players; (Grand) Worcester, Mass., indef. President Players; (President) Washington, D. C., indef. Princess Players; A. J. Kiesel, Jr., mgr.; (Howard) Pontiac, Mich., indef. Princess Players; (Princess) Wichita, Kan., Nov. 20, indef. Proctor Players; Albany, N. Y., indef. Robbins, Clint & Bessie, Co.; Pierre, S. D., 12-17. Roberson Tent Theater Co.; Clarence Auskings, bus. mgr.; Hallettsville, Tex., 19-24. Rochester Players; (Corinthian) Rochester, N. Y., indef. Rockford Stock Co.; C. M. Waddell, mgr.; Rockford, Ill., Dec. 25, indef. Saenger Players; (St. Charles) New Orleans, La., indef. Snyles', Frances, Players; (O. H.) New Castle, Pa., indef. Sherman Stock Company; (New Grand) Evansville, Ind., Sept. 3, indef. St. James Theater Stock Co.; Boston, indef. Steru's, Jack, Yiddish Players; McKeesport, Pa., 15; Pittsburgh 16-17; Youngstown, O., 18; New Castle, Pa., 20; Beaver Falls 21; Braddock 22; Altoona 23-24. Toledo Stock Company; Toledo, O., indef. Warrington Players; Oak Park, Ill., indef. Wilkes Players; Los Angeles, Calif., indef. Wilkes' Alcazar Stock Company; San Francisco, Calif., Aug. 26, indef. Wilkes Players; (Denham) Denver, Col., indef. Williams Stock Co.; Ed Williams, mgr.; (Lander's Orpheum) Springfield, Mo., Jan. 22, indef. Wilmington Players; (Garrick) Wilmington, Del., indef. Winniger, John, Repertoire Co.; Ft. Madison, Ia., 12-17; Galesburg, Ill., 19-24. Woods' Popular Players; Huntington Park, Calif., indef. Woodward Players; (Garrick) St. Louis, Mo., indef. Woodward Players; (Grand) Calgary, Alta., Can., indef. Wynters, Charlotte, Players; (Lyceum) Paterson, N. J., indef.

Morton's Kentucky Belles, Homer Meachum, mgr.; (Wilson) Wilson, N. C., 15-17. Pep & Ginger Revue, George Clifford, mgr.; (Princess) Quebec, Que., Can., indef. Phelpa & Cobb's Jolly Jollies; (Star) Muncie, Ind., indef. Rieton's Dream Bell Revue; Brooksville, Ky., 12-17; Flemingsburg 19-21. Vogel & Miller's Odds and Ends of 1923; (Grand) Auburn, N. Y., 11-17. Walker's, Marshall, Whiz, Bang Review; (Cozy) Houston, Tex., Jan. 1, indef. Wehle's, Billy, Smiling Through 1923, Billy Wehle, mgr.; (Manhattan) El Dorado, Ark., indef. Wehle's, Billy, Bine Grass Belles, Bill Dougherty, mgr.; (Princess) Hot Springs, Ark., 5-24. Whirl of Gaiety, Buddie McMillan, mgr.; (Liberty) Depew, Ok., 12-17.

Daniel, B. A., Magician; Cliffside, N. C., 14-15; Shelby 16-17; Earl 19-20; Cherryville 21-2; Charlotte 23-25. Days of '61, Findley Braden, mgr.; Beaver Meadow, Pa., 16; Hazleton 17-20. Hammond Hypnotic Co.; Geo. Hammond, mgr.; (New Palace) Kansas City, Mo., 12-15. Helms, Harry, Magician; (O. H.) Portage, Wis., 12-17. Loney, Thos. Elmore, & Elmore Lyceum Players; Bainbridge, Ga., 11. Mysterious Smith Co.; J. M. Kelly, bus. mgr.; (Orpheum) Marion, Ind., 12-17; (Phoenix) LaPorte 19-24. Mystic Ohama and Hillwans; (Central) Danville, Ill., 17-24. Newmann the Great, J. R. Keller, mgr.; Baile, Mont., 12-17; Billings 18-21. Soera, Anthony; Butler, Pa., 15-17. Peerless Hawaiian Quartet, Fred Culver, mgr.; Crooksville, O., 14-15; Junction City 16; Bremen 17; Circleville 19-20. Piroff's World of Wonders; Emmetsburg, Ia., 11; Sioux City 15. Rajah Rahid Co.; George Buchanan, bus. mgr.; Blytheville, Ark., 12-17; Carbonate, Ill., 19-21. Rice's, W. H., Water Circus; (Shrine Circus) Maude, P. I., until April 1. Richards, the Wizard, Jno. J. Wilson, bus. mgr.; (Auditorium) Hot Springs, Ark., 15-17; (Gwynne) Little Rock 19-21. Smith, Hugh M., Magician; Concord, N. C., 12-17; Greensboro 19-21. Stuart, Neil, & Co.; Mildred, Mont., 12-17. Turtle, Win. C., Magician; Granbury, Tex., 14-15; Itasca 16-17; Grandview 18-20. Uncle Tom's Cabin (Picture), Chas. H. Bailey, mgr.; Fitchburg, Mass., 14; Lowell 15-17. Wallace, Magician; Reidsville, N. C., 15; Mt. Airy 16; King 17; China Grove 19; Rock Hill, S. C., 20; Central 21; Walhalla 22.

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.)

All-Star Entertainers, Jack Shepard, mgr.; Norton, Va., 14; Bristol, Tenn., 15; Middleboro, Ky., 16; Lynch 17; Louisa 20; Williamson, W. Va., 21-22; Huntington 23-24. Allen's, Jean; Lafayette, La., 12-17. Ambassador Dance Orch.; L. B. Gatz, mgr.; (New Tiffin) Chicago 12-17; (Sherman Ballroom) Chicago 18-21. Bachman's, Harold, Million-Dollar Band; West Palm Beach, Fla., until April 7. Bear Cab Orch.; C. A. Christian, mgr.; (Arcadia) Dance Hall Flint, Mich., indef. Block's, Bernie, Orch.; (Hofbrau Club) Milwaukee, Wis., indef. Blue Mouse Syncopators; Bridgeton, N. J., 15; Pennington 16; (Hoseland) Trenton 17; Camden 19-21; Bonlontown 22; Camden 23. Bentley's, Bill, Dance Orch.; H. H. Hankin, mgr.; (Wiuter Garden) Cedar Rapids, Ia., indef. Burk & Lein's Steamer Capitol Orch.; (Rose Garden) Hannibal, Mo., indef. Capital Dance Orch.; B. M. Westbrook, mgr.; Duquoin, Ill., 19; Anna 20; Charleston, Mo., 21; Mound City, Ill., 22; Cairo 23; Cape Girardeau, Mo., 24. Carlos, Ferrer, Band; (Riding Club) Cincinnati, O., until March 7. Carolina Syncopators; (Princess) Shelby, N. C., indef. Hartman Bros' Orch.; J. W. Hartigan, Jr., mgr.; Ft. Dodge, Ia., 14; Arnolds Inn 15; Racine, Wis., 16; Madison 17; Milwaukee 19-21. Hill's Players, W. A. Hill, mgr.; (Hotel Linker) La Crosse, Wis., indef. Hopper's Southern Syncopators, H. C. Dunfee, mgr.; (Winter Garden) Charleston, W. Va., indef. Jolly Six, Jack Sims, mgr.; Galesburg, Ill., until Feb. 23. Matthews, R. D., Band; (Strand) Plainfield, N. J., until March 15. Melo Blue Orch.; L. Philbrick, mgr.; (Chamberlain Hotel) Des Moines, Ia., indef. Miami Lucky Seven; (Columbia) Beloit, Wis., 12-17. Moran's Musical Maids, Mabel Moran, mgr.; (Hotel McCurdy) Evansville, Ind., indef. Original Novelty Six Dance Orch.; B. M. Westbrook, mgr.; Benton, Ill., 14; Zeigler 16; Royalton 17. Original Imperial Aces; (Manhattan Cafe) Tampa, Mex., indef. Oxley's Society Entertainers; (Mont Royal Hotel) Montreal, Can., indef. Rose Garden Orch.; Billy Orr, mgr.; Lawrenceville, Ill., 14; Washington, Ind., 15; Bedford 16. Roy Italian Band, Mary A. Steese, mgr.; (Carlin's Rink) Baltimore, Md., indef. Sanders, Al, Orchestra; (Seelbach Hotel) Louisville, Ky., indef. Seattle Harmony Kings, A. H. Linder, bus. mgr.; (Orpheum) San Francisco, Calif., 12-17; (Orpheum) Oakland 18-24. Shamrock Orch. on Str. Queen City, J. L. Stock, mgr.; Vicksburg, Miss., 15; Helena, Ark., 17; Memphis, Tenn., 18; Paducah, Ky., 19; Evansville, Ind., 20; Louisville, Ky., 21; Cincinnati, O., 22. Sunset Harmony Kings of California; (Tivoli Gardens) Racine, Wis., indef. Tieman's, Tad, Orch.; T. W. Tieman, mgr.; (Merry Gardens) Memphis, Tenn., Oct. 16, indef. Tinn's Monarchs of Syncopation; (Mars) Lafayette, Ind., indef. Topsy-Turvy Orch.; (DeSoto Springs Pavilion) Hot Springs, Ark., indef. Turner's, J. C., Orch.; (Garden) Flint, Mich., indef.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Delmar Quality Shows; Jasper, Tex., 12-17. Dixieland Shows, J. W. Hildreth, mgr.; Wynne, Ark., 12-17; Brinkley 19-24. Georgia Amusement Co.; Cochran, Ga., 12-17. (Continued on page 111)

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players; (Alhambra) Brooklyn, N. Y., indef. Alton Players; (New Empire) Edmonton, Ala., Can., indef. Auditorium Players; Malden, Mass., indef. Augustin Stock Co.; (Gorman) Framingham, Mass., indef. Bainbridge Stock Co.; (Shubert) Minneapolis, Minn., indef. Ball, Jack, Stock Co.; Portsmouth, O., indef. Bon-Telle Players; (Shubert-Michigan) Detroit, Indef. Bon-Telle Players; (Providence O. H.) Providence, R. I., Sept. 23, indef. Boston Stock Co.; (St. James) Boston Aug. 21, indef. Boya's, Lonise Muecel, Players; (Henck's) Cincinnati, O., indef. Broadway Players; (Fulton O. H.) Lancaster, Pa., Jan. 20, indef. Broadway Players; (Van Carter) Schenectady, N. Y., indef. Brockton Players; Brockton, Mass., indef. Brown's, Leon E., Players; (Bijou) Woonsocket, R. I., indef. Brown's, Leon E., Players; (Bijou) Pawtucket, R. I., indef. Bryant Marcourite, Players, Charles Kramer, mgr.; (Globe) Washington, Pa., indef. Carl-Davis Players; (Star) Pawtucket, R. I., indef. Carroll, James, Players; (Majestic) Halifax, N. S., Can., indef. Chicago Stock Co.; Chas. H. Rosskam, mgr.; Peckskill, N. Y., 12-17; (Bard Avon) Poughkeepsie 19-24. 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, Mae, Players; (Desmond) Philadelphia Oct. 11, indef. Drama Players; (Liberty) Oklahoma City, Ok., indef. Edwards, Mae, Players; Chas. T. Smith, mgr.; St. John, N. B., Can., Jan. 29-Feb. 24. Forsyth Players; (Forsyth) Atlanta, Ga., indef. Fulton Players; (Fulton) Oakland, Calif., indef. Garrick Players; (Garrick) Washington, D. C., indef. Garrick Players; (Garrick) Milwaukee, Wis., Aug. 2, indef. Gifford Players; (Palace) Superior, Wis., Dec. 24, indef. Gower, Vaughan, Players; (Uptown) Toronto, Can., Aug. 19, indef. Gordinier Players; S. O. Gordinier, mgr.; Fort Dodge, Ia., indef. Gordinier Players; Clyde H. Gordinier, mgr.; (Waterloo) Waterloo, Ia., indef. Grand Players; (Grand) Bayonet, Ia., indef. Grand Players; (Grand) Salina, Kan., indef. Harrison Players; J. D. Colegrove, mgr.; (Manhattan) Pueblo, Col., Nov. 2, indef. Hastings, Jane, Stock Co.; A. J. LaTelle, mgr.; (Theatrical) Lewistown, Pa., Dec. 25, indef. Hippodrome Players; (Hippodrome) Dallas, Tex., Sept. 4, indef. Hudson Theater Stock Co.; Union Hill, N. J., indef. Jewelton Players; New Haven, Conn., indef. Jewett, Henry, Players; (Copley) Boston, indef. Keeney Players; (Buy Ridge) Brooklyn, N. Y., indef. Kell's, Leslie E., Comedians; (Empress) Springfield, Mo., indef. Knorr, Ella, Players; Williamsport, Pa., indef. LaVore, Dorothy, Stock Company; (Rialto) Sioux City, Ia., indef. Lath Marsh Players; (Grand) El Paso, Tex., indef. Lewis Worth Company; (Prince) Houston, Tex., Sept. 4, indef. Majestic Players; (Majestic) Houston, Tex., indef. Marshall, George, Players; (New Lyceum) Baltimore, Md., indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Boya's, James, Curly Heads; (Heuck's) Cincinnati, O., indef. Brown's, Mary, Tropical Maids; (Lyric) Ft. Wayne, Ind., 11-17. Carpenter's, Chas., Jolly American Girls; (Palm) Omaha, Neb., indef. Clarke & Loker's Musical Jollies; (Altmyer) McKeesport, Pa., 12-17. Collier's Flapper Revue, Jim Collier, mgr.; (Alvin) Mansfield, O., 12-17; (State) Alliance 19-24. Con Voy Girls, Lester Richards, mgr.; (Elks) Bellaire, O., 12-17. Davis' Dancing Dollies, Don D. Davis, mgr.; (Stack) Burlington, N. C., 12-17. Deinar's, Chas. & Jo, Stratford Revue; (Rotary Stock) Detroit, Mich. Echoes of Broadway, E. M. Gardner, mgr.; (Plaza) Brownsville, Pa., 12-17. Flappers of 1923, Chas. Morton, mgr.; (Elks) Tusculosa, Ala., 12-17; (Princess) Albany 19-24. Follies Revue, Jack Shears, mgr.; (Majestic) Asheville, N. C., 12-17. Follytown Maids, Arthur Higgins, mgr.; (Joy) Smackover, Ark., until April 28. Friedlander & George's Musical Comedy Co.; (Rotary Stock) Chicago, Ill. Friedlander & George's Musical Comedy Co., No. 2; (Rotary Stock) Chicago. Friendly, Dan, Musical Comedy Co.; (Riant) Dover, Col., indef. Gambol of 1923, Harry Moore, mgr.; (Strand) Charleston, W. Va., Jan. 22, indef. Harris, Honey, & the Pearl Revue; (New Pearl) San Antonio, Tex., indef. High Speed Co.; Fred Norman, mgr.; (Temple) Temple, Tex., 12-17. High Life Revue, Bert Peek, mgr.; (Stratton) Niles, O., 11-17. High Jinks Revue; (Lyceum) Beaver Falls, Pa., 12-17; Morgantown, W. Va., 19-24. Humphreys', Bert, Dancing Buddies; (Orpheum) High Point, N. C., 12-17. Hurley's, Big Town Sorendasers, Frank Smith, mgr.; (Family) Rochester, N. Y., 12-17. Hurley's Springtime Follies, Al Ritchey, mgr.; (Opera House) Cape Girardeau, Mo., 12-17. Hurley's Metropolitan Revue, Frank Maley, mgr.; (Orpheum) Waycross, Ga., 12-17. Hurley's Knick Knack Revue, Geo. Fares, mgr.; (Majestic) Danville, Va., 12-17. Hurley's Love Pirates, Lake Kellum, mgr.; (Isle) Greensboro, N. C., 12-17. Hurley's All Jazz Revue, Fred Hurley, mgr.; (Herald) Fabens, O., 12-17. Johnson's Musical Revue; (Star) Louisville, Ky., indef. Kennedy's, R. G., Kassy Kids; (Gayoso) Kansas City, Mo., indef. Loele's, Sam, Ill. Hip Hoopay Girls; (Gom) Little Rock, Ark., indef. Lord, Jack, Musical Comedy Co.; (Columbia) Casper, Wyo., until Feb. 24. Mississippi Muses' Musical Revue, Fred J. Jenkins, mgr.; (Rialto) Indianapolis, Ind., indef. Morris, Robby, Co.; (Circle Stock) Minneapolis, Minn., indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Chocolate Town Co.; Raymond Daley, mgr.; (Douglas) Baltimore 12-17; (Howard) Washington 19-24. Famous Georgia, Arthur Hockwald, mgr.; Merced, Calif., 15; Sacramento 16-17; (New Curran) San Francisco 18-25. Harvey's, C. Jay Smith, mgr.; Dubois, Pa., 15; Kane 16; Johnsonburg 17; Emporium 19; Wellsboro 20; Corning, N. Y., 21; Elmira 22; Birmingham 23-24. O'Brien's, Nell, Chas. E. Vaughn, mgr.; (Tulane) New Orleans 11-17. White's, Lasses, Spauth & Co., mgrs.; St. Joseph, Mo., 14-15; Columbia 16; Sedalia 17.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Reil's Hawaiiens; Butler, Pa., 15-17. Bolmar, Magician; (New Palace) Kansas City, Mo., 12-15. Brech, McDonald, Magician, Ellison & White, mgrs.; Waldport, Ore., 14-15; Falls City 16; Woodland 17; Indev, Wash., 20; Everett 21; White Bluffs 22; Pasco 24. Bragg's, Geo. M., Vaudeville Circus No. 1, Dorothy Clayton, mgr.; Palestine, Tex., 12-17. Bragg's, Geo. M., Vaudeville Circus No. 2, Geo. M. Bragg, mgr.; Leesburg, Fla., 12-17. Cohen's, Margie, High Life Set Co.; Atlanta, Ga., 12-17.

ADDITIONAL ROUTES ON PAGE 111

ALL-AMERICAN SHOWS. Now booking Shows, Concessions, Ride Men and Colored Performers. NIP BUTTS, Mgr., Box 592, Lawton, Oklahoma. Wanted, Concessions, Opening Manhattan April 18. BARLOW'S BIG CITY SHOWS. Address Harold Barlow, Mgr., Box 50, Manhattan, Kan.

CALIFORNIA SHOWS, Inc. Now booking Shows, Rides and Concessions. Address SAM ANDERSON, 59 Aster Street, Boston, Mass.

GEORGE'S FAMOUS SHOWS. Booking Rides, Shows and Concessions season 1923. GEO. W. MATHIS, Solo Owner, 3762 Ludlow Avenue, Cincinnati, Ohio.

GOLD MEDAL SHOWS. Now booking Shows and Rides, Season 1923. Address all mail to C. A. VERNON, Box 519, Ft. Smith, Ark.

INTER OCEAN GREATER SHOWS. WANTED—Fertis Wheel, Shows with outfits, Concessions all kinds. Get our rates before booking elsewhere; you can get X. BOX 498, Cincinnati, O.

FELIX BLEI MAURICE B. LAGG KNICKERBOCKER SHOWS. Now booking Rides, Shows, Concessions, Office: Room 312 Romax Bldg., 245 West 47th St., New York City.

MACY'S EXPOSITION SHOWS. Now booking Concessions, Rides, Shows for 1923. Season opening last week in March. Address BOX 188, South Charleston, West Virginia.

McCLELLAN SHOWS. Booking Shows and Concessions for 1923. Hotel Oakley, 8th and Oak Sts., Kansas City, Mo.

DONALD MCGREGOR SHOWS. Now booking Shows and Concessions for season, 1923. WANT capable people all lines. BOX 335, Hillsboro, Texas.

Frank J. Murphy Shows. Now booking Concessions, Shows and Ride Men. 415 West 43d St., New York City. Telephone, 7312 Bryant.

NARDER'S MAJESTIC SHOWS. Now booking Shows, Rides and Concessions. Address Dublin, Georgia.

MISS QUINCY—HIGH-DIVER. GREATEST ACT OF ITS KIND. Address DR. QUINCY, P. O. Box 581, Norfolk, Va.

SMITH'S SOUTHERN SHOW. Now booking Shows and Concessions. Montgomery, West Virginia. STEVE SMITH, Manager.

SUNSHINE EXPOSITION SHOWS. Now booking Shows, Rides and Concessions for season 1923. Opening March 24. Address H. V. ROGERS, P. O. Box 275, Bessemer, Alabama.

ZEIDMAN & POLLIE EXPOSITION SHOWS. And Trained Wild Animal Circus Combined. Now booking Shows and Concessions for Season 1923. Address Nitro, West Virginia.

BAND AT LIBERTY. Season 1923. Prof. Fournier's 8-Piece Uniformed Band. Plenty experience in show business. Want to hear from real reliable Carnival Company. "PROF." FOURNIER, Box 285, Mystic, Iowa.

MUST SELL—LARGE CONCESSION GROUND. Merry-Go-Round, Three Booths complete, Two-Roomed House, Three-year lease, Location the best. Write BOX D, San Ysidro, California.

RAILROAD
AND
OVERLAND

CIRCUS HIPPODROME MENAGERIE

PIT SHOWS
AND
PRIVILEGES

AND HIS MAJESTY, THE TROUPER

GOLDEN BROS.' CIRCUS WILL BE THE TITLE

General Manager M. E. Golden
Issues Statement—Show
Opens at Ft. Dodge, Ia.,
Late in April

Reports to the contrary notwithstanding, the Golden & Adams Show will be known as "Golden Bros.' Big Four-Ring Wild Animal Circus" with M. E. Golden as general manager. Says Mr. Golden: "It is our intention to make it one of the highest-class, strictly wild animal shows on the road. We are busy now in our winter quarters at Ft. Dodge, Ia., rebuilding the show, and have our staff about all engaged. We will open in Ft. Dodge the latter part of April. L. B. Greenhaw will be our general agent and he has his staff signed. This show will have no connection with any other showmen and will be managed and conducted by the present owners. Mr. Greenhaw and myself recently returned from California, where I visited my ranch near San Francisco, and secured some new animal acts for the coming season."

ENCOUNTERS SNOWSTORM

Alderfer Show Put Out of Commission for Two Weeks

C. L. Alderfer, owner of the Alderfer Show, writes that they put up all tents February 1 in ideal circus weather, and had everything in fine shape for the opening, February 3, near Hotwell, La., but that there was a cold rain all day, which turned to sleet by night, resulting in one of the worst snow and sleet storms that that part of the country has had in years. Sunday, February 4, all tents were fat on the ground, covered with six inches of snow. Most of the poles were broken from the weight and it will take two weeks to get things in shape for the road.

AMERICAN TENT CORP.

Increases Facilities of Establishment

Chicago, Feb. 10.—Edward P. Neumann, of the American Tent Corporation, told The Billboard this week that he is increasing the facilities of the establishment, adding machines and other equipment, and that it has been found necessary to put more girls and tent finishers at work. This, Mr. Neumann said, is due to steadily growing demands on the factory due to increasing business. He also said the enlargements will aid the firm's policy of always giving prompt service. Mr. Neumann asks that all showmen visiting the banquet and hall of the Showmen's League of America, February 21, visit his place of business.

SAM BURGDORF IN CHICAGO TO ARRANGE SUMMER PLANS

Chicago, Feb. 10.—Sam Burgdorf, who has signed as general agent of Sull's Bros. Circus this season, arrived from New York Tuesday and is beginning to figure on the new season. While on the way to Chicago Mr. Burgdorf stopped off at Beaver Falls, Pa., and visited Harry Traver, of the Traver Engineering Company. He was entertained for dinner in Mr. and Mrs. Traver's home, located on an eminence commanding a view of the Susquehanna river for many miles. Mr. Burgdorf said everything was working like clockwork in the big Traver establishment and that Mr. Traver has fifty caterpillar rides now under construction. He said that a large number of seaplanes and joyplanes are also under construction in the plant.

MILLER'S DOG AND PONY CIRCUS

Manager Miller is getting the Miller Dog and Pony Circus ready for the coming season. Mechanics are working on three trucks and three trailers, the show going out with seven trucks and three trailers. A six-pony drill will be added to the performance. The show will carry a lighting plant and will tour Michigan, Indiana and Ohio territory and then go South, remaining out all winter, only stopping long enough during the holidays for overhauling. This show will be remembered as the Robbins One-Ring Overland Show, Mr. Miller having bought Mr. Robbins' interest last August. M. E. MILLER (for the Show).

KELLY'S ONE-RING CIRCUS

Captain W. O. Kelly, of Washington, D. C., is busy breaking new animal acts for his new one-ring circus. Recent additions are a troupe of trained dogs and a pony act. Most of the artists have been engaged and work around the quarters is proceeding with speed, as the show opens early in April. According to Captain Kelly, this show will be a real outfit and will play some good spots. While on the road Kelly will break a big lion act, to be used in the performance.

EDWIN CAPPS SEEKS AID

The following letter from Edwin R. Capps, Jasper, Ark., is self-explanatory: "I am in jail and want to acquaint my many show friends of my condition and the situation as it stands. I do not dream it out of place to give a short biography of my past life. I went on the road with the W. C. Clark Circus as musician in 1896. From that time to 1912 I tramped with various circuses and carnivals as a handman, usually as bandmaster. In 1914 I entered the show business as owner of a small traveling show, featured moving pictures and have been operating my own enterprises since then. I have a wife and three small children. Our business has not prospered as some others, but we have made a living and owe no one. Some trouble came up here and I shot a man in self-defense. The general show world will at once see the predicament in which I am placed—here among strangers, myself in jail and no one to look after my wife and babies. We have no relatives to call upon. Our only refuge is the great and good show world, of which we have been faithful followers all these years. We need assistance, need it badly and at once. About all we have is our films, picture machine and light plant. These we want to sell and hope some brother showman will buy our stuff. It will take a lot of money to procure counsel and have the case handled as it should be. It was a plain case of his life or mine. Anyone who desires to help in this time of great need, send what you can to Maude C. Capps, Jasper, Ark. Every dollar surely counts to engage an attorney to see that an honest showman gets a fair deal."

Mr. Capps says the following know him as a showman and handmaster: J. E. Henry, of J. E. Henry & Son's Shows; Geo. S. Ely, owner Geo. S. Ely Circus; Cisco Richards, owner and manager Richards Bros. Circus; E. H. Jones, of Cooper Bros. Shows; Wm. Newton, manager, Honest Bill Show; F. J. Rodgers' Dog & Pony Show; H. C. Hale, manager Milt Tolbert Show; W. A. Crouch Shows and H. A. Glass & Son.

TWO OLDTIMERS MEET

A very interesting meeting occurred recently in the Kansas City office of The Billboard. R. L. Atterbury, owner of the Atterbury Wagon Show (dog and pony circus), was in the office visiting while en route from his winter quarters in Sioux City, Iowa, to Indiana to secure and ship back some equipment he had stored there, when in came Miles Berry, well known agent, last season connected with the Al G. Barnes Circus. These two "old cronies" had not seen each other in 14 years, the time of their last meeting being at Heber Springs, Ark., where Berry was managing an opera house and Mr. Atterbury was just organizing his wagon shows, which opened at Monett, Mo., shortly thereafter. There was much "kidding" and general goodfellowship.

SELLS-FLOTO CIRCUS

To Open in Chicago April 7 for Sixteen Days' Engagement

The Sells-Floto Circus, subtitled "second largest circus in the world", opens the season at the Coliseum, Chicago, Saturday, April 7, for sixteen days' engagement. This show will have forty-seven cars back and three in advance, according to an official report.

WALLIS IN CHICAGO

Chicago, Feb. 10.—H. E. Wallis, contracting press agent seasons 1920-'21 under Ed Knupp on the Hagenback-Wallace Circus, was a Chicago visitor this week.



Show Wardrobes,
Costumes, Uniforms,
Trappings, Minstrel
Requisites, Banners,
Etc.

We have convinced thousands of show folks of the superiority of our goods and the saving in buying from us. These people are just as skeptical as you are—we had to show them—we are glad to give them better goods at a lower price than they could obtain elsewhere—and we did it. Let us prove our claims to YOU also. State what goods are needed and we'll submit catalog, samples and full particulars.

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FOR SALE, CARS

1 77-Ft. Stateroom Car. 6-wheel steel trucks, 5x9-in. M. C. B. journals, steel-sheathed sliding metal platform and draft sills, electric lights, axle generator, ten stations with upper and lower berths. An unusually fine car and well equipped through.

2 68-Ft. 16-Section Sleepers. 5x9-in. M. C. B. journals, steel-sheathed sliding metal draft sills, metal platform sills, electric lights, axle generator, other parts in stock ready for delivery.

SOUTHERN IRON & EQUIPMENT CO.
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Tents for Sale

80x120 Khaki Army Duck. Good Condition.
70x110 Khaki Army Duck. Used One Week Only.
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CIRCUS BLACKSMITH, address GOLDEN BROS.' CIRCUS, Box 232, Ft. Dodge, Iowa.
TRAINMEN, Polers, Chalkers, Night Watchmen, address PAUL BARTON, Box 232, Ft. Dodge, Iowa.
Light Men, Assistant and Helpers. Address JACK ST. LEDGER, Box 232, Ft. Dodge, Iowa.
CANVASMEN, Seat Men, Pole Riggers and Assistants. Address JASPER (WHITE) JENSEN, Box 232, Ft. Dodge, Iowa.
WARDROBE MEN. Address ADDIE KAIN, Box 232, Ft. Dodge, Iowa.
BAGGAGE STOCK, 2-4-6 and 8-Horse Drivers and Helpers. Address HENRY (APPLES) WELCH, Box 232, Ft. Dodge, Iowa.
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DRAMATIC END TENT FOR SALE—Tent, 52x125, made out of 10-oz. double filling khaki duck, roped with Plymouth rope, top made to lace, 10-ft. sidewall. Used only two weeks; good as new. Complete with poles and stakes. Price, \$1,250. Ready for delivery in Texas. Big bargain. Wire if interested.
PULLMAN CAR FOR SALE—73-ft. Pullman Car, steel sheeting on outside, 5x9 journals, 4-wheel trucks, kitchen, dining room, shower bath, 9 uppers, 8 lowers. Baker Heater and steam heat. Office at end. Car is furnished from end to end. Linen, china, bedding, "All Pullman" concrete floor. Oil lamps. Used 6 weeks since leaving shops. Car is in storage in Pennsylvania. Will sell for cash only. Price, \$2,750. Worth \$4,000. Car just out of fast-passenger service and is in A-No. 1 shape. Write for list of Second-Hand Tents and Seats now on hand. Ten new Band Uniforms for sale.

UNDER THE MARQUEE

By CIRCUS SOLLY

Frank Cook, of the Ringling-Barnum executive staff, is in and out of New York as is necessitated by his connection.

J. H. Russell, of Russell Bros.' Shows, who has not been on the road for some time, informs that he will go out in April.

Joe Lattus, who has been away from the circus field for three seasons, will be on the No. 1 car of the Sells-Floto Circus this season, says J. Gathus.

Hugh (Silvers) Goldsberry has signed with the Wm. Schulz Circus to do his wire act and work in clown alley. He was with the Wade and May (Carnival) Shows last season, doing a free act.

Leahy Bros. played the Hippodrome, Youngstown, O., week of January 22, and were sorry they didn't see their old friend, Bob Thatcher. They have not met since they tramped together on the LaTeza Circus in 1913.

C. W. Sells recently clowned at the Shrine Indoor Circus for Jack Lyles in Washington, N. C. Sells will be with the Sells-Floto Circus this season.

Gordon Morehouse and Eddie Orth, of Kenosha, Wis., who have been wintering at the trouper's hotel (Flacher), will be with the Ringling-Barnum advance this season. George Orth will also be with the show.

Latest reports from Great Klills, Staten Island, N. Y., have it that Stanley Dawson, of the Ringling-Barnum Circus, is still resting comfortably in his winter quarters at that place.

Memnonia, Wis., has available ten acres of level land joining pavement, suitable for circuses and carnivals, informs H. C. Inenfeldt, chairman of the Industrial Committee of the Commercial Club.

The Great Western Dog and Pony Show left winter quarters at Palmis, Calif., January 29,

WANTED, A-No. 1 TRICK RIDER

Will pay good salary to the right man. Write to JOHN S. HICKEY, 2804 Oxford St., Des Moines, Iowa.

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DALLAS, TEXAS

making its first stand at San Diego, says Prince Elmer, press agent. Frank Haner has the band, Joe Bradley the canvas, and George King is in charge of the ponies.

Mayor Evans, of Geneva, O., has extended a free license to the Walter L. Main Circus in the event that it shows there. "If you come, make it a Walter L. Main Day," says the mayor. The Main show was in Geneva about twenty-five winters.

Chas. Eugene Dearth, the electric clown, who

was in clown alley on the Sells-Floto Circus for five seasons from 1916, was married at Memphis, Tenn., February 7 to Jeannette Musso, cashier of the Pantages Theater, that city.

Joe D. Cramer, P. T. Barnum's Original elastic skin man, and Betty, Alligator Girl, called with Manager H. W. McGeary from San Francisco for Honolulu, February 5, for the Elks' Exhibition. They will return some time in March and put in the season at Venice Pier. Mrs. McGeary accompanied her husband. Business was good at Venice this winter for the

McGeary attractions, says Cramer. Cramer has been in the show business since 1881. Says that he proved a drawing card on the West Coast, it being his first trip to California.

Lemnal Tobias Hemmingway informs Solly that the following will be in the cookhouse on the Sparks' Circus this season: Charles Pease (Band Wagon Fat), steward; John L. Downing, head waiter; Paddy Nolan, first cook (chef); Jim Mullen, pantryman; Joshua Brown, campfire man; James Malloy and Mother Flynn, waiters.

Orlando Martin, master mechanic of the Spaul Family Show, now in quarters at Adelphia, O., writes that he has completed a stage on a truck, size 15 by 22, with foot-lights installed and that it can be folded and used to carry reserved seats and poles. It can be placed in position and ready to work on in fifteen minutes.

A few "remembers" by Doc Whitham: "When Lee Smith was producing clown with Kinzie's Overland Shows? When Doc Whitham and Hank Phillips were with Sneed's Vaudeville Show? When Chas. Riley and Dan Border were with Carl Clark's Circus? When Couchman and Craig had their vaudeville show? When Joe Witherstone made openings on the Empire State Shows?" Doc says that Chas. Riley, formerly blacksmith with the Ringling Bros.' Circus, will not troupe this season. Riley is located at the Grand Opera House, Syracuse, N. Y.

The Novelty Larkins (Kari and Della), with the Sparks Circus last season, are playing the R. F. Keith Vaudeville Circuit out of Chicago. They had their route so arranged that they could play the Wichita (Kan.) Shrine Circus week of February 12, and the Pure Food Show at their home, Springfield, Mo., the following week. They then go back on their vaudeville route at the Columbia Theater, St. Louis. The Larkins had an enjoyable winter, playing many cities where they were entertained by friends. At Middletown, O., they were royally treated by Bee Jung and parents, and at Detroit, Mich., by Tommy Mullens and Kid Hamilton. Mrs. Larkins' brother, Honest Bill, visited the Larkins at Wichita.

From C. M. Corwin: "Many thanks to Joe Artress Belmont for his 'Who remembers the Mabury, Pullman & Hamilton Show in 1852.'"

(Continued on page 77)

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THE CORRAL

By ROWDY WADDY

Tex. Crockett—A few lines from you, old boy.

Julia Allen—Will your outfit troupe this season?

Colorado Cotton—Where and when for you in 1923?

Bryan Roach—Where are you to be found this year?

Tex. Cooper—Will you be with the H. & W. Circus in 1923?

Pete Morrison—How goes everything in the movies with you?

George Barton—Will it be a wagon Wild West, or what, in 1923?

Dakota Max—How about your carnival Wild West the coming season?

What ever happened to Buck Yarbough, T. Y. Stokes, Pablo Martinez?

Inquiries for Frank Maish, well known in Wild West circles as "S-out".

Lulu B. Parr—Are you still "with it", and, if so, where the coming season?

Jimmy Kinney—Hear you are Wild Westing in the movies. How about it?

Joe Greer—How about your Wild West concert with the circus this season?

Johnie Mullin—Where are you wintering, and will you "Judge 'em" in 1923?

Vern Tantlinger—Let us have the news of the Tex-Alex Wild West for 1923.

Jack King—Let's have the news on the I. N. L. outfit for the coming season.

Barney Damerest—Let us have the news relative to your 1923 Wild West plans.

Wild Horse Mike Brahm—Let us hear what you and your outfit will do during the 1923 season.

Bob Anderson and Orly Eagles—Hear that you will Wild West 'em thru California this season.

California Frank Halfey—The news of your activities for 1923 should be announced. Let's hear of them.

Hank Darnell—Rumor has it you will be with Tommy Kernan's outfit the coming season. How about it?

Cy Compton—Let us have the dope on the Wild West concert layout for the 1923 season with the R. B. & B. Show.

Cuba Crutchfield—Hear you are around New York City. Let us hear from you as to your plans for the coming season.

Milt Hinkle—What lineup have you in the way of folks for your 1923 season? Hear you go back to Zeidman & Pottle Shows.

Jason Stanley—We learn that possibly you may leave your law practice for the summer

EDWARD J. HAYDEN, JR.



Mr. Hayden is president of E. J. Hayden & Co., Inc., Studios, Brooklyn, N. Y., where they have been since 1894. During that time they have furnished show banners and fronts for many of the large and small circuses and carnivals in the United States. Since the first of the year their studios have been filled with orders from showmen, and they are looking forward to an unusually busy season.

Let it rain pitchforks!

The mothers will let the kids flock to the circus if they are sure they will not get soaked by rain leaking through the "big top."

Have all your tents and paulins treated with Preservo. And then, let it rain pitchforks—let it do its worst. Preservo will do your canvas a world of good. It will keep the crowds dry and contented in the wettest rain.

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months to be a Wild West hand again. Is that true?

Tommy Kirnan is wintering at Dallas, Tex., where he has his stock quartered in one of the barns on the State fair grounds.

Fred Burns—Many of your old-time cronies of the Buffalo Bill Show and later of the Ringling Bros. Shows, would like to read a few lines as to how things are with you and if you are still in the movies.

Some fellow wrote a letter from Alabama, giving some news notes on himself and family, and without giving his name or signing the communication. (Can't pass it on to the folks, pard, as we don't know who to talk about.)

Bill Penny advised from Denver, Col., that he had closed a contract with Harry N. Shafer, manager of the Pageant of Progress to be held at Denver in a few months, to furnish his Bill Penny's Wild West Attraction at the event.

Then Bill (Tex.) Sherman, who is still in Chicago, Powdy was last week informed that while "Cheyenne Days" was playing Panhandle Theater, Oakland, Calif., two weeks ago, Gus Hornbrook, owner of the act, suffered the loss by death of his valuable blind leg-walking horse, Delmar, which was worn

to thousands of persons throuth the country. Hornbrook had held this animal as not for sale at any price.

How about letting us know your whereabouts, you contestants? Inquiries received every day for some of you. Why not keep the Mail Forwarding Department of The Billboard posted as to where mail will reach you promptly?

Walter (Kid) Eagan writes that he has been doing nicely in New Jersey. He wants to know if "Shorty" Butcher, Tad Barnes, Frank Stanley and other rappers have "run out of ink" and wants them to "kick in" with some news of themselves.

A reader from Waco writes: "Until your proposed association is an accomplished fact championships in cowboy sports are a joke. All contestants who are not afraid of honest decisions are with you and for you in your agitation for a REAL ASSOCIATION."

A reader from Hiram, Mont., says: "We in this state have seen and participated in many contests. Some were all right and others were not. One of the poor ones has had the game in this section to a greater extent than you can imagine. A REAL association, the members of which represent the little contests as well as the big ones, is what is needed, and until such an association is formed and run

properly the contest as a genuine, honest competition cannot be considered seriously."

It would seem that opinions regarding the association to govern competitive cowboy sports generally favor the organization of such an institution. Now is the time for those who are considered leaders in the business to go on record as to their sincerity in effecting such an organization.

Guy Weadick paved the way for frontier contests in New York with his 1916 Stampede. Tex Austin had his Rodeo in Madison Square Garden in 1922. Now a rumor has it that John Klingling and Tex Rickard expect to stage a cowboy contest in that building, on their own hook, during the coming fall.

There will be a special car of contest-stalls' stock shipped from Ft. Worth to the San Antonio contest. It will return, leaving San Antonio by passenger service, the night of March 4, arriving in Ft. Worth the morning of March 5, which is the date of the opening of the rodeo there. Two contests so early in the season seem to point to increased activities in the contest game during 1923.

Doubtless many friends of John Fuller, the well-known Wild West entertainer, who suffered severe injuries in a railroad wreck about a year ago when an elephant fell on him (according to report), and now is partially paralyzed on one side, and cannot see to read and write very well, would appreciate dropping him a few lines now and then to aid in driving away loneliness. He is said to be receiving watchful attention and it is understood that his condition is improving. Letters from friends will be read to him. Address John Fuller, 1345 Dearborn Parkway, Chicago, Ill.

From a reader in California: "Those who want to see the buckaroo sports continue and be appreciated at their true value—whether they be promoters, committees, contestants or the public—will have to adopt the methods your paper has so long and earnestly fought for, namely, an official association, the members comprising representatives from practically every contest, large or small, who are sincere in the continuation of this form of sport and entertainment. The checker in all branches of cowboy contest business has to go. The association is the proper, legitimate and logical way."

The Ft. Worth Rodeo, which will be held in connection with the Southwestern Exposition and Fat Stock Show, at Ft. Worth, Tex., March 3-10, will present novel certificates to winners in the form of ribbons for the winners of day moneys and finals of each event. These ribbons will be similar to those presented to winners in the live stock division, according to Fog Horn (Clancy, manager of the rodeo, who also states that while the Ft. Worth Rodeo is considered one of the largest in the United States, there does not appear on any advertising connected with the show or in any other manner any claims to world's championship events or titles.

Already Guy Weadick has started the publicity campaign for The Stampede he is staging in conjunction with the 1923 Calgary Exhibition. It was first thought that the first week in July would be the dates. It has been changed. The dates now are week of July 9 to 14. The event will be widely advertised, announcements having already been made in England regarding it. Large delegations of prominent people, both socially and politically, from the "Old Country", are expected to witness the celebration and participate in the reproduction of the historical signing of the Indian Treaty of 1876. There is a possibility that the Duke of York, brother of the Prince of Wales, may be visiting Canada at that time, and if so he will be asked to officially open the celebration.

From Cleve LaRue (written at Defiance, O.): "While playing Eagles' Theater, Wabash, Ind., recently, we learned that Miss Marie Stevenson, a former rider with the John Robinson Circus, was confined to her room with illness. Doubtless many will remember that this little lady received a bad fall with the Robinson Show two years ago, receiving a broken leg, several ribs broken and otherwise bruised, at her home town, Wabash. A few lines from her friends would be greatly appreciated by Marie. She can be addressed to Postoffice Box 58, Wabash, Ind. Our engagement at the Temple Theater, Ft. Wayne, Ind., last week, was very pleasant. The Indian act, John and Princess Two Eagles, was on the bill. They had a very pleasing act and it was well received by the Temple patrons. Also, at Ft. Wayne, we enjoyed a visit with Mr. and Mrs. Tom Allman. Here's best to all the boys and girls of Wild West and The Corral."

A few words of assurance: So far Rowdy Waddy has not written so much as one letter to any contest committee or member thereof, nor to any contestant, urging or soliciting cooperation toward getting an association started. All that Rowdy Waddy and The Billboard have had to say on the matter has been done right in public print and under the above (The Corral) heading, "BILLBOY" is of the impression that CONFIDENCE and SUPPORT of the various event heads and contestants can

Here is a sample of communications for publication (that count right now toward the forming of an Association of Frontier Sports Events) let's have more of them—write them at once and get the big ball of progress under way!

Ft. Worth, Tex., Feb. 6.
Editor The Billboard—The Board of Directors of the Southwestern Exposition and Fat Stock Show has authorized me to tell you that this organization will send a representative to a meeting anywhere in the United States, and will join and take an active part in any organization that really has the elevation of the contest game as its objective. (Signed) "FOG HORN" (CLANCY (Manager the Rodeo Department).

only be gained thru fair-and-square methods and in plain sight of all concerned. The Billboard has no other object in view (realizing that an association, as soon as possible, means that on frontier sports) than to not only save the interests from becoming as common as traveling shows, but to yearly aid in advancing interest in these sports, better production for public entertainment and the profit of all concerned.

Several of the well-known events have not yet been heard from as to their willingness to enter wholeheartedly into the project. It might be that some officials of these associations have been sort of skeptical and have waited until the matter progressed "a little further". With the number of them already declaring themselves "for it", there is no further cause for feelings of hesitations or skepticism. Let all wear smiles of interest instead of frowns of distrust, and with good-fellowship and progress as watchwords let everybody "grab a spoke" and help wheel the grand old wagon of FRONTIER SPORTS onward to the highest grounds of popularity!

There is no need to repeat the names of the various events and their officials (everybody in the contest business knows them), but let each committee authorize one or more of its members to write Rowdy Waddy (or The Billboard) stating that they are "FOR IT" (the association) and that they will send representative or representatives to a meeting, date and place to be decided upon within the next few weeks; thus getting the association functioning with as little delay as possible. Really, it means so much to EVERYBODY!

The "Frontier Contest Association" (or whatever title is chosen at a meeting) is now almost assured, and the sooner all interested stop paw-wowing and get down to progressive business method—get in on the "ground floor"—the sooner steadily increasing good results will be manifest, not for any certain few, but ALL. This publication is perfectly neutral as to your individual interests in this regard, and it cannot form your organization, friends, but it can and WILL help to its utmost toward your benefit and whenever opportunity presents itself. Let's hear from those who have not written and without unnecessary delay!

CIRCUS PICKUPS

And Notes About People You Know By FLETCHER SMITH

Joe Gilligan, of the Main Circus, mourns the loss of his sister, who died recently at her home in Philadelphia. Joe has just recovered from a severe attack of pneumonia, but is able to be out and about at present.

Roy Boucher, who was with John Metz on the Main Circus, is putting in the winter at Coney Island and postcards that he will not be with the white tops the coming season. He is stopping at 515 Neptune avenue and will be at the island next summer.

Roy W. Gollahan, of the concession department of the Main Circus last season, has been spending the winter in Chattanooga, Tenn., but is now enjoying a trip to Florida. On his way South he stopped off in Macon, Ga., and gave the Sparks show the once over.

Roy Llewellyn, formerly an elephant man with the Main Circus and who has been in charge of the animals at Longfellow Gardens at Minneapolis for the past two years, will take charge of a big lion act and put the same over with an indoor circus.

Harry T. Enoch, for a number of years a member of Enoch Bros.' Shows and more recently general and special agent of the K. G. Barkoot (carnival) Shows, is putting out his own show the coming season. He writes that it will be either connected with a carnival or play fair dates and independent bookings.

Charles "Pop" Sweeney, equestrian director with the Main Circus, observed his birthday last Sunday, February 4, at his home in Havre de Grace, how old is he? Well, I promised that I would not divulge his age but I am allowed to state that it was also the 58th anniversary of his entrance into the circus business and as he was some kid when he started you can guess the rest. With Billy and Tony Pasfor, the three kids sold papers on the trains running from New York to Elizabeth, N. J., and the three of them, bent on getting a job with a circus, gave up the news butchering and joined the L. B. Lent Circus. The three of them signed as clowns and did a turn in the concert Charles the next season joined the John Murray Circus and was with it for two seasons. Then he joined the Davis Great Western Circus that went out of New Berlin, Pa., with ten cars. He was equestrian director, announcer, played in the band and also clowned the numbers. When he joined the Wallace show as clown (and he was with that show for thirty years), Al G. Field was equestrian director. That season Field was sent ahead as general agent and Sweeney was placed in charge of the performance. As Anderson was manager of the show, while with the Wallace show, in company with Bud Gorman, W. F. Getz and Alvado, Sweeney organized the Sweeney & Alvado minstrel and had the show on the road for several seasons during the winter layoff. Charles left the Wallace show to join Fred Buchanan with his Yankee Robinson Show and then went to the John Robinson Show. For five years he was custodian of the Elks' Home at Fern and then went back to the circus business with Howe's Great London Show. From that show he came to Andrew Downie's Charlie has been married twice, marrying sisters. His present wife was Winnifred Regal, of Quaker City, Ohio, and was a wire walker when she became Mrs. Sweeney. Charlie was in the wreck of the Wallace show at Durand, Mich., and was one of the two horses who were not killed. The other was Tom Brown, in charge of the lights. Talking of the old L. B. Lent Show he says that it featured forty black horses on the band wagon and J. W. Kelly as a leaper. Frank Gardner also was a leaper, Madam Dock-ler was the prima ballerina and the Corallo Bros. (Dick and Bob) were featured as acrobats. George Sutton was the bandmaster. Charlie is busy right now getting the program of the Main show in shape and is just as lively as ever. That he has not forgotten his old minstrel days is evinced from the fact that he is going to do an end for the Havre de Grace Bremen at their annual minstrel show here the last of this month.

With his plaus all perfected for the coming

reason, Lee Shafer, of the Lee Bros.' Shows, is making a business trip thru Pennsylvania and Maryland in his big touring car, the passed thru Havre de Grace last week headed South. E. A. "Doc" Cline, who has been putting in the winter at the State Hotel in Chicago, has tired of city life and will spend the remainder of the winter at his home at Champaign, Ill.

After a long silence, E. L. Doty, an equestrian of the Sparks Circus, has been heard from. He writes from Borzell, N. Y., that he is putting in the winter resting up and dividing his time between his home and the Elks' Club. Emmett will be back with the Sparks show in the spring, as usual, playing calypso and taking duets on the kid show door.

Bill Fowler has twenty-two men signed for the big show band with the Main show the coming season. He is in Toledo, O., and swaps experiences pretty nearly every day with Bert Fisher and Jimmy Springs.

The Three Walters, Walter and Flora Gibson and Walter Kent, were sure lucky in their bookings this winter as it brought them near enough to their home, Aurora, Ill., for Flora to visit her mother, Madam Bodini. They have about four more weeks in vanville before returning to Macon and the Sparks show.

The mention of the name Frank B. Hublin in the Pickups attracted the attention of a good oldtimer and former circus man, John Harpstrite, who is now located at 1279 Elysian avenue, Los Angeles, Calif. John used to have a "Tom" show out in the East, but years before he and Frank B. were with Dick Sutton and toured the West. The show was sold to W. B. Reynolds, of Rockford, Ill., and Hublin joined the Van Amburg show and the following winter was with the Col. Wood Aquarium cars touring the South. Frank is now one of the big boys of Atlantic City and Sunday, February 4, was busy entertaining Hon. James J. Davis, secretary of labor, who was making an official visit to the Atlantic City Lodge of Moose.

Andrew Downie is an honorary member of the Havre de Grace fire department but was unable to attend the annual banquet this winter, being at Mt. Clemens at the time. However, he did not forget his friends of the fire department and at the banquet a telegram was read by Editor Leo Moore, of The Democrat-Leader, notifying them that his annual donation of \$100 was on the way.

winter-quarters family, as is Mrs. Don Darrough. Hon, by the way, received a windfall this week when he was notified that a bunch of old and forgotten mining stock had suddenly become valuable and Don is consequently ungrateful of the high cost of living.

The new ninety two band wagon has been finished and is a beautiful product of expert wood-working and decorating. A new wagon housing the two electric plants is nearly completed and will be turned over to Chief Electrician Java Koen next week. Ralph Somerville has returned from a short vacation spent in Baltimore. The circus is now about 90 per cent ready for the road and the parade wagons are all finished and ready to be lined up. The new wardrobe is also well under way and Mrs. Sweeney and Dot Snyder are taking it a little easier in consequence.

Lee Shafer, of the Lee Bros.' Show, was a recent visitor, stopping off on his way North in his big roadster.

FLETCHER SMITH (Press Agent).

SELLS-FLOTO AT STATE FAIR?

For the past week or so a rumor has been circulated that the Sells-Floto Circus would likely play the Kentucky State Fair at Louisville this year. Dave Hanna, president of the Kentucky State Fair, and Jerry Murgivan, one of the owners of the Sells-Floto Circus, were supposed to have been together in Louisville February 3 to agree on the terms of a contract; in fact, it was said the contract at that time had been agreed upon save for some minor changes. In an effort to have the rumor verified a telegram was sent to Mr. Hanna by The Billboard February 4, but up to the time this item went to press no word was received from him.

RIDER'S RELATIVES UNKNOWN

Albany, N. Y., Feb. 10.—Alice Saunders, fifty-four years old, a former bareback rider of the Sells-Floto Circus, where she appeared under the name of Alice Arnoldy, died in her room at 154 Hudson avenue, Tuesday night, of pneumonia. Coroner John E. Mullen said he had been unable to locate relatives of the woman.

ENJOYING FLORIDA'S BALMY BREEZES



W. H. "Pop" McFarland, who with a number of other well-known outdoor showmen is spending the winter in Florida, sends the above photo, which shows Con T. Kennedy, Frank McIntire, Mr. Brown, "Pop" McFarland and Chick Bell on their annual hunting and fishing trip thru the Everglades.

NEW ADVANCE CAR
For Walter L. Main Circus Being Fitted for Comfort of Men—Circus Finds a Way To Beat the Coal Shortage

Havre de Grace, Md., Feb. 9.—Altho everything at winter quarters of the Main Circus is at present buried under several feet of snow-drift, work is going on as usual in every department. Fortunately for the stock there are several large barns for their accommodation and shelter. Superintendent Orton made a special trip in the blizzard to Aberdeen to see if they were being properly cared for. General Agent E. J. Frink is down at the quarters every day now and a force of men are at work remodeling the new eighty-two-foot steel coach to the needs of the billers. Harry Wellington is in charge of the work with four assistants and is making rapid progress. A new boiler has been installed, and a new steel range in the kitchen, and the car will be supplied with all new bedding. Both the car manager and the advance press agents will occupy commodious offices and there is also locker room for all the men; also a shower bath. A truck will be carried in the paste end for country billing and Agent Frink thinks that he will have a car equalled by no show on the road this season. He announces the engagement of P. N. Branson, of the Rhoda Royal Show, and Charles Banther as contracting agents; W. H. Hancock in charge of programs and John Woody chef. M. J. Lyons, the car manager, is expected at quarters soon to finish the work of outfitting the car. George E. Caron will undoubtedly have the opposition brigade.

Harry Flowers, formerly of the Sparks Circus, is the new night watchman, and sure keeps the quarters warm. The show discovered a sure way to beat the coal famine by installing a wood-sawing machine outside the painting department, and every bit of waste wood is saved into stove length; and wood has proven more satisfactory than the coal that was being foisted on the show.

"Governor" Downie and Mrs. Downie have been away for two weeks spending the time at their home in Medina and Mt. Clemens. Dot Snyder is now a regular member of the

UNDER THE MARQUEE

(Continued from page 75)

It brought back fond memories after waiting over forty years for mention of one of the best little shows that ever spread toubark between the ring banks. After the Columbia, S. C., engagement that fall the writer has never read anything concerning the splendid acts with the organization with the exception of seeing Wm. H. Gorman again in 1884 with Adam Forepaugh. Those were the days of S. H. Barrett & Company, John B. Doris, Frank A. Robbins, Sells Bros., Sig Santelle, Ryan & Robinson, and, somewhat later, Thomas Hargreave, all really larger shows in a way and yet the Mabury, Pullman & Hamilton stood out as putting over a fine circus performance. Neil Smith's dogs, with Handy Andy, the best trained dog I ever saw, were with it. As I look back over the span of 43 years, and I've seen a lot of them, if I could have my wish gratified I would again like to witness the M., P. & H. performance repeated and also listen to "Mr. Dooley" as rendered by the Hargreave Clown and Hargreave Band in 1922."

Abie Goldstein writes from Tampa, Fla., under date of February 7: "The fair has been doing wonderful business and has broken all previous records for attendance. Monday was Gasparilla Day and there were 25,000 people here. I met Walter Jund. He is producing at the Princess Theater and doing well. I also met Jerry Gamble, from the Ringling show. He is here, wintering with Bert Lawson. They are going back to the Ringling show this season. At the fair Joe Greer's broad jump horse, Atlas, jumped 25 feet Saturday. Greer's acts are going over big and are the hit of the free acts. Some of the people with him are Bill Mossman, Weaver Gray, Frank Scott, Harry Greer, Percy Moore, Harold Nicholson, Mrs. Ella Harris, Mrs. Edna Greer, Mrs. Greer and the writer. I am enjoying all of Mr. Greer's acts and working around the grounds, clowning. Am not positive with what show I will be this coming season, but will be with one of the big ones."

Herman Joseph submits the following news notes pertaining to the Detroit Shrine Circus, Detroit, Mich., February 5 to 17: "The Wirth family, with May, Phil and Stella, is

stopping the show at every performance. The clown contingent includes Spader Johnson, Tom Hart, Everett Hart, K. L. Kennard, Frank McStarr, Paul Jerome and the writer. Eddie Siblon is back after an absence of four years. He heads the big Siegrist-Siblon aerial act, and is working better than ever. Mrs. Siblon is also with the act, likewise James Siblon, Oscar Jordan, Henry Diaz and Margaret Siblon. The act never fails to register. Among other acts are Hill's Comedy Circus, Cha Hai Chinese troupe and the International Seven, James Valdere, the rhinestone king, visited his many friends with the show. Andrew Downie, of the Walter L. Main Circus, was also a visitor. Much credit is due Frank Wirth, of the Wirth-Himmelfeld office, who booked the entire show. Mr. Scamson, of the circus committee, gave the artists with the show credit in putting on an excellent performance. Mr. Baird, old-time clown, and also a member of the committee, was instrumental in leaving the orphans and crippled children of Detroit and Windsor, Can., attend the Monday matinee performance. They were given candy and ice cream and a bus ride. The Flying Doctors, Raymond and Mason, The Winchesters and Celest, Jerome's troupe of German police dogs and the Seven Smulkooffs are also going big at the show."

Clarence W. Farrel, old-time treasurer, who was on the road for forty-two years, starting with the Forepaugh show in 1874 and who was with various shows until Frank A. Robbins closed his show in 1910, has since been spending the winters at Havana, Cuba, to avoid the snow and ice in the States, he says. He further writes: "How many readers of The Billboard of the present day remember the opposition between the Forepaugh and John O'Brien shows at Marysville, O., in 1876? The Forepaugh lot was the nearest to town and O'Brien was a short distance up the road. Both shows were ready for parade, but each held off for a while. After waiting for some time O'Brien led off and Forepaugh followed and returned the same way. After the Forepaugh show was on the lot, Jack Forepaugh, who had charge of the elephants, lined them up across the narrow road and drove everyone onto the Forepaugh lot. John B. Davis, who had the privileges with O'Brien, saw that no one went up to their lot. He came down and mounting the stage of the Forepaugh side-show made an announcement to the public that as it did not want to go to see a good show it might as well visit the Forepaugh side-show. Forepaugh had the cream of the business that day. Both were wagon shows. An opposition in 1881 was that between the W. W. Cole and the Batchelor, Doris & O'Brien Show at Quincy, Ill. Both shows were on the same lot. The dressing rooms met and the artists had a great day visiting each other's show. It was a great spread of canvas for those days. Cole charged fifty cents and the other twenty-five cents. Neither show made any money there. Here is another: The Doris & Colvin Show and the Miller, Freeman and Miller Show were opposite each other at Auburn, N. Y., in 1887. The Millers charged twenty-five cents and Doris fifty cents. Business was fair for both."

From Joe Artressi Belmont: "I was reading in The Billboard about leaps done by Frank A. Gardner in 1878 and 1881. He was a great leaper. I know his wife and daughter. I want to say, however, that T. C. Hubbel surely had a dream about what he had written, in the issue dated February 10. In the first place, the man never lived who could accomplish such a feat as turning a double somersault over eighteen elephants. I wouldn't care if they were only four-foot-high elephants and five of them put on four-foot pedestals and the fifth one put on a five-foot pedestal. He could not do it over eight of that size in square. And then to get five feet higher than these is impossible. The highest were four feet and the runs only fifty to fifty feet. It would be all right for Mr. Hubbel to tell that to someone who doesn't know any differently. But today there are four of the best leapers living that ever hit a board and we all read this. I have been in the business forty-seven years. The first double somersault I turned off a leaping board was in 1882 with the Mabury, Pullman & Hamilton Shows, and I have been doing them ever since. I was principal leaper in 1883. The following year I learned doubles with the Miles Orton Angelo American Show. I which was a big railroad show in those days. I have been principal leaper with every big show in this country and with some of the small ones, and there is not an owner or manager of a show who can say that I ever stopped for rain or lights, even if the water was running down the board. I did my doubles just the same. Was principal leaper with the following shows: Miles Orton, Pullman, Mack, Hilliard & Main Show; Lemon Bros.; Harris' Nickel-Plate, Geo. Richards, Castello, Williamson & Oatman Show; Washburn & Arlington; Walter L. Main, Barnum & Bailey, Ringling Bros., Howland Great London, Pullman Show, St. Julian Shows, Col. Sawyer, P. A. Older, Mighty Harg, John F. Hummel and Seaman & Yevitt, Tony Lowande, Publications, Teto Kniss, Forepaugh-Sells, R. M. Wallace and Charley Shea's Circus. You will see that I have been a leaper for many years and want to say I did the biggest landing that was ever done in Madison Square Garden in 1894, with twenty-two double somersault leapers. I did a double over four big elephants, the biggest one on the outside, and four emsals, a distance of thirty-seven feet, and some of them on pedestals. In the New York Hippodrome I did a double over five elephants twice a day, with the middle elephant on a three-foot pedestal. I have all the proof in the world for that. When a man goes over five elephants in square, you tell him he is an A-one leaper. I did the same thing with the Forepaugh-Sells Show on week and three-day stands, but to do it day in and day out on up-and-down hills, it cannot be done. We had Dr. Clark with the Forepaugh-Sells Show with his blue-jump-the-gap and they put in seven or eight elephants. It was all he could do to carry over them with his toe in line and he never went five feet high over them. If you don't believe what I say, ask Walter L. Main, John or Charles Ringling, Wm. Showls, Art DeCona, Robert Stokney, Sr., Wm. Gorman or Charles Anderson, or anyone that has ever seen me leap. We still have a few left—Dan O'Brien, Teto Bell, John Worland and the writer."

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

GOING RIGHT AHEAD

West Virginia State Fair Making Rapid Strides—Is Adding to Year-Round Features

The directors of the West Virginia State Fair are busily engaged in working out plans for improvements to the Wheeling plant aggregating \$300,000, chief of which will be the erection of a large, modern, fireproof exposition building. Plans have been drawn for the building and bids are being secured, and it is expected that construction will be started early enough in the spring to insure completion of the building before the State fair opens on Labor Day.

At the annual meeting of members of the association on January 15 they voted to issue bonds to the amount of \$300,000 to finance the improvements. The old board of directors was re-elected, with the addition of one new member, G. S. Walls. The present directorate consisting of H. W. McClure, W. E. Stone, Geo. E. Stifel, H. F. Behrens, C. N. Hancher, Otto Schenk, Hal Spindel, Carl H. Hunter, G. W. Hannan, R. W. Peterson, H. C. Ogden, H. W. Gee, R. M. Browne, W. E. Weiss, W. H. Koch, G. W. Lutz, C. H. Copp, E. W. Houser, C. F. Billings, G. S. Walls. At a meeting and dinner January 24, at which Director Behrens entertained the members, the board organized by re-electing Geo. W. Lutz, president; Otto Schenk, vice-president; C. N. Hancher, treasurer; Bert H. Swartz, secretary; Mrs. Eva Johnson Swartz, assistant secretary.

The contemplated improvements will make the West Virginia State Fair grounds a half-million-dollar plant. Besides the exposition building, they will include enlargement of the grand stand and addition of bleachers; erection of another cattle barn, and the installation of additional park equipment. The exposition hall will be a two-story structure, about 125 feet wide and 175 feet long, with booths along both sides of the second floor. A space 80 feet by 175 feet in the clear will be used for dancing in the summer and for exhibition purposes during the fair, the present pavilion being used for dancing when the fair is in progress. The ground floor of the new building will be used for the automobile show at the fair. The building will be equipped with a heating system, so that it may be used the year around for conventions, automobile shows, athletic tournaments, indoor games and other purposes for which a building of this great size is adapted. The structure is badly needed not only by the fair, but also by the city, and it is expected to become the center of community activities in the Wheeling district.

Supplementing the magnificent swimming pool already operated by the fair association, the new park devices which it is intended to install will make the State fair grounds an up-to-date amusement park. The athletic field located on the grounds is used for football in the fall, and with the new building for winter entertainments the grounds will be in use the entire year. The State fair plant is located right in the heart of a population of 150,000 or more. The West Virginia State Fair is fortunate in

A. W. PREHN



Mr. Prehn, besides being secretary of the Wisconsin Valley Fair and Exposition, at Wausau, Wis., is secretary of the Association of Wisconsin Fairs, and has had a prominent part in molding the policies of that organization, which has done much to advance the interests of Wisconsin fairs.

having a particularly live, progressive board of directors. Except for a few changes, the directorate has been the same since the fair association was reorganized in 1915, and all the present officers have been in charge since that time. Under their management the fair has made rapid strides, receipts in 1922 being practically treble those of 1914, and its growth in other respects has equalled its financial progress. The great success of the Wheeling institution is a well-merited tribute to Secretary Swartz and his co-workers.

RACING CIRCUIT PROPOSED

Sioux Falls, S. D., Feb. 8.—Delegates from Madison, Brookings, Flandreau, Slayton, Minn., and Pipestone, Minn., were present at a meeting of the Flandreau post of the American Legion for the purpose of discussing a proposed racing circuit, to be conducted under the auspices of the Legion during the month of June.

The sort of entertainment suggested at the meeting was a three-day race meet at each town of the circuit, with an added attraction of a ball game and other free acts. The big event, however, would be horse races, the program consisting of six running races each day, with the probability of a derby on the second.

With the election of George Gurly, of Pipestone, as president, a tentative organization was perfected. M. Moe of Slayton was chosen vice-president, and Ray Conrad, Flandreau, secretary.

KENTUCKY FAIR BARS GAMING DEVICES

Lexington, Ky., Feb. 9.—The State Board of Agriculture in annual session here adopted a resolution to bar all gambling devices at the Kentucky State Fair this year. No concession will be granted for any such devices. The motion carried by a vote of 5 to 2.

A resolution was adopted January 15 to bring a large circus to Louisville for the fair. This was reconsidered because of the financial consideration, but was again passed by a vote of 5 to 2.

It is said that in the past the concessions have brought in a revenue of approximately \$25,000, while it will cost about \$30,000 to bring the circus for the week.

JOHNSON HEADS MINNESOTA STATE AGR. SOCIETY

Friday, January 12, the following officers of the Minnesota State Agricultural Society were elected for the ensuing year: Curtis M. Johnson, of Rush City, former member of the board, was elected president; Lee F. Warner, of St. Paul, was re-elected vice-president; B. D. McEachin, of Hilling, and W. F. Sanger, of Windom, were re-elected members of the board of managers, and John A. Stenbuck, of Cambridge, former president of the Minnesota Federation of County Fairs, was elected a member of the board.

On Tuesday, January 10, at the organization meeting of the board of governors, Thomas H. Canfield was re-elected secretary-general manager, and W. H. Honebrink, of the First National Bank, St. Paul, was re-elected treasurer.

The board plans this year to carry on the missionary work of the National Dairy Show in the Northwest, which show this year will be held at another place, by featuring exhibits of dairy cattle, dairy machinery, and educational exhibits in regard to dairying. The united support of all the dairy interests of the Northwest will be extended to the fair in promoting this Northwest Dairy Exposition in connection with the annual Minnesota State Fair.

CENTRAL ONTARIO FAIRS HOLD ANNUAL MEETING

The annual meeting of the Central Ontario Fairs Association was held in Belleville, Ont., January 25, and was largely attended by representatives from the various agricultural societies in its jurisdiction. Angus Nicholson, of Madoc, president, was in the chair. The auditor's report showed a small balance in the treasury. Dates for 1923 were chosen (they will appear in The Billboard's spring list) and officers were elected as follows:

President, Angus Nicholson, Madoc; vice-presidents, R. R. Leavens, Picton, and C. Tucker, Kintyre; secretary-treasurer, G. A. Hay, Campbellford.

A discussion took place in regard to the association adopting a uniform price of admission to fairs, but it was left to each society to fix its own price. Belleville was selected as the place for the annual meeting in 1924.

ONTARIO FAIRS ASSOCIATION HOLDS IT 23D CONVENTION

Toronto Meeting Is Full of Interest—J. F. Ault Is New President

Toronto, Can., Feb. 6.—There was much to interest the fair men of Ontario at the twenty-third annual convention of the Ontario Association of Fairs and Expositions, held at the King Edward Hotel here January 30 and 31. The association has more than fifty members, apportioned among twelve districts, and there was an excellent attendance.

The morning session of the first day was devoted to routine business. In the afternoon the president delivered his address and this was followed by an address of welcome by Mayor Maguire. Discussion of the president's address and report of Superintendent J. Lockie Wilson was followed by an address by Hon. Chas. Stewart, Minister of the Interior, Ottawa, on "Colonization and Immigration". Hon. Manning Doherty, Minister of Agriculture, spoke on "Commodity Marketing of Farm Products". In the evening a banquet was enjoyed at the King Edward Hotel.

Subjects and speakers on the Wednesday program were as follows: Morning: "School Fairs in Conjunction With Agricultural Societies", Col. J. J. Craig, Fergus.

At the Wednesday morning and afternoon sessions there were addresses by well-known fair men of the Province, and other good speakers, on subjects of particular interest to fair men.

Officers elected for the coming year are: President, James F. Ault, Winchester; first vice-president, A. R. G. Smith, New Hamburg; second vice-president, James McLean, Richmond Hill; secretary and editor, J. Lockie Wilson, Toronto; treasurer, J. E. Peart, Hamilton; auditor, G. de W. Green, Toronto.

GEORGIA FAIR MEN

To Meet in Atlanta—Large Attendance Is Expected

Atlanta, Ga., Feb. 10.—The eleventh annual convention of The Association of Georgia Fairs will meet at the Ansley Hotel, February 14 and 15. W. L. Cleveland, first vice-president, LaGrange, will preside, John H. Mock, president, Albany, having resigned and moved to Fort Myers, Florida, to act as secretary of the Chamber of Commerce at that place.

R. M. Striplin, Atlanta, will act as secretary of the convention on account of Brown Whatley, secretary, having resigned for the purpose of attending school in Athens, Georgia.

There are 45 community, county and district fairs in the State of Georgia. From present indications it looks as if there will be a larger number of fair secretaries at this convention than have ever been present at any previous meeting.

The high price of cotton and other commodities in this State has brought about a much better feeling among the business men, and especially the farmers of the State. With conditions so improved, it is thought that each and every fair organization in the State will stage a fair this coming fall.

All booking agents, carnival company representatives, fire works representatives and concession people interested in Georgia fairs are invited to be present at the convention.

PROSPECTS BRIGHT

For Michigan Fairs—Annual Association Meeting Set for February 27-28

The Michigan Association of Fairs will hold its annual business and attraction meeting at the Pantlind Hotel, Grand Rapids, Michigan, February 27 and 28. The meeting has been deferred this year in order that all the fair secretaries can have their dates set when they attend the annual business meeting.

A big program has been arranged and no doubt there will be a big attendance.

The 1923 fairs' prospects look brighter in Michigan than in years, according to W. B. Purria, president of the association, and no doubt there will be many records broken among the 80 fairs in the State this year in attendance, quality and general efficiency of the fairs, as every secretary is on tip-toe to take advantage of the better conditions.

CHATTANOOGA SWITCHES

The Chattanooga, Tenn., Fair, hitherto lined up with Knoxville, Meridian and Jackson as regards the carnival company playing the fairs, has made a switch and will play the same company this year that plays Nashville and Memphis.

There has been some talk of a State organization of fairs in Tennessee, but as far as can be learned nothing definite has been done.

DANBURY FAIR, Oct. 1 to 6, 1923.

For Midway Space and Concessions Address: N. T. BULKLEY, Supt., Danbury, Conn.

The Success of Your Affair Depends on Good Music. VICTOR'S BAND ORCHESTRA. Write or wire JAMES F. VICTOR, care Billboard, New York City.

FAIR FACTS AND FANCIES

(Our Slogan for 1923: "The Fairs Are Getting Better and Better")

Be there, boys! Where? Spring meeting of the International, Chi, February 21 and 22. It's going to be worth while. Meetings of fair men always are!

A correspondent writes: "I am going in the concession business this year. Please tell me how to keep in touch with fairs and carnivals." Please, will somebody tell 'em!

Southern Progress, published at Richmond, Va., is raising an awful howl because the fairs of the State are asking for State aid. "Agricultural fairs in the Virginia Association of Fairs admit making a net profit of \$32,000 in 1922," says that publication, and suggests that the fairs ought to pay the State something instead of asking for State aid. Strange reasoning for a paper that is supposed to stand for progress! Evidently the educational value of the fairs is not taken into consideration; nor the fact that practically all of that \$32,000 profit (and sometimes a great deal more) goes right back into permanent improvements. The State of Virginia could not make a better investment than to grant the fairs of the State the \$30,000 or \$40,000 yearly that they want and need.

Harry Rich, well-known "daredevil", writes that he has again signed up with Ethel Robinson Attractions.

Down in Forrest City, Ark., the Chamber of Commerce, the Boy Scouts, the Retail Merchants' Association, the Rotary Club and the local military company are all squarely behind the fair and are making plans to put over a big event this year. Evidently there is a live wire in charge of the fair.

Purchase by the county of the grounds on which the Franklin County Fair, Hampton, Ia., had been staged prior to the war has revived rumors of the re-establishment of the fair, but no definite announcement has been made.

According to a report submitted by the management of the Oklahoma State Fair Association at Oklahoma City, the net returns from the 1922 fair were \$18,144.43. Total receipts were \$127,730.45 and expenditures \$109,226.52.

Col. Ed R. Satter sends an interesting item from Orlando concerning the racing stables in that city, but fair news has been so heavy of late that it has not been possible to publish the racing dope. We thank the colonel, however, for sending it, and shall file it away for future reference.

Another story which we wanted to publish,

but which has been crowded out is one from Louis M. Latta, of Indiana, Ia., telling how the fair at that place staged another successful burlesque circus last fall. Mr. Latta interested the local bankers, druggists, doctors, merchants and others in the affair and put it over big. We hope to give an account of Mr. Latta's "circus" next week. It is a splendid example of getting the homefolks vitally interested in the fair.

We have in our files an interesting letter defending independent concessions and giving the writer's experiences at several Eastern fairs, and we'd like to publish it, but the writer was afraid to sign his name—said so himself—so we can't use it. We repeat—all communications must be signed, not for publication but as a matter of good faith. Name will be withheld if requested.

J. Dan Ackerman, secretary of the New York State Fair Commission, recently took a week's hunting trip to Georgia. With him went Alfred W. Meager and "Tommy" Murphy, Poughkeepsie horseman, and from reports received they had a dandy trip.

The Great Fusser with his spiral tower and aerial see-saw was one of the attractions at the South Florida Fair at Tampa.

Officials of the Canadian National Exhibition have invited David Lloyd George of England to open this year's exhibition at Toronto.

Secretaries of the county fairs of four Minnesota counties met recently in Crookston and formed the Red River Valley Circuit of county fairs, including Fertile, Ada, Warren and Hallock. All four fairs have concluded not to book carnivals and all will use the same free attractions, fireworks, etc., according to word received from G. J. DeMars, secretary of the fair at Fertile.

Replying to a query from a fair secretary relative to a reported ruling of the Interstate Commerce Commission permitting 1,000 pounds extra equipment for attendants taking live stock and exhibits to fairs, George B. McGinty, secretary of the Commission says:

"You are advised that this Commission has made no such ruling as you describe, and it seems probable that what you refer to is a rule established by the recent publication of a tariff, in which event further information concerning same can be secured from the interested carrier. The fact that such rules are required by law to be filed with this Commission frequently leads to the misapprehension that they were promulgated by the Commission."

WESTERN CANADA FAIRS FORM TWO ASSOCIATIONS

Will Have Separate Organizations, But Continue To Co-Operate

At the annual meeting of the Class "A" and Class "B" Fairs of Western Canada, held in Calgary, Alta., January 25 and 26, many changes of importance were effected...

The Class "A" fairs will in future be known as the Western Canada Association of Exhibitions while the Class "B" fairs will retain the name of the Western Canada Fairs Association...

The Western Canada Fairs Association will in future comprise the fairs at Estevan, Weyburn, Red Deer, Camrose, Lloydminster, North Battleford, Prince Albert, Yorkton, Melford and Lethbridge...

A rearrangement of dates for the big fairs was effected which it is hoped will work out to the satisfaction of exhibitors...

This eliminates the backward haul which has been necessary in past years, and should result in considerable reduction in railway expenses...

COLORADO COUNTY FAIRS' SIXTH ANNUAL MEETING

The sixth annual meeting of the Colorado County Fairs Association will be held at Rocky Ford February 16 and 17, and during the four sessions a large number of subjects will be up for discussion...

Roud McCann, who is at the head of the extension department of the Colorado Agricultural College, will tell of the relationship of the county agent to the county fair...

On Friday evening the delegates will be guests of the Arkansas Valley Fair Association at a banquet and entertainment program...

It is announced that an opportunity will be given advertising men to display their goods and there will be a number of looking agents present...

The morning of February 16 will be devoted to registration and appointment of committees and discussion of general fair topics...

ANNUAL MEETINGS

Of State and District Associations of Fairs

International Association of Fairs and Expositions, spring meeting, Auditorium Hotel, Chicago, February 21 and 22...

International Motor Contest Association, Auditorium Hotel, Chicago, February 19

American Trotting Association, Auditorium Hotel, Chicago, February 20; W. H. Smolinger, secretary, Chicago

Colorado County Fairs Association, Rocky Ford, Col., February 16 and 17. J. L. Baman, secy., Pueblo, Col.

Association of Georgia Fairs, Ansley Hotel, Atlanta, Ga., February 14 and 15. R. M. Striplin, acting secy., Atlanta, Ga.

Michigan Association of Fairs, Pantlind Hotel, Grand Rapids, Mich., February 27 and 28.

Colorado County Fairs Association, Rocky Ford, Col., February 16 and 17

National Assn. of Colored Fairs, Norfolk, Va., February 22. Robert Cross, national secretary, 1008 Church street, Norfolk, Va.

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

THE THAVIU BAND AND ORIGINAL MUSICAL SPECIALTIES. A. F. THAVIU, 303 STEINWAY HALL, CHICAGO

Circuit of South Louisiana Fairs Commencing September Thirty, Ending November Seventeen. Including LaFayette, Donaldsonville, Franklinton, Covington, Hammond, Jennings, Lake Charles, Want Independent Riding Devices, Tent Shows and Concessions. No Carnivals Wanted—Everything Must Come Clean. Address A. A. ORMSBY, Sec'y, Florida Parish Fair, Hammond, La.

WANTED Belleville, Kan., North Central Kansas Free Fair, AUGUST 28-29-30-31. FREE ACTS, CONCESSIONS, MERRY-GO-ROUND, FERRIS WHEEL AND SOME GOOD, CLEAN SHOWS.

BRUNSWICK COUNTY FAIR LAWRENCEVILLE, VA., October 9, 10, 11, 12 and 13. LITTLETON AGRICULTURAL FAIR LITTLETON, N. C., October 23, 24, 25, 26 and 27, 1923.

TAX LEVY REPEAL BAD FOR TENNESSEE FAIRS. A recent issue of The Nashville Banner, Nashville, Tenn., contained a strong protest against repeal of the one-mill tax levy for fairs of Tennessee...

OHIO HAD "NO-PASS" FAIR. J. W. Fleming, manager of the South Carolina State Fair, writes as follows in regard to "no-pass" fairs: "Have just read with interest story of 'no-pass' Montana Fair. Well, the original no-pass fair was your own Ohio State Fair...

E. NORTH CAROLINA FAIRS MEET AND ELECT OFFICERS. A meeting of the Eastern North Carolina Fair Circuit was held at Rocky Mount, January 29. The following fairs were represented: Wilson, Rocky Mount, Tarboro, Raleigh, Kinston and Greenville.

ERIE EXPOSITION TO HAVE NEW BUILDINGS. Frank Baeder, who has made such a splendid showing as secretary and manager of the Erie Exposition, Erie, Pa., has been re-elected for the ensuing year. Other officers for 1923 are: President, M. Schaffner, vice-president, E. E. Knoblock, treasurer, R. J. Moorhead.

IOWA-ILLINOIS CIRCUIT. At the annual meeting of the Iowa-Illinois Fair Circuit, held in Burlington, Ia., recently, there were representatives from Mt. Pleasant, Eldon, Columbus Junction, Burlington, Ia., and Carthage, Quincy, La Harpe and Macomb, Ill.

ERIE EXPOSITION TO HAVE NEW BUILDINGS. The annual report of the president shows that 1922 was the biggest year the exposition has ever had. A \$100,000 bond issue was authorized and was taken over by one of the leading banks.

ERIE EXPOSITION TO HAVE NEW BUILDINGS. The Pennsylvania State Elks' Convention will be held in Erie the same week as the exposition—August 20-25.

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E. F. EDWARDS RE-ELECTED As Secretary-General Manager of Rochester Exposition—Fair Has Had Wonderful Growth

Rochester, N. Y., Feb. 8.—Edgar E. Edwards was re-elected secretary and general manager of the Rochester Exposition Association at its annual meeting, Wednesday, Feb. 7. He had held this position since the inception of the enterprise in 1911...

The outstanding features at Rochester are the wonderful Greater Horse Show, headed by everyone to be one of the greatest exhibitions of its kind in the country...

KANSAS OIL BELT CIRCUIT

Parsons, Kan., Feb. 6.—Members of the Kansas Oil Belt Racing Circuit met here January 25 to select racing dates for the circuit and to transact other business...

The races decided upon were a 2:35 pace, 2:17 pace, 2:14 pace and 2:10 pace. In the trotting section there will be a 2:24 event, 2:17, 2:20 and 2:14. It was decided that the early closers will be the 2:17 and 2:14 pace and the 2:17 and 2:14 trot.

USUAL DATES FOR THE SPOKANE INTERSTATE FAIR. Spokane, Wash., Feb. 9.—The Spokane Interstate Fair will open on Labor Day as usual this year, altho the Western Royal Live Stock Association has been consolidated with the Interstate Fair...

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DATES FOR FAIRS OF THE EAST TENNESSEE FAIR CIRCUIT FOR 1923:

- Tri-County Fair Association—Lafollette, Tenn., Aug. 29th to Sept. 1st. Anderson County Fair—Clinton, Tenn., Sept. 5th to 7th. East Tenn. Fair Association—Sweetwater, Tenn., Sept. 11th to 14th. Hawkins County Fair—Rogersville, Tenn., Sept. 13th to 15th. Morristown Fair Association—Morristown, Tenn., Sept. 19th to 21st. East Tenn. Division Fair—Knoxville, Tenn., Sept. 24th to 26th. Newport Fair Association—Newport, Tenn., Oct. 3d to 5th. Corbin Fair—Corbin, Ky.

BRIGHT PROSPECTS

For Southwest American Live Stock Show and Industrial Exposition

The eighth annual Southwest American Live Stock Show and Industrial Exposition will be held in the new \$300,000 Coliseum Building, Oklahoma City, Ok., for seven days and nights, March 11 to 17, inclusive.

It is announced that \$25,000 in cash premiums will be given in the live stock division and \$20,000 will be spent for free attractions and amusements, making this a \$50,000 show.

In the merchants and manufacturers' division the Oklahoma City Chamber of Commerce is squarely behind this project and has guaranteed the sale of at least two hundred booths.

Draftsmen are now engaged in allotting the necessary acreage in addition to the Coliseum Building and Annex. The exposition will be staged in a building to be constructed west of the Coliseum.

A large amusement program will be presented with acts from the United Fairs Booking Association. "The Terrace Garden Revue" from Chicago, Lydia Van Gordon, contralto from the Chicago Grand Opera Company; Kuhn Chaquette Musical Entertainers, The A. and M. Band of eighty pieces, and others will go to make this one of the biggest amusement programs ever witnessed in an enterprise of this nature.

A state-wide advertising campaign is now in progress and direct results in attendance are assured, according to Henry B. Marks, general manager and director. He says prospects never were brighter, Oklahoma was never in a better condition, and from an educational and amusement standpoint this show will be one of the finest ever given in the great Southwest.

A fare and one-third for round trip has been granted by all the railroads, the first time since before the war.

MAINE FAIRS MEETING

Representatives from eleven fairs, out of a membership of thirteen, attended the annual meeting of the Maine Association of Agricultural Fairs, held in Lewiston, January 26 and 27. Many horsemen and showmen also were present, and at the annual banquet held on Wednesday evening more than 200 were assembled.

President J. Frank Gulou, of the Northern Maine Fair, Presque Isle, was in the chair and after the reading of reports of the secretary, R. M. Gilmore, and the treasurer, James S. Butler, officers were elected for the ensuing year, as follows: President, J. Frank Gulou, Presque Isle; vice-president, Dr. R. N. Randall, Lewiston; secretary, R. M. Gilmore, Waterville; treasurer, R. J. McKown, Portland. Mr. Butler declined re-election as treasurer.

There were several practical talks by men in various lines. H. W. Tucker, of the Department of Agriculture, made an address on "Live Stock Industry in Maine". E. H. Crawford, secretary of the Maine Sheep and Wool Growers' Association, urged better conditions for exhibiting sheep, and W. H. Goehler, secretary of the National Trotting Association, gave one of his characteristic talks on racing problems. William G. Hutton, of the Maine Central Railroad, talked on shipping problems.

The banquet on Wednesday evening was in charge of State fair officials, Dr. R. N. Randall, president of the Maine State Fair, acting as toastmaster. His introductions of the various speakers were made in a happy vein. Hon. Louis H. Brann, Mayor of Lewiston, spoke; Dr. Randall delivered a recitation in French dialect, and Walter Rapp, of the Brockton Fair, recited "The Pelican and the Egg". Harry C. Briggs, superintendent of grounds at Brockton Fair, told of the fair's half-century of progress. Following this there were a number of pleasing entertainment features. The evening's program was arranged by James S. Butler, secretary of the Lewiston Fair, and he was highly commended for its excellence.

Delegates met on Thursday and arranged the circuit dates for the year. A motion was adopted to have uniform race conditions, with a three per cent entrance and a seven per cent deduction.

The next annual meeting will be held in Portland in January, 1924, as guests of the Cumberland County Fair Association, of Gorham.

VIRGINIA COMMISSIONER SCORES VULGAR MIDWAYS

Richmond, Va., Feb. 10.—Hard upon the heels of the sixth annual convention of the Virginia Fairs Association, Col. George W. Kolner, State Commissioner of Agriculture, has issued a statement in which he declares war against what he terms "the vulgar midways that infest and pollute agricultural fairs in Virginia."

In his lengthy statement Col. Kolner, addressing himself to the farmers of the State, says such performances as have been given in late years "are a menace to good morals and to the home."

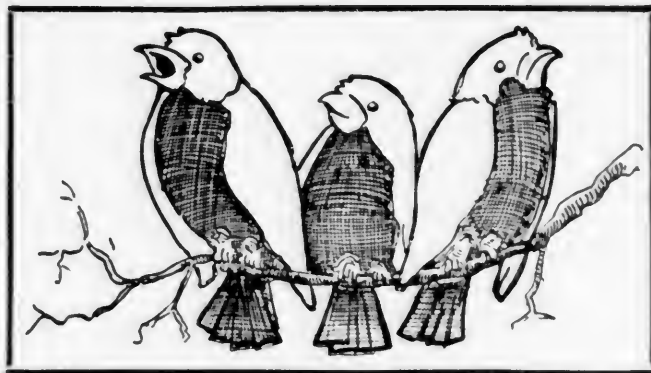
He says further: "Fortunately such conditions are not universal. There are fairs where midways have been excluded and they are making valuable contributions to farm community progress. These clean fairs are valuable stimulants to greater endeavor among the young folks of the farm."

"All good fairs should be encouraged and sustained and all those that do harm should be made to conform with restrictions that contribute to progress and prosperity."

TILLSONBURG (ONT.) FAIR

A record was made by the Tillsonburg (Ont.) Fair in 1922, according to the report submitted by Secretary A. E. Raynes at the annual meeting of the association held recently. Premiums were increased from \$170 in 1921 to \$250 in 1922. Last year there was a deficit of \$150 while this year the cash balance is \$375.00, and in addition over \$150 was spent on improvements at the fair grounds.

Harry C. Robert, recently elected year-round manager of the Chattanooga Valley Fair at Columbus, Ga., is on the job there and busy with plans for the forthcoming fair.



THE SPRING SPECIAL
 NUMBER OF
The Billboard

is issued at the time when preparations are being made to secure attractions, sell privileges, to buy merchandise and fill the wants in the great

OUTDOOR SHOW WORLD

The forthcoming Special Number is of great importance to Managers, Agents, Executives and Show Folk. It will contain a fund of vital information about the Show World—a reference guide that will be kept intact for weeks and months.

If you have one or more of the thousands of articles or supplies used or distributed thru the open air resorts in every state, your

ADVERTISING SALES MESSAGE

will reach the Business Managers of Summer Parks, Fairs, Carnivals, Circuses, Piers, Beach Resorts and Chautauquas.

THE SPRING SPECIAL BILLBOARD

is the number to use. It reaches the reader when his interest in summer amusement affairs is at its peak. Don't "take a chance" by waiting until tomorrow to send copy. There's no time like the present to write your ad., especially if you want to place your products in this rich field. Trade that responds quick to advertising in The Billboard.

*It Will Be Issued March 12th,
 Dated Saturday, March 17th.*

**Last Forms Close Tight Friday, March 9th
 In New York City**

The Billboard Publishing Company

1493 Broadway,
 NEW YORK

Publishing Plant
 Cincinnati, Ohio
 Box 872

SOUTH FLORIDA FAIR

Has Best Fair in Association's History

Tampa, Fla., Feb. 6.—There are bigger fairs throughout the country, but never was a better one promoted than the 1923 South Florida Fair which opened here February 1 for a ten-day engagement. The present fair is not only very much larger and more complete than any of the previous remarkable exhibitions, but at the opening hour every section of the grounds, every booth and display was complete and ready for the visitors. To keep pace with the unprecedented demand for exhibit space the fair association this year undertook and completed the greatest building and improvement program in its history, involving approximately \$75,000. The buildings and improvements as appended: Grand stand of steel and reinforced concrete with a seating capacity of 4,000, new poultry building, new Streiter Building (named in honor of I. I. Streiter, manager of the fair), brick pavement circling race track, new fire station, beautification of main entrance and numerous minor improvements. An international tone is lent to the fair by the presence of an immense exhibit from the Dominion of Canada, arranged by L. H. White for the Canadian Government. It is exhibited in a new building 50x100 feet, named Canada Building, and approximately six carloads of materials were received from Canada. The poultry and dog shows probably have never been excelled south of the Mason-Dixon line.

There was a huge military parade to mark the opening day. Each day is designated as follows:

February 1—Military Day: Opening of fair and dedication of new grand stand at 10 a.m. Huge military parade at 1 p.m. followed by sham battle, exhibition drills, aviation sensations and fireworks.

February 2—Children's Day: All children admitted free. Special free-act program for kiddies at 10 a.m.

February 3—Canada Day: Address by Bruce Walker, of Canada, and free-act program.

February 5—Gasparilla Day: Capture of city by Gasparilla Krowe, and parade thru city. Governor Hardee and military staff arrive. Annual Rotary Press breakfast at Tampa Hay Casino in evening.

February 6—Governor's and Farmers' Day: Address by Governor Cary A. Hardee at fair grounds in afternoon. Luncheon for Governor and staff at noon. Gasparilla coronation ball at Tampa Hay Casino in evening.

February 7—California and Tourist Day: Special program for visiting delegation from California.

February 8—Shriners' Day: Parade and coronation by Shrine. Second annual Dog Show opens at fair.

February 9—Tampa Day: All Tampa stores and business houses close for fair. Dog Show classes.

February 10—Florida Day: Final announcement of awards.

There are some 25 big free acts, including sensational aviation stunts. Johnny J. Jones for the twelfth time is furnishing the amusement features and in the words of his famed "Hired Boy", Ed R. Salter, they are "Bigger, Greater and Better than ever."

CENTRAL MICHIGAN FAIR

Lansing, Mich., Feb. 10.—The 1923 Central Michigan Fair will be held in Lansing August 28 to September 1, the dates being announced today by Bert Eckert, promoter. The premiums will be about the same as last year. Extra display space is planned for exhibitors. The program will include harness races each afternoon, running races at twilight, and special fireworks.

FAIR NOTES

Officials of the Lincoln County Fair Association, Troy, Mo., announce that the fair dates recently given to the press for publication were incorrect and that the fair will be held August 28, 29, 30 and 31.

Plans for the 1923 Mississippi Valley Fair and Exposition, Davenport, Ia., will be formally launched at the annual meeting of the stockholders of the company this week. Amendment of the by-laws, increasing the directorate from twelve to sixteen, will be voted upon.

The District Fair at Galesburg, Ill., went out of existence last week with the announcement that the 112 acres held by the association had been sold and would be platted in the spring for building lots or truck farms.

Reorganization and rehabilitation of the Keawane District Fair, Keawane, Ill., were enthusiastically approved at a meeting of the Keawane Agricultural Board and it is proposed to increase the present capital stock of \$15,000 to a \$37,500 stock proposition. This latter amount represents valuation of the twenty-eight acres of land and the ten buildings. A meeting will be held February 21 to launch this plan.

The Maxwell Trio, comedy bar artistes, write from Dallas, Tex., that a fire caused by burning trash in the back yard adjoining their home completely destroyed their practice barn and all its contents, which included bar riggings, trampoline and other show property. They stated that their new apparatus has been purchased and they will open the first week in April for a Shrine Circus at Muskogee, Ok.

Uncle Hiram and Aunt Lucindy Hirdseed (Mr. and Mrs. Bert Davis) sent the following wire from Tampa last week: "Midwinter greetings. South Florida Fair getting better every day in every way."

Yes, Boy! That Spring Special is going to be a hummer. Among the special articles will be one by A. P. ("Put") Sandies, president of the Ohio Fair Circuit—and "Put" has an original and picturesque way of saying things that you'll like. Better get your order in now.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

MANY CHANGES TO BE SEEN AT WHITE CITY THIS SEASON

Management of Chicago Resort Is To Spend Big Sum for New Features and Improvements

Chicago, Feb. 10.—The White City Amusement Company announces that many thousands of dollars will be spent in making its park greater and grander than ever for the coming summer. Since the close of the outdoor season last September the ballroom, casino, roller rink, bowling alleys and athletic field have continued to operate.

In developing new and sensational attractions the management reports the following changes: Extensive boardwalk improvements, reshaping and change of locations for concession booths, increased and more wonderful electrical effects, including an arrangement that calls for some 25,000 lights in the famous White City Tower, measuring over 300 feet in height, and greater seating accommodations for the athletic field, which is expected to attract big crowds as the home grounds for a Chicago team in the proposed Mid-West baseball league. At intervals the athletic grounds also will be the location for circuses and fireworks displays.

About \$50,000 has been expended, it is stated, on decorations in the ballroom, and the floor of the roller rink has been resurfaced and an entirely new equipment of skates procured. The cyclone bows, a thrilling ride now in course of construction, is to be ready for the resort's opening date.

Numerous leading business houses of this city have contracted for special week night picnics and outings, the management advises.

The company's staff, which has undergone a few changes, is named herewith:

Herbert A. Byfield, president; Frank W. Berlin, vice-president; Ernest L. Byfield, secretary-treasurer; H. W. (Buck) Plain, manager; Frank Santechi, superintendent; Alex White,

auditor and assistant secretary-treasurer; Wm. Higgins, manager of dancing and skating; James A. Tinney, advertising and promotion manager; Frank Berk, manager of roller rink; Bert Moore, manager of ballroom and casino; Morris Fitzgibbon, floor manager of ballroom; Richard Starr, floor manager of casino; Claire (Sandy) Lang, floor manager of roller rink; Eddie Martin, manager of rink skateroom.

OPERATING PROFIT OF \$24,707 FOR CINCINNATI ZOO IN 1922

Increased Patronage Urged To Make Gardens a Continued Self-Supporting Institution

At the annual meeting of the stockholders of the Cincinnati Zoological Park Association held last week it was reported by C. G. Miller, business manager, that a profit of \$24,707.54 was realized from operation in 1922. The sum does not represent a cash balance, as various permanent improvements and additions are treated as capital expenditures rather than operating expenses. Such improvements during the year cover an investment of \$54,537.45, of which only \$6,047.51 was charged to operating expenses. This must be paid off from future profits.

Visitors who paid admission to the Cincinnati Zoo last year numbered 548,489, an increase of 17,233 over 1921. The gross operating income from all sources for last year was \$22,250.37, total operating expenses being \$97,547.83, of which amount \$94,772.56 was expended for entertainment features during the summer. Receipts from day and night rate admissions represented 50.3 per cent of the net income from all sources, day admissions alone representing 60 per cent of that total.

The total increase in net income last year over 1921 was \$14,452.13, while the total increase in operating expense was \$9,414.73. The increase for amusement features alone was \$9,253.12 over the preceding year.

The report of Sol A. Stephan, general manager, places 1,638 as the number of living specimens maintained in the Zoo, including 132 mammals, 1,135 birds and seventy-one reptiles, valued at \$35,382. The sale of thirty-five mammals, thirty-one birds and 400 pheasant eggs last year brought \$2,948. During the same period there were eighty-three animals, 350 birds and eighty reptiles added to the Zoo collection thru purchase and fifty-seven animals and eighty-eight birds were born. Presentations included twenty-six birds, thirty-six animals and eleven reptiles.

The several deaths during 1922 included an old kangaroo, one llama, one ebu, a cinnamon bear and one camel.

Messrs. Miller and Stephan were appointed to continue in their respective capacities for 1923 and the election of trustees resulted in the naming of Walter A. Draper, August Herrmann, Charles J. Livingston, Alfred Mack, Chris H. Rembold, Charles P. Taft and George P. Carrel, Mayor of Cincinnati, ex-officio.

A campaign again is to be conducted for the sale of season coupon books at \$5 each, and it is hoped that over 5,000 will be disposed of.

The agreement which expired December 31, 1922, under which any deficit from operation would be paid, has been renewed by the same local public-spirited guarantors for 1923, but it is pointed out that increased patronage must be forthcoming if the Zoo is to be continued as a self-supporting institution.

OPENING DAY ADVANCED

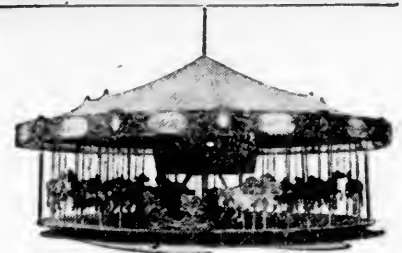
T. B. Kerstetter Will Begin Season of His Newly Acquired Park in Reading, Pa., on May 12

Harrisburg, Pa., Feb. 9.—Paxtang Park here will open May 12, according to Thomas B. Kerstetter, of Newark, N. J., new lessee of the resort, which formerly opened on Decoration Day.

Mr. Kerstetter came here this week to complete plans for the park's building program. The dance pavilion, a new feature, will be completed in time for the formal opening. A L. Cobb, of this city, will be in charge.

Ballroom excursions, Mr. Kerstetter states, will be a weekly feature. A new scenic railway and a large swimming pool are under construction, together with a merry-go-round and additional facilities for canoeing parties on the lake which borders the park.

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



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.

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T. H. ESLICK

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FOR SALE — ONE DENTZEL PLATFORM MERRY-GO-ROUND

28 horses and 2 chariots. Engine and organ. Painted like new. \$1,000. 1 Parker Overhead 3-Abreast Machine, with 15-H. P. motor, top, side walls and organ. \$1,750. 3 Sets Venetian Swings, like new. \$200 each. McCASLIN, 123 E. Baltimore St., Baltimore, Md.

BLOW BALL RACE

The lowest priced, flashiest group skill game, for Parks. Portable for Carnivals. Patented Nov. 7, '22. E. E. BEHR, Mfr., 4015 Pabst, Milwaukee, Wis.

CASHIER—MALE, 27 YEARS.

Preferring Theatre or Park. Experienced. Reference from present position. Refined and attentive to dress. Write BOX D-6, care Billboard, Cincinnati, Ohio.

CRYSTAL MAZE

complete, in good condition. Will sacrifice for cash. 7400 E. Jefferson Ave., Detroit, Michigan.

MARVELOUS MELVILLE

Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

CONCESSIONS FOR RENT, SEASON 1923—Amusement Games, Confectionery, Drinks, Candles, Lunch, Stands are built. Windsor Resort, Luna Park, D. TRIMPER, Ocean City, Maryland.

JOYLAND IS NAME OF NEW PARK AT PHOENIX, ARIZ.

Harry Robinson, Veteran Showman, To Manage Resort of Which V. J. Morgan Is President

Phoenix, Ariz., Feb. 8.—A group of outdoor showmen, headed by V. J. Morgan, of Pittsburg, Pa., as president, has taken over the Maricopa Country Club under a ten-year lease from the owner, M. J. Morley. The venture is to be known as the Joyland Amusement Company, an Arizona corporation. The park includes twenty acres of prettily shaded property.

Harry Robinson, late of Palisades Park, in New Jersey, will manage Joyland this year. He has been connected with Horne's Zoological Arena, of Kansas City, and the Wortham interests and also has been an independent showman for twenty years.

Among the amusement devices that are to be installed, according to the management, are a miniature railroad, a Ferris wheel, a scenic railway; the concrete plunge is to be enlarged to four times its present size, new bathrooms are to be added, the beach improved, the picnic grounds will be equipped with brick ovens to enable visitors to heat their lunches, the children's playground is to be remodeled and an electric plant installed to supply current for all the riding devices and the many lights that illuminate the park at night.

A new cooling system will be installed in the clubhouse, which has what is considered the best dance pavilion in Southern Arizona. An open-air theater will allow for the presentation of musical shows, and the management also announces that in addition to numerous concessions free attractions will be offered at frequent intervals during the summer.

A fleet of sight-seeing cars, it is said, has been contracted for, to be delivered before May 1. They will have prominent downtown corners every ten minutes and haul passengers to the park for a fare of five cents. Special attention will be given by the management to picnics.

PUZZLE, FISHING CONTEST, OBSTACLE RACE, KENTUCKY DERBY

KENTUCKY DERBY CO., 108 JOHN ST., NEW YORK

NOW READY FOR DEMONSTRATION.

The only skill contest with capacity. 30 to 100 players. Skill, Laughs, Repeating. Combination Skill and Star. The old reliable.

PARK, CARNIVAL, FAIR MANAGERS AND CONCESSIONAIRES.

We Invite You To See the Best and Largest Variety of Games Ever Displayed At Our New York Salesrooms.

Games that were big money makers last season and new Games for the coming season.

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DODGEM RIDE

It holds your patrons on account of its interesting, mysterious and thrilling features. The only Riding Device with this combination. Patented and guaranteed. Write for testimonials and liberal terms.

STOEHRER & PRATT DODGEM CORP.

706 Bay State Building, LAWRENCE, MASS.

STARLIGHT AMUSEMENT PARK

E. 177th St., New York. NEW YORK CITY.

THE LARGEST AND BEST PARK IN THE CITY FOR MONEY MAKING.

New Sites Available For BIG DIPPER, VIRGINIA REEL, WATER CHUTE

Food, Drink and Game Stands Being Let For 1923.

All offers to CAPTAIN E. WHITWELL, General Manager

CHANGE OF ADDRESS

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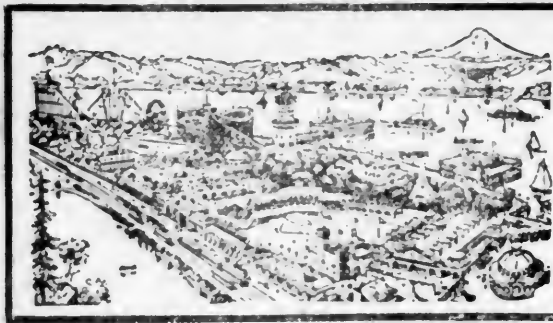
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Patented. WANTED—CAPITAL. Chance of a lifetime. Experience unnecessary. We have space and lease for same in one of the best amusement parks in America. Vicinity New York City. Address or call.

RIDE, Room 3, 200 East 23rd Street, New York City.

CONCESSIONS TO LET ON PUT IN BAY ISLAND

LARGEST SUMMER RESORT ON LAKE ERIE, FOR SEASON 1923. Daily steamers from Detroit, Cleveland, Toledo and Sandusky. Different sizes of buildings to rent for legitimate games on main thoroughfare. Above premises are located between the Park and Bathing Beach, abreast of Perry's Monument. Prospects for season are good. You can do business seven days a week. When writing for concessions state size of frontage wanted. Price for same is Ten Dollars (\$10.00) per foot frontage, with buildings. The above price is for whole season. Season opens June 16th, closes after Labor Day. D. ROSENFELD, Put in Bay, Ohio.



OAKS AMUSEMENT PARK PORTLAND, OREGON

Now ready to negotiate for all kinds of high-class rides and novelty attractions. The largest and finest Amusement Park in Pacific Northwest. Established 1905. We have the usual park attractions, but are now seeking new rides and up-to-date novelties. Season opens May 12, 1923. No salary too high for acts pleasing to ladies and children. What have you to offer? Now is the time to get busy. Write or wire prepaid message to

JOHN F. CORDRAY, P. O. Box 1185, Portland, Ore.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Feb. 3.—With a week of probably the worst weather in the history of Los Angeles, everything of an outdoor nature was at a standstill. However, all the theaters in the city did their usual good business and if one wants to know just how good business is let him wait until the night of any show and try to get a seat. It will be found that this is almost impossible. At the Mason Theater, where Kolb and Hill are holding forth, as late as Friday night of the second week it was hard to get anything that would look like a good seat. This same condition prevails at most of the others, especially in the vaudeville field. These houses are sold out every night and most matinees. It reminds me greatly of the old days of the Tabot Hippodrome in St. Louis, when a line a block long could always be found on Sixth street. The Hill Street, the Junior Orpheum theater, is always catering to a line at the box office before each performance. "Robin Hood", at Grauman's Egyptian Theater, is entering its eighteenth week and still playing to good business. "Three Live Hosts", at the Morocco, is in its sixth week and still going strong. "Suzanna", at the Mission, is in its seventh week. The stock company at the Majestic will next week take off "Climbing" and make "Nancy Stair" the attraction. Fritz Leder in a week of Shakespeare will be at the Mason. The event is the appearance of Harry Lauder at the Philharmonic Auditorium. Today the Mission Play will again open for a season at the San Gabriel Mission Theater. With Monroe Salisbury in the leading role this year new and added interest is created and it is safe to say that another season of this play will be both artistic and profitable. The amusement piers are preparing for their openings which will come about March, or just as soon as the rains are over.

The California Orange Show will open in San Bernardino February 16 and will run to the 26th. The Snapp Bros. Shows will this year furnish the midway attractions and, barring rain, should do well.

Irving Thalberg, film director, has left the Universal studios and joined the Louis B. Mayer studios. Financial inducement was the chief reason, so it is said.

Claude Luyes and George H. Harris, both showmen who have saved money, are building a court of houses in Maywood, just outside of Los Angeles. It is expected to have them completed about the first of March.

Marie Yvonne Davis, of Los Angeles, motion picture actress, has returned from Australia, where she produced and starred in three films of Australian life.

D. L. Doyle, of the Minde World Shows, now wintering in Texas, writes that he will go out this season with a much improved show.

Adele Von Ohl, famous Los Angeles horse-woman, will, it is said, join the "Frontier Days" rodeo act when it reaches here next week at the Pantages Theater. Miss Von Ohl was formerly a member of the company and has a host of followers who will be glad to see her return with them.

Invitations and announcements are out on the opening of the Snapp Bros. Shows on the 5th at San Diego. The crowds are expensive in their getup and show both the Mardi Gras of San Diego and the Oranges of San Bernardino. The design is by William F. Farley, of the Glass Printing Company, this city.

A group of business men has offered \$200,000 for the replica of the amusement park district of Vienna, which was built for the "Merry-Go-Round" being filmed at Universal studios. It was refused.

Mabel Thomas is busy these days at the Charles Ray studios arranging the wardrobe for his new production now filming. The \$100,000 ship set is attracting much attention from outcasts and those passing the studio.

Harry Mann, the comedy star, has been added to the staff of actors at Universal City and will appear in "The Hunchback" for his first under the new management.

Frank W. Babcock has offered all of his show property for sale. In the lot are his cars, dramatic sets and a complete carnival equipment, including rides and animals. Frank states that he will devote all his time to his hotels, which are now demanding most of his attention. A good opportunity for some one.

Mike Donlin, the ex-baseball star, is in Los Angeles and will enter pictures, supporting Lee Moran in "You Know Me, Al", stories.

Dare-Devil Raymond has just completed five acts that can be placed either in the theater or outdoor arena. This little dare-devil has some most daring features among his repertoire.

Antonio Moreno, screen actor, has signed a



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 Traver **SEA PLANE** — **JOHN A. FISHER'S Joyplane** — **Butterfly**
No Park complete without it. Carried 8952 in one day. TRAVER ENGINEERING CO., Beaver Falls, Pennsylvania.



Woodlawn Park, Trenton, N. J.

To Open Saturday, May 19th, 1923

OPENING FOR LARGE SIZE FERRIS WHEEL, FROLIC, CATERPILLAR, PHOTO GALLERY AND FUN HOUSE.

Woodlawn is a new park. The policy has been to conduct the highest-class attractions obtainable. Our program last season attracted patrons from a radius of 50 miles around the city. State-wide celebrations are being booked at these playgrounds. We are now arranging our entertainment program for season 1923. What have you to offer? Address **GEORGE D. BISHOP, 15 E. State Street, Trenton, N. J.**

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

TO OPEN APRIL 30th 1923

WHITE CITY PARK

LITTLE ROCK, ARK.

TO OPEN APRIL 30th 1923

The only Amusement Park in the city of Little Rock—the nearest one sixty miles. Forty acres of shade. Street cars load and unload inside of grounds; 6c fare. One of the largest and best outdoor Swimming Pools in the South, built last season. Large Dancing Pavilion. Theatre, Skee-Ball Alley, Aerial Swing, Shooting Gallery now in park. WE want new, up-to-date Riding Devices of all kinds such as Dodgem, Old Mill, Ferris Wheel, Miniature Railway, Coaster and Whip. FOR SALE—The following Concessions: Pop Corn and Peanuts, Shooting Gallery, Penny Arcade, Merry-Go-Round, Novelties, Candy, Soft Drinks for entire park. State full particulars in first letter.
O. B. BLANKINSHIP, President and Manager, Box 855.

OLYMPIA AMUSEMENT PARK

PENNS GROVE, NEW JERSEY
PRETTIEST PARK ON THE DELAWARE

Wants Rides, Games and Amusement Devices of all kinds. We already have booked Merry-Go-Round and Aero Swings. Dance Pavilion also stated. boys, if you want to coin the dough write or wire **M. E. LATTOS** at once. Remember, we have 7 big steel steamers stopping at our park. Also trolley and buses stop at park entrance. R. R. station 1 block away. Just think, 3,000,000 people to draw from!!!

FOR RENT—CRYSTAL DANCING PALACE

Largest and finest dance floor in the South, and best location on Galveston Beach.

FOR RENT—LARGE CAFE

With fine dance floor and stage for entertainers. Best location in Crystal Palace.
Address **G. K. JORGENSEN, Crystal Palace, Galveston, Texas.**

contract to play in Paramount pictures for the next five years. His first will be in support of Bebe Daniels.

Charles Chrysler is again looking for a summer home on the beach. Charles is a regular resident of the Venice ocean front every summer.

Plans are already being made for the first annual American Historical Revue and Motion Picture Exposition to be held in Los Angeles this summer. Many cities of Southern California have been invited to select a queen from their cities to reign on the particular day set aside for these communities. And it has caught the popular favor.

A. H. Barkley, the genial agent of the Johnny J. Jones Exposition Shows, is a visitor in Los Angeles this week and he sure has been welcomed by the show fraternity. Al came to visit his relatives, joined the Pacific Coast Showmen's Association and promised to spend all the next winter among them.

Evelyn Vaughan and William B. Rainey, who have made such an enviable record at the Egan Theater here in "The First Fifty Years", have to leave owing to other engagements, and the press and public have used every possible persuasion to keep them here a while longer. Willard Mack in his new play, "The Red Bull-dogs", is booked.

Charles Keeran left Los Angeles today, sailing for Honolulu, and will be gone for the best part of the month. Mrs. Keeran left with him.

Cliff Thompson, the popular member of the Majestic Stock Company, has returned from a five weeks' vacation in Northern California and will rejoin the Wilkes Players with next week's attraction.

Lee Parvin, who is holding down the management of the Egan Theater while Manager Frank Egan is away, is making many friends among the patron. Lee is all hospitality and if it is like visiting your old home to pay a visit to the Egan.

Bert Earl, who has been here for a week, met his entire family when the Santa Fe train pulled in this week. Bert and his family will become residents of Los Angeles in the near future.

Joseph Jackson, head of the publicity staff at the Goldwyn studios, has appointed the fol-

lowing assistants: Thomas Engler, as general assistant; Jim Tully, novelist, will write special feature articles; Ted Taylor, Mona Gardner, Milton Howe and Lois Hutchinson, all publicists.

Viola Dana, the dainty Metro star, is getting along nicely at the Good Samaritan Hospital here, having undergone a successful operation for appendicitis.

Sam C. Haller has been entertaining visiting showmen all week.

A special train has been chartered to take the Philharmonic Orchestra from this city to Santa Barbara, where the orchestra will give a special concert. This orchestra numbers 127 members and is one of the best in the United States.

John T. Backman left Los Angeles for San Diego, where he will play a few weeks with the Snapp Bros. Shows before leaving for San Antonio and the Wortham Shows. John will take care of the animal show for the Wortham outfit this year.

Walter Van Horn is still knocking 'em dead down on Main street at the Burbank Theater. His H. Jinks Company of dancers, singers and funmakers is drawing immense business and is easily the best thing on the street for amusement.

J. B. Miller Simpson came into Los Angeles this week from Kotzebuk, Alaska, and found more showmen here than on any of his recent visits.

Application to the copyright office in Washington has been made by the Warner Brothers for a copyright on their trademark, "Warner Brothers' Classics of the Screen".

J. Sky Clarke and his daughter, Jeanette, have been having great visits in and around Hollywood mountains this winter. Sky purchased a typewriter for Miss Clarke at Christmas and she is getting to be quite an essay writer.

The Coliseum is fast nearing completion out at Exposition Park. It will seat 75,000 people.

Harold "Ed" Johnston, formerly of the team of Clifford and Johnston, playing the Orpheum Circuit, is back in Los Angeles, his home, recuperating from a recent illness. He will take a trip abroad shortly to be gone some time, and it is expected that he will again be part of the Orpheum entertainers when he returns.

Universal studios has changed the title of Edith Barnard Deland's story, "When Cary Came to Town", to "Gossip". Gladys Walton is featured in it.

Harry McGeary and his troupe of attractions will sail from El Paso for Honolulu February 5. They will be featured in Aloha Park there for a season of three weeks.

Walter McKinley is under a physician's care in the California Hospital here, having broken his leg in getting out of his automobile. He is in no danger at present and everything points to a recovery.

The matter of giving road shows a night at the Venice Beach has been tried and has not worked out well. The reason is that the Auditorium at Ocean Park, while a splendid place for a concert, is not adapted for speaking drama. One of the other theaters along the beach could be made large enough to stage the shows with but little addition, and if this were done the Sunday night appearance of these traveling shows could be put on profitably.

The House of Propa Ia still donating furniture to the headquarters of the Pacific Coast Showmen's Association, and two beautiful chaises were added to its list of favors during the past week.

NEW RIDES AT MISSOURI PARK

Mt Washington, Mo., Feb. 8.—Work on the giant dipper at Fairmount Park will be completed before Manager G. C. McGinnis inaugurates the new season. This ride, being installed by H. S. Smith, of New York, is 4,780 feet long; has thirteen dips and is equipped with four trains of three cars, each carrying twenty-four passengers. Entrance to the giant dipper will be made thru a 500-foot tunnel. A new Parker Ferris wheel is to replace the old one and the gababout will be remodelled.

MISMANAGEMENT ALLEGED

By Stockholders of People's Park, Comberland, Md., Who Appoint New Directors

Comberland, Md., Feb. 9.—Following the resignation of officers and directors of the People's Park Amusement Company, the stockholders held a meeting and named the following as new directors: Fred Hephan, Thos. Maher, of Eckhart, James H. Scott, A. E. Lear, A. E. Summit, Hugh C. Watson and George Kemp, of Frostburg, Mrs. A. M. Collins, Mrs. M. Ashby and Fred Maritz, of this city. A resolution was passed to empower the directors to dispose of sufficient real estate to pay the mortgage on the property.

People's Park comprises over 100 acres above Albright's Grove, on the National Pike, with several buildings. It was an amusement park selling proposition, approximately \$100,000 worth of stock being held by people in this vicinity. Officers who resigned were Millard H. Haly, president; Dr. Howard J. Bestetter, vice-president, and Conrad M. Felton, secretary. The park was started two years ago, but never finished. In recent months several stockholders, including Fred Hephan, asked that a receiver be appointed. The bill of complaint alleged mismanagement.

GIL ROBINSON INJURED

In Car Crash at Atlantic City

Atlantic City, N. J., Feb. 10.—A number of persons were injured and others shaken up when two trolley cars came together in a rear-end collision on the Shore East Line at Launch Haven, near Somers Point, in the blinding snowstorm late Tuesday afternoon. Among the injured was Gil N. Robinson, 77 years old, of Somers Point, one of the oldest aboriginals in the country. He is confined to his home under the care of a doctor. The veteran circus man sustained cuts and bruises of the face and forehead that required six stitches to close. He was also badly shocked. Late reports are to the effect that he is getting along nicely and that he was not seriously hurt. Mrs. E. M. Roberts, his niece, was shocked and bruised.

PARK FOR ADA FAIR GROUNDS

Ada, Ok., Feb. 9.—"Honest Bill" Newton, owner of an overland circus, announces that he will install up-to-date amusement park features at the fair grounds which he recently purchased. The property includes fifty acres and buildings and with improvements now under way the total value is estimated at \$30,000. Newton is installing a modern water and lighting system to fit the grounds for fairs and also for a winter quarters for his show.

WEST LAKE PARK OPENS MAY 4

J. F. Ryan, manager of West Lake Park, Birmingham, Ala., announces that work on the program of repairs and remodeling will start this week. The resort will open May 4. Frank French, of Grand Rapids, Mich., has contracted to place four concessions in the park. "Last year," states Ryan, "moss in the lake made it almost impossible for swimming. The local health department placed 'blue stone' in it and removed the nuisance. I will gladly furnish information on the subject to managers of parks who have experienced difficulty from moss in their lakes."

REVIVING ATLANTA PARK

Atlanta, Ga., Feb. 9.—Immediate construction of a large open-air swimming pool, a stadium for athletics and a picnic grounds on the site of the old Ponce de Leon Amusement Park here, are planned by R. J. Spiller, owner of the property. Work will be rushed. It is said, so opening can be made in time for the spring bathing season. Landscape artists will be engaged to make a big portion of the site attractive for picnics.

PROPOSE BIG PARK FOR TULSA

Tulsa, Ok., Feb. 9.—R. C. Adler and Dr. Charles M. Hickey are interested in an amusement park here that, it is said, will call for investments approximating \$1,000,000. The company will install an \$85,000 Miller & Baker roller coaster, 'tis reported, and a big dipper, airplane swing and other rides and attractions.

PARK CO. CHARTERED IN W. VA.

Charleston, W. Va., Feb. 8.—A charter has been issued to the Terrapin Park Amusement Company of Parkersburg, W. Va.; capital stock \$21,000; incorporators, J. H. Watson, Richwood, W. Va.; William Cain, Wheeling, W. Va.; McKinty Haines, Edward Cain and Laura Watson, all of Parkersburg.

SCHMIDT ON PLEASURE TOUR

George A. Schmidt, general manager of River-view Park, Chicago, is due to arrive at Havana this week aboard the Pacific Mail S. S. Colombia from San Francisco, by way of the Panama Canal. Mr. Schmidt enjoyed a month of auto-mobiling thru California and, after a short sojourn in Cuba, will make his way home via Florida.

T. J. Gleason, an outdoor showman, believes Brockton, Mass., to be a good spot for parties considering sites for new parks. He states that some 70,000 people have journeyed ten miles to the nearest resort, adding that Brockton has been without a park since Highland Park ceased some years ago.

MERRY-GO-ROUND

Galloping Horses, 50-Ft. Top. Best offer taken it. Write J. BARNET, St. Paul, Minnesota.



ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL. DIAGRAM AND ADVANCE SALE RACKS. BEST FOR THE LEAST MONEY. QUICKEST DELIVERY. CORRECTNESS GUARANTEED.

Concessionaires, Attention! NEW CASINO

with Baths, fine Dance Hall and Food and Drink Concessions, on the finest driving beach in America

Cocoa Beach, Cocoa, Florida

Eighteen mile straight-away course, one hundred and fifty feet wide at low tide and no undertow. Want concessionaires of responsibility and reputation to take over any part or all the concessions, they to supply fixtures and split profits on any equitable basis. Five-year monopoly from date of opening, and no competition for seventy-five miles. This is an all-the-year-round business, not seasonal. Must be seen to be appreciated. Address

P. L. KERSHAW, President Cocoa Beach Casino Corp., Cocoa, Fla.



GAMES!

Skill Games, Wheels, Ball Games, Flashers

Also Merchandise, Catalog now ready. WILLIAM ROTT, Inventor & Manufacturer, 48 East 9th St., NEW YORK.

WHALOM LAKE AND PARK WANTS CONCESSIONS

In all lines. Open May 30th, close later Day. We have Dancing, Bowling, Skating, Merry-Go-Round, Circle Swing, Ferris Wheel, Big Theatre (seats by 2,100), Beer Park, Boating, Bathing, Fishing, Base Ball. Want all other legitimate Attractions. 65,000 population. Address

W. W. SARGENT, Fitchburg, Mass.



BALLOON ASCENSIONS AND PARACHUTE DROPS

AGREE ON RULES FOR CONTROL OF AIR TRAFFIC

The Bureau of Standards announced last week that rules for the control of air traffic have been provisionally agreed upon by government officials, army and navy experts and national associations of aviators and aircraft manufacturers. A complete code covering all the points that arise in aircraft movements would be ready for promulgation within a year. It was said, and would be submitted to Congress for enactment into legislation if that is thought desirable. Among the provisions of the suggested code is one which gives airplanes about to land at airfields the right of way over all traffic, including pedestrian and vehicle, as well as over planes ready to start a flight. Machines in distress in the air would be given full rights over other planes.

When two airplanes approach each other each would be required to turn to the right, altho the higher might rise and the lower could dive in order to complete a clear passage. On overtaking another plane an airplane would have to pass to the right instead of to the left, as do roadcraft.

Airships would be given right of way over airplanes and balloons would have right of way over both, as the rules follow the principle that the more easily maneuvered craft would give way to these more difficult to manage. It is also suggested that aviators be forbidden to drop anything from aircraft except ballast, which must consist of water or fine sand.

FISHEURS CONTRACT FOR SIX WEEKS OF IOWA FAIRS

The Flying Fishers have just closed contracts for six weeks of Iowa fairs with a

prominent Iowa fair booking house. Rene Fishour, in her famous triple torpedo bullet parachute drop, will be one of the features offered by The Fishours. Another act, said to have never been featured in this country, will be the Dive of Death with Jacques Fishour on the bar. He makes a dive of 1,000 feet head foremost at each ascension, in addition to making his famous triple drops. Some of the contracts call for night illuminated ascensions and the fact that Mr. Fishour has staged these thrillers before warrant saying that they will be just as sensational and as daring as the days when "Arnold" had him under the "Arnold Brothers" banner. The triple whirl, a parachute act which Jacques claims to have originated while in the employ of the Arnolds, will probably be a feature this season in addition to the two-ride triple drops and several new acts. Park dates are coming in faster than expected, the Fishours say. The Fishours' opening date will be April 15 in Louisiana and the last date of the season will be November 15.

STUNT PEOPLE GIVING DASKE STERN OPPOSITION

Paul Daske, promoter and manager, now representative for Clarence (Sonny) Kling, daredevil, advises that never before has he met with such stern opposition as is being offered by stunt aviation people. "This lad," Mr. Daske declares, "has the ability and all that backs for it in a trial spin. With my representative work for him I have just about come to the conclusion that they fear him. I have done everything thinkable to get this lad in the game and still I have proven unsuccessful. J. Alex Sloan, of Chicago, however, has spoken very highly of the golden opportunity offered in this sterling lad's raw ability."

cus folk and the Gladstone for repertoire and dramatic, are generally busy places.

The Heart of America Showman's Club in the Coates House is one of the most popular places in the city to visit. The complete radio outfit recently installed is a very welcome addition and diversion for the showfolks there.

F. W. Bradbury, with the Beasley-Boucher Shows the season of 1922, is wintering here. He hasn't completed his plans for this year.

Mrs. Viola Fairly returned from Texas, leaving Mr. Fairly to continue South with his minstrel show, informs that she has quit the road.

She is now at home in Leavenworth, Kansas, conducting the Fairly Hotel there and making a success of it.

Mrs. Abner Kline was one of the favorite guests at the tacky party given by the Ladies' Auxiliary of the Heart of America Showman's Club February 2. Mrs. Kline, after making a visit with relatives at Paola, Kansas, came here on account of the illness of her mother, Mrs. R. H. Brainard, who is improving. Mr. Kline is still in Albuquerque, New Mexico. His health is much improved and 1924 may see him back in the show business.

Sig. Bonhomme left February 6 for Marianna, Florida, to join the Mighty Haas Shows, with which he was connected last season. Mr. Bonhomme wintered in K. C.

The Albert Powell Troupe, well-known circus artistes, five in number, were seen in very clever exhibitions of their skill at the Globe Theater the first half of this week.

Tracy C. Hicks, president of the Pan-American Doll & Novelty Company of 1115 Broadway, this city, large jobbers and manufacturers of carnival supplies, dolls, etc., returned from a three weeks' trip East February 5. Mr. Hicks visited Chicago, Cleveland, Pittsburg, Philadelphia, New York, and says he has secured a very wonderful line for the coming season and is busy now enlarging his store.

Ted Daniel, who was ahead of Khaym, "master mentalist" called last week and said he was trying to get the Auditorium Theater here for week of February 25 for Khaym, and that this booking would finish his engagement with Khaym, as he intended going with the J. T. McClellan Shows this season.

Oscar V. Howland postcards from South Dakota that Coburn and DuVoyle are doing very well with their repertoire show.

Louis Nichols, better known as Nick Nichols, left here yesterday for St. Louis to join Anderson's Trained Dogs and Poodles, playing this week in Vandeville. Mr. Nichols was with the Dominion Exposition Shows and informs he will be with the show again this year if all goes well.

Leo Francis called and said that he was playing vaudeville dates in and around K. C. He was with the "High Speed" Company prior to coming here. Mr. Francis went from here to Muskogee to play the Orpheum, he said.

George W. Ferrell, manager of the Royal Hawaiians, left here, after organizing his company in this city, February 4, for Burlington, Kansas, to open there February 5. Miles Berry is in advance.

Jake Vetter postcards from Hot Springs, Arkansas, that he is going along very nicely at present and is on his way to Little Rock.

Harry B. Davis advises from Oakley, Iowa, that he is once more on the road and is now with LeWynn Comedy Company, playing towns in Iowa to good business.

The Ed F. Feist Theatrical Exchange furnished the cast for the Grand Players, now in Salina, Kansas, in stock under the management of Raleigh Wilson, altho it was erroneously reported that a Chicago exchange had furnished this company for the engagement.

Mrs. Kathryn Swan Hammond, well-known broken foot, came in last week to tell us he newly settled in her new office in the Oakley Hotel and reports are coming that she is "stepping right along" and placing people to good advantage.

Jerry Dean, who has been laid up with a broken foot, came in last week to tell us he had recovered and was now ready to work.

W. Ray Cass and wife are in Texas with the Roy E. Fox Players and are having a wonderful time, so they advise, fishing and hunting every day.

The Henry Santry Band headlined the bill at the Orpheum Theater week January 20 and was quite a feature here, being prominent in radio concerts, etc. With this band is a boy 17 years of age who signed a contract with Mr. Santry when the band played in Duluth recently. His name is Fulton McGrath and he is proficient on the drum, xylophone and the piano. He has the honor of being the youngest person to have been admitted to the Musicians' Union in the United States and is the only one ever admitted to membership in the union under sixteen years of age, it is asserted.

Miss Marion Bordin, with the "Greenwich Village Follies" at the Shubert Theater week of January 28, is a Kansas City girl and was formerly with one of the local newspapers. Outside of her working hours at the theater her time during the K. C. engagement was practically one continuous round of handshakes and greetings with her friends and former school mates here.

WANTED SEVERAL GOOD RIDES and PENNY ARCADE

A very excellent opportunity for some one. Address E. M. Grumbine, Mgr. Eichelberger Park, Hanover, Pa.

MASKS

Per Grass, \$2.85; Dozen, \$30. Wax News, \$1.00; Novelties, Animal Masks, Caps, Hats, Ask Free Catalog G. KLIPPERT, 48 Cooper Square, New York.

RIDING
DEVICES
AND
CONCESSIONS

FAIR GROUND
EXHIBITION

CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS
AND
SENSATIONAL
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

EIGHTH ANNUAL MEETING OF COMA IN CHICAGO

Matters of Material Interest to Showfolks To Be
Introduced and Discussed in Sessions at Hotel
Sherman February 20 and 21

A meeting of importance and one that will doubtless ultimately render valuable service to the interest of show owners, executive heads and the show business as a whole is to take place next week in Chicago. At this gathering a very important matter pertaining to railroad cars operating over the various lines of the country will be brought up.

Probably the best way to explain this meeting is to reproduce a letter from the president of the Fair Owners' Managers' Association, which is as follows:

"The eighth annual meeting of COMA will be held at Hotel Sherman, Chicago, Ill., February 20 and 21.

"All executives and those interested in shows moving in their own or leased equipment, in passenger or freight service, are urged to be present.

"While our real purpose is the standardization and unification of just and equitable tariffs on moving shows in freight or passenger service, other subjects of interest will also be discussed.

"So all please come prepared to take an active part in these meetings, and join in the

DONALD MCGREGOR SHOWS
Opening Set for First Week in March
at Hillsboro, Tex.

Hillsboro, Tex., Feb. 7.—Having arrived in Hillsboro, the writer, who has been engaged as general agent for the Donald McGregor Shows, was treated to a real surprise when he visited the winter quarters of the shows here. Everywhere about the place there is nothing but bustle with the rebuilding and building and painting, and the remodeling of anything that would look bad on the midway. Mr. McGregor will doubtless have the cleanest and most attractive gilly show the writer has ever seen.

He has added four new attractions, making the lineup number nine shows and three rides. Among the new shows to be added are Prof. Peary's Spanish Troubadours, numbering

twelve Spanish singers and dancers; Sam Harris, fat man; Superba and "Smallest Jockey and Pony". There will also be Texas Tom, the cowboy giant; Kala Pasha, handling the Athletic Arena, the Pit show and McGregor's Sunny Southern Minstrels. These with the three rides and other paraphernalia, if on wagons, would equal what is commonly called a fifteen-car show. The McGregor Shows will gilly get this season, but will doubtless be on its own train next year. The season for this company starts here the first week in March, under the auspices of the City Park Board, boosted by the Lions and Rotary Club.

HARRY BADGER (for the Show).

MORASCA SOLE OWNER

Buys C. W. Hart's Interest in United Amusement Company

J. V. Morasca, of the United Amusement Co., recently purchased the half interest in the organization owned by C. W. Hart and is now sole owner of the show, which will the coming season operate under its old title.

Mr. Morasca intends somewhat changing the booking policy of his company, however, with the idea of playing mostly back parties, festivals, etc., with merchants' display booths greatly in evidence on the midway; he will also play fairs. The majority of people with the show the past several years will again be listed on the roster, these including J. J. Keller, who will have the cookhouse and refreshment stands; Harry Hoffman, five concessions; Al Campbell, five concessions and a couple of shows; Joe Decker, three concessions; Mr. Broadway, two; J. C. Renches, two; Mr. Horton, who will again have his Big Ell wheel in the lineup, and "Whitey" Hewitt, who will again have the Athletic Show.

Work at winter quarters at East Brady, Pa., will soon be started, and the opening will be at East Brady under the auspices of the firemen. Mr. Morasca states that he will not tolerate grit or so-called "grill shows" and will court inspection along this line at any time, saying: "It will be a clean outfit, if it only lasts a month on the road."

C. W. Hart is now connected with Jack's Comedy Players, which at present is playing theaters and halls, but will go under canvas for the late spring and summer seasons. All of which is according to an executive of the above shows.

C. G. DODSON'S
WORLD'S FAIR SHOWS

Baltimore, Md., Feb. 7.—Work at the winter quarters, on the paraphernalia of the World's Fair Show, at the Maryland Shipyards, is progressing at a great deal faster than anticipated and the outfit will be ready for the road long before the opening date, April 2. Manager Dodson will undoubtedly have the finest looking show leaving here that has ever toured under his banner. Some new ideas have been used in the building of new fronts and wagons that will save much time in erecting and dismantling each week, besides adding more to the attractiveness of the midway.

General Agent Mel G. Dodson left recently for the Central States and to attend the Wisconsin fair secretaries' meeting, at Chippewa Falls, in the interest of the show.

Among the winter quarters visitors lately were Buck Weaver and wife and daughter, and "Doc" Janger, who motored here from Richmond, Va. Buck was unsuccessful in his attempt to purchase a hotel here, with the intention of retiring from the carnival business.

F. S. Wright, of Paragon, Ark., has booked a new Caterpillar ride with the show, which will be delivered to the winter quarters in the near future. This will Manager Dodson's four rides brings the number to five and before another week is over another new ride will probably be added. To date, twelve shows are under contract and about forty concessions are now expected to be in the lineup at the opening.

Signed contracts were received the past week from E. R. Gullford, of Dayton, O., who will furnish a fifteen-piece all-American band. Prof. Gullford now has the band at the Dayton National Military Home.

Mrs. C. G. Dodson, wife of Manager Dodson, has been confined to her apartment for the past few days with the "flu". A. E. Dodson, brother of C. G., is sporting around in a new touring car.

W. J. KEHOE (for the Show).

JOHNNY WALLACE ADDS TO HIS
PIT SHOW

Johnny Wallace, the well-known Circus Side-Show owner, recently purchased the performing ponies, dogs and monkeys of the Eldridge & Littleton Wagon Circus, according to a report from the winter quarters of Billie Clark's Broadway Shows, at Wilmington, N. C., to be added to his attraction with that organization. Further advice was that Mr. Wallace had added to the size of his Circus Side-Show, making it 10x150 feet, with a large offer organ on the front, and had received the second of his twenty-foot wagons from Maple Shade, N. J.

ON BUSINESS TRIP TO CHICAGO

Chicago, Feb. 7.—Tracy C. (Jimmy) Hleky, president of the Pan-American Doll & Novelty Company, of Kansas City, was in Chicago this week, buying supplies and looking over the market.

annual get-together festivities of the showmen's League.

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commonplace blankets. Will outlast any other premium robe to one. Each Bath Robe is packed in an attractive display box, together with a clever enameled hanger.

F3259A217—LADY'S "INTERNATIONAL" BATH ROBE. Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Sizes 30 to 46. Bowed in-line. Individually, with clever enameled hanger **\$3.00 Each**

F724A217—MAN'S "INTERNATIONAL" BATH ROBE. Made 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. Bowed in-line. Individually with a clever enameled hanger **\$3.25 Each**

TERMS: 25% with order, balance C. O. D. No robes at retail.
ATLANTIC BATH ROBE CO., 127-129-131-133 W. 26th St., New York City.

NORTHWESTERN SHOWS

Will open in Detroit, May 5th, playing several locations, week stands on each; then Michigan and Ohio. Business conditions in Detroit are the best ever, plenty of work at high wages. One more Show wanted, but must have your own outfit, as all of our outfits are contracted for. Can place Ball Games, Country Store, Huckle-buck, High Striker, Flower Game, Devil's Alley, Fish Pond and Hoopla.

NORTHWESTERN SHOWS,

36 East Woodbridge Street, DETROIT, MICH.
Mr. Flack will be at the Hotel Sherman, Chicago, week of February 19th.

"CAYUSE BLANKETS ARE UNSURPASSED—THEY'LL WIN FOR YOU BY SELLING FAST."

In order to get a **Cayuse Indian Blankets** we quote the following reduced wide distribution for a limited period:

CAYUSE BLANKETS, \$5.00, CAYUSE SHAWLS, \$6.00, WHITE GLACIER PARK BLANKETS, \$8.75.

Prepaid Sample, 50c additional.

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.
S. W. GLOVER, Mgr.

Office and Salesrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office).
320 Palmer House, Chicago, Illinois.

M. L. MATHEWS SHOWS

Strike Real Winter Conditions at
Hughes, Tex.

Hughes, Tex., Feb. 6.—The M. L. Mathews Exposition Shows met their first week of wintry weather here, having moved from Wheatley, Ark., where rain was encountered for two weeks, January 27. The shows opened here January 31, and last Saturday found about six inches of snow on the ground.

The merry-go-round top was badly torn from the weight of the snow, but Mr. Alley immediately got busy and ordered a new top from the Fulton Rag Company. At present, besides the "swing", four shows and twenty-five concessions are carried. Mr. Mathews will add a Ferris wheel, two shows and about five more concessions, also an eight-piece band, for the shows' spring opening, which will take place in St. Charles, Ky., the first week in April. About the same territory as last season will be played, including the coal fields of Kentucky and West Virginia. From here the show goes to Terrell, Tex.

MRS. M. L. MATHEWS (for the Show).

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

"THE FLAPPER" 25c

Feather Shade and Dress



Real Ostrich
Plume Feathers, 25c
CORENSON

825 Sunset Blvd., Los Angeles, Cal.
Don't waste postage, we answer to letters. Send \$1.00 for samples. THEY TALK.

On Superiority

Superiority in its final analysis means just one thing, will it wear, will it last.

One seldom tires of the flavor or blend of Ireland's famous Chocolates.

Regular buying and re-buying of big Concessionaires proves that it has an exceptionally rapid turn over, draws the crowds and holds them.

A batch of Ireland's Chocolates will not last indefinitely, so high-grade candy will, but it is surprising how long they will keep their freshness—long enough for the needs of any Concessionaire.

The choice nuts, fruits, creams and coatings are responsible for the delightful Ireland blend.

"Ask the successful Concessionaire what candy he uses."

THE CURTIS IRELAND CANDY CORPORATION

24 South Main Street, ST. LOUIS, MO. 28 Walker Street, NEW YORK CITY.

Send for Illustrated Folder and Price List.

WINNERS

FIRST—ELECTRIC LAMPS. THIRD—GREAT CLOCKS
 SECOND—BLANKETS. FOURTH—UMBRELLAS
 FIFTH—SILVER, DOLLS, ROBES
 SALES RECORD DECISIONS OF A BIG HOUSE. PLAY SAFE



Worth more
per foot front
than Blankets

Fire Companies
Organizations
Civic Bodies
You Can Shove
500 Per Week

CONCESSIONAIRES
GET THE "EX."

BETTER THAN
BLANKETS

THE DOLL, POODLE
AND BLANKET CRAZE
BEATEN

P-01375½ Ivory L-1 Buff tint
P-01375½ Ivory L-2 Pink tint

Height, 14 inches. Diameter shade, 8 inches
Key socket. 6 ft. Covered cord and plug

"Let in the Light"

Carnival Managers, Concessionaires and Beach Operators

Lease and rent lamp privileges. Be guided by our business barometer. It shows that the lamp is selling faster and getting more money than blankets. Two designs, as illustrated, five hand-painted shades, absolutely not frosted glass, scenic and plain, ivory chrome bases of two patterns, best of glass shades, six feet of covered cord and plug, push or key sockets. Each in a separate carton; can be shipped with maximum safety by freight, express or parcel post; low shipping charges; minimum damage.

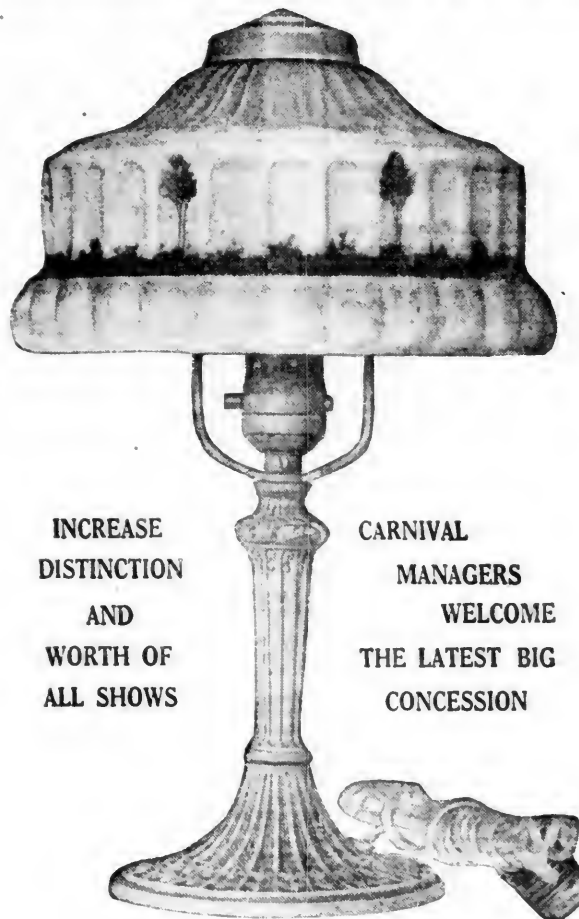
Lamps mean more money for owner, manager and concessionaire. Wise business men will get the "ex." immediately. Some of big men already closed. Charges, lodges and kindred organizations using 60 to 85 a night. Use cold business sense.

Get in on the "Lamp Age." Homes are loading up on lamps, four and five to a room. This is not hysteria; it is business sense, money doctrine. Doll Lamps "went over" because of Lamp Craze. No other logical reason. Now, give them what they really wanted when they got Doll Lamps. This Lamp fills the gap, the demand, the need. Business men will be guided by sales records. Another turning of the tide at hand. Lamps win.

List or Retail Price, \$7.50. Sample, \$5.00

SEE LOT PRICES BELOW

The Flash of the Midway 1923



INCREASE
DISTINCTION
AND
WORTH OF
ALL SHOWS

CARNIVAL
MANAGERS
WELCOME
THE LATEST BIG
CONCESSION

P-01498½ Ivory L-7 Buff tint
P-01498½ Ivory L-8 Pink tint

Height, 13½ inches. Diameter shade, 8½ inches
Push socket. 6 ft. Covered cord and plug

LOT PRICES

\$42.00 per dozen. \$350.00 per 100

\$325.00 per 100 after 1st 100

F. O. B. Convenient Points. Terms on Request

Impossible to turn out Lamps like sausages; it takes time. Large stocks our solution. Two factories now contracted. Only two making them. Jobbers and large users, coast to coast, anticipate your needs. Lodge, church and organization requirements alone over 100 thousand. Carnival managers, concessionaires and park operators who have not investigated, arranged space and come to terms, will be assured season deliveries, sound business basis and no disappointments by closing early. Don't ask for "toy lamps". We don't have them. We have lamps with 12-inch and 14-inch shades. Ride the winner. We back it. Investigate.

WE ALSO QUOTE:

Blankets, \$2.00 each and up. No cribs

Great Clocks, \$2.50 each to \$5.50 each

Umbrellas, Ladies' or Gents', \$10.50 and up

Dolls, etc. Prices on request.

C. C. McCARTHY & CO., WILLIAMSPORT, PA.

GENERAL OFFICES AND SALES DEPT.

"Everything for Carnivals, Concessionaires and Bazaars"

Puritan Cincinnati Chocolates

YOU CAN DEVELOP A PROSPEROUS BUSINESS WITH PURITAN QUALITY CHOCOLATES.

Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

HULL UMBRELLAS

NATIONALLY KNOWN
AMERICA'S LEADING UMBRELLA.



"Just Say Hull" Eventually Why Not Now?

BOOK A HULL UMBRELLA WHEEL ON YOUR SHOW.

The leading concession for 1923. Largest assortment of styles, in a variety of colors, in plain and fancy effects. The handles are detachable and most desirable.

FRANKIE HAMILTON
Direct Factory Representative,
HULL BROS. UMBRELLA CO., Toledo, O.



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., Comert, Texas

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S. BOWER has moved his
**BUDDHA SUPPLIES
HOROSCOPES
FUTURE PHOTOS**

to the

Bower Bldg., 430 W. 18th St., New York

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

WE MAKE THEM FELT RUGS

Write for prices. Sample \$2.00 prepaid
LAETUS MILLS, Box 1356G, Boston, Mass.



**FUTURE PHOTOS—New
HOROSCOPES**
Magic Wand and Buddha Papers
Send four cents for sample.
JOS. LEDOUX,
159 Wilson Ave., Brooklyn, N. Y.

TENTS

We specialize in Circus and Carnival Tents. Write for our catalogue.

MIDWEST TENT & AWNING COMPANY
519 Southwest Boulevard, Kansas City, Mo.

GIVEAWAY CANDY

\$11.00 PER 1000.
\$2.75 per Carton 250.
One-half cash with order.

H. J. MEYER CO.

Box 380,

FT. WAYNE, IND.

CARNIVAL CARAVANS

Conducted by ALI BABA

Look forward Mr. Showman!

Plan not indiscreetly for your 1923 operations.

The forthcoming season will work wonders—for or against carnivals!

Yes, there'll be much checking up next summer on last winter's statements.

Shades of info.: The' shuah is sum changin' about this spring; shuah to be!

Recent report had it that Jim Schneek will be assistant manager of the John T. Wortham Shows this year.

"Joe E." Philly—Yes, Ali has also been doing some "wondering" and thinking, but—well, all of one's thoughts would hardly look good in print.

Sort of reconstructing an old "saw", Harry A. Rose opines that "Rome was not booked in a day," as he had to return and do some "cementing".

"Whitey" Smith says he is wintering in Detroit, and while he did not state the caravan, infoed that it would be a "fun show" on one of the "big ones" again this year.

Isaac M. Monk is still in Pittsburg, Pa., still decidedly under the weather and would greatly appreciate letters from his old friends of the show world. He may be addressed to 415 Penn avenue.

Johnny Bejano, having his four shows signed with Morris & Castle and his equipment and

Rockwell, from San Juan, Porto Rico: "Playing about eight weeks thru the island here with Ben Krause and doing fair business. Wearing straw hats and July clothing. Expect to return to the States about March 15."

George W. Robertson is to serve as general press representative for the Zeldman & Polle Shows this season, and already George W. has been actively engaged in arranging his publicity campaign. Robertson has a matter-of-fact method of writing that is both pleasing and interesting.

Quite a number of "troopers" joined the San Antonio lodge of Elks recently. When the "gang" heard that they were going in a big bunch of those already members were on hand to see that the Itaby Elks got all that was coming to them. (Doc Flagg says he ate his meals standing for several days.)

James (Jimmy) O'Brien, announcer and special agent, and his wife (Peggie) are spending the remaining time until the caravans in the North take to the road in Chicago. Jimmie writes that he has been promoting and installing fun stuff in Ohio, Indiana, Michigan and Illinois this winter.

Report from Detroit had it that Teddy Bayer has had his thinker working and has evolved a practical idea in the way of a new "stringer" for show front, ride, concessions, etc., electric lights, that will dispense with the cutting up of wire when an unusual voltage is met up with during the year's engagements on the road.

Harry Ramish, one of the operating heads of the Keystone Exposition Shows, has conceived

HOLDING THE EVIDENCE



The above is a reproduction of a photograph of H. T. Pearson, owner of the Great Middle-West Shows, and son, supporting a string of over 300 fish, mostly trout and sand-perch, which they recently landed at Miami, Fla.

animals in winter quarters at Shreveport, left the first of the month to spend a few days at home in Dallas, Tex.

Dorothy Connell, the "mile-a-minute-girl" driver in the late Will G. Jones' Motordrome, was seen in Shreveport, La., and stated that she had completed plans for a new and novel act for the coming season with the Morris & Castle Shows.

Ches Reecht, the welter-weight wrestler, advised that he will be connected with the H. T. Freed Exposition the coming season. Ches is one of the best known athletic show men in the Central States, having had charge of that attraction with various organizations.

Frank Redmond, erstwhile concessionaire, with the Greater Alamo Shows, is now in the restaurant business in San Antonio. He has a dandy little cafe, located near the court house on Main Plaza, and invites all his friends to visit him while in the city.

Tex Ingram last week substantiated the assumption that he and Mrs. Ingram will be with their Circus Side Show on the 29th Century Shows this year. Tex says they will have everything lined up and that the new animals to be featured in the big pit show have been contracted for.

If the closures provide as many new attractions in their programs the coming season as do the carnivals, then they will be doing their share in the way of entertainment and having that old saying of "same old thing, every year," eliminated.

Next Wednesday (February 21) all showfolks will have opportunity to say "howdy" and enter into the spirit of good fellowship with brother and sister showfolk at the annual Showmen's League Banquet and Ball in Chicago.

James L. Pilly, wintering in Three Rivers, Que., Can., wrote that a report that he might be with the Canadian-American Shows was erroneous, as he contracted with Manager M. J. Lapp, January 24, to be on the staff of the American Exposition Shows the coming season.

A postcard from Mr. and Mrs. E. W. (Luke)

and produced a very neat idea for introducing himself to prospective committees, etc., in advance of his booking calls. It is a nifty 4x9 1/2 pink card, giving the titles of various attractions he represents, and stating he will call on a specified date.

Charles DeKreko didn't go to Florida this winter, nor did he ramble down to Havana, Cuba, again. Neither has he been sending friends in the North boxes of oranges, altho he has proffered them bunches of cactus from the Lone Star State (blossoms and all). Charlie hasn't decided which caravan he will troupe with, but says it will be "one of them".

M. H. (Hairpins) Cook postcarded from Indianapolis, Ind., that he was at the time working at the Rialto Theater there. Also that there are quite a number of Hoobins in the Hoosier State capital city, a jolly lot of folks, and he joined the "bunch" in stating all were awaiting the "bluebird" song of spring", to again be with the caravans on the road.

Some press agents imagine that in order to be a "top ranker" they must "put over" a pack of lies and that rank exaggeration is remunerative to the management and shows they represent. Nowadays the people read and then decide for themselves after looking the show over. This caliber of "story teller" is really a top "ranker". (Now don't "holler" unless the shoe fits too snugly.)

"Bill" Rice, naturally, could not be "on time" with his Christmas Greetings card, but it came to The Billboard last week—mailed at Honolulu, Hawaii. It was really unique. It bore, in addition to the "Greetings", a 48-point printed, heading, "HOWEVER", to the left of which was a framed picture of a glass and contents, beneath which was printed, "Very Rare. From an old print"

With the closing of the J. P. Murphy Grand Street Museum, Norfolk, for the season, a rendezvous for numerous showfolks, hibernating in that neck of the woods was "disrupted", so to speak, but everybody is now busy getting ready for the forthcoming season, and haven't time to "put up old dough" no-how. "Ta said the museum closed with the balance pretty on the profit side of the ledger. The closing also allowed the manager, Tom

THE OPTIMIST

is the only magazine published exclusively for the ride man. It is printed to improve the ride business.

EVERY RIDE MAN

should be a reader of this interesting monthly magazine. If you are not a regular reader of the OPTIMIST, ask for a sample copy today.

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Opp. Wabash Depot, JACKSONVILLE, ILL.

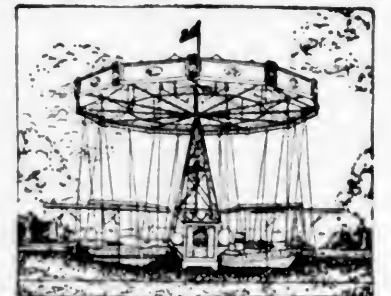


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalogue.

ALLAN HERSCHELL CO., Inc.,
NORTH TONAWANDA, N. Y., U. S. A.

THE AEROPLANE CAROUSSELLE

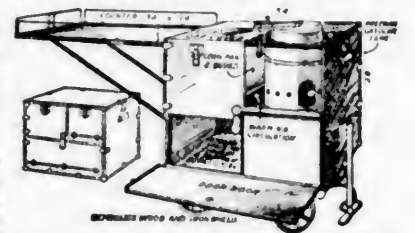


The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

BEST FOR THE ROADMAN

Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information.

TALBOT MFG. CO.,
1213-17 Chestnut Street, St. Louis, Mo.

ARMADILLO BASKETS, RATTLESNAKE BELTS

Polished Horn Rocking Chairs and Novelties.



311 West Houston St., San Antonio, Tex.

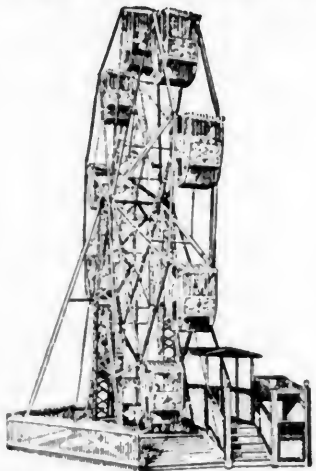
IMPORTED NOVELTY PINS and BROOCHES

About 70 different very attractive styles from \$2.00 per dozen upwards. Samples sent C. O. D. Write today and secure this attractive line.

F. WETZEL
114 Pembroke Arcade, Indianapolis, Indiana.

MENTION US, PLEASE—THE BILLBOARD.

Superior Model Parker Wheel



The Wheel that has created more favorable conditions and has proven itself a better money-getter than any other similar device on the market. Only two Wheels remain unsold out of the present lot of ten going thru factory. Can make shipment within five days after receipt of order on either one of these Wheels.

DON'T DELAY ACT QUICK
C. W. PARKER
World's Largest Manufacturer of Amusement Devices,
LEAVENWORTH, KANSAS.

EVANS' CORNO GAME

IS A THOROUGHLY PROVEN, PERFECT COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T USE INFERIOR SETS WITH HAPHAZARD COMBINATIONS.

ESPECIALLY ADAPTED FOR INDOOR BAZAARS, INDOOR CIRCUSES, ETC.

WRITE FOR FULL DESCRIPTION AND PRICE EVERYTHING FOR THE CONCESSIONAIRE. GET EVANS' LIST OF THE SEASON'S WINNERS, CONTAINING 66 NEW AND MONEY MAKING IDEAS.

H. C. EVANS & CO.,
1528 W. Adams St., CHICAGO.

GET READY FOR BUSINESS

Get our New Improved **Military Band Organ**

Get Your Present Organ Repaired.

Experienced workmen. Prices reasonable. Time limited. Act at once. Write today.

ARTIZAN FACTORIES, INC.
North Tonawanda, N. Y.

How Would You Like to EARN \$50.00 A DAY

For Further Particulars Write **GOODYEAR RUBBER MFG. CO.**
Dept. C. F. 34 East 9th St., New York City

GUERRINI COMPANY
Proprietors
HIGH-GRADE ACCORDIONS.
Gold Metal P-P-I-K.
277-279 Columbus Avenue,
San Francisco.

SALESBOARD OPERATORS

SEND FOR NEW **Fishing Tackle and Gun Deal**
A Four-Square Deal. Write today.

PURITAN SALES COMPANY
1505 Cathoun St., FT. WAYNE, IND.

Terrill, opportunity to start actively on his work as general representative of the J. F. Murphy Shows.

F. J. (Mike) Troy says he has been busy-ing himself this winter with staging bazaars, minstrel and other local talent events in the East. Mike had his Troy Outdoor Bazaar Co. out last season and from the accounts he gives of some incidents with "chasing lucky boys" of the lots, etc., he surely is conscientious in his declaration that he is emphatically strong for the clean-up campaign.

Mrs. Small, sister of Mrs. Capt. Jack Lorenzo, informs by letter to All that Mrs. Lorenzo is convalescing at the Kingston Avenue Hospital, Brooklyn, N. Y., after a severe attack of scarlet fever which kept her abed for eight weeks. Mrs. Small adds that her sister, known as Pauline, the Leopard Girl, is anxious to hear from some of her friends and relatives who have not been aware of her illness.

Telephones were utilized between towns last season quite frequently. The coming summer and fall they will be working sort of "over time" and doubtless many "eleventh-hour" bookings (and rebookings) will have to be made—provided shows don't live up to their promises regarding cleanliness, etc. Some will pronounce that a "bum steer"; all right, let them act indiscreetly and learn to their sorrow.

"Kidding" about "using of the telephone" (at K. C.) will probably have to subside now, as R. C. Elgin will be too busy with his new business affiliations to be a party to it—since he is one of the Shells for the coming season with the Royal American Shows, along with Gladstone Harvey and the regular "boss", C. J. Seldmayr. Here's hopin' for the lately formed operating combination!

There is one quantity not yet in evidence in pictures from a certain winter resort to All, this winter. Refer to that "old boy", the prop, shark that has been doing duty at a photograph gallery for several winters. What's-amatter, didn't they have time to paint "him" up last fall? Gee whiz, but a lot of folks (including "sasslets") have had a part in "catching" that "man eater"!

Word from the Pacific Coast had it that Captain George Bray, the veteran and widely-known sensational water performance artiste, was negotiating with a film company to "shoot" thru Cascade Rapids, at The Dalles, Ore., for a picture, in the spring, using one of his "water suits". The mention of Captain Bray inspires recollections of Niagara Falls and the days of Capt. Paul Boyton, with whom Bray was associated for a number of years.

"Blackie" Smith writes from Toledo, O., that he has been confined indoors for some twelve weeks with rheumatism and is in dire financial straits, altho the city doctor visits him twice a week. Last year Blackie was a concession operator with the Great Middle West Shows. He wishes to be remembered to Messrs. Ed Jessop and George Cole, concessionaires with the K. G. Barkoot Shows. Smith may be addressed to 392 Wabash avenue, Toledo, O.

Joe Oliveri inquired from Washington, D. C., that there is no "guesswork" about his again being with the Zeldman & Polie Shows with his eating emporiums and soft drink stands, and that he is building a larger and even more up-to-date cook house and dining tent than he had last year. Joe also states that a number of improvements are to be made in the dining car, owned by himself and W. H. Price, one of the leading concessionaires with the Z. & P. caravan.

Jack Faust advised from Toledo, O., that he doesn't expect to sign up this season with any caravan, but intends promoting indoor and outdoor amusements of high caliber. Says he has formed a partnership with The Teachers, who have been operators of picture houses in Toledo, for the production of these events. Their first is a "Festa Zar", under the auspices of the Protected Home Circle, February 25 to March 4, Toledo.

Buck Weaver, one of the most widely known wrestlers in the outdoor show business, was a visitor to the World's Fair Shows in winter quarters at Baltimore, Md., February 5, and contracted to handle the Athletic Arena, also booked his string of concessions with that organization for his coming season. After concluding his business at Baltimore, "Buck" and his family immediately left for an auto trip to Washington, D. C., and other points.

Jos. C. Herbert recently advised that after closing with the M. J. Riley Shows at Conway, S. C., he and Mrs. Herbert went to Tampa, Fla., to spend the winter, and that he has signed with the K. G. Barkoot Shows, with the dining car and several concessions. This winter is the first Mr. and Mrs. Herbert have been "down South" for four years, and Joe says they have been enjoying the fishing, etc., at Tampa immensely.

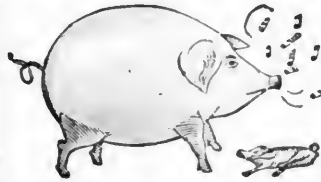
Prince Elmer, the "dilatantive press agent" and entertainer, wrote All from San Diego that he had taken an "evening off" recently from the great Western Dog and Pony Show, and made a trip to Venice, Calif., as the guest of Mr. and Mrs. Rogers, of Rogers Midgets fame, who are located there at the pier with their own show and doing nicely. Miss Rogers is attending school at Louisville, Ky. Prince says he found weather on the Coast about "half and half".

E. R. Guilford, director of Guilford's Overseas Concert Band, advised last week that he had contracted with Manager C. G. Dodson, of Dodson's World's Fair Shows, whereby his musical organization will provide the feature concert and midway music with that caravan the coming season. Prof. Guilford states that the membership of this band is composed of ex-soldiers who saw actual service in the trenches and that it has a representation of seven different divisions.

Harry Cohen, mind-reading demonstrator, stopped over in Cincinnati one day last week, while en route from New York City, on a business and pleasure trip to cities of the Central States. His next stop was to be

(Continued on page 88)

Imported Dying Pig Balloon



No. B. B. N. 3539 Dying Pig Balloon

made of select quality rubber stock of high pressure grade; blows up to a large size, the exact shape of a pig. When air is released the sound is that of a dying pig. Offered at a genuine bargain **\$6.00** price. Per gross, - - -

Novelty Leaders for 35 Years

In Answer to the Call for Something New in Novelties, Send for the

SHURE WINNER CATALOG

THE BOOK THAT LEADS IN THE NOVELTY RACE



This catalog contains the cream of the best, gathered under one roof for your immediate and dependable source of supply. Merchandise that has proven to be in the whirlwind-seller class, goods that snap with sales-producing qualities are the only kind that find space in this book. Yours for the asking.

The Largest Novelty House in the World

N. SHURE CO. Madison and **CHICAGO, ILL.**
Franklin Sts.



NEW DEVICE Increases Balloon Profits

Makes Balloons float and cast r to sell. Think of it—700 Balloons can be filled with one tank of hydrogen gas, at a cost of less than one-half cent. This new REGO outfit is easy to attach and tanks of hydrogen can be purchased in any town. You can start making big money immediately by sending for one of these devices.

SINGLE GAUGE OUTFIT COMPLETE, \$12.00

Shows pressure being used in filling.

DOUBLE GAUGE OUTFIT COMPLETE, \$19.00

Shows amount of gas in tank, also pressure being used.

Adapter to fit any size tank, \$1.75 extra

Full directions furnished with every outfit. A child can operate it. Write today if you can not buy from your local balloon jobber.

THE BASTIAN-BLESSING CO.

131 West Austin Avenue, CHICAGO, ILLINOIS.

YOU CAN SELL THE "American" Army and Navy Needlebook Easy



One of the most successful sellers in this line, because of the good value and fine appearance. The contents are: 5 papers, 10 press Silver Eye Needles, assorted sizes. There is also a cloth patch containing 1 Bookie, and an assortment of 14 other Needles, such as Barbers, Measuring Needles, Stitching Needles, Sewing Needles, Gray 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 goods of this line.

Our Price, 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. 25 Catalog illustrating popular-priced Watches, Clocks, Jewelry, Silverware, Photographs, Holiday and Amusement Goods, Premium and Concession supplies? Our low prices will surprise you.

JOSEPH HAGN COMPANY
223-225 W. Madison St., Dept. B. CHICAGO, ILL.



VACUUM BOTTLES
Imported
Corruza Led
All - Alumina
Gum - Pilot
size. Per
Doz., \$10.00.
Quart. size,
Per Doz., \$15.50.
No. 1218 - Boudoir Lamp, Height, 12 in., diameter of shade 4 1/2 in. Cast metal base and shade. Beautiful in appearance. Complete, wired and equipped with cord and attachment plug. Finished in old ivory, gold polychrome or green bronze.
Sample, \$1.75
Doz. Lots, \$18.50



6 FUSES IN ONE PLUG

"TURN TO THE RIGHT—BACK COMES YOUR LIGHT."
Approved by Underwriters' Laboratories. New Fuse Brought in Pass by Turn of Hand. U. S. Fuse Troubles Due to Use of Washers, Insulators, etc., as a New Fuse is ALWAYS Ready.

DISTRIBUTING AGENTS WANTED
Represent first size of the finest agent's proposition on the market. Every home is a live prospect, no matter what building, stores, factories, etc. You can carry the sample in your pocket. Deliveries are easy, sales are quick, market enormous. Send 25c for sample and full particulars, or send \$1.00 for five.
MOSS-SCHURY MANUFACTURING CO., INC.,
444-446 E. Woodbridge Street, DETROIT, MICH.

MENTION US, PLEASE—THE BILLBOARD.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.



MUIR'S PILLOWS
ROUND AND SQUARE FOR
Carnivals and Bazaars
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.

MUIR ART CO.
19 East Cedar St., CHICAGO, ILL.



A REAL PILLOW SALEBOARD

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 list of various Pillow Assortments.

EARN \$50 A DAY

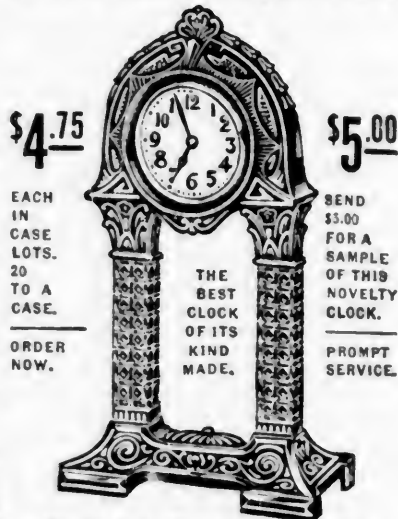
GOODYEAR RAINCOATS

Made of better grade diagonal bombazine, rubberized to a pure Indian rubber. Every coat has our famous 5-year guarantee label. Shipments made promptly from our factory. In dozen or gross lots....

20% deposit, balance C. O. D. Individual sample sent upon receipt of \$2.00. (Send Money Order or Certified Check.) Agents wanted (Write for our catalogue)

Goodyear Rubber Mfg. Co.
DEPT. 634 E. 9th St. N.Y.C.

WHITE METAL GLASS COLUMN CLOCK
Real Flash at Right Price



Silveroid Finish, Glass Column, Metal Clock.

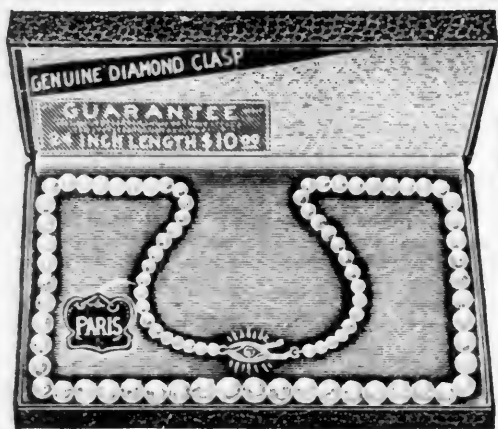
Height, 15 1/2 inches; width at base, 8 1/2 inches; dial, 4 inches in diameter, with gilt, beveled rim. Metal work is of unusual artistic design, moulded, not blown metal, and is supported on each side with massive, square crystal-cut glass columns. A real masterpiece of art, and a marvelous clock in every way. Concessionaires, Premium Dealers and Retailers find it a big attraction and sales promoter.

A. KOSS, 2012 N. HALSTED ST., CHICAGO, ILL.

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, set with Genuine Diamonds, 24-inch string, in silk-lined box. Very rich. PER EACH, \$2.75.



ROHDE-SPENCER CO.,
Wholesale Jewelry, Watches and Sundry Specialties.
215 West Madison Street, CHICAGO, ILL.

CARNIVAL CARAVANS

(Continued from page 87)

Louisville, Ky., with Indianapolis, Fort Wayne, Chicago and some other cities to follow. From Chicago to Cleveland and back to the Metropolis. He was last year with the World of North Shows. Harry had a pictorial postcard, with some written comment, from King Karlo, now exhibiting in Ecuador.

Some conflict in summing up "Mr. Groundhog" seeing his shadow (February 2) in and around Cincy. The weatherman says "he didn't," while the veteran animal man, Sol Stephan (he's general manager of the Cincinnati Zoo), says "he did" and a local daily published a photograph to substantiate Sol's contention. By the way, a couple of local "kidnappers" suggested something about there being electric lights at the Zoo, but, granting that Mr. Stephan is chock full of humor himself, all seriously doubts that he would try to put one over on Brer Groundhog and believers in the latter's weather prognostications.

A rumor was heard on Broadway recently that J. C. Simpson, Steve A. Woods and Wm. J. Hillier were about to leave the Rubin & Cherry Shows. There's not one iota of truth in it, take it from "Bill" Hillier, who wired the editor of The Billboard last Thursday, in response to a request for affirmation or denial: "Your letter received. Broadway rumor about Simpson, Woods and myself leaving Rubin & Cherry Shows, is getting good spots. Simpson is busy here (Savannah, Ga.), and I mailed your story this morning to the effect that gold leaf was flying faster than ever before and that all was wonderful with the Aristocrat."

Seen hobnobbing around among the folks at West Palm Beach, Fla.: Happy H. Hubbard, the veteran announcer and publicist. Wonder if Happy recalls when he was host to about 75 carnival folk at a big spread at one of the best eating places in Savannah, Ga., on his birthday, fall of 1904? He was then dealing out his heavy street advertising for Almee, who appeared for her first performance there on Thursday night of the week. By the way, from Savannah the Almee show went to the Tampa Fair that fall, where the net receipts were \$2,800 and, but—if the reader should meet Ralph and Almee, get them to finish the story.

Mr. and Mrs. Sam T. Reed, who are again wintering in Cincinnati, have been frequent visitors to The Billboard. The past three seasons they were with the C. M. Negro Great White Way Shows, last season in charge of the Circus Side Show. Sam is again managing and directing one of the James Nova circle stock companies, playing city and suburban theaters, which same position he filled last winter. Mrs. Reed is to visit their young son, Johnny, and home folks in Pittsburg, Pa., in about two weeks, and after the circle stock season closes she and Sam will motor to the "Smoky City" for a brief rest before starting their outdoor show activities.

H. B. Danville was seen in Houston, Tex., recently, and 'tis said the "old boy" looked ten years younger. He had just lately arrived from Matamoros and was wearing a big, almost white, hat that set his rotund figure off to a T. Doc is already on the job booking the John T. Wortham Shows, opening February 8, in the Valley and will gradually head thru Texas. Doc was the proud possessor of a new "brief case" with all new modern improvements, including a gold fountain pen and pencil, a Christmas gift from the "Hosa". The trunk and handbag that came along with it were not seen, but from the description they must be wonders. "Some birds are real lucky," remarked the informant.

A letter from Irving Kempf, of Kempf Brothers, informed that their Model City-Swags Village had arrived in Shreveport, La., with the ten-car shipment of show equipment from San Antonio, Tex., at the Morris & Coatsie Shows; and that they are adding some improvements to their wonderfully constructed attraction. The Kempfs showed their Model City at a V. of F. W. bazaar in San Antonio, also gave a special exhibition at the annual dinner of the Chamber of Commerce in the same city, and have been negotiating for a special exhibit of it at St. Louis, to be held in a few weeks. Jack Kelly, formerly with Kennedy and Zedman & Pille shows, will handle tickets for the Kempfs this year.

A Redoubt writes that he recently ran across the following showmen during a visit to San Antonio: Walter Shoney, Jim Hill, James Innes, Charles Wedge, John Belknap, Bert Post, Mabel Morris, Fred Beckman, Barney Correll, Meyer Twiler, Charles DeRoko, "Red" James, Paul Hunter, Deas Foster, Johnny Brown, Jack Hayden, Charles Johnson, "Red" Reed, Harry Gilbert, Joe Connolly, Bruce Kempf, Irving Kempf, Mrs. Will Jones, Mrs.

SMASHING PRICE REDUCTIONS
ON THE K. & G. Plume and Lamp Doll Sensations



- AND GENUINE CAYUSE INDIAN BLANKETS**
- No. 8—PLUME DOLL \$ 50.00 per 100
 - No. 5—PLUME DOLL 100.00 per 100
 - No. 43—PLUME LAMP DOLL (as illustrated) 150.00 per 100
 - JUNIOR STAR PLUMES (as illustrated) 25.00 per 100
 - No. 42—PLUME LAMP DOLL 250.00 per 100
 - SEPARATE PLUMES (as per cut, real ostrich feathers) 40.00 per 100
 - OUR NEW FLAPPER PLUME (skin and shade complete) 25.00 per 100
- All the above Plume Dress and Shades come in a variety of ten different colors. Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.

- URELES, Quantity Price, \$1.50 Each
BANJO CRKS, Quantity Price 1.75 Each

WE ARE DIRECT MILL REPRESENTATIVES FOR THE FAMOUS CAYUSE INDIAN BLANKETS.

- Blankets \$8.00 Each
- Shawls (with fringe) 7.00 Each
- Glacier Park Blankets 8.00 Each

Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.
KINDEL & GRAHAM,
785-787 Mission Street, San Francisco, Calif.

CONCESSIONAIRES AND PARK MEN

TAKE NOTICE
OUR 1923 CATALOGUE IS NOW READY

Showing our complete line of Silverware, Electric Lamps, Blankets, Dolls, Baskets, Aluminumware, Beaded and Mesh Bags, Candy, Wheels, Paddles, Salesboards, several Games of Skill. In fact, everything for the Concessionaire. Send in your address now.

PREMIUM SUPPLY COMPANY
171-177 N. Wells Street, Chicago, Ill.

MEN'S RUBBER BELTS \$14.50 Per Gross



Positively the best and lowest priced belt on the market. Our agents are making a clean-up. Comes in black, brown and gray, plain smooth finish or ornamented and finished with high-class adjustable buckles. This belt will outwear any leather belt made.

Another hit of the year for house-to-house concessionaires. **LADIES' RUBBER APRONS, \$3.75 per Dozen, or \$44.00 per Gross.** Assorted black, blue and pink colors. \$3.00 deposit required with each gross order.

THE SUPERIOR RUBBER CO., Akron, Ohio.

FOR SALE—Allan Herschell 3-Abreast Carrousel

\$2,500.00 cash, including Organ and Electric. Also Big No. 5, with Electric, \$1,500.00 cash. Both machines in good shape. Will consider no trade. Call on E. L. DUECHLER, 2417 Madison St., Forest Park, Illinois. W. Va. Call or write.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

NEW LOW PRICES—and a Big Improvement in Our NEV-R FAIL CLUTCH PENCIL

Now it propels and repels the lead. Every Pencil is a perfect pencil with small lead. Nothing to get out of order. Made of Goldina metal. The color that won't wear off. Will sell faster than ever!

- In bulk, per Gross, - - \$9.00
 - Mounted on Enamel Display Cards, per Gr., - - \$10.25
 - Extra Leads, three in each tube, per Gr. tubes, - - \$4.00
 - Special 120G Pencils in bulk per Gross, - - \$8.00
 - Cigarette Cases, made of Goldina Metal, per Gr., - - \$9.00
- 35% deposit on C. O. D. orders include remittance with parcel orders.

ORIENTAL MFG. CO.
Dept. 10, 891 Broad St., Providence, R. I.

DO YOU KNOW A GOOD THING WHEN YOU SEE IT

We offer the exclusive manufacturing rights in the Pacific Coast States for the "RED DIAMOND TRADE STIMULATOR", the new "STUCK STONE GAME" to take the place of paddle wheels. This game will out-sell any other game device on the market. There will be a big demand on the Coast for this game for parks, piers, fairs, carnivals and indoor events. The express rate from Ohio will more than equal the cost to manufacture, therefore we will sell the manufacturing rights on a royalty basis to responsible parties, also will sell outright ENGLAND and Canadian rights. Investigate; send for descriptive matter.
DIAMOND MFG. CO., Malta, Ohio.

Imported Bird Cages

FOR IMMEDIATE DELIVERY.
Four sizes with enamelled base and drawer bottoms.
Per Dozen, Nested, \$15.00
Stock Cages, \$4.00 per Dozen.
Also Bird Breeding Supplies.

The Nowak Importing Co., Inc.
64 Cortlandt Street, New York City, N. Y.

SIDEWALL 8-ft., 250 drill or 8-on duck. 11-ft., 250 drill, \$32.50 per 100 linear ft. One-third cash, balance C. O. D. TUCKER DUCK & RUBBER CO., Ft. Smith, Arkansas.

Brown & Dyer Shows

Wanted for Season 1923--Mechanical Show, Ten-in-One

or any new or novel Show and legitimate Concessions. **HAVE FOR SALE**—One 6-Lion Act and four Cub Lions, nine months old. One 65-Key Organ, complete on 14-ft. wagon, either operated by electric or gas motor. **WANTED**—Few added Attractions for Key West, February 19th to March 3rd, Inclusive.

We have five other dates in Florida after Key West, then our season of 1923 will open about April 15th. Opening date will be given to those interested. Address all communications to

The Brown & Dyer Shows, Luna Park, Miami, Fla.

ELECTRIC-LIGHTED VANITY CASES or CANTEENS



DIRECT FROM MANUFACTURER at prices that are incomparable. Our improved methods of manufacture enable us to quote the following prices for a limited time only:

Large Octagon Push Button Light, Center Tray. Measures 7 1/2 x 5 1/2 x 3 1/4 inches.

In Genuine Cowhide, to retail for \$15.00.

Our Price Each, . . \$5.00; by the Dozen, \$54.00

Same, Octagon, in Pencil Grain Patent.

Each, . . \$4.25; by the Dozen, \$48.00

Keystone Shape, Sample, \$1.50; by Dozen, \$15.00
Finest Gold Lining.



160 N. Wells St., Chicago, Ills

As above, with most practical and durable lighting system made. Send for catalog with over fifty live sellers for Agents, Sales-Board Men, Carnival and Bazaar Workers and Premium Users.

Address reply to Department 210.

CALL AND NOTICE

ROD KRAIL'S SIDE SHOW AND MUSEUM

BOOKED WITH J. GEO. LOOS SHOWS, OPENING MARCH 3, FT. WORTH, TEXAS. FAT STOCK SHOW.

Tim P. Murphy, A. Barker, Barney Desantes, Murray Davis, Lalah Coolah and Otto report Feb. 28.

WANT FAT GIRL, GLASSBLOWER. TOP SALARY.

Write or wire RODNEY KRAIL, Elks' Club, Leavenworth, Kansas, until February 18; after that, Care Loos Shows, Coliseum Bldg., Ft. Worth, Texas.

COOK HOUSE OPEN MARCH 1. Tickets if necessary.

ATTENTION, SHOWMEN!

FOR SALE—Three (3) Large 2 1/2-Ton, 4-Wheel Drive Oshkosh Trucks

complete in every detail, with high-grade bodies attached, suitable for road work in any capacity, as for House Car, Privilege Car or Ticket Car service, or whatever your needs may be.

These trucks were sold at a receiver's sale of the Dayton-At-Your-Door-Grocery-Store Company. Cost \$4,500.00 each. Were used only four months and haven't been run over 1,000 miles. Good as new.

Will sell for \$1,800 each, or all three (3) for \$4,500.00 cash. Never before such a bargain.

For inspection and demonstration or further information, see

H. W. YENDES, 1721 W. Second Street, Dayton, Ohio.

HAND CRAFT SCARFS

HAND LOOMED

Made in all the colors of the rainbow. Over 30 different patterns. Wonderful finish. Sell like hot cakes. This is the genuine Hand Craft Scarfs, hand loomed. Agents, you can clean up. Wonderful for house-to-house canvassers. Over 100% profit for you. Three styles, any one sample, \$3.00 each. Sample set of three styles, \$8.75. Sample dozen assorted, all different, \$33.00.

YARN UTILITIES CORPORATION

415 West Broadway,

NEW YORK CITY.

(Patent Pending)



A WELL BRED PIG

which sells on sight. Can be inflated at will. Will stand rough usage. It's THE NEWEST NOVELTY of the season. Per gross, only \$8.00. 25% with order. Samples, 25 cents, prepaid. Address

THE BALLOON KINGS, New London, Ohio.

C. A. Wortham, Frank Redmond, Henry Knight, Sidney Pugh, Cliff Wilson, C. W. Parker, Jim Austin, "Doc" Flagg, Smith Turner, Rodney Crail, Bob Lohmar, Myer Myers, Tom (Slim) Kelley, "Slim" Rand, Gabe DeKreko, "Slim" Collins, Jack and Jill (at Medina Lake) and numerous others.

Some notes sent recently from Toledo by Gene Golin; Robert Brenson, for a number of years with the Barkoot Shows, has been busy as manager of the Toledo Terminal Auditorium and preparation for the auto show, February 5-10. Bob is sure some hustler, and he sold every inch of available space. Frank Hamilton, concessionaire, and his aide, Benny Bernhart, are busy with their umbrella sides—almost trading each day for rain. Babe Barkoot stopped off here a few days recently. He told the writer that he would stay in Detroit a couple of weeks before going back to Tampa, Fla. R. C. Rockwell is busy with a circus-carnival he intends launching this year. "Hamme" Allen, the blind news agent, selling The Billboard to the folks here in Toledo, has about sold out with tickets for his benefit dance and has a fine hall and orchestra engaged. Allen intends taking the proceeds and going to Chicago for an operation on his eyes. About all one can hear among showfolks here is "this and that" about the coming season.

According to a press report the Illinois Chamber of Commerce recently sent out letters of inquiry to the various Chambers throughout the State relative to the "traveling carnival" question. The Bloomington (Ill.) Bulletin of January 30 published an article in which extracts from replies received from executives of the chambers of the following Illinois cities were contained: Springfield, Monmouth, Belleville, Ottawa, Mt. Vernon, Kewanee, Crete, Lincoln, Shelbyville, Danville, Freeport, East St. Louis, Aurora, Rockford, Waukegan-North Chicago, Rock Island, Streator and Palatine. While it is to be assumed that the sentiment expressed in these replies were Chamber views—without vote or voice of the general populace—some of them teemed with "elimination" propaganda, while others figured themselves as handling this form of out-in-the-open entertainment in summers to their own satisfaction, while others seemed to suggest that "entirely too much legislation is being passed on every conceivable subject." One of the published replies was: "We do not think much of some (get that 'SOME'!) carnivals. This year we decided not to tie up with any one carnival company or let any exclusive rights. We draw a lot of individual concessions and plenty of high-class attractions. To date all reports are in our favor." Of course, The Bulletin article gave "extracts" from replies from but eighteen of the many, many Illinois cities, and if replies were received from other Chambers extracts from them were not published. However, here's a point that comes to All: Has any Carnival Owners "Chamber", or association, represented to the Illinois Chamber of Commerce (or anywhere else) the outdoor showmen's point of view?

BAY STATE SHOWS

Boston, Mass., Feb. 7.—Progress is being made assembling the Bay State Exposition Shows. The office of the company on Tremont street seems a mecca for showmen and concessionaires, where Chas. Metro and Thomas Metro, the owners, are busy arranging their business matters.

The announced policy of the Bay State Exposition Shows is to present strictly moral and high-class attractions entirely without objectionable features. Without exception, Metro Brothers fully intend to have the best equipped and neatest outfit of their career. The roster will include seven to eight shows, four rides, 25 to 30 concessions, a free act and band. The show will start operation April 28, on a choice spot in the heart of Greater Boston, and will be transported on ten cars. This number is intended to be increased to fifteen cars during the regular carnival season. At present the executive staff is not completed, ready for publication, but its roster will be compiled and sent to The Billboard at an early date. JACK HOLTS (Gen. Press Representative).

BARKLEY IN CHICAGO

Chicago, Feb. 7.—A. H. Barkley, general agent of the Johnny J. Jones Exposition, was in Chicago Monday between trips. Mr. Barkley told The Billboard that things in general look fine and point toward a good season. He said he has booked some wonderful spots for the Jones organization.

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



Established 1876

POPCORN POPPERS AND PEANUT ROASTERS

are the biggest profit makers on the grounds, at any show, inside or outdoor !!!!!!!!!!!!!

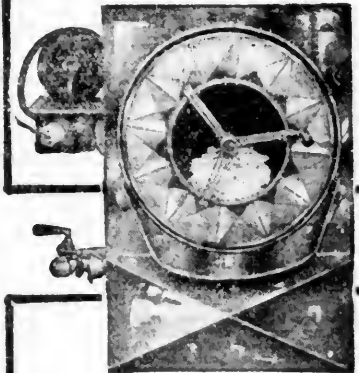
Get Ready for the Big Show Season

These Money-Makers are all set to start you out on the biggest profits you have ever made on peanuts and popcorn. There's a model for every purpose and every purse. Big machines or small machines, no matter what size you install, your profit starts with the first bag of peanuts or popcorn you sell.

Get in line for the 1923 season **NOW**. Get our illustrated **FREE** catalog. Choose the machine best adapted for your purpose; read the easy terms which enables you to make the machine pay for itself in short order.

Deliveries are prompt, but with the big rush now coming on we advise that you place your orders without delay.

WRITE FOR CATALOG TODAY—SURE



A big profit maker, popular with all users. Economical to operate; nothing to get out of order.

KINGERY MFG. CO.

Dept. 332, Cincinnati, O.

More Ink & Less Glass

Don't put half your money into the bottle when you buy Ink. Use Ailing's Ink Tablets. One tablet in an ounce of water and you have real ink. Send forty cents for ten tablets, 8 black and 2 red.

E. J. BOSWORTH SPECIALTY CO. Rochester, New York

VALUES THAT COUNT!



**BAMBOO
SELF FILLING
FOUNTAIN
PENS**



MEN'S RUBBER BELTS
The best made in past, and strong and seal grain effects, with detachable roller buckles. You can buy belts for less, but not in the quality we offer at this price. Assorted black, brown and grey.

\$15.00

LEVIN BROTHERS

Ohio and 6th Streets
TERRE HAUTE, INDIANA

B-126
Free flowing, does not leak, all the rage, black mounting, self-filling.

Gross **\$48.00**
Dozen \$4.50

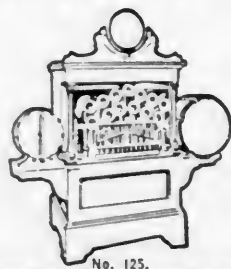
Sample sent postpaid on receipt of 50c.

WURLITZER BAND ORGANS

REPAIR DEPT.

Most Complete in the Country
EXPERT REPAIRMENT
All Work Guaranteed
NOW IS THE TIME

To have your Band Organ completely overhauled by expert repairmen to get it in tip-top shape for the big Winter Season. Free estimates given at lowest factory costs.



STORAGE DEPT.

ABSOLUTE PROTECTION
Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter.

FREE OF CHARGE
In the spring we'll overhaul it and put it in first-class condition. Write today. No obligation to you.

NEW AND USED BAND ORGANS FOR SKATING RINKS, DANCE HALLS, PAVILIONS, ETC.
(Packed in individual cartons.)
Send for Illustrated Catalogue with Prices.

THE RUDOLPH WURLITZER MFG. CO., North Tonawanda, New York

SALESBOARD OPERATORS and JOBBERS, ATTENTION
DIRECT FROM FACTORY.

EASTER EGG ASSORTMENTS

Guaranteed Quality. Hand-Rolled. Attractively Decorated and Packed. Delicious Coconut Cream, nut and fruit centers, covered with rich chocolate coating. Various size eggs, including specials, and 4-pound Decorated Egg for last sale. 84 winners.

800-Hole 5c Board Free. Brings in \$40.00

No. 4 Easter Egg Assortment, complete, **Price, \$11.75**
(Packed in individual carton.)

TERMS: 5 deals or more, 5% discount. One-third with order, balance C. O. D. Send money order or certified check.

G. & G. SALES CO., Box 249, Wilkes-Barre, Pa.

HANSHER BROS.' ATTRACTIONS

Wanted! Wanted! Wanted!

Will furnish Ten-in-One Show complete to reliable party who will put a good show on the inside. Also Athletic, Hawaiian and several other shows. Will book Mechanical Show on percentage. All Wheels open and also Grind Stores. No grift. Corn Game still open. Will sell Midway to reliable party. Have good proposition for up-to-date Cook House. Refreshments open. Would like to hear from good Contest Man to handle Contests Banners, Program, etc. We own our four Rides and canvas. WRITE OR WIRE.

HANSHER BROS.' ATTRACTIONS,

328 Third Street, - - - MILWAUKEE, WIS.

WANTED FOR SMITH'S SOUTHERN SHOWS

OPENING MARCH 31ST AT SMITHERS, W. VA., ONE MILE FROM MONTGOMERY, W. VA. 25,000 COAL MINERS WORKING. PLENTY OF MONEY.

We have two Rides and seven Shows and want the following: Want Capable Man to take Athletic Show, Jack Bess, write me. Also Man to take Stage Show. Want Colored Musicians for double stage. He can be a teamer, write me. All clear Wheels and Concessions open, except Cook House, especially want Bannons, Silverware, Dolls, Candy, Aluminum, Fruit Ham and Bacon. Concessionists, write me. Address all mail to STEVE SMITH, Owner and Manager, Montgomery, W. VA.

P. S.—Lee Stanley was Concession Agent's.

MAX GOLDSTEIN,
General Manager.

AL CRAMER, Asst. Mgr.
Former Owner Cramer's United Shows.

WANTED

PROGRESS AMUSEMENT COMPANY

A few more Shows. All Concessions open excepting Silverware, Blankets, Bowling Alley, Cook-House, Juice and Corn Game. Address all communications to 1053 Dunlop Avenue, Forest Park, Ill.

TO LEASE—WONDERFUL DANCE PAVILION

70x120 ft. 200 seats. Three miles from busy city of 60,000 population, 10 minutes by auto on main highway. Electric bus door. Nearest opposition 10 miles. Accommodates 1,500 people. 50 cents Open April to December. Needs live orchestra. \$1,000.00 cash required to start. (Other terms on request.)
GEORGE RAMSEY (Whittierland), Haverhill, Mass.

ZEIDMAN & POLLIE SHOWS

Nitro, W. Va., Feb. 8.—But ten weeks until the band plays for the initial engagement of the season for the Zeidman & Pollie Shows. Much has been accomplished in winter quarters, and the baggage wagons, seats, poles, every box, stake and piece of iron or metal have been painted and made ready for the road. The front wagons have been altered and are waiting for the artists to finish them, after which the tarpaulins will be fastened down and the wagons run out of the paint shop to the storage building.

General Agent Robert Kline arrived at the general offices Sunday evening for a brief conference with Messrs. Zeidman and Pollie, and departed Monday morning for the East. Mr. Kline reported a bright outlook for the show's territory and has contracts for some of the best and largest fairs in the country. He is very optimistic regarding the coming season. Milt Hinkle (South American Kid), with his Circle Hot Ranch Real Wild West, is now on his way North from Florida and is expected in quarters some time in the next three weeks. Present plans are to give the Wild West show a complete 70-foot steel stock car for its stock equipment. It is safe to say this will be one of the largest Wild West shows carried by any carnival company. Contracts were signed by Thos. Kelly for his Circus Slide-Show and 20-in-one and Mr. Kelly is arranging shipment of his car with property from Laredo, Tex., to Nitro at the conclusion of his Texas engagement. The past four consecutive seasons Mr. Kelly has operated his show with the Wortham Shows, Mr. and Mrs. S. J. Lubman, operators of the aluminumware wheel with the show last season, are hibernating in Detroit and are expected in quarters soon. W. J. Price will soon be here to look after his concessions, as will Walter Raymer, who is wintering in Pittsburg.

The show this season will present between twenty and twenty-five shows, eight riding devices and two brass bands. The street parade will be much more lavish and each and every person with the show will be asked to take part in same. The vans and cages are being replenished with gold leaf and silver and three new dens were recently purchased from Howe's London Circus for animals. An air calliope, recently purchased from Tangley, arrived last week. It will be used in the Circus in conjunction with the band. Several aerial acts and trained domestic animal acts have been signed and the show will provide a real circus program, with refreshments, ushers, programs, marquee entrance, steel arena and circus ring, etc. The Circus will be one of the feature attractions and the billing of the show will carry the title of this particular attraction on every sheet.

GEO. ROBERTSON
(General Press Representative).

HANSHER BROS.' ATTRACTIONS

Milwaukee, Wis., Feb. 7.—With the winter nearly over, the Hansher Bros.' Attractions are getting ready for the season 1923 and the management plans putting out a clean ten-car show. The winter quarters are dark until the middle of March, when work will be started painting and overhauling engines, entirely in charge of Bingo Randolph. The riding devices (merry-go-round, ferris wheel, Whip and Scaplines) need very little attention.

Sam Hansher is contemplating the purchase of a tractor to run the ferris wheel. He has already experimented with one at Portage Fair. One of the busiest persons in Milwaukee the last few weeks was Emil Hansher, who is in constant touch with the help who have been with him for the past few years, and all have been written when to report. Bingo Randolph writes from Struthers, O., that he is ready for the work and is planning to build a few concessions and a walk-thru show. Have also received a communication from one of the concessionaires, Dave Hopson, who writes that he is "waiting for the bridges to be written." The executive staff roster will be compiled and sent to The Billboard at an early date.
MORRIS (SHORTY) SAPIRO (for the Show).

KETCHUM'S 20TH CENTURY SHOWS

Gloversville, N. Y., Feb. 7.—Day by day in every way K. F. Ketchum's 20th Century Shows are growing "better and better", also "bigger and bigger, and when the 14th of April arrives, which will be the opening date for the show, visitors on the midway will find a show that will live up in every way to The Billboard's standard of clean shows. Everything on the midway, including rides and shows, which are not brand new, will have plenty of paint applied to them and will have a new appearance. Many new contracts have been signed in the last week, including John Ryan, of North Adams, Mass., who will have silverware, dolls and doll lamps; Peter Juice, painter; Leo Davis, popcorn; Gene Braun, groceries; Martin Daly Co., of Jackson, Mich., blankets and string game, also Ed Hulbert, as special agent.

The new auto trucks have been delivered at winter quarters, and will be used to help load and unload the show. Week of February 5 Mr. Ketchum is at Syracuse, N. Y., where he is taking charge of an indoor fair for the combined labor organizations of Syracuse.
R. DESCH (Show Representative).

PLANS NOT PERFECTED

Kansas City, Mo., Feb. 6.—On account of a change in the management of the Royal American Shows, Col. Ben Marquitt will no longer be with that organization as treasurer. "Old Ben" was last season with the Siegrist & Spon Shows, managed by C. J. Sedlmayr. Previous to that he was with the Brown & Byer Shows, Russell Bros., and many others. He is one of the best known and most popular men in the outdoor show world. He has not yet perfected his plans for season 1923. He will remain at the Conter House, K. C., for the present.

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

OH, LOOK!

Here are some of the
**Writers of
Special Articles**

to appear in the

SPRING NUMBER of The Billboard

A. P. SANDLES

President of the Ohio Fair Circuit, a man of great popularity in the Middle West, editor of Macadam Service (a good roads monthly magazine) and director of one of the federal land banks. For several years he was manager of the Ohio State Fair.

IZETTA MAY McHENRY

Editor of the Concert and Opera Department of The Billboard. She will contribute helpful suggestions as to the use of music as an entertainment feature in commodities and at parks and fairs.

A. R. HODGE

Secretary of the National Association of Amusement Parks and Secretary and Assistant General Manager of Silverlark Park, Chicago. He will write on the amusement parks as a community asset.

AL FLUDE

Editor of The Platform Department of The Billboard. He will give a review of the chaotangia, telling why it has lost ground and its possibilities for growth in the future.

J. F. MURPHY

General Manager of the J. F. Murphy Producing Company and one of the leaders for clearness in the carnival field. He will deal with his experiences in that line of business.

W. C. BOYD

One of the country's oldest agents. He will give you some memoirs of his fifty years in the circus business, where he has filled some of the best positions with such shows as P. T. Barnum, Barnum & Bailey, Adam Forepaugh, W. W. Cole, Forepaugh-Sells Bros. and Cooper & Bailey.

WALTER J. PLIMMER

Head of the Walter J. Plimmer Circuit, one of the oldest agencies in the business, book-keeper, vaudeville acts both indoors and outdoors. His article will deal with summer resort vaudeville.

HARRY L. DIXON

Mr. Dixon broke into the business with the Andrews Opera Company, was in Shakespeare for several seasons, and followed with stock, one-nighters, repertory and tents, filling various capacities, such as agent, manager, cover and artist. He has also written quite a little and has several plays to his credit.

H. R. CRUIKSHANK

A noted parachute jumper and an expert in the exhibition aviation field. His article will treat of flying, both of the past and the present.

FRED M. CLANCY

An authority on Cowboy Sports and Frontier Contests having followed them for the past twenty-four years. He will deal with their future and in a small way touch on their past.

HARRY E. DIXON

Widely acquainted among carnival owners and employees, and during his long experience has successfully handled almost every important post with waving amusement enterprises. His article, among other things, will be a defense of the properly conducted traveling amusement exposition.

The Edition

105,000 COPIES

Issued March 12

Dated March 17

ORDER YOUR COPY EARLY!

Meet Me

At the Sherman House, Suite 1126, Feb. 18, 19, 20 and 21, Chicago, Ill.

This is not a picture of a human face, but merely a photo of the new face and features of our new Dolls, Doll Lamps and Electric Eyed Illuminated Hat Night Lamps.

Two other new items will be exhibited together with a full line of Aluminum, at factory prices.

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Every Eye a Perfect Eye
Every Piece a Master Piece

C. F. ECKHART & CO.

315 National Avenue,

MILWAUKEE, WIS.

CALIFORNIA SHOWS, INC. SAM ANDERSON—Owners—H. F. HALL

Show opens in Boston, Mass., Saturday April 7. The first show of its size in America. Run by people who know how. **WHAT WE HAVE**—5 Rides, Whip, Seaplanes, Merry-Go-Round, Ferris Wheel and CATERPILLAR. Audiences, we guarantee you these 5 rides. **SHOWS**—Circus side-show with Prof. Ozaf, Bromo, Jungle, Hawaiian Singers, Puzzle House, Speedway, One-Ring Circus, Working World. **WANT** two good Platform Shows. **CONCESSIONS**—No games, all are things of skill, as they will not run in this State. We will only have 25 Concessions this year. **WANT** Cook House and Juice. **WANT** \$125.00. **NOTICE**—We will not have any Sausage Balls, Baskets, Hot Dishes, Sausages or any Gaff Shows, so save stamps. **WANT** Balloon Racer or any Game of Skill. **WANT** Whip and Caterpillar and Seaplane. **WANT** 10-in-1—Tattooer and one Freak, also two Girls for Illusions or any good Novelty. This ad only appears once. **CATERPILLAR**—Will look after Oct. 10th, for Southern States.

Shows Write **SAM ANDERSON**, 59 Astor St., Boston, Mass. **Concessions**, **H. F. HALL**, care Carnival Supply Co., 122-24 5th Ave., New York City.

VICTORIA EXPOSITION SHOWS

WANT TO HEAR FROM SHOWS AND RIDING DEVICES

Will furnish complete outfit to reliable showmen. Concessions all open. Show will open in the heart of the Pittsburgh district on April 20. If you do not mean business do not trouble to correspond. Address **MAX GLOTH**, General Manager, 847 E. Ohio St., N. S., Pittsburgh, Pa.

WANTED! WANTED! WANTED! WANTED! WANTED! WANTED!

Gold Medal Shows Gold Medal Shows

SEASON 1923

CLEANNESS AND MORALITY OUR MOTTO. **THE FASHION PLATE OF CARNIVALDOM.**
15—CARS—15 **NOW BOOKING** **4—GIANT RIDES—4**
 Shows and Concessions. Good opening for the following: Wheels; Silver, Groceries, Baskets, Blankets, Dolls, Ham and Bacon or legitimate Stock Wheels of any kind.


WHEELS, \$35.00 **NO GRIFT** **GRIND STORES, \$30.00**
 This Show will function as a 15-car show traveling on its own train and has been used by **MR. C. A. VERNON**. The show will play all of the preferred territory known to this organization. Would like to hear from Agents that are capable of getting the money with a first-class show. Our Concessions are to be the best that can be flashed and I can use some real men. All contracts and agreements made by **Mr. Harry E. Billick** are still binding. Address all mail to **C. A. VERNON, Lessee, Box 549, Ft. Smith, Ark.**

This show will open the last week in March. **WATCH FOR THE DATE.**

MODEL EXPOSITION SHOWS WANT

Minstrel Performers, Colored Musicians, Man for Snake Show. Have two Platform Shows for reliable showmen. Want Riding Devices and Ten-in-One, also good Show to Feature. All Concessions open. Positively no Girl Shows. Want General Agent. Show opens March 3rd, Gastonia, N. C.

MASTER BURNER PRESSURE GASOLINE STOVE



Only necessary to generate the first or master burner, when other two may be lighted or turned off as needed. This is a valuable feature where quick action is wanted. Stove is very compact. With attached galvanized tank is only 31 in. long, 7 1/2 in. high, and 18 in. wide. Can also be furnished less tank and connected to your own tank by hollow wire.

One size only—3 burners. Bestest stove to take care of on the market and lowest priced. Write for particulars describing this stove and our complete line of lighting and cooking equipment. **WAXHAM LIGHT CO., Dept. 15, 550 W. 42d St., New York City.**

Zebbie Fisher's New Indestructible Wheel Guaranteed

After years of experience in today making the **BEST WHEEL** ever made, and is being used by the Leading Wheel Operators. This Wheel can be made in any combination up to 300 spaces on each side, with star or space for capital price. This Wheel will not warp, break or pull apart. Guaranteed to run perfectly true. Steel axle, with solid brass bushing and oil cup inside of bushing. Solid brass felloes, holes drilled by hand, filled with glue and pegs inserted, which guarantees felloes from coming out. Indicator holder solid brass, two thumb bolts, with slit for indicator. Price, \$40.00. Immediate delivery on Concession Supplies of all kinds. **ZEBBIE FISHER CO., 60 East Lake Street, Chicago, Illinois.**

FOR SALE, AERO SWINGS

Zarro-Unger make. Stored near New York City. Also Balloon Racer, sixteen number. Will operate in any part of the country. Used four weeks. Stored in Buffalo, N. Y. Will sell reasonable for cash. Apply **N. NEWSHAM, 97 Broadway, Paterson, N. J.**

SAM SPENCER SHOWS—1923 SEASON

WANTED—Valetian Sellers, Gilder Seaplane, Wild West Show, Dog Day Show, Fat Girl for Platform Show, Michigan for Circus side-show, **CONCESSIONS OPEN**—High Striker, Palmistry, Needle String Ham, H. H. P. A., Fish Pond, Perfumes, Live Animals, Silk Plants, Ham-Bacon, Heated Hams, Lamps, Clocks, Aluminum Preserving Kettles, Pig-Tail-Ye-Win, Can It Cooks, Knife Trick, Pop-Banana Groceries, Wheel, \$35.00, Grind Stores, \$20.00. Address **SAM E. SPENCER**, Brookville, Pa. P. O. For Sale: 12x16 Khaki Tent for Dolls or Candy, Used 3 weeks, Made by the Anchor Supply Co.

CARNIVAL AND PARK MANAGERS NOTICE

I have just been visited by a man who knows how. Special H. F. H. offers for portable fronts, also Flasher, Bull, New, novel and original ideas in show and midway illumination. Will come on any day or week desired. Concessions, get my new "Amusement" Stringers. Operate on any current. Price on application. Special Stringers built to order. **TEDDY BAYER ELEC. CO., 1413 Beaubien St., Detroit, Mich.**

FOR SALE—ONE 3-ABREAST SPILLMAN JUMPING-HORSE CAROUSEL

Just finished at factory, fully equipped, good as new. New 7 1/2-horse power electric motor. Large 6x8x8, Wurflizer Style 153; number Music Rolls. For price address **W. A. GILLESPIE, Box 223, North Tonawanda, New York.**



Iowa customer wrote: "Having seen the facilities I was ashamed of it and an amount of time disallowed to waste to my friends. Then I bought the Spillman Recorder and I was am using it I enjoy very much corresponding. My friends are just crazy about reading my letters. I am so glad to hear I was about part with it for a mess." Agents wanted. Sample, \$2.25. Cash C. C. D. This special offer is for 30 days only. Write today.

UNITED STATES SUPPLY CO., 3926 N. Kimball Ave., Chicago, Ill.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A 1ST FOR US.

SAN FRANCISCO

MAJOR FRANK J. SULLIVAN
 205 Pantages Theater Bldg.

San Francisco, Feb. 5.—Eugene H. Roth, who for eleven years has been connected with the Herbert L. Rothschild interests, has announced his resignation as managing-director of the Rothschild enterprises, of which J. A. Partington was co-managing-director.

Roth's interests outside have become so important, he stated, that he found he must give up his berth with Rothschild to devote himself for the present to the exploitation of the picture, "Hunting Big Game in Africa With Gun and Camera", which is now being shown in the East.

As soon as he can wind up his affairs with the Rothschild interests he will go to New York for a conference with a number of motion picture magnates in regard to the show animal picture and other important enterprises in which he is interested.

Roth had such faith in Snow's animal picture of his two-year hunt in Africa that he backed its exploitation heavily with his money, which is now, he says, coming back in a steady flow; the picture, which was seen here at the Century Theater for four weeks, being the talk of the city.

Roth began his association with Rothschild at the Portola Theater when that was the most important picture house in the West, and went from there to the California when Rothschild built that palatial playhouse. And as the Rothschild organization expanded he was made managing-director, a position he has held for several years.

Roth has thousands of friends here. He is a shrewd business man; quick, intelligent, of good address and much liked by men. He leaves the Rothschild enterprises in perfect amity with his associates and carrying the good wishes of everyone connected with the organization.

William "Josh" Daley, advance man for the Sir Harry Lauder show that is coming here next week, was a caller at The Billboard office today. Daley reports big business for the Scotch comedian all along his route.

John Q. Wilson writes The Billboard from Santa Cruz, Calif., that he has arrived there from Los Angeles, and reports all concessions in order for the summer season, which, he adds, will be one of the best ever. The painting of the merry-go-round and other rides, he mentions, was a wonderful piece of work and was done by Charles F. Lyon.

Mr. Oukon, late with the Sullivan & Considine people, was a visitor in the city during the week.

The Lowe State Theater in Oakland was robbed of \$4,200 last evening when cracksmen entered the place after the night's performance, bound and gagged two janitors and a plumber who was at work there and cracked the safe. The theater is located at 1320 Broadway, in the heart of the city. The cracksmen left no clue.

Irene Gray, dainty comedienne, dropped in The Billboard office today to say an revoir, as she was leaving for an extended trip to the City of Mexico, where, under the management of Mr. Brady, she will head a revue of eight people. She recently returned from the Orient. Upon completion of her contract in the City of Mexico, she will play in Central and South America. She expects to be gone for at least ten months.

Matt Gay, known as the "Volcan", has returned from Aloha Park, Honolulu, where he created quite a furore by his feats of high diving. Mr. Gay reported the trip a most successful one. He is leaving for Los Angeles in a few days.

As a result of intense feeling among the colored race over the exhibition of the "Glossman" film, Assemblyman Frederick M. Roberts, colored, of Los Angeles, has declared that he had prepared a bill to create a Board of Review to censor all motion pictures exhibited in the State, which will be introduced at the next session of the Legislature when it convenes next month.

Senator Charles W. Lyon, of Venec, whose district embraces the movie colony in the Southland, will make a vigorous fight against the bill, he has announced.

Mrs. J. J. Cuddy, whose Children's Theater is to be revived on February 10 at the Plaza Theater in this city, with a performance of "Snow White and the Seven Dwarfs", has been called to Chicago to make final arrangements for the publication of her plays for children and her manuals on production of plays. Rand, McNally & Co. are the publishers.

There was none of the make-believe about the one-act melodrama staged by Larry Richardson and his wife, vaudeville performers, when they discovered and captured a burglar who had entered their room at the St. Mark Hotel, Oakland, last week. They were awakened by someone prowling about the room. Learning from his bed, Richardson grabbed the intruder and a real fight was started. The burglar, however, was overpowered and Richardson sat on his chest while his wife telephoned police headquarters. The Richardsons are showing at the Casino this week.

Remorse to the effect that Paul Hartmann, son of Ferris Hartmann, comedian, and Grace Barrett of the Rivoli chorus, were married several

Electric Torchier Lamps

Carnival, Bazaar, Premium Men, Agents

Get in on the latest craze. Beautify every home. Wonderful premium.

Torchier Lamps

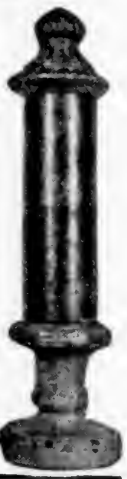
From 9 inches to 25 inches high. Ten assorted designs and sizes. Finished in high-grade style. Polychrome finish, hand burnished and sprayed, real mica chimneys. A hard composition base and lead wired complete with 6 ft. of cord, plug and socket, ready for use.

Prices from **\$1.10 to \$1.98 ea.**

IN DOZEN LOTS. Sample Torchier, 20 inches high, hand burnished, ready for use, as illustrated.

\$1.40
CHUMUN ART CO.

908-910 W. North Ave. CHICAGO, ILL.



C. E. Taylor Co.

245 West 55th Street
NEW YORK

Write for **BEADED BAG FOLDER**

NEW GAME

CONCESSION MEN, TAKE WARNING

Many Concessionaries have decided to use one of the **RED DIAMOND TRADE SIMULATORS** this season, but do not wish delivered until about opening dates. This may lead to disappointments. We suggest that you order now, making a deposit, then we will have your games ready for shipment when wanted, otherwise we may be unable to meet the demand on opening date. **THE RED DIAMOND TRADE SIMULATOR** will take the place of wheels as it will be the **fastest STOCK STORE GAME** for 1923, a game of skill at a popular price. Also new **RAIL GAME** now ready. **PATENT RIGHTS FOR CANADA AND ENGLAND** for sale. Also manufacturers make an **ROYALTY** basis for **PACIFIC COAST STATES**. We wish to secure one jobber for each large city. Ask for descriptive matter. **DIAMOND MANUFACTURING CO., Malta, Ohio.**

Soft Drink Glassware

JUICE GLASS TANKS
 5 GAL \$ 6.00
 8 " \$ 10.00
 12 " \$ 14.00

FLASH GLASSES
 8 oz.
 Price \$ 1.50

JUICE BOWLS
 3 GAL \$ 2.50
 6 " \$ 4.50

Price \$ 1.50 Price \$ 1.50

Write for circulars of complete "Juice" Flavors and Equipment. **TALBOT MFG CO., 1213-17 Chestnut, St. Louis, Mo.**

Prize Candy Packages

If you handle Bully Sellers would you like to buy them at nearly cost price? Write us for our big money-saving proposition. **THE SHOW PEOPLES CANDY CO., 601 W. Superior Ave., Cleveland, Ohio.**

VENDING MACHINE OPERATORS

MINTS

One Cent per Package. Write for quantity prices. **PEERLESS MINT CO., Toledo, Ohio.**

Two or Three Abreast Carrousel Wanted

This organization caters to Blue Combing and Celebrations. Promoters wanted. Will sell excelsior on wheels. Want to hear from parties who own their own shows. Will furnish lots for capable showmen who will put something inside. No girls or girl shows. This show will play Ohio, W. Va. and Indiana. **LIPPA AMUSEMENT CO., Elk's Club, 105 W. 3rd St., N. V. C.**

months ago seem to be borne out by the fact that the couple took out a marriage license in Sacramento, November 31. Both have refused to affirm or deny a romance. Shortly after rumors of their marriage were circulated in the theater, Paul Hartmann, who had been playing with the Rivoli company, returned to his studies at the University of California, while Miss Barrett remained in the chorus.

RINKS & SKATERS

LETTER AND BETTER IN BALTIMORE
In reading that roller skating has become popular with all classes in Baltimore, Md.,...

'BUBB' WHITE JUMPS TO CALIFORNIA
H. E. (Bub) White, well-known St. Perkins instructor, writes that after concluding his engagement at the Winter Garden Rink in Independence, Kan.,...

WHEELERS HAVING GOOD SEASON
Wheeler and Wheeler visited the Coliseum Rink, now run by Russell & Brown, in Bay City, Mich., recently while presenting their roller skating act at the leading vaudeville theater there...

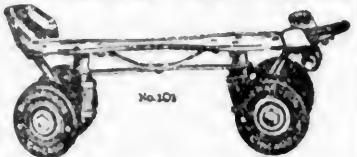
SKATING REVIVED IN SCRANTON
Max Hess, known as the "world's one-arm wonder, and champion skater of Scranton, Pa.," conveys the glad tidings that roller skating is again in vogue in his home town...

FEATURE'S DOUBLE BINK'S BUSINESS
Then the generous use of printer's ink and by offering an assortment of features the new management of the Palace Rink in Pontiac, a suburb of Detroit, Kan., has made the place a big winner...

ADELAIDE D'VORAK MAKES 'HIT'
For the past couple of weeks Adelaide D'Vorak has been exhibiting at rinks in Richmond, Indianapolis, Martinsville and Rushville, Ind., and this week will fill two days' engagement in Spencer, Ind., before heading for Marietta, O., for an appearance of three days...

RICHARDSON SKATES

The First Best Skate—The Best Skate Today

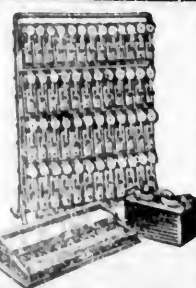


Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.

Richardson Ball Bearing Skate Co., 1809 Belmont Ave., CHICAGO.



The DEAGAN UNA-FON

The Daily-Hood Musical Instrument Supreme. Ploped some as piano, but with one-fifth the weight, one-tenth the size, yet fifty times the volume.

Write for Catalogue F. Illustrating and describing LATEST MODELS.

J. C. DEAGAN, INC., Deagan Bldg., 1760 Berteau Ave., CHICAGO.

"CHICAGO" SKATES



have been in continual service for 13 years in ALL of the big "Chicago" rinks. A splendid record of service. Repairs for most all makes shipped promptly.

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.

OWN OUR OWN RIDES Roscoe's Imperial Shows OWN OUR OWN RIDES

SHOW OPENS IN DETROIT, MICH., MARCH 31st

CONCESSIONS SOLD—Lamp Doll Wheel, Candy Wheel, Poultry Wheel, Cook House, Soft Drinks and Ice Cream, Buckets, Corn Game, Spot-the-Spot, Candy Floss, Pitch-Till-You-Win, Long Range Shooting Gallery, Cat Game, Huckle De Buck, Dart Gallery. All others open. Very few exclusives. Write or wire what you have. Positively no buy-back. Want first-class Electrician.

FOR SALE—Concession Tent, khaki, trimmed with red, 10x20, with 12-ft. side wall, pin hinge frame, complete. Practically new, \$90.00.

Address all communications to ROSCOE T. WADE, 149 Chestnut Street, Adrian, Mich.

AT LIBERTY FOR SEASON 1923

FIRST-CLASS RIDE MECHANIC AND TRAINMASTER. Past two seasons had charge of four rides and train on the Majestic Expo. Shows. Flat all in first tier. Shows carrying "Cooch", "49" and Squeaking Stores please save your time and mine. Address W. T. MORAN, 212 Palmer St., Dublin, Georgia.

For Miss D'Vorak at the Coliseum Rink, she being the only artiste to reappear there. She regards the Coliseum as one of the prettiest and best conducted rinks in the country. It is owned by the Healey Skate Company and is managed by Herbert Williams, with Leslie Williams in charge of the floor. This rink has been in operation for the past twenty years.

HAZLE PARK RINK ONE OF BEAUTY
Hazel Park Rink in Hazleton, Pa., is regarded as one of the finest rinks in the Keystone State. The floor space, 50 by 118 feet, is enclosed by a six-foot promenade. There are five rooms for ladies and gents, cloak room, skate room and refreshment room in addition to a hospital room, where first aid is administered to any injured visitor. The building is steam heated and there is an emergency light plant in addition to the regular one.

plant in addition to the regular one. Nick Corco, Jimmie Stefan and A. Ferro are the owners, Mr. Ferro acting as manager. Jimmie Beckley is cashier and Sam Bartlett, who has had years of experience in the rink game, is skate man and announcer. Reese, Brozt and George are instructors. At present the rink is decorated in white, to represent the polar regions, with decorations of large icicles, bells and festoons. The lights are covered with light blue paper and give the effect of moonlight on ice or snow.

SKATING NOTES

Billy Carpenter, well-known fancy skater, recently played the Nu Ken Garden Rink at New Kensington, Pa.

G. B. Morris, manager of the roller rink at Coffeyville, Kan., advises that business has been good since August 19, 1922, when the venture started. The floor is 50 by 100 feet. One hundred and twenty-five pairs of Richardson skates are in use.

Enthusiastic reports on attendance at his rink in Liberal, Kan., are made by Paul Seitz, Mack and Brantley, who recently began a long vaudeville tour in England, postcard that they had a wonderful trip across the Atlantic and are finding things jolly well on that side. Steve Malroy, Nellie McNeese and Walter Rode are meeting with success on the Toll Time with their novelty roller skating act.

ST. LOUIS

ALLEN H. CENTER,

2046 Railway Exchange,

Phone Olive 1733.

St. Louis, Feb. 11.—Olema, the modern mental mystic, reports that business has been exceedingly good through Illinois. He is routed thru Pennsylvania, Indiana and Ohio with good prospects ahead.

St. Louis' newest theater, the Aubert, at Aubert and Easton avenues, opened February 8. The theater was erected at a cost of \$250,000, seats 2,500 people and will be managed by Samuel H. Brantley. There is an open-air theater joining.

Constantin Kabeleff, a former partner of Anna Pavlova, solo dancer and director of several Shubert productions and at present chief assistant and solo dancer in the Adolph Helm Ballet of the Chicago Grand opera Co., will open a two weeks' course in Russian and ballet technique in St. Louis beginning February 12. Mr. Kabeleff has been in the United States eight years and was trained and graduated from the Imperial School at Petrograd.

Abna Menze, St. Louis soprano, was the soloist at the Sunday afternoon "Pop" concert of the St. Louis Symphony Orchestra at the Edison. Miss Menze, who is one of the most promising of the St. Louis singers, sang with "Poco Mio Mio" from "La Forza del Destino", "Do Not Go, My Love", and "Love's on the Highroad".

The second and last concert of the famous Eckstein National Chorus, under the leadership of Alexander Koshetz, took place at the Coliseum last Tuesday evening. The chorus contains forty-seven members. The soloist was Mme. Nina Koshetz, leading prima donna soprano of the Moscow Opera.

The Board of Directors of the Musicians' Fund of America met at the Hotel Claridge last week. Mrs. Lee Schweiger, president and founder, presiding. It was decided to give a large benefit card party early in April at the Hotel Claridge. The purpose of the organization is to establish a home for aged and incapacitated musicians, somewhat on the plan of the Actors' Fund and Home.

"Marie, the Daughter of the Regiment" was presented Wednesday evening, February 7, at the German Theater in Eagle Auditorium, Jefferson and Lafayette avenues, by the German Theater Stock Company, under the artistic direction of George Hindens and the stage management of Felix Marx.

Harold Bushea and Harry Noyes are in St. Louis for a few days on business.

Sam Gordon, prominent concessionaire, who has been wintering in St. Louis, has just returned from a short business trip to New York.

James B. Miller, who had a pleasant visit in St. Louis for two weeks, left last Tuesday evening for Fort Worth, Tex., where he will join his partner, Young Herman, to promote wrestling bouts until the summer season starts.

Mr. and Mrs. Rodolph Valentino will open a six-day engagement at the Belmont Theater, Monday night, February 12. Valentino will deliver a speech on "Americanization", while his wife, Winifred Hindout, will give a solo dance.

James P. Sutherland, well-known agent in the carnival world, is assisting in the promotion of the Carnival of Youth to be held in Coliseum week of February 12.

AIRO UNEQUALED QUALITY BALLOONS GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



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Opening stand and for balance of season, one more Neatly Framed Show, one more good Team for Plant. Can place the following Concessions. Glass, Palmistry, Silver, Aluminum, Devil's Bowling Alley, Fish Pond, Perfume, Ball Games, Cigarette Shooting Gallery, Huckleby-Buck, Buckets, Dolls, Lamps, Candy, Blaukets, Groceries, in fact any good legitimate Concessions. Write or wire

WISE & KENT SHOWS, Box 293, Valdosta, Ga.

MUSICIANS WANTED

for coming season with Honest Bill Show. Long season. State salary. Show pays all. My old bunch, write. Address HERBERT SWIFT, Room 210, Fourth National Bank Bldg., Wichita, Kansas.

PHILADELPHIA

By FRED ULLRICH, 908 W. Sterner St. Phone Tlaga 3525. Office Hours Until 1 p.m.

Philadelphia, Feb. 10.—"Humoresque", with Laurette Taylor, appeared for the first time at the Broad Street Theater and scored finely. The surrounding cast was excellent and the stage settings true reproductions.

"Molly Darling", at the Forrest Theater, repeated its success on this week's return date.

"Blossom Time" is still blooming fine at the Lyric. At the Walnut is "Kenny"; "Peaches" is in its final week at the Garrick, and "The Cat and the Canary" at the Adelphi is in its second week.

Paul Specht and His Jazz Orchestra were a hit at the Keith Walnut Street vaudeville house.

"Robin Hood" at the Stanton and "The Hottentot" at the Stanley are fine, and despite the bad weather had big houses.

Emmet Welsh Minstrels at the Dumont Theater had a great success on the "Monster Play" this week that was a scream.

Ralph Dalton, the violin director of Fay's vaudeville house orchestra, is giving some excellent musical programs during the feature picture. His surrounding orchestra men are real artists, and under Ralph's able leadership also give fine support to the various acts on the bill.

Joe Herne, the popular stage manager of Fay's, who has been in that capacity for years, is well liked and has a host of friends in the profession gained by his unflinching efforts to help them put it over.

Trovato, the genius of eccentric violin playing, was a riot hit at the Globe Theater this week.

The German Opera Festival which opened this week for a stay of two matinees and six nights scored big. All the radio fans listened in and a large number of restaurants equipped with radio instruments gave the diners free opera music.

The Hegman String Band, which won several prizes in the last Mummies' Parade, was a hit at the Keystone Theater this week.

From Clearwater, Fla., comes a friendly letter from Major W. P. Miller, treasurer of the Keystone Exposition Shows, who is resting there prior to the opening of his show. The major says the bluebirds will soon be singing and the honest and clean carnival again got over to delight the town folks.

A small-sized blizzard struck Philly Tuesday that gave amusement places a setback. Traffic was blocked and the streets are covered with a hard, dry snow.

WOLFE GETS THE SOUTH CAROLINA STATE FAIR

A telegram from T. A. Wolfe, from Augusta, Ga., stated that his T. A. Wolfe's Superior Shows had been awarded the contract to play the South Carolina State Fair, at Columbia, this year.

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25% deposit must accompany all C. O. D. orders.

Singer Brothers
536-538 Broadway, NEW YORK CITY.

PIPES
by GASOLINE BILL BAKER.

You will find many more open towns the coming summer.

Again—figure on saving a b. r. the coming Spring Special Issue—get your pipes for that number together.

The fellows who work clean and keep towns open deserve praise, while the others—you tell it!

But a few weeks now until the big annual Spring Special Issue—get your pipes for that number together.

"A guilty conscience needs no accuser." Well, some folks don't seem to have conscience or be exactly "conscienceless."

Doubtless, as this is being written, the fraternity is being well represented in New Orleans during Mardi Gras. Somebody kick in with the list.

Heard last week that Eddie Bedell had left the ranks of subscriptions and was holding down a position with a paper mill at Delanson, N. Y. Permanently, Eddie?

Figure out the various things against the prestige of Pitchdom and do your best to put 'em all in the discard—they don't mean a thing but worry and ultimate loss to everybody.

With a political scrap on in Chicago one of the local dailies recently made extensive comment on Fred Ludon, former medicine showman and of late years quite a big figure in political circles in the Windy City.

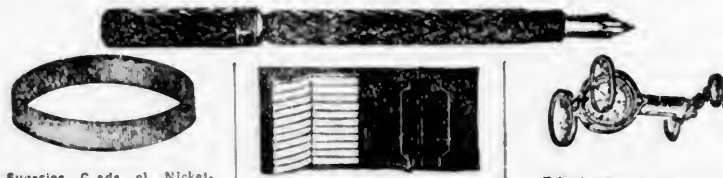
Sam Freed postcarded from Schenectady, N. Y. that after selling his theater and buying it back he has again sold it and is taking life easy there for the remainder of the winter. Wonder if Sam will again take up the "sheet"?

An ordinance at Columbus, Miss., which was prohibitory to all traveling shows and "theaters" exhibiting to the citizenry there, was completely wiped off the official slate recently. Poss by the "powers that be" found an unjust foundation for the former ruling.

A progressive business man listened attentively to a pitchman explain the merits of his article, "Wonderful selling ability," he remarked to a nearby friend, "I believe I'll put that fellow on my force." Did he? He didn't—he couldn't hire him (an actual occurrence).

Sunshine Rowell postcarded that he was leaving Boston town to "paper" Western Massachusetts and a few Vermont communities on a "farewell" trip. Yessir, he said he will then retire for a while, "at least until some 'shady artists' pack their tents for other haunts."

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SPECIAL \$3.00 DOZEN \$30.00 Gross

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Send today for an assorted dozen at this low price. All orders shipped same day received. 25% deposit, balance C. O. D.

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\$15.00 Daily

No 2 Selling Radio Gas Lighter

Sells on sight. No matches or friction required. Sample, 10c.

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Farm paper and trade paper for men working in the Central and Western States. Real paper men won't make any mistake in answering this ad. Write "PAPERMAN" MANAGER Room 305 Merchants' Bank Bldg., Indianapolis, Indiana.

A REAL BIG VALUE Brussette Rugs

Size 27x54 inches. **Special for This Week. \$1.00 Each.**

2 for \$1.89, Prepaid. Regular Value \$2.

Agents can make 100% profit. Sell Dozen at a day or more.

Write for Special Inducement.
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Pure Rubber House hold Aprons, made of pure heavy rubber and guaranteed waterproof. These Aprons are very practical, durable and washable. Used in all households, by surgeons, nurses, dentists and all laborers. Size, 27 inches wide and 36 inches long, with tape around waist and neck. Sells for \$1.00 to \$1.50 over all retail counters in country and will mean big PROFIT to you at our price of \$6.50 per Dozen.

25% deposit, balance C. O. D. Sample Apron, 75c, postage prepaid.

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Demonstrators, Pitchmen—\$100 made in one day with Shur-Stick Cement. Special price gross lots Sample, 10c. Circular free.

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Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Watch.

SPECIAL \$4.55

Same style Watch as above, with 15 Jewels and 25-Year Case, \$8.75.

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21-Piece Ivory Manicule Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.

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SAY "I SAW IT IN THE BILLBOARD."

The "Pipes" department of last issue was completed and ready to print when the news was received by the Obituary Editor of the death of John Marshall in Texas. The Billboard, especially "Bill", joins with the many friends he left behind in regret at his passing and offers sympathy to his mourners.

Warren E. Lewis, the "International Auctioneer", is still holding sales in Ypsilanti, Mich., and from newspaper reports coming from that city he has gained a world of friends in Ypsilanti and vicinity. Warren has been for several years "knocking it down to the highest bidder" there, his lines including—everything.

Careful, fellows, some of you—everybody does (or should) enjoy good-natured kidding, but personal "slams" to get back or "get even" with someone else don't look good in print! "Bill" has held out several the past few weeks that savored very strongly of personal slams. Let's all be agreeable and friendly and work toward everybody's welfare and—well, mental equilibrium.

Her, some fellow in Frisco! "Bill" has received pipes written in German, French, Italian, Hebrew and almost all "languages" and had but little trouble getting someone to read and translate them—but, boy, he was sure stumped last week on getting that one "painted" in Chinese. Up to this writing all Chinamen approached "no savvy" (or something meaning that answer).

Red Evans a couple of weeks ago arrived in Jamestown, N. Y. from Buffalo. Said he found more snow there than he had seen in two years. He added: "I am pushing subscriptions to papers, but, Bill, you can tell the boys that I am trying to convince the natives that there is no 'Santa Claus' added for their subscriptions—in the way of gifts." Tell Jack Simpser, Tom Rainey, Buck Trainer, Harry Carson and Jack Farrington to shoot in pipes."

Encouraging reports were registered by George T. Miskell, of Miskell and May, entertainers, the fore part of last week when he reported that the Mrs., who recently underwent an operation in St. Louis had been pronounced out of danger and with her expected recovery they would again be able to deal out mirth to the public in the spring. Doubtless many friends of Mrs. Miskell would like to drop her a few lines during her illness. Address her to 4154 Maffitt avenue, St. Louis.

Among the boys of the paper frat, reported to be at the Cheese Makers Convention and the Milwaukee Auto Show: Harry Stackey, George Jones, Mike Murphy, "Soup Intender" Carroll, Izzy Kemp, "Cincinnati" Jim Bakley, Jimmie Smith, Art Dragan, Bob Hogan (the "Baharet Kid"), S. K. Werner, Homer Armfield, Freddy Myers, F. C. Greenwald, "Hic" Hogan, Mark Phelps, Tom Melrose, J. Ed Murphy, of Escondido; Captain Conley, Sam Yrdon, D. I. Kuffer (known as "The Bear"), Doc Kohler and Jake Jacobs. Quite a few of the boys attended a banquet.

Dr. J. W. Burke pipes: "After over forty years on the road I met up with two interesting

DAISY THE WONDER NEEDLE

FRENCH KNOT and TUFTING NEEDLES

NU-ART BEST NEEDLE EVER MADE



DAISY WONDER NEEDLE is another big seller. Women buy it on sight. Perfect point and gauge. Prices to Agents: Sample, 30c; \$1.25 per Dozen, \$10.00 per 100, \$50.00 per 500.

NU-ART NEEDLE makes any stitch. Silvered like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c; \$2.40 per Dozen, \$20.00 per 100, \$28.80 per Gross.

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5,000 Dozen REAL RAZORS

For Real Pitchmen at \$3.75 and \$4.00 per Dozen. Nickel Velvet-Lined Safety Razors. No. 3, \$2.00 Doz., \$21.00 Gross.

Incidents the last week in January. One was the worst hotel ever, in one Pennsylvania town, and the other a wildcat move in Danielsville, Ga., where we showed in a trolley car burn.

Mark A. Steele informed that he had worked the Ho Grand Valley with subscriptions to very fair business. Says he met several crews of workers and all seemed to be getting by nicely.

Notes from the Wren Wa-Ne-Ta Medicine Show: Manager Billy Wren is just up from his sickbed after being confined for about six weeks and under a physician's care in Terre Haute, Ind., with a nervous breakdown.

Mrs. Dr. Sidney Hirsch is "bright on the job" when it comes to dealing out smiles. She wrote from Denver, Col. (received too late for last issue): "Noticed in last week's 'Pipes' where some of my husband's friends figured him a 'proud daddy' and 'walking on air'.

Lew Conn and family, who since closing the past season for their Congo Entertainers have been resting in Cincinnati this winter, along with making preparations to again open early in the spring, are now helping to entertain the natives with Bickton's med. show in Kentucky for a few weeks.

Hustlers \$25 A DAY Make



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Street Men Take Notice Manufactures "Pete" The Trained Frog. Fastest Selling Novelty on the Market. Write for Prices. Sample, 15c each. The LePo Novelty Co. 2056 East 4th Street - CLEVELAND, O.

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We Make 'Em. No. 410—Ladies' Dressing, \$1.14, Gross..... \$70.00. No. 411—Ladies' Coarse, \$1.14, Gross..... 20.00.

Act Now Get This Book. It will clearly show you how you can make \$25 to \$30 week, in part or all time.

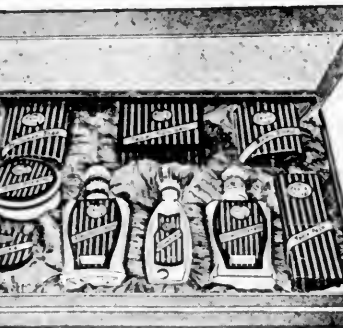
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YOU can be your own boss with our Key Check Order. Good for \$5 a day stamping frames or pocket key chains.

GET INTO THE MONOGRAM GAME

Transferring Decalcomania Letters on Autos, Motor Cycles, etc. No skill required. Costly costs \$2.50, your profit \$3.75. Send today for one of FREE SAMPLES.

AGENTS \$2.00 A Gold Mine at \$2.00 A Throw



NIFTY NINE, IN DISPLAY CASE. Each article full drug store size. Retail value \$3.25; you sell for \$2.00, with over \$1.00 profit for you.

RUBBER BELTS \$15.50 Per Gross

SILK KNITTED TIES \$3.25 and \$3.50 Dozen. Sample, 50c Each. SILK CLOTH TIES \$2.50 per Dozen. Sample, 35c.

International Distributing Co.

Guaranteed Fits your pocket like a SILVER DOLLAR. Chance to get a watch you can be foot timekeeper. Fitted to an UP-TO-DATE, UP-TO-THIN and BEAUTIFUL case.

REDUCED PRICES ON TONIC

Earn Money at Home In Your Spare Time

Our men are making as high as \$500 per month—all and part time. You can make and sell glass signs, name and number plates by new printed method.

\$25 A DAY Selling Shirts

Large manufacturer wants agents to sell complete line of shirts, pajamas, etc., direct to wearer. Advertised brand—exclusive patterns—easy to sell.

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 35c.

MAGAZINE MEN

Write immediately for our new price list, containing paid in full special offers on trade publications, automobiles, tire, phonograph, music, moving picture farming machine shop, coal, etc. All are standard, first class publications.

From Tommy Hughes from Rome, Ga.: "I am not getting 'all' the money in the State of Georgia, but I am getting so good—hard fact that Doc Kinby, with whom I have been stopping for two months, advises that I 'go in training' at once, I was on the Pacific Coast for ten years and never weighed over 150 pounds and now I'm up to 165 and still increasing.

Dr. O. M. Hunter piped this communication was enclosed with some other data for another department of The Billboard and "Bill" did not learn the city that he is taking things sort of easy until spring opens, when he will start playing New Jersey towns again.

From Ed Foley: "I am still out after business in my line (therms, cement and cleaner) and outside of a few days of rain the past two weeks I have found business good—at Toronto, Mingo Junction and Billonvale, O.—the latter town is good to either pitch or canvass in.

Doc Noonan and wife are in MacFarlan, W. Va., where they have a picture show. Doc writes that he played the Peerless Hawaiian Quartet recently and it was a good turn, altho business was not the best, probably because

Side Line Salesmen Wanted

Tell us what territory you cover and what lines you are carrying with your references. We are manufacturers of Novelty Goods. This is our twenty-fifth year. Reliable House. BRADFORD & CO., INC., St. Joseph, Michigan.

RUSSIAN, AUSTRIAN, GERMAN BANK NOTES

THE GREATEST STREET SELLERS IN HISTORY. HIRSCH BOND, Importers and Largest Dealers. 847 Huntspoint Ave., NEW YORK.

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES



With the Latest Improved Switch. Not a Push-Button. Made of Genuine Leather, in Black, Brown or Grey, Keenstone or Square Shape. Beautifully polished. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

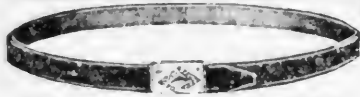
Reduced To \$19.50 Doz. SAMPLE Prepaid, \$2.25 No. 350—With a full finished patent lock, the kind that retails for \$3.00 each. Reduced to \$29.50 per Dozen. Sample, prepaid, \$3.00.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES Extra large size, with two beveled mirrors and elaborate fitted tray. High-grade gold polished finishes. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.

Reduced To \$48.00 Doz. SAMPLE Prepaid, \$4.50 THREE OF THE ABOVE SAMPLES MAILED FOR \$9.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship. All orders shipped same day as received. One-fourth deposit, balance C. O. D.

N. GOLDSMITH MFG. CO., 160 N. Wells Street, CHICAGO



RUBBER BELTS, First Quality.....\$16.00 Per Gross Brown and Gray. Plain imitation stitch and walrus

RUBBER KEY CASES, First Quality, \$16.00 Per Gross Black and Brown. We Handle the Best We Can Get.

SILK FIBER KNIT TIES, GROSS LOTS, \$2.00 A DOZEN.

SILK BOW TIES, GROSS LOTS, \$1.00 A DOZEN. HAIR NETS, \$2.00 A GROSS.

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THE BEST MONEY MAKING ARTICLE YOU CAN GET.

CHOKERS, Foxes \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt estates. Also other bargains. Write for price list. 25% deposit on all orders. BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. MDSE. SALES CORP., 717-19 Wyandotte St., KANSAS CITY, MO.

Agents, Specialty Men, House to House Men

This is an absolutely new one. A wonderful seller and a sure-fire repeater. Has taken the country by storm.

DEAUVILLE NECKERCHIEFS

All the girls are wearing them. They can't resist buying. These neckerchiefs come in a wonderful assortment of colors. Get in early, boys, and clean up. Send \$2.00 for sample, or \$18.00 for an assorted dozen.

WILLIAM ENGELS CORPORATION

266 West Houston Street, NEW YORK CITY

A Big All-Year Money Maker

Make Photo Postal Cards, genuine black and white, plateless, and tintypes, with a Daydark Camera, \$11.00 and up. No dark room, flash 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 1/4, \$1.25 per 100; \$1.25 per 1,000; 1 1/2 x 2 1/4, 65c per 100; \$3.85 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30c per pkg. Something new, Daydark Toning Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tintypes or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.



Agents---Here It Is



Something new. Wonderful invention. The Serenola does more than machines costing 10 times its price. Taking the country by storm. Orders taken for over a thousand a week. Big demand, easily carried with you anywhere. Built in just like a suitcase. Fully guaranteed. Low price. Must satisfy customers or money back.

Easy to Take Orders

Richest, best and most profitable proposition we have ever offered. Big money on every order. No capital needed. No collecting. Pay you every day. Get started at once. Some of our representatives making from \$7 to \$21 a day. No competition. Territory given. Don't pass up this wonderful opportunity.

PERRY-LUDLOW CO., S. 318 DAYTON, O.

Do You Want More Money?



If so, write us today for our proposition. We will show you how you can make from 200% to 600% selling our line of beautiful, hand-colored Photo-Mellinon, Photo-Buttons, Photo-Jewelry, Photo-Advertising Novelties, etc. Original process. Big demand. Universal appeal. Low-day service. Light-weight selling case. Easy to take orders. Don't put it off. Write today. You can't find a better paying proposition.

PERRY PHOTO NOVELTY CORP. Section 22, 360 Bowery, New York, N. Y.

GO INTO BUSINESS For Yourself

Establish and operate a new business. Money-making opportunity available. Buy a man or woman. Big Candy Booklet Free. Write for catalogue. Don't put it off. W. MILLER KAGSDALE, Drawer 42 EAST ORANGE, N. J.



KIRBY NEEDLES, \$2.00 per doz. with 1000 needles. AMAZING QUANTITY PRICES. A girl is essential. "Let's Go." KIRBY BROS., Collinsville, Oklahoma.

WHY PAY MORE? OUR PRICES STILL THE SAME

3-1 BAGS



The Bag of 100 Uses Size, folded, 6 1/2 in.; open, 12x17 in. Made of best quality leatherette.

Price Per Doz., \$3.25 Per Gross, \$35.00 Sample Bag, prepaid, 50c.

We are direct manufacturers, therefore can undersell them all. A few more fast sellers: Plymouth Bags—Size 12x15 in., \$5.25 doz.; sample 60c, prepaid. Size 12x13 in., \$4.50 doz.; sample 55c, prepaid. Size 12x10 in., \$3.00 doz.; sample 40c, prepaid. Auntie May Women's Waterproof Aprons—Size 21x36, 12 Crestone or Personal Patterns, \$3.00 doz.; sample, 50c, prepaid. Auntie May Children's Aprons in Nursery Rhyme, \$3.00 doz.; sample, 40c, prepaid. Felt Rug—24x58 \$13.00 doz.; sample, \$1.50, prepaid. Silk Knitted Ties, \$1.50 doz.; sample, 50c, prepaid. Over 17 other fast sellers. Our new catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE

Maximum Quality at Minimum Prices 223 Commercial St., Dept. B., BOSTON, MASS.

COSTS 25% PROFIT 27%

That's what you make by transferring local business money into your motor. I want his car-nogram. A profit of 25% on every dollar of good work as you can do for 10¢. No skill is required; no experience. Spare all time. Circulars, full instructions, etc., free. Write for Free samples or send \$2.00 for outfit by AMERICAN MONOGRAM CO. return mail, Dept. 65, East Orange, N. J.



YOU CAN MAKE MONEY WITH THESE GOODS

Nail Files, Per Gross \$1.75, \$2.00, \$2.50 Nail Plates, Per Gross 1.50 Nail Plates, Large size, Per Gr. 1.75 Nail Plates, Small size, Per Gr. 1.75 Needle Books, Per Gross 7.00 P. O. B. New York. Deposit required on C. O. D. orders

CHAS. UFERT 133 W. 15th Street, NEW YORK.

PIPES

(Continued from page 95)

of a revival meeting going on. He says that he will open his mind, show about May and that his old pal, Bert Reno, and Bert's wife will be with him. He adds: "I will handle Devere goods. I believe a good deal, show will get business in Cairo, as there has not been one there for two years that I know of. Tell any of the boys that if their h. r. is small I have a stock of med, and that myself and wife will help 'em to get on their feet. I am not doing 'big' here, but we are showing comfortably and eating 'three squares' a day."

Jack McCoy piped that his Jack's Comedy Players opened January 17 in St. Petersburg, Fla., and played the week of January 22 in West Monterey and had line business in both towns. "The natives there," he adds, "told me of some crooked deals some of the medicine men put over on the people, which makes it tough standing for the fellows, trying to work straight. Am now in East Dade (February 2), which has been closed, med, shows and carnivals, but on my recommendations from the mayors of St. Petersburg and West Monterey, as well as some druggists in those places, the mayor here granted me a license (after I had filled out a sort of questionnaire and sworn that I would resort to no crookedness) and the result is we are packing 'em to the doors, and I had my drug store stocked on Tuesday."

What's the answer, Doc?—George Howard tells us that, despite your good intentions last summer to not go back on the "sawdust" "boards", you and the Missus are again doing an act, having again forsaken the med. game? Howard wrote in part from Kansas City: "Two weeks ago in Billings, Mont., I saw Doc pitching in front of the theater, so I just had to go and see him. He said it is too cold to sell medicine on the streets in winter and—well, anyway, Doc and the wife are doing an act and the Missus plays the part of a maid fine. They are on their way to the Coast over the old Ackerman & Harris Time and I wish them good luck." Doc told me that his old partner, Harris, passed away last winter and asked me to remember him to friends on my way back Eastward."

Boys, the writer must have the pipes ready for printing not later than Friday afternoon, and quite often before Thursday noon, for the issue to follow. Now and then, because of the necessary change in the makeup of the paper, "Bill" must get them ready (complete) even earlier in the week. This explains why many pipes sent in by the boys are received too late for the issue following. The fact that the paper is dated Saturday of the "next week" causes many of the lads to hold off sending 'em until too late, and they must then be published later. However, whether in time or too late, "Bill" tries his best to use them all and he wants the boys to feel that way about it. If some should get mixed up in the shuffle and not get in, please don't rave about it, but be considerate and shoot again. We have several extra long ones on hand that will appear as soon as space permits.

JOHN MARSHALL

(Contributed by One of His Most Intimate Friends)

John Marshall, of the team of John and Fanny Marshall, passed away at San Antonio, Tex., Thursday, February 1, of internal hemorrhage, aged 47 years and six months.

John Marshall was a Texas boy and was reared in Fort Worth, but for the past fifteen years he resided at Dallas. He was known as the star blackface comedian and producer of Texas. Also, he was a brilliant musician and together with his wife formed one of the most famous vaudeville teams among the many which have originated in the Lone Star State.

John Marshall was of a quiet, unassuming disposition and conducted himself as a gentleman at all times. He was more than respected, as he was loved for his many good traits of character by all with whom he came in contact. He was one of the originators of the prominent J. H. H. M. Medicine Company, of Dallas, Tex., and for many years toured the State with his brother-in-law, Dr. Fred Cassaway. His untimely death came as a distinct shock to his many friends. Besides his wife he is survived by two brothers, Tom and Charlie, of Dallas, and a sister, who resides in Kansas City. The funeral services were held in San Antonio, where his remains were laid to rest in Rose Lawn Cemetery, as it was John's request that he be buried there.

John Marshall has passed on, but he left a legion of staunch friends to mourn his departure and offer heartfelt sympathy and condolence to his surviving relatives. May his soul forever rest in peace!

Oriental Page has been doing some visiting and piped as follows: "I spent January 16, 17 and 18 with P. R. DeVore and his office force at Columbus, O. They have a wonderful plant, with about \$10,000 invested, and are still adding new machinery. Met Dr. George Reed and his charming daughter and her husband there. The doctor and I had some interesting talks and I was invited out to his home, but business called me to Pittsburg. On January 25, 26 and 27 I was at West Monterey, Pa., visiting my old friend, Jack McCoy and his amiable little wife, Babette. By the way, Jack has some show, with wonderful stage decorations and six people—Jack and Babette, Mr. Hart, Billy Edwards and wife, with their dandy musical act and Johnny Roberts at the piano. Jack is doing his own lecturing and in some instances—certainly doing business. On January 28 Mr. VanBuren and myself were in Philadelphia. The doctor went to Philadelphia for a few days and I spent the last three days of the month in Wheeling, where Mr. VanBuren resides February 12. In a later pipe I will give the personnel of our company."

A summing up of the general trend regarding open and closed conditions, gathered from comments in letters from the leg to Bill, shown

BIG SPECIAL OFFERS

FOR CARNIVAL WORKERS AND CANVASSERS. Large Size Sachet (2 1/2 x 3 1/2), flower designs, hand made, new assorted colors. Sell for 10c to 15c each. \$2.15 Gross. Make big profit.



Face Powder, 60c per Dozen Boxes. Send for 1923 illustrated catalogue and free sachet samples. NATIONAL SOAP & PERFUME CO. 20 E. Lake St., CHICAGO, ILL.

Coue's Self Mastery AUTOSUGGESTION Book Sensation of the Day

His method complete with American Clinics. Only book up to date. Best translation. One man sold 200 in half hour. AGENTS, CREW MANAGERS, ORGANIZERS WANTED. 10c in Quantities. Sample Copy, 15c. The Mastery Press, 209 Canal St., New York.

The Bootlegger Hand Puzzle

Take the Boot and Bottle from the Hand if you can! This is an interesting puzzle, made of steel. Will sell on sight. Neatly packed one dozen in a display card. Each puzzle with instructions. Price, \$8.50 in Gross Lots. 3 Dozen in box for \$25.00 per box, sent postpaid. No samples sent. 25% deposit on all C. O. D. orders. AYWON TOY & NOVELTY CORP. 494 Broadway, NEW YORK CITY.

AGENTS UNUSUAL MONEY MAKING OFFER

DIFFERENT—NEW! INSTANT SELLER. Tremendous demand. Every home has it. Genuine FRENCH ART TAPESTRIES. Heavily worn. Used as pillow tops, runners, chair seats, wall panels. Endorsed by Interior decorators. 200% profit. AGENTS' OUTFIT, \$7.65. Persian Prayer Rug, 2 pillow tops (20x20), Tapestry Runner (20x51). Get outfit C. O. D. Continue yourself. Money-back guarantee. WRITE FOR AGENT PLAN. CONTINENTAL FABRICS CO. 309 5th Ave., Dept 10, N.Y.C.

RAINCOAT MEN

We want to hear from every Raincoat Agent in the country. You will be interested in our patented process coats. Big profits for you. MEDAL RUBBER CO., 12 West 47th St., New York City.

AGENTS WANTED

Sell Men's Shirts DIRECT TO CONSUMERS at WHOLESALE PRICES. Write for samples, Dept. B. THE SENECA CO., 145 West 45th Street, New York.

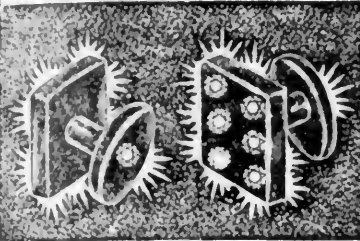
STREET-PITCH-HOUSE-TO-HOUSE MEN

Money-Back Guarantee. \$1.00 hourly guaranteed. Day's business in pocket. Money made by returned if you can not sell them. Returnable sample and information, 25c. The Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.

5000 1 x 2 IN. LABELS, \$2.75 Quantity users save 30%. Catalog free. IRVIN WOLF, Desk B4, 2019 E. Clearfield, Phila. EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

Lucky "7" CUFF LINKS

Sell Like Wildfire



No. 711

These Dice Cuff Links are made of highly polished black ivory, with seven fiery cut flashing with stars.

Per pair, 50c prepaid
Per dozen pair, \$5.00

No C. O. Ds. without deposit.

FREE FOR THE ASKING.

New White Stone Circular. Ask for No. 200.

S. B. LAVICK & CO., Inc.

411-415 South Wells Street. CHICAGO, ILL.

BALLOONS DIRECT FROM THE MANUFACTURER

We Specialize in Advertising Balloons. Your name and ad printed on both sides. Gross \$ 4.50

50 Heavy Transparent Pure Gum, 5 different colors, 15 different pictures printed on both sides. Gross \$ 4.50

70 Heavy, with 15 Different Pictures. Gr. 2.50

350 Master Gas Balloons. Gross 10.00

70 Heavy Patriotic. Gr. 3.75

125 Arched. Gross 3.60

Large Master Squawkers. Gross 7.50

70 Squawkers. Gross 4.00

Squawker Squawkers. Gross 3.50

Small Squawkers. Gross 3.50

Half-ton Sticks, select stock. Gross 3.50

Canoe free. 25c with order, balance C. O. D.

YALE RUBBER CO.
15 E. 17th Street. NEW YORK CITY.

We Pay \$6 a Day

taking orders for Aluminum Handle Cutlery Set. Brand new. Handles made of pure aluminum. Will not hold heat. Can't compare. Written guarantee with each set. You take orders. We deliver and collect.

PAY YOU DAILY

No experience or capital needed. Big money for spare time. Write today for agency and sample. Prompt delivery.

Jennings Mfg. Co., Delight 723 Dayton, Ohio

The Simplex Typewriter

Only \$275. A 10-year customer wrote Jan. 24, 1921 "The Simplex can't be beat for three times the money. I am well pleased" and \$275 cash. M. O. Registered Letter, or "Try me with a C. O. D. Wash your order right alone. We thank you. WARD PUB. CO., Tilton, New Hampshire.

NEW BAMBOO SELF-FILLING FOUNTAIN PEN

Buy direct from manufacturer and save 50% profit. Our price always lowest.

\$47.00 Per Gross.

F. D. B. Chicago. Order filled same day received.

It sells on sight.

25% deposit for all C. O. D. orders.

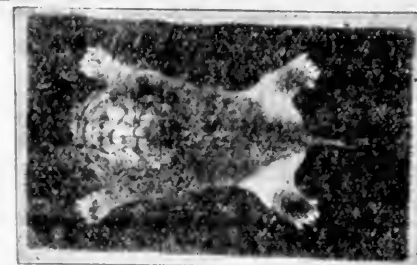
T. KOBAYASHI & CO., 311 River St., Chicago, Ill.

SILK-KNIT TIES

IN ATTRACTIVE BOX

\$7 1/2 Per Gro.

Assorted designs and colors. They have taken the country by storm. The ladies are going wild over them. Handsome Silk Sample, \$1.25. Sell everywhere for \$2.50. H. N. Leinkram, 8 E. 23d St., N. Y. C.



What in most instances wherein the salesmen actually do work clean and explain to the authorities that the good pitchmen throughout the country are to do their best toward eliminating the various bad features foisted on the public by some of their ranks, permission is being given them to work and prove their claims. On the other hand, the artists, sidewalk blockers, fresh guys, local merchant knockers, etc., are being handed "packages" far from their liking. Of course there will always be knockers among the citizenry, and especially a selfish class of town merchants, against street salesmen, but any branch of business is up against the same proposition and it is up to the boys themselves to gain favor with the masses. Show the people that you are "on the square"; don't you don't have to humble yourself to do so the respect of the town or city business men and officials; encourage others to do the same, and it is not farfetched to predict that pitchmen will gain favor and obliterate unjust prejudice and oppression.

H. B. Gilman, Adrian, Mich., referring to his advertising in The Billboard, wrote: "I received an order for herbs from M. Enos, who was then in Honolulu—some circulation has 'Billeboy', I'll say." Doe pipes some "I wonders?" as follows: Would like to know what my friend, E. J. Robbins is doing in San Antonio, and if he's still passing out can openers? What O. A. Matthews is doing over Waco way? If H. O. Worridge is to work out of Philly this spring? If T. H. Love is handing out soap around Baltimore, as usual—on his old stamping grounds? If Long Star Jim is fixing up the natives around Jamaica, N. Y., with his Indian oil and herbs at present? How F. C. Thomas is coming along with his Eagle Sales Company in Charleston? If C. E. Malone is still working Kansas City with his Herb Renovator Tablets as before the holidays? If C. B. Hale is still rustling on his cotton farm near Joplin, Tex.—and getting the "fever" for spring plaidism? If Doe Jim Walker still specializes on colored folks around Moon? Why Harry C. Griffin is spending so much time in 'Old St. Louis'? If E. H. Gasman hasn't about got the folks around Ardmore, Ok., supplied with health books and left for new territory? If C. H. Waldorf hasn't about finished up around Middletown, N. Y.? What Doe Burns sees to keep him so long at New Castle, Pa.? And last, but not least, if Dr. Chas. Thurmer's good right arm can still stir up as good a mulligan as when he visited my show in Indiana (think it was Millersburg a few years ago and showed my steward the proper way to mix 'em (you tellum, Doe)?"

GEORGE (BINGO) RICHARDS ASKS AID

George Richards, for many years a concessionaire and show talker with various caravans (better known to friends as "Bingo") is confined at U. S. Veterans' Hospital, No. 63, Lake City, Fla., and requests that his friends of the show world send him some cash donations, as he states he is totally without funds and needs articles of various kinds. Mr. Richards states that he has already undergone three operations and still has another to undergo before he can hope for complete recovery. He hopes to be out on the road and among the Bedonkies the coming summer. At present he is aided and dependent upon hospital attendants for taking medicine and treatments. He appeals to the following showfolks to aid him, should they feel so inclined: James Patterson, Johnny J. Jones, Rubin Grubger, K. G. Barkoot, Wm. Strode, J. A. May, J. F. Flynn, T. O. Moss and any others who know him or wish to assist him. Address care of the above institution.

WORLD AT HOME SHOWS

Alexandria, Va., Feb. 7.—Scene artists, under the direction of "Dad" DeArmo, are holding the spotlight at winter quarters of the World at Home Shows here and fronts of all the attractions are being rebuilt and repainted.

All cars and wagons are to be relettered and as fast as the train gang, under Ed Peyton, turns them out of the shops they are taken in tow by DeArmo and rushed thru the paintrooms.

Mr. and Mrs. Peyton returned last week from Lancaster, Mo., where they went to visit Mr. Peyton's homefolks and boyhood friends.

Altho the date of opening is yet several weeks away, preparatory work is being rushed thru to completion. Thirty-five of the management's sixty-two cars on the track here, including flats, stock cars, stateroom and berth cars, have been selected to comprise the rolling stock of the World at Home Shows in 1923. The flats will again be painted snow white, the same color selected for the stock cars, and the coaches will be dark maroon. The lettering on the flats and stock cars will be black with a gold shading and on the coaches will be gold leaf. All of the rides have been overhauled and are being painted. Charles Anderson, ride superintendent, is in charge of the work. Five rides are already in winter quarters. The Caterpillar is to be delivered later.

Harvey Demarest is expected in winter quarters within the next few weeks to begin work on his Horse Show which has been engaged as the feature attraction. Joe Dobish has completely overhauled the melodrome and his machines and with Mrs. Dobish (Irene Dare) will make a short visit to homefolks in Chicago Heights, Ill. Sydney Paris has promised an innovation in his Dixieland Minstrels show this

AGENTS, CONCESSION MEN OR SALESBOARD OPERATORS

Attractive articles that are different. Home and Travel Bags and Sacks, size 21x19. Made from cotton felt. Sample \$1.35. \$12.50 per Dozen. Wool felt. Sample \$1.75. Per Dozen, \$18.00. Heavy felt, for rug purpose. Sample \$2.00. Dozen, \$21.00. Extra heavy felt. Sample \$2.25. Dozen, \$24.00. OAK LEAF Design Table Scarf, biggest thing in our line, must be seen to be appreciated. Size 18x48. Cotton felt. \$12.50 per Dozen. Sample \$1.25. Wool felt. Sample \$2.75. Dozen, \$30.00. Size 18x54. Wool felt. Sample \$3.25. Dozen, \$36.00. Send for circulars of other big selling items. A 1 goods sent postpaid when cash accompanies order.



BRADFORD & CO., INC., St. Joseph, Michigan.

RAINCOATS

Unlimited Profits for You

MEN'S \$1.85

IN DOZEN AND GROSS LOTS.

LADIES' BOYS' and GIRLS'

\$1.95 Each \$1.65 Each

COMPARE THIS PRICE WITH ANY OTHERS.

Made in a large assortment of diagonal bombazine, rubberized to a pure Indian rubber. Every coat has a Goodyear label.

We are manufacturers and not jobbers, and all our coats are full cut and of superior workmanship.

Sample, \$2.00, Money Order or Certified Check.

25% deposit, balance C. O. D.

WRITE FOR OUR LOWEST PRICES ON LEATHERETTE COATS.

THE STAR WATERPROOF GARMENT CO.

2 SAND STREET, STAPLETON, N. Y.



The Smallest Deck of Cards in the World

52 Cards in Deck. Over 100,000 sold in the United States. \$1.50 Per Gross. Sample Deck, 10c. 25% deposit with all C. O. D. orders.

NADEL BROS., 128 Ludlow Street, New York City.

STREETMEN, MEDICINE WORKERS, DEMONSTRATORS AND HUSTLERS

Get down to real business where you can make money quick and easy selling our high-grade Electric Belts, Voltaic Electric Insules and Medical Batteries. An exceptional good line for trouper making one to six-day stands, 500 to 1,000% profit. 25c for sample belt or pair of insules. Send for Lecture on Electricity and net wholesale prices on the best line out. An excellent demonstrating belt will be sent for \$1.00.

THE ELECTRIC APPLIANCE CO.
(Incorporated 1891). Burlington, Kansas.

PAPERMEN, SHEETWRITERS SURPRISE

Drop us a line and you will get it. 181 Tremont Street, 21 Head Building, Boston, Mass.

SAME SUPERIOR QUALITY

\$19.50 Gr.

No. B-7—GENUINE FINE BLACK LEATHER 7-1/2" Billbooks. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Sample, 35c. \$2.00 PER DOZEN. \$19.50 PER GROSS. WITH OUTSIDE Snap Fastener, Dozen, \$2.15; Gross, \$20.50

One-third deposit with order, balance C. O. D.

BREDEL & CO., 337 W. Madison St., Chicago, Ill.

NOTES FROM N. TONAWANDA

North Tonawanda, N. Y., Feb. 7.—Richard Brothers, of Everett, Pa., and operators of Spillman carnivals for the past eighteen years, just paid the Spillman Engineering Corporation a visit and placed their order for a Caterpillar ride. Richard Brothers expect to play in the vicinity of Pennsylvania and practically the same route they have made for many years.

D. B. Stock, Tampa, Fla., and now with the K. G. Barkoot Shows, placed his order for a Caterpillar ride, and H. F. Hall, of the California Shows, also placed his order for a Caterpillar ride. P. M. Rumble, another old Spillman carnival operator, gave in his order for a Caterpillar, and Hugh Phillips, Cincinnati, O., placed his order for early spring delivery.

Spillman's new factory is practically completed. Several carloads of machinery have arrived, and within the next ten days or two weeks the firm will be working day and night forces.

PROGRESSIVE AMUSEMENT CO.

Belding, Mich., Feb. 8.—The Progressive Amusement Company is making extensive preparations for the forthcoming season, and on Mr. Cramer's arrival here about March 1 work will be speeded up on getting the rides, shows, show fronts and other paraphernalia ready for the opening. The management considers itself fortunate in securing the Inquette Flying Building, which is about one city block square, as there will be ample room for the building, rebuilding and painting of shows, rides and concessions. Mr. Cramer will motor from Buffalo, N. Y., to Belding to supervise the work of construction. All of which is according to an executive of the above show.

AGENTS AND DISTRIBUTERS, HERE'S THE SEASON'S BIGGEST MONEY GETTER!

We are the originators and manufacturers of the Night Light Variety Cases, and for that reason we are able to quote attractive low prices. Write today for our new catalog and latest price list.

UNIVERSAL LEATHER GOODS CO.
442 N. Wells Street, Chicago, Ill.

CONCESSIONAIRES, TAKE NOTICE

THE REX SPECIALTY COMPANY

is coming out with a new Novelty Lamp, which will be the one big hit and money-getter of the coming season. Catalogues and samples ready for delivery March 1. It will pay you to investigate. Send us your name and address today.

REX SPECIALTY COMPANY

(Always a Step Ahead)

206 SOUTH MAIN STREET,

ST. LOUIS, MO.

Circus and Carnival News

JOHNNY J. JONES' EXPOSITION CHARLES POWELL IS ADJUDGED INSANE
Plays Eighth Consecutive Engagement at South Florida Fair

Tampa, Fla., Feb. 8.—That great preponderance of optimism and grace of the present day, Professor Jones, of Nice, France, must have gotten his doctrine explicated very thoroughly into the systems of each and every director of the South Florida Fair, and Manager P. T. (Barnum) Strider evidently took an extra dose, for the now familiar saying was never stronger exemplified than is now in evidence at the eighth annual South Florida Fair and Gasparilla Exhibition. The Johnny J. Jones Exposition seems virtually part and parcel of the South Florida Fair and Gasparilla festivities, they having been companions each consecutive year (eight years) since the inauguration of the present fair association. The 1923 record for this event will beat everything of previous years. Exhibits, races, free acts, concessions and Johnny J. Jones' Exposition is so increased in growth that it was impossible to place three of the attractions.

Manager George Keatley had to put on extra men to handle the patronage on the Caterpillar, and Col. Wm. Pratt, of the Butterflies and Sealplane rides, also has had some extra help. Capt. Wm. Wecker has put on a grand water spectacle, with twelve girls, swimmers and divers, and three male aquatic artists. Beatrice Kyle makes an 8-foot dive, Betty Richardson, 40 feet, and Norma Kelly, 20 feet. Col. Artie Wells has a midjet horse, about 20 inches high, and Col. Sam Kaplan has a European novelty called "The World's Wonder", a mystifying and pleasing illusion. Aggar caters to the better element of male patrons and ladies and children. Colonel Dunn has added many improvements to Mabel Mack's Wild West, and Captain William Sigbee brings forth many new animal acts in conjunction with his wonderful horse, "The Captain". In the trained animal stadium Captain James J. Dooly is the new chief elephant trainer, Manager William Bozelle has many new features added to the Johnny J. Jones' Exposition Circus Side-Show. An extraordinarily funny new trick house is called "A Good Time", built under the supervision of C. Frank Stillman. Johnny J. Jones' "Way Down South" was an instantaneous hit here. William Lynch Roberts, a relative of General Leonard Wood, has an Igorrote Village and will apparently do a fine business. There are a fat boy (Henry Barnett) and girl (Margie Doyle) whose combined (actual) weight is over 1,300 pounds. The Seminole Indian Village made a splendid impression. Members of the Seminole tribe are native Floridians, and they are popular in this State. Rajah, supposed to be the largest living snake, is exhibited here.

All the old standbys are getting their share of good business and approval. The business is proving the greatest that Johnny J. Jones' Exposition has ever enjoyed in the State of Florida.

Weather has been ideal, with the exception of Tuesday. Gasparilla Day (Monday) the crowd was enormous; also today (Shriners' Day). Big parades marked both of these occasions and both parades ended at the fair grounds grand stand.

ED. R. SALTER
("Johnny J. Jones' Hired Boy")

HICKS RETURNS TO K. C.

Kansas City, Mo., Feb. 7.—Tracy C. (Jimmy) Hicks, president of the Pan-American Doll and Novelty Company, this city, returned Monday from a three weeks' trip East. Mr. Hicks visited Chicago, Cleveland, Pittsburg, Philadelphia and New York, and came back with a fine big line of novelties and carnival supplies to offer his trade. The Pan-American Doll and Novelty Company is one of the largest jobbers and manufacturers in this line in the West or Southwest, and always has a large stock of new and choice goods to offer. They are getting out an extensive and elaborate catalog.

Mr. Hicks is enlarging and rearranging his building and show rooms so as to give more space to the business. When the Kansas City representative of The Billboard called there this week he proudly displayed his "first desk", a table affair, and the one he had when he opened up in business in Kansas City not quite two years ago. It is far from the class of equipment now used by his company, which has grown in prominence yearly.

HARRY A. ROSE IN CINCY

Among visitors to Cincinnati and The Billboard last week was Harry A. Rose, general representative for Norder's Majestic Shows. He came from Deacon, Ga., where his shows open later than March 12. He stated that he already had the Majestic Shows booked up into April, and proposed to extend all under auspices. When asked what prospects for the forthcoming season, Harry had this to say: "To me the country is good, basically, and the present most important of the carnival character, and therefore, arrangements that have attractive rides, clean show attractions and good concessions, as well as people help, will surely close their book for 1923 with the balance on the profit side of the ledger—provided the weather man is kind. Also, much depends on the agents and the kind of contracts they make for their organizations."

JOHN FRANCIS SHOWS
Open at Oklahoma City, Ok., March 17

Kansas City, Mo., Feb. 7.—Reports coming to the local office of The Billboard from Oklahoma City and the John Francis Shows state that Mr. Francis secured a newly-built garage there for his winter quarters, and is speeding up the work of getting the paraphernalia rebuilt and painted for the 1923 season. Everything is said to be about ready for the opening there March 17. Further advice on these shows follows:

Mr. Francis has just bought a fine new tractor and this will aid materially in moving. He has also purchased eight new cars from the Patterson Shows, consisting of three sleepers and five flats, and these are being shipped to Oklahoma City. Harry Sanford, general agent, has been out since January 1 and reports excellent progress with contracting of dates, including fairs.

Tom Hamilton is getting his rides all "spruced up", and Ross and Bill Heath are building their act show, in which they will have a 7-piece Scotch band. Arthur Martin is in charge of the winter quarters and is a busy man. Mrs. John Francis, after spending Christmas at the old home in Decatur, Ill., came to Kansas City recently to remain a couple more weeks before going to Oklahoma City. Mr. Francis has been wintering in Kansas City, going to winter quarters at frequent intervals. He will leave here to "get on the job" in Oklahoma City about February 10. He has been taking the Consistory in the Masonic organization here, and now is a 32nd degree Mason, with a beautiful diamond emerald ring, given him by his wife. The management states that it is the endeavor to keep the John Francis Shows up to date and clean, morally and physically. It is a fifteen-car show and is to be one of the niftiest of its size on the road.

air calliope, also a band organ to be placed on the ferris wheel. The latter will be something out of the ordinary, but Mr. Gerard said he was going to have plenty of music for the coming season, also good free acts.

CHAS. L. COHN (Special Agent.)

GERARD'S NOVELTY CIRCUS AND EXPOSITION

R. C. (Bob) Crosby, widely-known general agent, signed a contract February 6 to handle the advance of Gerard's Novelty Circus and Exposition (formerly known as Gerard's Greater Shows). Mr. Crosby will have a special billing crew and four promoters, including two young ladies, to handle contest work only.

There will be entirely new methods used in the exploitation of the show, with a great deal of attention being paid to special advertising along novel lines. The concessions also will be handled in a different manner. There will also be carried a spacious white top wherein, to free admission, will be displayed the varied exhibits of merchants and manufacturers. This comes under the listing of "special events", and is expected to have a virile appeal to local business concerns.

Mr. Gerard has just closed a contract for an

WORLD'S FAMOUS ORIGINAL LEONARDO PEARL and WRIST WATCH COMBINATION



This combination contains a 21-inch Leonardo opalescent, high lustre, highest quality Pearl Necklace; also a fine jeweled, gold-plated Wrist Watch, gold-filled extension Bracelet, hand-painted Silk Ribbon, put up in an elaborate plush case.

\$5.00 EACH

A PREMIUM AND SALEBOARD COMBINATION THAT SPEAKS FOR ITSELF

Write for our new Monthly Bulletin. Just out.

25% deposit must accompany all C. O. D. orders.

HOUSE OF
Heiman J. Herskovitz
85 Bowery, NEW YORK CITY

Long Distance Phone, Orchard 391.

SIDE SHOW PEOPLE

Strong Freak, capable of being featured; Strange and Curious People, Novel Musical Act, Novel Vaudeville Acts, more particularly those presented by ladies; Lady Contortionist, Comedy Juggler, Sword Walkers, Sword Swallowers, Punch and Judy, Magic, Mind Readers, Giant, Midgets, Fat Woman, and anything suitable for a high-class Side-Show, catering particularly to ladies and children.

H. G. WILSON,
World of Mirth Shows,
Richmond, Va.

Sparks Circus WANTS

Novelty Act for Side-Show. Boss Porter (white), must have Circus experience and take full charge of sleeping cars. Address

CHARLES SPARKS,
Macon, - - - Georgia

COLE BROS. AND COOPER BROS. SHOWS

Can use a few more Performers doing two or more Acts and Concert turn; also Musicians for American and Italian Bands. Shows open March 24th, out of New Orleans. (Have swell Menage Horse for sale.) Address E. H. JONES, General Delivery, New Orleans, La.

SEA LION ACT AT LIBERTY for Cleve, Vaudeville, Parks, Fairs and Indoor Exhibitions. Address FRED SOLOMON, Harway Ave. andoney Island Creek, Coney Island, N. Y.

FOR SALE One Small Horse, 33 1/2 inches tall, \$50.00. One Trot, 50x80, part crew, \$250. 300 Folding Chairs, good as new, \$8.00 Dozen. Address PONY FARM, Cortland, Ohio.

The Largest Consignment of Animals JUST ARRIVED Elephants, Camels, Polar Bears

ZEBRAS, THIBET BEAR CUBS, LLAMAS, NIGGER ANTELOPES, NYLGAU ANTELOPES, LECHE WATERBOCKS, AXIS DEER, THAAR GOATS, 1,000 MONKEYS, ETC.

LOUIS RUHE, 351 Bowery, NEW YORK

Walter L. Main Circus

Wants Big Show Acts Of All Kinds

Good Clowns and Comedy Acts, Lady or Gent to work Pony Drill and Riding Dog and Monkey Act, and Elephant Act; Side-Show Freaks and Novelties, Mindreading, etc. Wild West People for Concert, must be all-round people. Want first-class Pit Show. Want Boss Props, Side-Show Boss Canvasman. Can place now at Winter Quarters three good men handy with tools to work on wagons, a-acts, poles, etc. Photo and Farm Papers open. Cars for Sale—Combination Sleeper, Diner and Bagnare Car, fitted for 25 people; one 60-foot Bagnare Car, two very fine Stateroom Cars, two 50-foot and two 60-foot Flats. Address ANDREW DOWNIE, care Sherman Hotel, Chicago, Ill., until February 22; after that Havre de Grace, Md., Box 173.

Want--Virginia Expo. Shows--Want

New booking Shows, Rides and Concessions. Opening March 5 under auspices of Base Ball Team, Simons & Va in the Ball Park, Philadelphia, Va., on the streets, auspices American Legion, to follow. Will book Merry-Go-Round, Ferris Wheel that can be up or down, Merry-go-round, Want Photo Printer and Trap Swammer. Will furnish complete outfit for Platform Show. These including Brass preferred, or good proposition for Organized Company, variety or portable. To be one. Agents or any other Platform Show capable of getting money. Will sell out on Cash Basis and have a no liability. All others open to Ex. Cook House George, W. S. Conway, Bill Norval, Fred Patterson, Dan Bushin, Nellie Harrison, Joe Belmont, Sully Baker, Fred Newman, get in touch with us. Will send Advance Agent that can get results. Talk to Girders and Workmen in all departments. This show will positively be the first one in the money spots of the coal fields. Address all mail and wires to JACK SPARKS, Secy. Virginia Expo. Shows, Box 176, Bluefield, W. Va.—Winter Quarters.

WANTED—GEORGE'S FAMOUS SHOWS

Merry-Go-Round with privilege of buying. Must be Two-Abreast. Shows that are different, with or without Guitars. No Open or 'Big Shows must be clean and stay that way. No Gooding when my back is turned. Concessions that can work for a dime, with no hot backs. Would be promoters and managers, this is no place for you. This show opens first week in May in Kentucky. GEORGE W. MATHIS, Sole Owner, 3762 Ludlow Ave., Cincinnati, Ohio.

The Responsibility of an Institution Is Rated by the Men Behind It

A
THIRTY-FIVE
CAR
INSTITUTION

OUR PAST
REPUTATION A
GUARANTEE FOR
THE FUTURE

MORRIS AND CASTLE SHOWS



"THE SHOW THAT SHOWS"
THE WORLD MOVES ON

CLARENCE A. WORTHAM

has passed from it, but the men who stood shoulder to shoulder with the "LITTLE GIANT" remain to carry on the plans and ideas for which he laid the foundation. To more efficiently carry out these projects Morris & Castle have added strength to the attractions, and have built all new, hand-carved, gold leaf fronts, without regard to expense, to house these superior attractions, and to remain and always be recognized in the realms of leadership.

Messrs. Morris & Castle, accompanied by their staff, will be in Chicago at the meeting of the State Fair Secretaries, where they will be pleased to personally meet all Fair Representatives, with the positive idea that mutual benefits will be derived from such conferences, because we have only the best to offer for their approval in the line of Midway amusements.

Our guarantee of substantiality rests on these pillars of strength which made Clarence A. Wortham supreme. These are our certified checks we offer for your approval.

THE OFFICIAL STAFF

- MILTON M. MORRIS, } Managers
- JOHN R. CASTLE, }
- R. L. LOHMAR General Agent
- WM. F. FLOTO Press Agent
- FRED LAWLEY Treasurer
- JACK HADEN Auditor
- JACK RHODES Supt. Const.
- P. THOMPSON Lot Supt.
- C. E. JAMESON Musical Director

"THE FOOL"

AN INDIVIDUAL WHO SAYS
THERE IS NOTHING NEW
UNDER THE SUN
AND PROVES CONCLUSIVELY
HE NEVER VISITED THE
GREAT MORRIS &
CASTLE SHOWS

Permanent Address

MORRIS & CASTLE SHOWS
P. O. Box 1100, SHREVEPORT, LA.

OUR STRENGTH

Johnny Bejano's { Gigantic Pit Show
Freak Animal Show
Road to Dublin
Barrel of Fun

ROWE'S ROYAL MIDGETS

Harry Calvert's { Water Circus
Musical Review
Hawaiian Village

Kempf Brothers' { Swiss Village
Model City

WILL JONES' MOTORDROME

JOHNSON'S REAL WILD WEST

MEYER TAXIER'S SEVEN RIDES:
Caterpillar, Butterfly,
Ferris Wheel, Seaplane,
Frolic, Merry-Go-Round
and Whip

P. S.—WILL FINANCE ANY SHOW OF MERIT

A Big Sensation from The New York Hippodrome To Be Announced Later

THE DANCE AND THE FEAST

S. L. A. Annual Function Becomes of Absorbing Interest as Date Draws Near

Chicago, Feb. 10.—The members of the Showmen's League of America grew enthusiastic at the regular meeting last night when continued progress was reported in the maturing of plans for the annual banquet and ball. Chairman Edward P. Neumann, of the banquet and ball committee, said that few details remained to be worked up and that the work is well in hand.

The assurance was given that plenty of entertainment will be on hand at the banquet and ball which will be held the night of February 21, in the Piner Room of the Hotel Sherman. Mr. Neumann agreed that everybody coming get busy and get their reservations, also that others settle in and aid the committee in keeping its work well in hand, rather than have a mass of details accumulate.

The subject of the proposed new radio set came up and Beverly White, speaking for the committee, reported that what the committee believed was the best set obtainable had been purchased and would be installed by next meeting fully guaranteed.

A. H. Barkley, quite a time absent from the meetings, was called on and spoke pleasantly, describing his induction as a member recently in the new showmen's organization in Los Angeles.

The relief committee reported that George Meyer is showing continued and substantial improvement under the care of Mayo Ross, in Rochester, Minn. Felix Rieh was reported able to walk on crutches and go to his office. George Friedman was reported better and Charles G. Kilpatrick had gone to a hospital for a minor operation.

RUBIN & CHERRY SHOWS

Savannah, Ga., Feb. 7.—As this is being written the historic cannon presented to the Chatham Artillery Company by George Washington is being fired, whistles are blowing, sirens are screeching, houses and streets are handsomely decorated, the St. Michel with the last of the American troops from "Over There" has entered the Savannah River, and the oldest city in Georgia is alive with senators, congressmen, newspaper people, movie weekly cameramen—all striving to make the returning doughboys realize and appreciate the fact that they are "home" once more. Savannah has been signally honored.

Savannah is also the winter home of the Rubin & Cherry Shows, and a favorite pilgrimage for the Savannahian, on Sunday especially, is to take his family out to the Tri-State Fair grounds, visit the various buildings, and note the work that is going on. New fronts are being constructed and new wagons are being built; in fact, E. A. (Baldy) Potter is building four wagons at one time just now, while Sam and Josie Nagata are making their six rides more beautiful than ever. Carl J. and Mrs. Lauther have returned from Cuba, and everything is ready for the opening with the "world's biggest side-show". Among recent visitors were Col. C. W. Parker, Chris M. Smith, Frank West, of the West Shows, who purchased four cars from Rubin & Cherry Shows; Nat Nardor, who bought several wagons, including last year's oblong wagon; Jack O'Brien, of minstrel fame; Mr. Schaefer, of "Shuffle Along" Company; Virginia Pearson, movie actress; Gene Nadreau, T. A. Wolfe and others. Charley Youngman has returned from the Pacific Coast, and Mrs. Youngman is with him from her home in Minnesota.

President Rubin Gruberg and General Manager James C. Simpson have just returned from a 7,000-mile trip. Mr. Simpson will probably remain here until the opening, as he and Mrs. Simpson have taken an apartment until April 1. Mr. Gruberg will make several trips, also most of his time will be spent

with the show, as much work has yet to be done at winter quarters before Angelo Mammolo's Band plays the first concert of the season. In addition to playing at least ten big fairs, Mr. Gruberg is devoting quite a lot of thought and attention to big things for the spring and summer, and General Representative Steve Woods is now at work on certain plans which when announced doubtless will cause a stir in outdoor show circles.

Lita Louise Blake is expected in any day and her offering with Rubin & Cherry will be a distinct advance upon anything this famous producer of "Shows Beautiful" has ever before attempted. D. T. McDaniels is here with his "Rocky Road to Dublin" and is making his headquarters at the Savannah Hotel, which, by the way, is doing everything in its power to make the visiting showmen feel at home, and Guy Lavender, the courteous, genial manager, goes out of his way to see that the showfolks are properly catered to. Room 221 is occupied by Secretary Frank S. Reed and is also the official Rubin & Cherry office. Manuel, the artist, arrived yesterday. He will start in a day or so repainting and putting new gold leaf on the fronts.

WILLIAM J. HILLIAR
(Press Representative).

TORRENS HAS "FLU"

Hot Springs, Ark., Feb. 7.—W. J. Torrens, of the Torrens United Shows, recently arrived here for a rest and recuperation, but has been suffering an attack of the "flu". At this writing, however, Mr. Torrens is convalescing, altho his physician has advised that he must not leave for the North for about three weeks. He will be at Dugger, Ind., after March 1, to get everything in shape for their opening date, which has been set for April 11.

CASE WITHDRAWN

York, Pa., Feb. 5.—Fifteen minutes before the case of Felix Ibel against Al Bernberger and B. M. Turner was to go to trial the attorney for Bernberger and Turner settled with the attorney for Ibel and the case was withdrawn. Mr. Ibel's suit was on a promissory note given him by Bernberger and Turner, and after this note was protested for nonpayment Ibel attached some of Al Bernberger's show property while the Ibel and Dyer Shows played at the York (Pa.) Fair.

OLD CIRCUS MAN ILL

George "Pop" Coy, one of the oldest, if not the oldest, boss canvasmen in the circus business, now in charge of the repair work at the Walter L. Main Circus winter quarters at Havre de Grace, Md., was taken suddenly ill Tuesday morning, February 6, and was removed to his residence. General Superintendent Claude Orton, of the Main Circus, who has been confined to his bed for several days with an attack of the grip, has sufficiently recovered to be up and about.

WATCH SPECIALS



- BB 421—Wrist Watch, Platinoid finish, movement, assorted straps. Complete with ribbon and box. SPECIAL. Each \$3.50
- BB 400—Ladies' Wrist Watch, 25 year white gold case, beautiful engraved dial, 10 jewel movement. SPECIAL. Each \$5.00
- BB 240—Ladies' Wrist Watch, Nickel case with ribbon and fancy box, 15-jewel value. Each \$2.40
- BB 241—Ladies' Wrist Watches, Mother of pearl assorted dials, complete with ribbon and box. SPECIAL. Each \$2.65
- BB 243—Wrist Watch, Gold plated, round case with extension bracelets and ribbon. Special. SPECIAL. Each \$2.75
- BB 750—Gents' Watch 16-size, 9 P. 12 metal, head new and perfect. Green gold case, silver dial. SPECIAL. Each \$8.75
- BB 550—Gents' Watch, 12-size, thin model of assorted fancy dials. Within three last. Each \$2.75
- BB 900—Gents' Orlogon Watch, 12-size, green case and movement. SPECIAL. Each \$4.50
- BB 800—Gents' 8-Day Nickel Watches. Excellent timekeepers. SPECIAL. Each \$4.00
- BB 801—Calendar Watches, Gold metal case. Within three last. Each \$4.25
- BB 551—Gents' Watches, Pyramid shape, assorted fancy dials with second hands, gilt and platinoid finish. SPECIAL. Each \$2.75



- GN 807—German Officers' LUGER Automatic Repeating Pistol, .30 cal. SPECIAL. Each \$12.50
- Extra Magazines for \$1.25
- Lugers, Each \$8.50
- GN 895—Mauser, German make, .25 and .32 cal., shoots 11 shots. Blue finish. Each \$8.50
- GN 394—Spanish, .25 cal. Automatic Revolver, shoots 6 times. Exceptional big value. Each \$4.50
- GN 915—Brownie Automatic Pistol, American make, .22 cal. Each \$3.75
- GN 891—Ortgies, .25 cal., shoots 9 shots. SPECIAL. Each \$7.00
- GN 892—Ortgies, .32 cal., shoots 9 shots. SPECIAL. Each \$7.50

M. GERBER'S Under-selling Streetmen's Supply House, PHILADELPHIA, PA.

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-Fibre Knitted Ties, \$3.00 \$3.25 and \$3.50 per dozen. Sport Ties, \$1.50 per dozen. We also have Pure Silk Knitted Ties, Original Grenadines and Mufflers of all grades.

WRITE TODAY for full details.

American Cravat Exchange
621-A Broadway, NEW YORK CITY, N. Y.

CAPT. C. W. NAIL SHOW WANTS

Small, neat Cookhouse that can cook something fit to eat. Greasy spoon just closed. Can handle Jules with Cookhouse then will give them preference of Cold Drinks during summer season. Want good Medical Walk Through Show. Legitimate Concessions, with Teams for Colored Minstrel. Melville, La., Feb. 12. 17; Port Harre, week to coming.

WANTED Balloon Racer

Cash for good outfit. JOHN J. HURLEY, 136 Boulevard, Revere, Mass.

AGENTS A live one. Every Clear Store, Restaurant, Pastry, Confectionery and Small Store will buy EAGLE DISPLAY CARDS ASPHEN TABLETS, 26 1/2 Boxes attached to Card Brings in \$3.00 to dealer, cost you \$15 dozen cards. A reporter. Sample card, \$1.50, prepaid. Cash with order. JANSHEIJL, MFG. CO., 322 Ottawa Avenue, Grand Rapids, Michigan.

S. W. BRUNDAGE SHOWS

News Notes From Winter Quarters

St. Joseph, Mo. (Lake Contrary Driving Park), Feb. 7.—The weather man has been handing out a different brand of his products than the folks have been accustomed to most of the winter, the past few days being rather choppy and frozy. The sun is out and shining over all parts of the spacious quarters at this writing, the indication being that the thermometer will shoot up and milder weather again prevail. Hope so!

Since the return of Manager Brundage from his business-pleasure trip he has been a busy man and can be seen in all parts of the winter quarters of the S. W. Brundage Shows, looking over the extensive repairing and constructing program which has been on the move ever since the show train arrived from its last season's trip.

Master Mechanic Harvey Miller and his aids have accomplished much this winter. Rumor has it that a combination day coach and cafe car is to be added to the train and that more baggage stock will be carried.

Never has the S. W. Brundage Shows gone forth from winter quarters in a better physical condition than it will this spring, it being the plan of Seth W. Brundage to spare not a dollar where it will tend to improve the make-up and general appearance of the paraphernalia.

From the many promises of dates, and the list already closed, Manager Brundage says he expects the coming season to be good for all the shows, the general improvement in the industrial regions forming part of the basis on which he places his predictions.

Mrs. Harvey Miller was called home to Leavenworth, Kan., this week on account of the serious condition of her mother, who is suffering with a bad case of "flu".

"Trapper" Joe Goshort returned to the camp one day this week from an inspection of his many traps set around the "wilds" of Lake Contrary. He had a big, fat, juicy ("away down South") opossum as the capital prize for his morning's inspection. Joe says he was followed for over a mile by a gusky son of ol' Missouri pleading and begging for that 'possum, but it had no effect, as Joe was 'possum hungry himself.

Several trappers are already here and they can hardly stand to be "hitched"; they're "pawin' the ground" and "farin' to go." "JONSEY" JONES (Show Representative).

T. K. EDWINS AMUSEMENT CO.

The T. K. Edwins Amusement Co., at this time a small caravan, has been playing Georgia since September. The route has led as far south as the Florida line, but the show is now winding its way Northward. A great deal of rain and cool weather have been encountered lately. South Georgia had an awful blow from the boll weevil, but money conditions have been found about the same over the entire route so far.

Week ending February 3 the show played Sylvester, Ga., with Tifton to follow. The caravan remained in Albany two weeks, for Christmas and New Year's weeks, but business was slow standard due to almost constant rain. Almost every town where this show has appeared was a "slut out" spot. In instances there had been no traveling amusement show in five years. The reason for this was getting on in that it carries nothing but an entertainment, and the writer feels sure that it can return for exhibitions to the stand so far paved.

BILLE EDWINS (for the show).

LION ATTACKS KEEPER

James Andrews, of Walter L. Main Circus, Victim of Serious Accident

Havre de Grace, Md., Feb. 8.—While attempting to drive Helen a partially blind horse, from the arena 1893 last night this morning, James Andrews, an animal man and war veteran, was seriously injured. He was taken to the Havre de Grace Hospital, where it was found both arm and leg had been severed and one leg badly torn. Fortunately, several of the men were assisting him from the outside, and when the horse attacked him and knocked him down they drove it off with iron rods and pulled him out of the arena. It is expected that he will be confined in the hospital for about a week.

AGENTS IT'S NEW

Sell CABLE GRIP Adjustable Cover Remover
IT'S A WORLD BEATER, YOU MAKE
110% Profit at Least

Herman sold 120 in 10 1/2 hours, also made 21 sales in 21 calls. Something NEEDED in every home. A HALF-MINUTE'S DEMONSTRATION SELLS IT. Also has a wonderful field among Grocers, Hotels, Hardware and Department Stores, etc.

Fits any size Fruit or Jelly Jar, Catsup Bottle, Oil Can, Mustard and Pickle Bottles, etc. Affords a wonderful grip. REMOVES COVER EASILY, reads Fruit Jars perfectly. SAVING CONTENTS. Send 25c for sample today. Sample Dozen, in Display Box, \$2.20.

Michigan Manufacturers Agents

506 Capitol Theatre Bldg. DETROIT, MICH.

Sells For 35¢

PATENTED Aug. 30, 1921

Lee Brothers' United Shows

NOW BOOKING

Shows and Concessions

All Concessions Open. Band and Free Act and Standard Rides All Booked. Good Opening for New Novelty Rides, such as the "Caterpillar" or Something New and Different. Write LEE SCHAFER, General Manager, Lee Brothers' United Shows, 134 South Eleventh Street, Harrisburg, Pennsylvania

WANTED — ALUMINUM JAM WHEEL OPERATORS — WANTED CORNO, KENO, AND HAM AND ROASTER WHEEL OPERATORS

A. F. BEARD SAYS: "I have had it in half the nation and the other half is to have our PATENTED ALUMINUM LINE. Send me your address for full details of our ALL-PURPOSE ALUMINUM LINE of ANY OF our 1000 SIZES. In America!"

ALUMINUM FOR CONCESSIONS ALL LARGE PIECE

DIRECT SALES & SERVICE CO., 7 W. Madison St., CHICAGO, ILL.

ATTENTION—ALL OWNERS, PRODUCERS AND EVERY MANAGER OF ATTRACTIONS OF MERIT

Want Big Outdoor Attractions AND FIREWORKS SPECTACLE

John S. Berger, who promoted and managed the Los Angeles Pageant of Progress and Industrial Exposition last year (proclaimed the largest and grandest of them all), begs to announce that he has closed contracts for two big Pageants of Progress this Fall.

TWO WEEKS AT SAN FRANCISCO, CALIF.—THREE WEEKS AT LOS ANGELES, CALIF.
COMMENCING ABOUT SEPTEMBER 15, 1923

\$300,000 WILL BE SPENT FOR ATTRACTIONS AND FIREWORKS

—THE BEST IS POOR ENOUGH—

ALL ATTRACTIONS WILL BE BOOKED INDEPENDENTLY

It will pay you not to be hasty in signing your contracts, as the above five weeks can in all probability be augmented by other dates at Fairs, etc., on the Western Coast. We want only the best and largest attractions. No attraction will be too large, nor the price too big to pay if you have the goods. We will be able to announce the exact dates and sign contracts with you in a few weeks, so hold your time open. It will pay you to do so.

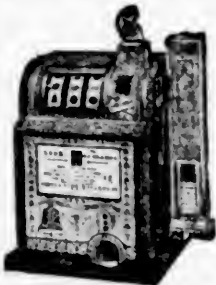
Five Weeks at Top Salary Is Worth Waiting For

JOHN S. BERGER ALEXANDRIA HOTEL LOS ANGELES, CAL.

WATCH FOR OUR NEXT BILLBOARD AD, IT WILL APPEAR SHORTLY.

SILVER KING VENDING MACHINES INCREASE PROFITS \$10 to \$20 Daily

CONVINCE YOURSELF—ORDER ONE TODAY



No blanks. All element of chance removed. A standard size 5c package of confections treated with each 5c payed. Guaranteed for 90 days. Price only \$125.00. Try it 10 days. If not satisfied with results will refund purchase price, less handling cost and our regular rental fee. You keep all money machine takes in during trial period. Comes filled with checks ready to set up on your counter and get the money.

Wire us a deposit of \$25.00 at our expense. Machine will go forward day order is received, balance of purchase price billed C. O. D.

Don't forget to order mints with your machine. Silver King Mint Perfumers of delicious, wholesome and pure. A Case of 1,000 Standard 5c Size Packages for \$15.00. A Box of 10 Packages for \$1.50.

SILVER KING NOVELTY CO.

604 Williams Building, Indianapolis, Indiana

WANTED

BUSINESS MANAGER and PRESS REPRESENTATIVE

Must be able to stage special events, handle press work for same on large scale and take complete charge of office. Personality and ability to meet business men of large interests essential. Must have A-1 references as to ability and character. In addition to large special events this organization will stage weekly Free Attractions throughout the season. Want to hear from high-class and sensational Acts. Nothing too big. No mediocre Acts wanted.

GALVESTON BEACH ASSOCIATION,

GALVESTON, TEXAS

WANTED, BILLPOSTER, WANTED

Must have had Circus and Carnival experience and no lead; ability to ask for and get lithograph and daub locations absolutely necessary. Must dress like and be a gentleman. Advise age, height, weight, experience and salary wanted.

SNAPP BROS. EXPOSITION SHOWS,

San Diego, Calif., until Feb. 15; then San Bernardino (Calif.) Orange Show.

JOHNNY J. JONES EXPOSITION SHOWS WANTS

BAND LEADER for American Band. Must give reference if I don't know you. Address Orlando, Florida, except week of Feb. 19th, address Congress Hotel, Chicago.

OUR MOTTO, CLEAN ATTRACTIONS.

SUCCESS MEANS CLEAN AMUSEMENTS.

OUR MOTTO, CLEAN ATTRACTIONS.

SUCCESS MEANS CLEAN AMUSEMENTS

The Standard Amusement Exposition Wants for the Season of 1923 Sensational Circus Acts

None too good or too big for our Extravaganza Midway

We are going to present to the show-seeking public the most spectacular midway and attractions that have ever been put on a lot or street for the citizens of each city or town to witness. We positively are not going to carry shows. Terms with nothing in them by a thing of the past. Thirty years' experience taught us to do different.

Concessions and Ride Men, let me show you a new field in the carnival business. How to make money with the traveling organization and not have shows with it to interfere in your work during working hours. In place of shows that are continually backing and taking off of the population of the midway in their tests and sending them out dissatisfied, which means harm to every concessionaire and ride man connected with the traveling organization that carries shows.

You will notice as the week goes on less people on your midway. Why? I will tell you why. They leave the midway knocking instead of boosting. In place of shows with the attractions we will have sensational circus acts and singing societies. Each night in the week a delightful, interesting and amusing contest made up of local men, women and children. Big prizes will be given to each person who competes in this contest and we will spare no money to make it a game success and draw the people to the midway with refined, clean, moral and educational attractions.

I will guarantee to the ones who are with this organization that our free attractions will not interfere with their afternoon or evening work. All the free attractions I mentioned above will be shown and given within the last hour of the evening. Concessions and ride men, take notice. This organization will positively work cities and towns that are closed to carnival companies. Our auspices will consist of Catholic churches and charitable institutions exclusively.

Don't wait for tomorrow, let us hear from you at once and be the first ones on the ground floor with a responsible organization which possesses thirty years of knowledge and with plenty of capital to back us up.

Want real Agents and first-class Electricians. Must be able to handle a light plant and take care of fifteen arches that light the midway up.

All legitimate field shows open and also a few Wheel.

P. S.—Want to hear from a first-class Singing Orchestra, male or female, family preferred, and Sensational Circus Acts. Please mention salary in first letter, accompanying photograph, which will be returned. Will buy or book Cassiole, Ed Wheel and Venetian Shows.

Executive Offices, Room 402 Gaiety Theatre Building,

1547 Broadway, New York City. Telephone, Bryant 1180

PHIL HAMBERG, General Manager.
JAMES H. LENT, Treasurer.
PETER T. SLAINE, Secretary.

OUR MOTTO, CLEAN ATTRACTIONS

SUCCESS MEANS CLEAN AMUSEMENTS

OUR MOTTO, CLEAN ATTRACTIONS.

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OUR MOTTO, CLEAN ATTRACTIONS.

SUCCESS MEANS CLEAN AMUSEMENTS

RANDOM RAMBLES

By William Judkins Hewitt

The next big event following the Showmen's League of America banquet and entertainment in Chicago is the Spring Special Number of The Billboard, and what a "whale" of an edition it will be, too.

Then come the openings of five big carnivals and two mammoth circuses.

No showman is going to be able to "ease" himself thru this season. It is going to be a good season if the showman makes up his mind to do a whole lot of hard work day and night, week in and week out.

Use plenty of billboard posting. Use plenty of newspaper advertising. Use intelligence in making statements to the public.

Open on time. Don't advertise to open Monday and then do it on Tuesday or Wednesday.

Be a "getter" and get there. Keep faith with your public and local nuptials.

Business is business—so be business men. Don't sit on the "lazy-lord" stage and cry hard times.

Get to work and keep at it. Don't "stall" the public with a long-drawn-out free act.

Advertise the time for its showing and present it on time.

Have your promoters rent novelties in the way of special events for the afternoons. Make it "Something Doing All the Time" on your midway.

Excuses to the public don't mean a damthing. No real showman is going to offer any.

How about some novelty uniforms for the band?

If you have a singer with the band don't let him tell the public that he can't sing very well this afternoon because he has a cold. This statement might remind the auditors that they have colds, too, and it might spoil their pleasure.

Corinne Wilson, now in burlesque, is a good band singer.

Johnny J. J. does not allow anyone to "tampan" with his Florida territory. Pardon the pun.

Ever hear of Roger W. Babson and his reports on business conditions over the country? We are told he handles his lecture tours just like a regular showman. Would you be surprised. Get his reports anyhow and look 'em over. May help you some.

Met a carnival man the other day who admitted he was not going to have a "turn-out" ribb this season. So many are making false claims about them we think a little call down won't hurt. Plenty will have them.

Ken Krause means business. He has a representative in the East looking the Krause Greater Shows.

A straight line is the shortest distance between two points. The line of least resistance is the longest way around to creating a backbone that can be depended on.

Charles H. Dunfield for president of the Showmen's League of America, is this scribble's vote. Fred H. Barnes—Get back on the Board of Governors.

Some tell us the fair meeting in Philadelphia last week was really funny.

At Coney Island, N. Y., on New Year's Eve, in Giffanti's Hotel-Restaurant, a party was held. Irving Edowitz furnished us with a list of those present, as follows: Mr. and Mrs. Rubin Grubow, Mr. and Mrs. William Glick, Mr. and Mrs. Irving Edowitz, Mr. and Mrs. J. M. Kinsel, Mrs. Maxwell Kane, Mr. and Mrs. Leo Erdman, Sam Lawrence, Sam Peterson, Joe Edd, Mr. and Mrs. Max Goodman, Mr. and Mrs. Mack Harris, Mr. and Mrs. Max Meit, Mr. and Mrs. Max Kepper, Morris Mazel, Mr. and Mrs. Jerry Barnett, Mr. and Mrs. Edward Ehrman, Mr. and Mrs. Irving Reichenhater, Mike Zeigler and Mrs. Edson, Friends of Max Goodman presented him with a diamond-studded watch and fob. A good time was had by all.

Joe Conelly—Arthur Hill delivered your message of good wishes. Same to you. Tell us about that toy car show that goes out from Dallas, Tex., in April. Does the business miss the "Little Giant"? It certainly does.

In searching for novelties for pit shows why not put out in CLAY MODELS and SOAP BUBBLE BLOWERS? Both will prove to be entertaining to young and old alike.

We met a filler the other day who is not going to take out a show.

W. B. Wacker is managing the water show with the Johnny J. Jones Exposition. Florence Macmaster, the aquatic artiste, late of Lucie Anderson's vaudeville act, joined at Tampa, Fla.

Max M. Klass—Are you "wid" or "agin" us? What's doing on the Pacific Coast? Coming back this season with a real pit show like you had with Herbert A. Kline, Con T. Kennedy and the Sels-Floto Shows?

Walter R. Fox and George L. Dolyns are reported to have shaken hands in Pittsburg, Pa., recently. Talk is cheap.

ADVANCE IDEA FOR PROMOTERS. Make

one of your "special-event" days a MUSIC DAY. Use your own imagination. Seem to us the suggestion carries wonderful possibilities.

A general agent can either dig down or elevate the reputation of your organization, gentlemen of the ownership class.

Carl H. Barlow, general manager Wonderland Exposition Shows, writes from Scranton, Pa., where he is now organizing: "Will carry four rides, carousel, ferris wheel, 'whip' and seaplane, six shows, no girl shows, concessions but no 'grift'. Will play around the mining section of Pennsylvania. Have twelve weeks booked. Barring accidents, we will be the first in."

B. C. Forbes in The New York American prints: "Success is not written this way any more." The \$\$\$\$\$\$ is not everything. Some seem to think they can take a dollar and turn the show world upside down. How foolish. Character is the thing to build with.

Here's to the success of the North Carolina Association of Fairs.

C. Frank Stillman—This desk has had several calls for your services lately.

From a cookhouse concessionaire to sumptuously appointed apartments on fashionable Riverside Drive, New York, is a long leap, but the grade has been made by one of the boys of the pits. Concentration on a specialty did it. Knowledge when applied is power. "Knowledge is power," the old saw, is all off, not a word of truth in it.

These personalities are representative of their particular branches of the carnival business: Charles L. Jameson, Harry Calvert, Myer Taxler, Jack Haden and Johnny J. Bejano, all of the late big C. A. Wortham Shows. Many managers are claiming you for the 1923 season. Will you gentlemen kindly say just whom you are with and for? Help us to stop the "peddling" of misinformation of which so many owners and managers are guilty.

One owner and manager wrote recently that he will have only ten cars, but when his press agent got busy it became fifteen over eight. Why?

Morris & Castle—We get the report you will have thirty-five cars. Is that right, Milton Morris and John Castle? If not kindly put us exactly right. Regards to Dave Morris and Robert Leonard Lohmar.

A carnival is not a circus and a circus is not a carnival. Again we say stop this false claiming. Go ahead and develop your carn-

vais into more distinctive amusements and let the circuses alone.

Among those present at the meeting of the Maine Association of Fairs held at Lewiston January 25-26 were: A representative of all the fairs in the association of which Rochester, N. H., is now a part—Benjamin Williams, Matthew J. Riley, Frank J. Murphy, Harry Hamish, Barney H. Demarest and two agents of the Lew Dufour Exposition. A firm in Brockton, Mass., is reported to have been given the fireworks contract.

Have you joined the TRUTH SEEKERS? All managers, owners and press agents are eligible to membership.

Do you favor Local Option regarding the regulation of all amusements?

A report was circulated on Broadway the other day that James M. Hathaway was in town. It started 'em talking all kinds of nonsense. Where and how are you, James M.? Going with a circus? Or what?

A NEW IDEA FOR A SHOW—We are told that in the days of the cave men they wanted the women as fat as it was possible to have them. The reason we suppose was because it would have been very cold and uninviting to have lodged in a cold bleak cave with thin ones. Now for the show idea. Call it CAVE DAYS, make the structure with a mountain front, cave entrance and on the inside have it just like the interior of a cave, dress up a big man like a cave man and then have for the show a bunch of large, jolly, entertaining Fat Ladies. C. Frank Stillman and Adolph Seeman, think this over.

C. Frank Hadley is still in New York.

Herbert A. Kline—What about it? You have been silent too long.

Angelo Mummolo—Where's the band this season?

The enclosure is assured with pay gate. It gives a better grip on the situation.

LINE O' TWO OF NEWS

Bridgeport, Conn., Feb. 8.—Charles R. Stratton, owner Izerman Robinson Shows, arrived here Monday from Newark, N. J., en route to look over New England territory. He reported work at his winter quarters as moving along nicely.

New York, Feb. 8.—Ed C. Warner, general agent Sels-Floto Circus, arrived here Tuesday and registered at the Continental Hotel.

New York, Feb. 7.—John T. McCaslin, booking agent and proprietor of the McCaslin Shows, was here recently from his home office, Baltimore, Md.

Newark, N. J., Feb. 8.—The World Wide Amusement Corporation, of New York, will install a mammoth swimming pool in Olympic

Park, this city, plans for which have been completed and approved.

Coney Island, N. Y., Feb. 8.—Max Brenner, the well-known concessionaire, is back home after a long and successful tour of Latin-American countries.

Toronto, Ont., Feb. 10.—The president and directors of the Canadian National Exhibition will tender a complimentary dinner to the exhibitors and live stock breeders at the Prince George Hotel, this city, Wednesday evening, February 14.

New York, Feb. 10.—Zehle Fisher, of the Zehle Fisher Company, Chicago, dealers in concessionaires' supplies, arrived this week for a two weeks' business tour of the city in search of novelties. He visited The Billboard and told of the wonderful progress the Showmen's League is making. Just before he left the Windy City a \$750 radio plant was being installed in the club rooms there.

New York, Feb. 7.—Tex Cooper called on The Billboard, Monday, to announce that he and Nona, "American Doll Lady", had signed with the Dreamland Circus Side-Show, Coney Island, for season 1923. They were with the Hassenbeck-Valentine Circus Side-Show the last two seasons. He is still appearing in motion pictures.

New York, Feb. 8.—E. J. Kilpatrick arrived from North Toluanda, N. Y., Tuesday and registered at Hotel Commodore. He transacted considerable foreign business while West with H. E. Maynes, and the Spillman Engineering Corporation for the "Caterpillar" rule. Wilfred Teague, managing director Southport Engineering Company, Southport, England, is due to arrive on the S. S. Celtic about February 18. Mr. Kilpatrick will await his arrival and then they will go to the Showmen's League convention in Chicago to do business for a new amusement device in which they are jointly interested.

Newark, N. J., Feb. 10.—Louie Gordon, the well-known concessionaire-showman, of Coney Island, has started work on the swimming pool he will operate at Dreamland Park here. He will also install "Lasse Scooter Cars" in the same resort, opening with the season.

New York, Feb. 10.—Officers of the World-Wide Amusement Corporation announced this week that they had engaged Argo Hutchison as master mechanic. He left for Rochester, N. Y., to superintend the construction of a set of aerial swins for an Alameda (Calif.) park. When completed Mr. Hutchison will leave the camera city for that place to erect them.

Mariners Harbor, S. I., N. Y., Feb. 10.—This week Frank E. Borzen signed contracts with the Matthew J. Riley Show for his whip and seaplane rides and side-show and monkey "raceway" show. He will ship to Trenton, N. J., in time for the opening of the season. Mr. Borzen is late of the Joseph G. Firari and the George L. Adams Shows, and is known as a "live wire" carnival showman.

New York, Feb. 10.—Among those seen on Broadway recently were: Great Calvert, high-wire walker; Lew Graham, Charles Cingola, twenty-four-hour agent and banner man, last season with Campbell, Bailey & Hutchinson Circus; James Emerson, the well-known salesman, now representing Anlin & Company, the dog house, of this city, and Al Halstein.

New York, Feb. 10.—George W. Traver, of the Traver Chautauqua Corporation, of this city, arrived this week from his winter quarters, Cohoes, N. Y. In the latter city he is operating a bowling alley, under the management of Thomas McGrath, who is well known in the outdoor show world.

New York, Feb. 10.—Ottokar Bartk, the famous ballet master and spectacle producer, is back in town after a trip to Florida for consultation with Charles Ringling regarding the "spec" for the Ringling-Barnum Circus.

Wilkes-Barre, Pa., Feb. 10.—If plans now in the making materialize this city will hold this summer one of the biggest civic celebrations ever staged in the East. Considerable local and State-wide publicity has been given the matter since it came up for consideration.

Beacon, N. Y., Feb. 10.—B. H. Patrick was here this week in conference with M. E. Polhill, owner of the Beacon Exposition Shows.

New York, Feb. 10.—Mrs. S. W. Glover, of the Cayuse Indian Blanket Company, is back from a trip to Chicago and Western cities, visiting Mr. Glover, who has been covering the continent in the interest of his various concession enterprises.

New York, Feb. 10.—J. J. McCarthy shipped last week several thousand pounds of coffee and holiday-making novelties to Havana, Cuba, for use at the "Carnival Celebration" which starts in that city today.

New York, Feb. 10.—I. J. Polack has opened offices in this city, with Percy Morency in charge.

New York, Feb. 10.—Harry Mack, formerly of George Gatts' theatrical enterprises, is back in the city from Northwest Canada. He has been in advance of Mr. Gatts' "Enlaved Wives", which he reports as a howling success. Mr. Mack has signed with the Sparks Circus to handle the press in all American cities his first season with a circus. He will journey south soon to take up his new work.

New York, Feb. 10.—Matthew Falst, vice-president Columbian Amusement Park, North Bergen, N. J., sailed last Saturday for Havana, Cuba, on the United Fruit liner S. S. Pastores. He was accompanied by a large delegation of Miniora on a vacation. They will "do" the Havana carnival celebration.

New York, Feb. 10.—M. J. Lapp, owner and manager American Exposition Shows, arrived

LACHMAN EXPOSITION SHOWS

—WANTS—

Performers and Musicians for Colored Minstrel Show.
Those doubling in B. & O. given preference.

Diving Girls for Water Show, Ride Men and Working Men.
Will book Motordrome and Arcade.

Will furnish Complete Outfit for First-class Circus Side Show.

WILL BOOK OR BUY WHIP.

Any and All Concessions, except Cook House and Juice, Open.

WANT—Palmistry, High Striker, Ruby Glass, legitimate Ball Games, Kentucky Derby.

Correspondence With Selling or Advertising Proposition Solicited.

We Can SHOW YOU the Benefits To Be Derived.

Exceptional Spring Route and Attractive Lineup of Fairs Booked

—ADDRESS—

DAVID D. LACHMAN, Owner, Coates House, Kansas City, Mo.

THE SOUTH BEND SPECIAL

AMERICAN
SAFETY
POCKET KNIVES
SHARPER
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EASIER TO USE

HIGH GRADE
AMERICA'S BEST
FULLY GUARANTEED

AGENTS and OPERATORS

Get repeat orders
BY USING THE BEST ASSORTMENTS ON THE
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Better made and finished than the average. There is a
REASON. You will know why when you see OUR PRODUCT

Quality Knives and Razors	You can buy A. S. BENTON'S from \$4.00 to \$10.50 EACH.	Make Quick Sales
Don't Buy Until You See Them		

WRITE TO The Leading Photo Kells and
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Our Circular B. In three colors, tells the story and it
explains each assortment. WRITE TODAY. DON'T
HESITATE.

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Dept. 36, 433-439 Main Place. CHICAGO, ILL.

SANDY'S AMUSEMENT SHOWS

WANTED—MERRY-GO-ROUND, Shows with or without Outfits, Motorcade, Bus and Park Circus, Monkey Speedway, Walk-Thru Show or any Fun House, Three-in-One, Five-in-One, Musical Comedy, Palace of Illusions, Water Show, Midget Show.

CONCESSIONS—All legitimate Merchandise Wheels open. Must have real flash. Spare open for Grid Stores and Palmistry. Want to hear from high-class Free Act and Six-Piece Uniformed Band. Address

S. A. TAMARGO, Mgr., P. O. Box No. 111, North Side Station, Pittsburgh, Pa.

from a tour of New England and Eastern Canada Thursday. He reports having his fair dates all lined up. Mr. Lapp's special mission to the city this time was to ship from Milton Pa. eight cars recently purchased from I. J. Polack.

New York, Feb. 10.—William Dauphin announced he will operate his outdoor amusements on ultra modern lines this season. Reported his principal free-act man, the world famous "Dare-Devil" Oliver, as wintering in Buffalo, N. Y.

New York, Feb. 10.—James H. Lent stated this week that he and Phil Hamburg had formed a partnership to operate a new outdoor amusement enterprise along "different" lines. The details will be coming later.

Rochester, Minn., Feb. 10.—George C. Moyer, who is a medical guest at the Mayo Brothers' establishment here, is improving rapidly under their direction.

New York, Feb. 10.—John P. Martin, former outdoor showman, has entered the concert field as booking manager. Shaun O'Farrell, robust tenor, one of the artists under his direction, will give a song recital at Town Hall March 4.

New York, Feb. 10.—John T. Benson, American representative of the Hagenbeck animal firm, arrived on the White Star S. S. Olympia Thursday. He reports a very rough voyage from Germany and England. Two shipments of animals will arrive early in March. On the same boat were Clyde Inzell's showman, and Archie Evans, handmaster, who had been filling engagements at the Olympia, London, and Holt Pinder, manager of the Pinder stilt-walking troupe.

Macon, Ga., Feb. 10.—Stephen Batty, animal trainer of the Heckwith lions act, who was some time ago injured in breaking in some leopards, is out of a local hospital and well on the way to recovery.

Philadelphia, Feb. 10.—At the meeting of the Eastern Pennsylvania Fair Managers here this week a number of the fair men went begging for midway attractions. It is understood that some of the so-called "big ones" of the East were turned down flatly by a number of the carnival men on account of high prices asked, local conditions and bad locations of the midway spaces. It is reported some of the fair managers retorted with: "Then we will look independent."

New York, Feb. 10.—Henry Meyerhoff stated to a Billboard representative that he bought the Bernard Greater Shows while in Philadelphia Thursday. This organization was formerly the Carl Francis Ferrari Shows, later combined with the Mighty Boris Shows and, when purchased by the late Mrs. Mary T. Bernard became the Bernard organization. Carl Turquist and Ralph W. Smith are among the notable outdoor showmen who have been with the company for a great many years.

New York, Feb. 10.—E. F. Carruthers, president Showmen's League of America and representing World Amusement Service Association, arrived today from the Philadelphia fair meeting and registered at the Hotel Astor. After signing up a few more contracts for Eastern fairs he will leave for Chicago.

New York, Feb. 10.—A report is current here today that the Walter L. Main Circus will ship from Havre de Grace, Md., to a point in Virginia and will open the first week in April for a tour of Virginia and the Carolinas.

New York, Feb. 10.—Billy Wallcut and company, the circus riders, last season with the Walter L. Main Circus, sails tomorrow for Buenos Aires, S. A. The trip will be made on the Lampert and Holt liner, S. S. Balte. An extended engagement will be played at the Hippodrome in that city under the direction of Frank Brown.

New York, Feb. 10.—John Alexander Politt and R. S. Quaintance, representing George H. Greenwood's theater ticket promotion enterprises, arrived yesterday and registered at the Longacre Hotel. They plan to remain in the city for some time.

New York, Feb. 10.—Al S. Cole, the agent, joined I. J. Polack's advance staff this week and left for New London, Conn., to promote an indoor event, which is scheduled to open Monday.

New York, Feb. 10.—Mrs. C. P. Farrington, wife of the well-known circus agent and who writes under the pen name of Marion Russell, is recovering from a recent illness at their home in fashionable Flatbush, Brooklyn, N. Y.

New York, Feb. 10.—Jules Jacot, the animal trainer, last season with Howe's Great London Circus, arrived here this week. He heard the Tony Lowande Circus, of South America, was for sale.

Dallas, Tex., Feb. 10.—Joe J. Connelly, formerly of the C. A. Wortham enterprises, is

RADIO

We have the Salesmen Operators, Dealers, Agents, etc. Complete Pocket Radio, with Bakelite phone, nickel handle, silk cord. A big flash. Bets a big pay. This radio needs no aerial. Works off lead springs, built fixtures, gas pipe, half wire fence and most any metallic surface. Price, \$38.00 per doz. Sample \$5.25. Half cash deposit on all orders. WONDERTFUL POCKET NOVELTY. HAYES SALES CO., 1228 E. 12th St., Kansas City, Mo.

MIDGET HORSE 23 inches high, 75 lbs. Built like Kentucky Thoroughbred. For May delivery. Great attraction. Frank Witte, Sr., P. O. Box 186, Cincinnati, O.

YOU ARE INVITED TO VISIT THE IMPORTANT

EXHIBITION OF EUROPEAN MANUFACTURERS

Starting March 1 to December 31, 1923. Open Daily from 9 A. M. to 4 P. M.

Goods on Exhibition of French, Bohemian, Indian Loretta, German and Belgium Manufacturers

Jewelry, Precious and Imitation Stones of all kinds for manufacturers and retailers, Mesh and Novelty Bags, Genuine Ivory and Stone Jewelry, Precious Stones of High Art, Necklaces of Glass, Pearl and Novelty Designs, Indian Goods of Leather, Sweet Grass and Wood; Indian Slippers of Leather and Fur, Canoes, Curiosities, etc. Fancy Candy Boxes, Picture and Postal Albums, Carnival Goods of all kinds, Electric Lamps and Shades, Electric Novelties and Cookers of all kinds, Bohemian Glass Tableware, Christmas Bells and Toy Novelties, Dolls, Glass Beads, Lace and Embroidery for Manufacturers.

All lines for Manufacturers, Department Stores, Premium Houses, Carnival and Racket Stores. What you want we can get you.

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Exhibitors

MOONEY-SPIRO COMPANY

51 North Sixth Street, PHILADELPHIA, PA.
Catalogue of Indian products, circulars, etc., sent on receipt of 25c. coin, to cover duty and mailing expense. Amount returned with first order.

Interested in a two-car show, which is scheduled to take the road from this city early in April.

New York, Feb. 10.—The International Tobacco Industries Exposition closed an eight-day event at Grand Central Palace tonight.

New York, Feb. 10.—Charles VanNorman, famous for his inline bicycle high dive, is in the city from his home, Prairie du Rocher, Wis. Is arranging his summer bookings thru the John O. Jackel office.

New York, Feb. 10.—William Schach, secretary Lipka Amusement Company, arrived this week from Philadelphia and registered at the Elks' Club. He will leave for a trip to points in New England to buy some show property next week.

New York, Feb. 10.—Harry McClasky, well-known circus man, formerly of the Sedis-Fleto and other circuses, in many executive capacities, is in the city. Is now interested in other amusements.

New York, Feb. 10.—Emil Gelb, of this city, is interested in the promotion of an amusement park proposed for the Pelham Bay section of the city. He reports plans as maturing nicely.

MRS. CLAUDE HAMILTON MEETS DEATH AT DETROIT

Detroit, Mich., Feb. 10.—Mrs. Della M. Hamilton, wife of Claude F. Hamilton, met a tragic death here Thursday.

Mrs. Hamilton, with her niece, Mrs. Reha Mercurio, had gone to a suburb to visit relatives. When returning they were struck by an interurban car and hurled to their death.

Mr. and Mrs. Hamilton spent about twelve years in the show business, in which profession they became widely known and gained many friends. They have been retired from the road the past five years and had planned to leave Detroit for Miami, Fla., next Monday, with the intention of making a long cruise on their yacht, now at Miami, in the West Indies. They had been happily married twenty-three years. Telegrams and letters of sympathy have been received in large number by Mr. Hamilton and relatives since the news of the accident first became public. Besides her husband, Mrs. Hamilton is survived in her immediate family by one daughter, Mrs. Bessie Moore, now playing an engagement at the Liberty Theater, Terre Haute, Ind.

"KIL" UNDERGOES OPERATION

Chicago, Feb. 12.—Charles G. Kilpatrick, the one-legged showman, last week underwent an operation in a Chicago hospital thru which the surgeons removed a neuroma of the great sciatic nerve on the stump of his leg amputated more than thirty years ago and which had grown "Kil" much trouble of late.

It is believed that the tumor, which was about the shape and size of an ordinary door-knob, was caused by the strain incident to bicycle racing, a sport formerly followed professionally by Mr. Kilpatrick.

NOTED MAGAZINE WRITER WAS A BILLBOARD CALLER

Chicago, Feb. 10.—Courtney Ryley Cooper, former circus press agent, now widely known writer on circus topics for magazines, and Leo Hamilton, equestrian director and widely known artist, were Billboard callers. Tuesday, Mr. Cooper will visit with the circuses and maybe lend a hand at exploitation a bit this season, and also finish up a number of stories for several of the major publications.

CORRECTION

The name of the Ray S. Wells, whose obituary notice appeared in the February 10 issue of The Billboard, should have read Ray S. Walls. The deceased was a nephew of Madam Walls, of Miller Bros.' shows. He was killed accidentally at New Castle, Pa., January 13.

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:

BOEHLE, Bert, Concession Agent.
Complainant, Harry Oberman, care The Billboard, Cincinnati, Ohio.

DAVEL, Walter, artiste.
Complainant, "Doc" Little Beaver, 507 S. Seventh st., Beatrice, Neb.

KENDALL, Babe.
Complainant, J. E. McGeorge, Owner, "Gambols of 1923", care The Billboard, Cincinnati, O.

LA MAR, Prof. Henri de, crystal gazer.
Complainant, Robt. Urelio, Jr., Mgr., New Rand Hotel, Cincinnati, O.

STOCK ISSUE FOR MUSIC HALL

(Continued from page 7)
decided to issue stock to cover the cost of the building and will offer it to the public. The amount for which the stock will be issued has not been decided upon, but it will probably be a \$3,500,000 flotation with the shares at \$10 each. A definite announcement of the plan is expected next week.

MRS. TOM HENRY'S ILLNESS

Heralded Afar by The Billboard

Gaiety Theater, Boston, Mass., February 5, 1923.

Dear Nelse—A few weeks ago you printed a paragraph to the effect that Mrs. Henry was ill. Since then I have been busy answering inquiries from all sections of the country, and in most cases they make mention of having read the article in The Billboard.

This would not be remarkable except from the fact that letters have come from people whom we had almost forgotten and from places heretofore unknown to us; for instance, an old-time showman down in Arizona, in a town the name of which I cannot even spell, made mention of your paper; another inquiry came from a fellow out in Paso Robles, Calif., who said the same thing. A show agent en route to the coast dropped a card from Montana, and strange to say a doctor friend in Chicago wrote and told us that he learned the news from The Billboard. But the finishing touch was added by a pencilled letter from a man who is the engineer of a portable sawmill up in the Muskoka Lake Region of Canada, where they have to bring in the machinery in the winter on skids, as there are no roads. This man was formerly the engineer of the Gaiety Theater,

Toronto, where we were located for several years, and once having been in the show business no doubt keeps in touch with it by reading The Billboard.

Therefore won't you please set all their minds at rest by saying that Mrs. Henry is on the road to recovery, and at the same time save me a lot of work? Yours truly,

THOMAS R. HENRY.

COMMENT

In two recent issues of The Billboard we made mention of the fact that Mrs. Tom Henry, resident manager of the Gaiety Theater, Boston, was seriously ill and incapacitated from attending to the management of the Gaiety, and that Tom Henry, manager-in-chief of the house and an attaché of the Columbia Amusement Company executive offices in New York City, had been recalled to Boston to care for both Mrs. Henry and the Gaiety, and we were somewhat surprised on Tuesday morning to receive the foregoing letter from Mr. Henry, who followed the letter by a personal visit to the Columbia Circuit office on Wednesday, where we found him as usual at his desk.

On making inquiries of him relative to the letter he said that he always considered The Billboard a great show journal, but had no idea of its far-reaching circulation until hundreds of telegrams and letters came in to the Gaiety Theater inquiring into Mrs. Henry's condition and referring to The Billboard article relative to her illness.

Mr. Henry said that it would take weeks to reply in person to the numerous inquiries and requested us to advise Mrs. Henry's well-wishers that she was on the road to recovery and in the course of a month would probably be sufficiently recuperated to warrant her removal to Florida, where she will remain until late in the spring. NELSE.

THE BURLESQUE CLUB'S MEMORIAL MEETING

New York, Feb. 5.—A regular meeting of the Burlesque Club scheduled for yesterday found the president's and vice-president's chairs unoccupied and Sam (Pool) Lewis was requested to act as temporary chairman. On taking the chair he called for a minute of silent prayer for James E. Cooper, deceased, late president of the club.

J. J. Kelt and Charles Franklin in their respective turns delivered a eulogy on the life of Mr. Cooper and all he stood for in burlesque, and during their talks there were many misty eyes among those present. Mr. Kelt impressed upon those present that one and all should obligate themselves to uphold the standard set for the club by its lamented president as a monument to his memory, and in silence they did as requested.

Mr. Kelt made a report on the conditions relative to the building fund and its trusteeship, which was accepted, and he was made chairman of a committee to locate the ground for the erection of a suitable building.

Out of respect for late President Cooper the Bohemian Night entertainments were dispensed with until February 18.

As all preparations have been fully completed for the big indoor circus to be held in the clubhouse on the eve of Washington's Birthday, Wednesday, February 21, and the tickets having been printed and sent out to members now on the road, it was decided to have it take place as scheduled and members receiving the tickets are requested to make payment for same as soon as possible. Those members who can not appear in person at the circus are requested to tear off the numbered stub attached to each ticket and mail them in.

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

Silk Knitted Tie Specials



\$3.00 per Doz. and up

Original patterns so good looking and so low priced even an inexperienced man will have no trouble making

\$75-\$100 a Week

Write for details of our complete line of Fibre Silk Knitted Ties and Grenadines, the fastest selling specialties on the market today.

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TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

PLANS ABOUT COMPLETED

Syrian Temple's Second Annual Shrine Circus at Music Hall, Cincinnati, February 26 to March 3

Final plans are being whipped into shape for the Syrian Temple, Nobles of the Mystic Shrine, second annual Indoor Circus, at Music Hall, Cincinnati, February 26 to March 3, inclusive.

John G. Robinson, the widely known circus man and owner of Robinson's Famous Military Exhibits, as well as a member of Syrian Temple, who collected and engaged the circus acts and directed the program last year, is found again in the same capacity. Last year's show was a big success. It was purely circus, with no by-product shows, except a side-show and some refreshment concessions operated by the Shriners. The program was excellent and Mr. Robinson has announced that there will be an almost complete change in the presentations at the forthcoming event, also more acts are to be offered. William J. Howard is president of the circus committee and he and his co-workers are hustling tirelessly toward making it the biggest of its kind ever staged before Greater Cincinnati audiences. The affair has the interest and support of practically the entire city. Among the acts announced as so far engaged are the following: Robinson's Famous Military Exhibits, the Orrin Davonport Troupe of Equestrians, the Manganon Troupe of Acrobats, the Lester-Bell-Griffin Trio of Comedy Acrobats; the Flying Valentinos, aerial casting act; Fisher Sisters, aerial butterfly (iron jaw); Beatrice Jung, the "Loop-the-loop girl", on trapeze; while among the clowns (all professional) will be Art Adair, who will direct the Clown Band, and Lorette, noted as the Clown Policeman. Negotiations are at this time under way for additional feature acts and additions to "clown alley". As before, there will be no booked shows or concessions. Children from the orphans' homes of Hamilton County, O., and Kenton and Campbell counties, Ky., will be guests of the Shriners at specially appointed matinees.

OKLAHOMA CITY DECIDEDLY ON THE EXPOSITION MAP

Oklahoma City, Ok., during the next few weeks, is to be the scene of four shows of major importance, especially to the city and vicinity, all of them being endorsed by the Chamber of Commerce, which body, thru its organization and committees, is urging all Oklahoma citizens to put forth their best efforts and assistance toward making them 100 per cent successes. In fact, all four shows are practically in cooperation and not in either competition or opposition.

The first of the events is a Homebuilders' Show and Exposition, February 16-24. Next comes the Automobile Show, February 26 to March 3. March 5-10 will be the Oklahoma Times' Pure Food Show, and March 12-17 will be this year's dates for the Southwest Live Stock Show and Exposition.

Incidentally, in connection with the above mentioned, a remarkably well-organized article appeared in The Daily Oklahoman, February 6, cleverly connecting the four events referred to and dates given, by Ed Overholser, president-manager of the Oklahoma City Chamber of Commerce. Mr. Overholser was formerly owner of the Overholser Opera House there, was also Mayor of the city and, besides being president of the Chamber of Commerce, is one of the most progressive "five wire" citizens of the Oklahoma capital city. J. M. Clark, formerly engaged in outdoor show business, the past two years, having business connections in Oklahoma City, is also lending his support and executive experience toward the success of special events in aid of the city's progress.

Just another
Carnival Special!
Sample, \$2.00
Send for complete details.
Our quantity price will surprise you.



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ARTISTIC METAL PRODUCTS CORP.,
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EXPOSITION BUILDER and DECORATOR,
383 Canal Street, New York

Booths and Displays, Special Features designed and built. Latest Exposition Building in the East. Latest Show of Booth Furniture in the U. S. Recent installations, Nat. Merchandise Fair, Madison Fashion Show, Madison Square Garden Pool Displays, Closed Car Show, Pastoral Culture Exposition.

CIRCUS CLUB FORMED

By Socially Prominent Suburban Families at Frisco

San Francisco, Calif., Feb. 7.—What is probably an innovative movement on the part of fashionable suburbanites is the formation here of the Menlo Park Circus Club, prominent men and women of Menlo Park, Palo Alto and Redwood City having formed an organization and purchased a twenty-five-acre tract of land at Menlo Park.

There are to be a half-mile race track, tennis courts, a baseball field and other outdoor sports equipment, and the dedication will probably be made at the annual Society Circus, which will be staged this year June 23 and on a larger scale than ever before will present an elaborate program of free attractions, circus concessions, side-shows, etc. As usual the proceeds of the June circus event will go toward the maintenance of the Stanford Hospital Convalescent Home for Children. Last year the proceeds of this show amounted to almost \$10,000, and the amount is expected to be greatly increased this year.

As soon as the club's grounds are in order a series of sports tournaments will be started, including polo matches, paper chases, etc. Some fifty families have donated sums of money to finance the Circus Club, the idea of which was promoted by a group of society women of the peninsula. Among the women to the fore in promoting the project, financially and otherwise, are Mesdames A. G. C. Hahn, Timothy Hopkins, Ell Well, Charles Merrill, J. G. Sharp, Selah Chamberlain, Charles Woods, Robert S. Moore, R. E. Fraser, Augustus Taylor, William Weir, Harry Sears Bates, Delaney Lewis, Charles McCormick, Stewart Lowery, Henry Rosenfeld and Leon Douglas.

GOVERNOR HAD REPRESENTATIVE

Saratoga, N. Y., Feb. 7.—Adirondack Post, No. 70, of the American Legion, is holding a Fair in Convention Hall this week. State Treasurer George R. Shuler, who has a distinguished war record, attended the opening night as personal representative of Governor Alfred E. Smith.

INDOOR FAIR-FESTIVAL

Under Auspices of I. O. O. F. Committee at Dayton, O.

Dayton, O., Feb. 7.—A mammoth Indoor Fair and Festival, sponsored by the Montgomery County I. O. O. F. Committee, has been arranged here at the fair grounds for February 26 to March 3. It is estimated that there are over 7,000 Odd Fellows and Rebekahs in this county and it has been announced that practically all of them are selling tickets in advance for the event, which will probably be the biggest of its kind ever staged in Dayton.

There will be exhibits from schools, farms, manufacturers and merchants, and a limited amount of space has been set aside for legitimate concessions and demonstrations of wares. There will also be numerous free acts and a big pageant every night and Saturday afternoon. The first five days will be given over to State and national educational and agricultural speakers, for which there will be an admission charge. Several special promotions are being put on by the committee in charge, also a fine pictorial review and program of Dayton and Montgomery County is being gotten out by R. C. (Doc) Allen, who also has charge of the popularity contest, with which he is already meeting much success. J. L. Shaffer is director in charge of the show.

FAIR REPORTED SUCCESS

Fosteria, O., Feb. 7.—The recent Indoor Fair held at Portland, Ind., in the Armory, was proclaimed a success. It was staged by H. C. Bynon and Charles Langstaff for the Kiwanis Club.

Music was furnished by the Perry, Lewis and Smith orchestras. All the concession wheels were operated by members of the club and were well patronized. Wm. Nelson, veteran candy maker, had his "stand of sweets" there and Mrs. Earl (Violet) Reid had a palmistry booth. Ralph Buss had charge of George Butterworth, the fat man, also the Zeena show. Twenty prizes were given away each night and on Saturday night an automobile. At the close of the fair Messrs. Bynon and Langstaff stated they were leaving for Canada to stage an indoor show.

COLEMAN'S INDOOR CIRCUS

Reports Success in Central States Cities

The biggest indoor affair ever promoted by Geo. H. Coleman was at Kenosha, Wis., under the auspices of the Knights of Columbus, for the benefit of St. Catherine's Hospital. The affair was staged in the Coliseum, which building is 125 feet long and 75 feet wide, with balconies on each side seating 1,000 people. The Coleman Circus was credited with putting the largest crowd inside that hall ever known. On the last night of the engagement 6,500 people passed thru the doors from 7 o'clock to midnight. Ten acts were used in this engagement, an eight-piece orchestra furnishing the music and eighteen booths being operated by the members of the K. of C. Lodge. There was a \$10,000 advance ticket sale which alone was remarkable for a city the size of Kenosha. The several contests, including the automobile contest conducted by "Curly" Smith, a protégé of Mr. Coleman's several years ago, also went on record as the biggest ever conducted in Kenosha, the gross of the several contests running over \$4,000. This was probably the beginning of an annual affair of this kind to be held by the K. of C. Lodge, as the results went several thousand dollars over the expectations of this lodge. Mr. Coleman was assured of the contract for next year by the committee in charge. The engagement was for eight nights, starting January 22 and closing January 29. This date included Sunday matinee and night, which was the second largest night of the show.

The Coleman company left Kenosha January 30 for Chicago Heights, Ill., where it is putting on the Knights of Columbus Circus in that city starting Saturday, February 3. From here the Coleman Indoor Circus plays Racine, Wis., under auspices of the Odd Fellows, where it is said that another big advance ticket sale precedes the company. Milwaukee, Wis., follows Racine, then this company goes into Chicago, where it is to open up a new Marshall Temple, which is said to be one of the finest lodge temples in the State of Illinois. All of which is according to an executive of the above company.

KAABA TEMPLE CIRCUS

At Davenport, Ia., in March

Davenport, Ia., Feb. 7.—Kaaba Temple Shriners will stage their annual indoor show and circus in the Coliseum March 16 to 27 and representatives of the John W. Moore Company, which will present the attractions, have been in conference with temple officers upon the plans. It is said it will be the largest that has ever been offered in Davenport. R. M. Lawson, San Francisco, agent for the show, has established headquarters here, and M. D. Maudsall, who is representing the show to be staged in Des Moines, is at work there.

PLANNING HEALTH SHOW

National Health Exposition for Louisville

Louisville, Ky., Feb. 7.—Plans are going forward for the National Health Exposition which will be held here April 24 to May 5, inclusive, at the Jefferson County Armory. Officials of the State and city health boards expect the health show this year will be practically double the size of the exposition held last February.

EXPO. BUILDING FOR YORK

York Pa., Feb. 8.—Plans for a large exposition building are in the making here. The York Exhibition Association, recently organized with C. B. Maul as president, is sponsoring the movement.

The idea is to construct such a building that would furnish adequate facilities for indoor fairs, exhibitions and circuses. According to present tentative plans, the proposed structure would contain between 60,000 and 70,000 square feet of floor space.

SHOWS AT LANSING

Lansing, Mich., Feb. 7.—Capillary crowds viewed afternoon and night performances of the Indoor Circus staged here this week, under the auspices of the local Gns-Nal Grotto, in the riding hall of the 19th Field Artillery.

Probably the most extensive automobile show in Central Michigan opened in Lansing Wednesday night to continue four days. One-half million dollars' worth of cars were on display, including exhibits which have not heretofore been shown outside of the national exhibitions at New York and Chicago.

THOMAS ACCOMPANIED ACTS

New York, Feb. 7.—J. P. Thomas, of the Wirth, Blumenfeld & Company offices, in New York, informed The Billboard that Frank Wirth accompanied the acts for the Detroit Shrine Circus to that city with special Pullman and baggage cars, full to the capacity of each, over the Lahigh Valley Railroad. Among those on board were May Wirth, Phil and family, Aerial Shawa, Selrist-Silbon Troupe, Spader Johnson and twelve clowns, Bill Rice, comedy acrobat, and the Earl Brothers, acrobatic comedians, the dates being from February 5 to 17.



LA PERFECTION PEARLS \$1.75

PER STRING

Complete with Plush-lined or Beautifully Brocaded Box

24-inch String Indestructible Necklace, with double safety soldered ring, three-stone sterling silver clasp. Perfectly graded, sheen and lustrous. In three shades—cream, cream rose and cream white.

Same as above with 14-K SOLID WHITE GOLD FANCY CLASP - - \$2.25

25 per cent Deposit must accompany all C. O. D. orders. Money-back guarantee.

La Perfection Pearl Co., 249 W. 42nd Street, NEW YORK CITY.

Toledo Zoological Society

First Annual Winter Circus, Menagerie and Educational Exhibition

Week March 26th--April 1st, Inclusive

WANTED—Animal Acts. Salary for week. Side-Show Acts, Pit Shows or party who can put on complete Side-Show. State lowest terms on percentage basis and space required. Only moral and high-class attractions booked. Give reference. Expect to play to 40,000 people. Address

H. F. COVODE, Chairman, 2701 Broadway, Toledo, Ohio.

WANTED, CIRCUS ACTS

For Indoor and Outdoor Circuses

FOR FOUR BIG SOUTHERN CELEBRATIONS.

Little Rock, Ark., Chamber of Commerce and American Legion Bridge Celebration, March 12th to 17th; Muskogee, Okla., Bedouin Temple Shrine Circus, April 2nd to 7th; Dallas, Texas, Hella Temple Annual Shrine Circus, April 12th to 21st; Okmulgee, Okla., Nile Grotto Circus, May 2nd to 7th,

and plenty more to follow. Kinko, Kenneth Waite, Parentos, wire Nat D. Rodgers. E. L. HARRIS, Southern Exhibition Association, American Legion, Little Rock, Ark.

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

WONDERLAND EXPOSITION SHOWS NOW BOOKING FOR SEASON OF 1923

Shows, Rides and Concessions for the best territory in the East. Our opening date is Scranton, Pa. Four different locations. Opening April 15th. This Show will be first in. We also have several towns booked. Route furnished to reliable parties. Can place clean, meritorious Shows, with or without outfits. Opening for a good Wrestling Show. Must be a man who can handle same. Can place Rides not already booked. Mr. Deblaker, of Paterson, N. J., write. I can place your Wheel. CONCESSIONS—Can place Wheels and Grind Stores. Liberal terms. Quick action necessary. Ask anyone who played Scranton before it was closed how Concessions did. Positively no graft. REMEMBER, THERE IS NO STRIKE ON THIS YEAR AND EVERYBODY HAS MONEY AND WANTS CLEAN AMUSEMENTS. Everybody address
CARL H. BARLOW, Gen'l Mgr., 310 Wyoming Avenue, Scranton, Pa.

AUTO SHOW AND BAZAAR

Troy, N. Y., Feb. 7.—The ninth annual Troy Automobile Show is being held at the State Armory, this week, under the auspices of the Troy Used Sales Car Corporation, with Frank M. Baucus in charge. The crowds Monday and Tuesday were big. Lectures and shows were guests of the management Wednesday afternoon. Dancing is enjoyed in the Winter Garden Room.
 The Troy Lodge, Loyal Order of Moose, is holding a Fair and Bazaar at its rooms this week to raise building funds.

FESTIVE WEEK SCHEDULED

Mahonoy City, Pa., Feb. 8.—City Council last night, at its regular meeting, gave the Mahonoy City Baseball Association, composed of business and professional men in town, the right-of-way to conduct a monster Block Party on the streets of this city, beginning week of May 27. They plan to have another old-home-week celebration and Marill Gray, John A. Kellar, who put the big celebration over for St. Michael's Church, three years ago, is chairman of the general committee. Shows, riding devices, etc., will help to make merry.

MARDI GRAS TO BE FILMED

New Orleans, Feb. 8.—Mardi Gras will be filmed in all details this season, to be used as an advertising idea by the Association of Commerce to show New Orleans as a tourist center. A local firm will do the work and it is said that over 300 contracts have already been signed for the production. Heretofore only portions of the main parades have been featured in pictures.

HARTFORD AUTO SHOW

Hartford, Conn., Feb. 8.—The annual Automobile Show here will take place this year at State Armory February 11-24. Plans are to make it a record show and space has been booked by some of the leading makers and dealers.

Grand O. H., St. Louis

(Continued from page 18)

tion. Effective and good-looking, but not starting. Nine minutes, in one; two bows.

"Current of Fun", an electrical novelty offering a little after the familiar hypnotic demonstrations. The act made a good start and evoked considerable laughter, but unfortunately something in the equipment went wrong and the artists were forced to close in the middle of their performance.

Harry Beverly and Company. A tiresome travesty between a drunk, his wife and a traffic cop, with an afterpiece of weird horse-play on grand opera. The jokes were as engaging as this: "The garbage man is here." Answer: "Tell him we don't want any today." The whole act was just like that. Fifteen minutes, in one; one bow.

Sternad's Midgets gave a marvelous exhibition of society dancing, boxing, acrobatics, a brief act excerpt from "Madame X", ballet dancing, animal training—all with fine showmanship and spirit. Thirty-nine minutes; many scenes; numerous curtains.

ALLEN HYDE CENTER.

Lafayette, New York

(Continued from page 15)

and J. A. Moberly, scored heavily in the third spot, and just a little short of stopping the show. With a bigger audience it would probably have happened. "Dixie", "Amen", "Tomorrow" and "New Orleans" were the quartet offerings. Mitchell rendered "Mary, Dear", as a solo. The act went very well, but the lead tenor was a bit too enthusiastic and the bass just a trifle too reserved. With these minor improvements their technique will be much improved. It's a good act as it is.

Tenderho and Silverone, a pair of Indian baritones, one of whom could do some clever work on the trapeze and Roman rings, opened the show. The act established a high standard for the others to shoot at.

Stern and Rosa, man and woman, worked in one with a S. D. and T. offering that went for a hand when their Bowery closing number was presented. They did fourteen minutes, the first four of which could be spared and improve the act, which has an excellent finish.

Ina and Elenor, a clever dancing girl with a handsome but otherwise unimportant male partner, working full stage, put over a series of dances, using ten minutes. The opening and closing numbers were especially good, but the male member certainly made a mistake in trying to do an interpretative dance to the music of "Bandana Days" in this house. Too many first-class dancers have preceded him here.

Allee Carter, a colored girl, singing five numbers and doing three changes of costume the

ACTS OF ALL KINDS NOTICE CONCESSIONS

W. O. W. BAZAAR, AUTO SHOW AND INDUSTRIAL EXPOSITION

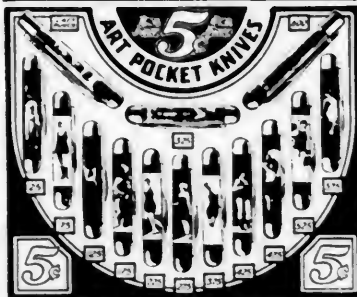
COLUMBUS, GA.

Saturday, Feb. 24, to Saturday, Mar. 3

ALL MILLS WORKING DAY AND NIGHT. TWO PAY DAYS, and CAMP BENNING'S PAY DAY OF \$300,000.

10,000 SEASON TICKETS OUT NOW. LOCATION—CENTER BUSINESS SECTION.

WANTED—Stock Wheels: each wheel an exclusive and not over 7 all told. 50-50 basis. 1 Palmistry. Corn Game Exclusive. Dancing Act, suitable for dancing floor. CIRCUS ACTS suitable for Platform, Programme and Contest Promoter, wire. Comedy Juggling and Acrobatic. \$2,000.00 in prizes given away with season tickets. Address
DR. W. F. WHITEHEAD, Chairman, P. O. Box 765, Columbus, Georgia.



\$5.25 KNIFE BOARDS—\$5.25

We Beat Them All.

The Most Attractive Board on the Market.

14 ART KNIVES, Two-Bladed.

Every one with Nickel-Silver Bolster.

One Large Knife for last sale.

On an 800-Hole Board.....\$5.25

On a 1,000-Hole Board.....\$5.50

25% with order, balance C. O. D.

PURITAN NOVELTY CO.

1911 W. Van Buren Street, Chicago.



A well-made knife, using a beautiful photo handle, should appeal to you. Eight different patterns, all silver bolstered and brass lined, for \$3.60. Get samples and pick out the combination best suited for your purpose.

LACKAWANNA CUTLERY COMPANY, LTD. NICHOLSON, PENNSYLVANIA

while, got a fair hand for her efforts. She sang "Southland", "Chicago", "Sister Kate" and "Dada Strain", drawing a hand on the latter two numbers. She overacted a bit and spoiled her status as a singer by doing a dance for an encore.

The Paramount picture, "Manslaughter", completed the program.
J. A. JACKSON.

ED WYNN STILL TOURING

New York, Feb. 12.—Ed Wynn and his company of "The Perfect Fool" are doing so well here at the Colonial Theater in Boston that he has

decided to tour all New England until June 16. During the summer months he will sojourn in Atlantic City and Great Neck, and will again start work with "The Perfect Fool" in August, opening in Pittsburg on August 27.

"MARGIE" IN SOUTHEAST

Chicago, Feb. 10.—McGregor & Co., of New York, are now booking "Margie" in West Virginia and Indiana, with a cast of twenty-five people. James Wingfield is arranging the booking.

THE PASSING OF LEAN YEARS

NO better evidence of the prosperity that is on the road and that is destined to reach us during 1923 could be had than the statement that the railroads are spending over a billion dollars for equipping the railroads of the country to take care of the rapidly increasing business.

One road ordered more than 37,000 freight cars; another has ordered more than 800 locomotives. Announcements have been made by 35 railroads of trackage extension to exceed 400 miles. This, it is stated, may reach 1,000 miles.

There is in this announcement a lesson on preparedness. The man who is equipped and prepared to take care of the increasing business is the man who will benefit from this wave of prosperity.

Every man interested in the show business in any way will find it distinctly to his advantage to make adequate preparations to secure his share of this increased business. Keep in touch with the situation as it grows and progresses by reading The Billboard each week. There is no better medium thru which to keep in touch.

The Spring Number, the herald of the outdoor show season, will eclipse anything yet attempted in show-world journalism. It is none too early to order your copy. The issue will be dated March 17.

One Year, \$3.00; Six Months, \$1.75; Three Months, \$1.00. At all newsstands, 15c a copy.

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio:

Please enter my subscription for The Billboard for one year, and include the Spring Number, for which I understand there is no extra charge. I enclose \$3.00.

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City, State.....

ARREST TEX. THEATER OWNERS

Beaumont, Tex., Feb. 8.—Eight proprietors of theaters were arrested here Sunday charged with violation of the closing law. Those conducting tobacco and drug stores and filling stations were not molested, although some are known to have remained open for business. It was said to be the intention to make test cases in the instance of the theater men, the result of which probably will determine continuance or abandonment of the crusade.

All those arrested demanded trial before H. H. Reeves, justice of the peace, instead of Thomas Brown, the justice responsible for enforcement of the law which was enacted in 1890. Their attorneys signified their intention of demanding trial by jury.

BIDE DUDLEY, DEFENDANT

New York, Feb. 10.—Bide Dudley, author, lyric-writer, show producer and newspaperman, was sued this week by the Beaux-Arts Scenic Studios for \$633 alleged to be owing for scenery purchased by him for his musical comedy, "Sue, Dear", which played in New York last summer. The papers filed in the Third District Municipal Court allege that Dudley purchased scenery valued at \$1,628 on July 8 and paid \$900, leaving unpaid the balance sued for. Answer filed by Dudley makes a general denial of the allegations set forth in the complaint.

STAGE DIRECTOR SUES

New York, Feb. 10.—Edgar J. MacGregor, the stage director, brought suit this week against Edgar Whiteside, the producer of "The Door-mat", which had a short life at the Punch and Judy Theater, for \$600 alleged to be due for staging that play. The summons in the action was served on Whiteside at the Hotel Colonial, where he lives, and filed in the Third District Municipal Court.

NEW HOFFMAN COMEDY TO OPEN

New York, Feb. 12.—A. H. Woods will place Aaron Hoffman's newest masterpiece, "Light Wines and Beer", in rehearsal today, with an opening in the Cox Opera House in Cincinnati in view for the night of March 4. This play will probably fare towards the West, playing Chicago for the spring and coming to New York next fall. However, nothing definite has been decided as yet, for Woods wants to see the play in action first.

Mathilde Cottrelly has been engaged to play a principal part.

\$3,000 THEATER ROBBERY

Detroit, Feb. 10.—The safe of the Colonial Theater, Woodward and Sibley avenues, was cracked early this morning by yeggmen who, according to Manager Edward Frank, escaped with \$3,000. The loot is said to represent yesterday's receipts of the Colonial, Globe and Coliseum theaters, owned by Louis and Ben Cohen.

BRANNAN A CHICAGO VISITOR

Chicago, Feb. 10.—Ed Brannan, general agent of the combined Gentry Bros. and Paterson Animal Circus, was a Chicago visitor this week.

The John Robinson Circus, combined with the Gollmar Brothers' property, will doubtless make it the third largest circus, with the Hazenbeck-Wallace organization following as fourth, sub-titled as "highest class circus in the world".

KIRCHEN FLOWER BASKETS



KIRCHEN FLOWER BASKETS. Filled with Beautiful Artificial Flowers. Make the Flash that Brings in the Cash.

SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 22 inches high, FILLED with gorgeous natural looking artificial flowers. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of red, beautifully colored gold bronze. FREE with this offer, 1 gross Assorted Colored Carnations. 25% with all orders, balance C. O. D.

Each Basket Positively Filled with Flowers.

KIRCHEN BROS., 222 West Madison Street, Chicago, Ill.

DEATHS

In the Profession

BARRY—John J., past international president of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators and a former president of the Boston Central Labor Union, died at his home, 124 Stoughton street, Boston, Feb. 16. Mr. Barry was born near Boston and had been connected with the profession nearly all of his life. He was an authority on matters dealing with the betterment of labor conditions. For years he was president of the theatrical stage employees' union, relinquishing the position because of ill health. He was a charter member of Local Union No. 11 of that brotherhood. He was a member of the Elks, Knights of Columbus and a number of other organizations. Funeral services were held at St. Williams' church, Boston, February 6, with solemn requiem high mass.

BARRY—Florence, 11-year-old daughter of Frank Barry, of Barry and Nickerson, died on January 27 in Chicago.

RUCHANAN—John, for many years associated with the Howard Langford Square Theaters, Boston, has been called to the great beyond, and services were held Sunday, February 11, at the Waterman Chapel, conducted by Rev. George Bentley of South Boston. There was a large gathering of theatrical associates about the pier to pay a final tribute to a life-long friend. Mr. Buchanan was 71 years of age and long connected with the G. E. L. group enterprises.

BURKE—The mother of John Burke, vaudeville artist, died on February 4 at her home in Atlantic City, aged 71.

BYRNE—Francis M., 50, leading man, playing with Bertie Kallich in "Jitta's Attraction" at the Comedy Theater, New York, died on February 7 at the Players' Club, Gramercy Park, following a heart attack after the Monday night performance. Mr. Byrne's work in "Jitta's Attraction" was classed by many critics as the best he ever did in a stage career that lasted about 28 years. He made his first appearance with Modjeska, and in recent years had amused New York theatergoers in such productions as "Nightie Night", "Banco" and "Jitta's Attraction". In his earlier days he played the part of David, the farmer's boy, in "Way Down East". He then joined Daniel Frawley's Stock Company in San Francisco as a leading juvenile. Later he was with Maude Adams in "The Pretty Sister of Jose", and in 1905 and 1906 was with the Empire Stock Company, of Boston. During the seasons of 1907, 1907 and 1908 Mr. Byrne appeared as Dick Crawford in "The Chorus Lady", with Rose Stahl. Mr. Byrne was a bachelor. He leaves a brother, David Byrne, in the retail drug business in Newport, R. I., where the body was taken for services and interment.

CAMPBELL—James, a noted wood carver, who had the contract for the wood carving on the show wagons of the Barnum & Bailey Circus, died at his home in Belleville, N. J., February 9. Mr. Campbell was 94 years old. Sixty-five years ago he executed the wooden statue of the fireman in full regalia which stood until recently at Broad and Market streets, Newark, N. J.

CHASE—Charles, 40, theatrical producer, died suddenly Sunday night, February 11, of heart disease, in New York City.

TO THE MANY FRIENDS OF
JAMES E. COOPER
We wish to acknowledge with sincere thanks the kind expressions of your sympathy.
MRS. LUCIA COOPER,
MISS HENRIETTE COOPER.

DIAMANT—Solomon, a founder of the Yiddish Theater, New York, died February 10. In his connection with the Yiddish Theater Mr. Diamant had been associated with many persons prominent on the stage, such as Bertie Kallich, Jacob P. Adler and David Kessler. He was 64 years old. Surviving are eight sons.

DRIVER—J. W., professionally known as Kudzar, well-known magician of the Antipodes, whose career covered a period of two-score years, died in New Zealand recently. The deceased was 65 years old.

ELSON—Charles, 37, brother of Olive May, of May and Hill, died recently at his home in Louisville, Ky.

FABRIS—Mlle. Marthe, French vaudeville and revue actress, died on January 22 in Paris following an operation.

FISHER—Mrs. Marie, wife of Harry McCullough, the well-known outdoor show talker, died January 31 in Los Angeles of a complication of diseases.

FISHER—Mrs. Blanche, close friend of Mrs. J. B. Chapman, of Oklahoma City, Ok., died at her home in Omaha, Neb., January 16.

FOWLER—Charles D., father of Chappie Todd, who is well known in vaudeville, died on January 21 at his home in New York.

FREIBERG—Frederick, 78, for forty years identified with Chicago theatrical enterprises, died at his home, 9639 Kincaid avenue, that city, February 7. His wife thought of as the "father" of the modern cabaret. For many years he operated Freiberg's Restaurant at 182 East Twenty-second street, Chicago, a popular resort for the elite of the Windy City a generation ago. His orchestra in that place was nationally famous. Some years ago the deceased sold his restaurant to Lee Bloom, but continued there as a valet in the orchestra at a salary of \$27 a week until five years ago. Interment was in Waldheim Cemetery, Chicago, February 9.

HAMILTON—Mrs. Della M., wife of Claude F. Hamilton, was run down and killed by an automobile car at Detroit, Mich., February 8. Mr. and Mrs. Hamilton were widely known in the outdoor show world. Besides her husband Mrs. Hamilton is survived by one daughter, Mrs. Bessie Moore, now playing an engagement at the Liberty Theater, Terre Haute, Ind.

HANICO—Mrs. Julia, mother of Arthur Hanico, well-known violinist, died February 4, in Mt. Vernon, O. Arthur Hanico is at present with an orchestra at Mansfield, O. Last season he directed a theater orchestra in Mitchell, S. D. Besides the son mentioned Mrs. Hanico is survived by a husband and two daughters, all musicians. She was buried in Mount View Cemetery, Mt. Vernon.

HANLON—William, 79, who spent sixty-four years of his life on the stage and who enjoyed an international reputation as an acrobat and pantomime artist, died in New York February 8. He retired from the stage in 1915. Mr. Hanlon was considered by many as the greatest of the six Hanlon Brothers, all of whom were actors. The brothers were made famous thru the "Superga" and "Fantasma" companies, which occupied the position in the theatrical world of a generation ago now held by the Ziegfeld "Follies". The Hanlons toured with these companies for many years, and also made several tours of the Keith and Orpheum circuits. William Hanlon's wife died many years ago. He leaves numerous relatives.

HARRIS—Mrs. Florence, wife of the treasurer of the President Theater, Washington, D. C., died on February 6 in that city after a short illness.

HICKS—Florence, of the circulation department of The New York Clipper, died recently at his home, 384 Cumberland street, Brooklyn, N. Y.

HOAGLAND—The mother of Carlton Hoagland died on February 2 at Brookline, Mass.

HOLDEN—George, 49, who had been stage carpenter at the Orpheum Theater, San Francisco, for thirty years, died on February 1 of pneumonia.

HOLLYFORD—Frank, brother of Bob Hollyford, one-time manager and owner of a num-

ber of touring dramatic shows in Australia, with which the deceased had traveled for a number of years, died at a hospital in Lidcombe, New South Wales, January 2.

HOWARD—Bessie Mooney, wardrobe mistress for Harry M. Strouse's "Talk of the Town" Company, a Columbia Burlesque Wheel attraction, died January 30 at the South Side Hospital, Pittsburgh, Pa., of pneumonia. Mrs. Howard had been with Mr. Strouse's attractions the past three years. Her husband is a property man on the "Talk of the Town" Company. He accompanied the body to Mrs. Howard's home in Sioux City, Ia., where burial took place February 2, following funeral services at the cathedral in that city. Besides her husband Mrs. Howard leaves a son, Virgil, and a daughter, Zeypher Mooney.

HUMPHREY—Roscoe, one of the solo singers with the Lassies White Minstrels, and who had been with that company since its organization three years ago, was found dead in his room at the Merchants' Hotel, Mt. Vernon, Ky., Sunday morning, February 11. Mr. Humphrey's death was due to heart trouble. His remains will be shipped to his home in Paris, Tex.

JUDSON—Sheldon, 27, motion picture aviator, was found dead in his home in Los Angeles, Calif., February 5. Death is believed to have resulted from acute indigestion. Mr. Judson had been in the United States Air Service during the World War.

KREMER—Theodor, 52, writer of old-time melodramas, died in Cologne, Germany, January 11. Mr. Kremer was one of the pioneers of those plays known as "ten-twenty-thirty" dramas. Some of his works are: "The Bowery After Dark", the first play to be produced by A. H. Woods; "The Fatal Wedding"; "The Desperate Change"; "Bertha, the Sewing Machine Girl"; "Wedded and Parted" and "Für Her' U'breck's Sake".

LEECH—Mrs. Mary Lawson, for many years identified with the Ashbury Park Carnival, died at her home in Astoria Park, N. J., February 8.

LEON—Professor Isaac, a musician, identi-

fied with the leading orchestras in Savannah, Ga., for the past forty years, died in that city February 3, at the age of 70. Professor Leon was well known to touring artists who played the Savannah Theater in that city, where he was conductor of the orchestra for many years. Funeral services were conducted February 6 at his late residence, 113 Henry street, East, followed by interment in Laurel Grove Cemetery, Savannah.

LEWIN—Mrs. Leo L., widow of Leopold Lewin, the American manager who went to Holland in 1900 to promote the Rembrandt Theater in Amsterdam, died on January 21 at St. Bartholomew's Hospital, New York, following two operations.

LIGHTON—William R., famous as the author of the "Billy Fortune" and other short stories, died in Hollywood, Calif., last month. Mr. Lighton was a veteran newspaper writer, having held positions on the staffs of The St. Louis Post-Dispatch, Omaha World-Herald and Boston Transcript. Years ago he left Fayetteville and went to Hollywood to superintend the filming of the "Billy Fortune" stories, acted by Will Rogers and produced by Goldwyn. The Curtis Publishing Co., of Philadelphia, commissioned him to make a world tour and "write what he saw". The World War caused the cancellation of that trip. He had written for many of the prominent magazines of this country, including The Saturday Evening Post, The American and The Country Gentleman. His widow and a son and daughter survive.

MCCARTHY—John, for more than fifty years in the billposting business, died in the Old Horegess Hospital, Kalamazoo, Mich., January 22, following a short illness of pneumonia. Mr. McCarthy was about 70 years old and had for some time been identified with the Hush Advertising Company, of Kalamazoo. In his youth he traveled extensively with the advance casts of the Barnum & Bailey and Ringling Bros.' circuses. He is survived by his widow.

MCGOWAN—The mother of Ursa, Jack and Ralph McGowan died on February 5 in Los Angeles. Jack McGowan is a stage juvenile, while Ursa and Ralph are in vaudeville.

were held from the Church of the Holy Trinity in River February 5.

PRICE—Mrs. Natalie Whitted, wife of William B. Price, widely known composer, died in the North Chicago Hospital, Chicago, February 4, following a long illness. Mrs. Price was a member of many clubs and societies and was vice-president of the Chicago School of Expression and Dramatic Art. Funeral services were held in Grace Land Chapel, Chicago, February 6.

RIVA—Victor Carlo, 49, known in Australia for many years as a monologist, died at St. Vincent's Hospital, Sydney, January 31.

ROOT—William A., 88, author of "Tramp, Tramp, the Boys Are Marching" and other Civil War songs, died at West Medford, Mass., February 3. Mr. Root had been a resident of Chicago for more than sixty years. With his brothers, George E. and E. Towner Root, he conducted the Root Music Publishing Co. in Chicago. Funeral services and interment took place in North Reading, Mass., the town of his birth.

RUBEN—The mother of Ruth Page Ruben, danseuse, died on January 27 at her home in Middletown, Conn., of pneumonia.

SAUNDERS—Alice, 51, who years ago, on the Seils-Elk Circus, was known as Alice Annelly, bardick rider, was found dead in her room at 154 Hudson avenue, Albany, N. Y., February 6. Death was due to pneumonia. Miss Saunders is believed to have resided in Albany for the past five years and never discussed her past life. Until recently she appeared to have been well supplied with funds, an unsuccessful effort was made by Coroner John E. Mulken, of Albany, to locate relatives.

SEEBOLD—Pedro, 42, head of the Principal Film Company, a Spanish concern, died recently in Barcelona.

SAUGEY—A., 58, director of the Palais d'Hiver, Pau, France, died on January 24 in Pau. He had formerly been manager of the Galie, Paris, and president of the French Syndicate of Provincial Managers.

STIFF—John T., 23, a brother of Clifford B. Stiff, manager of the Tivoli Theater, Chattanooga, Tenn., a unit of the Tennessee Enterprises, Inc., was killed in a hotel fire at El Paso, Tex., February 7, according to information received by the brother at Chattanooga. The deceased had been in El Paso but a short time. Besides the brother mentioned he is survived by his mother, wife and child.

THOMAS—Harry R., concession agent for Mr. Stanley, of the Buford Shaws, died at a hospital in Greenville, S. C., February 7, of pneumonia. The Greenville Council, Knights of Columbus, of which organization the deceased was a member, sent his remains to his home in Baltimore, Md., for interment. He was 27 years old.

THURSTON—Ernest, who it is believed might be a relative of Howard Thurston, the magician, died of apoplexy in Newport News, Va., February 4. The remains were being held by W. E. Rouse, funeral director, at 234-236 Twenty-fifth street, awaiting notice from relatives of the deceased as to their disposal.

TIFERN—Eud, 35, former opera star, was found dead in his apartment in Detroit, Mich., February 8. Death is believed to have been caused by heart disease.

UBEROTH—Wilson J., 71, widely known vaudeville man, died at his home in New York City February 8. He was one of the original members of the Treasurers' Club of America, had served in the box-offices of the Empire and Lyceum theaters in New York, and had followed that pursuit for about 40 years. More recently he had conducted a theater in Stamford, Conn.

VAN SLYKE—Charles, 50, president of the Little Wonder Light Co., of Terre Haute, Ind., manufacturer of circus lights and lights for other outdoor purposes, died in Terre Haute February 7. Mr. Van Slyke was a member of the Elks' Lodge No. 86, of Terre Haute. His widow and daughter, Mrs. Vivian Van Slyke Savage, survive. Mrs. Savage, until her marriage about a year ago, was prominent in several large theatrical productions of New York. The deceased was buried in a cemetery at Terre Haute, Ind., February 9.

WALLACE—Arthur, 57, for many years manager of the Keene (N. H.) Opera House, with which he had been connected since the age of 15, died recently. He also was owner of the Keene Poster Advertising Company.

WALTMAN—Claude Tynar, scenario writer, died last week in Los Angeles.

WILLETS—Mrs. Frank, mother of Mrs. Artie Shields, died at her home in Andrews, Ind., February 5 of pneumonia. Mrs. Willets was known to a great many carnival people, as she usually spent a month of each summer on the road with Mrs. Shields.

MARRIAGES

In the Profession

ATTERIDGE-THOMAS—Harold Atteridge, the prominent author of the Winter Garden, New York, and Jean Thomas, dancer, in "The Dancing Girl", the present Winter Garden production were married in New York last week.

BRVANT-HARBER—Alva (Slim) Brvant, with the Harber Musical Comedy Company, playing a stock engagement at the Lyric Theater, Cincinnati, and Verlice Harper, in the chorus of the Humber company, were married in Cincinnati February 6.

CLAREN-CHRISTIE—Joseph Claren, of Wentworthville, New South Wales, and Mad Christie of the Schink offices in Australia were married in Wentworthville December 30.

DEARTE MISSISS—Charles Eugene Dearth, a member of Local Union No. 112, of the I. A. T. S. E., in Indiana, Ind., and who is at present maintenance man at the Pantages Theater, Memphis, Tenn., and Jeannette Musso, usher at the same theater, were married February 7 at the home of Father Murphy, of St. Patrick's Church, Memphis. The bride is a daughter of Thomas Musso, first violinist in the Pantages Theater orchestra.

FREEDMAN-GRAF—Abc Friedman, of the Low publicity department, was married on February 1 in New York to Belle Graf, non-professional, of Brooklyn.

LAVINE-DAVIS—Harold Lloyd, the famous film comedian, and Mildred Davis, who plays opposite him in his comedies, were married late Saturday, February 10, at St. John's Protestant Episcopal Church, Los Angeles. The wedding was private, only a few close friends and

"JIMMY" FAWN

WHILE the "Veterans of Variety" were marshalling for their new show at the London (England) Palladium, came the news that the oldest of them all, James Fawn, was dead. After lying on his deathbed, James Fawn was speaking about his work, and it was evidence of his remarkable vitality that he should be talking with his brother-in-law about a number of contracts for future appearances. "I think you had better send them back," remarked the old comedian. "I don't want any more. Shortly afterwards he went into the semi-consciousness which ended in his death. This occurred in London, January 19.

The vitality of James Fawn was indeed wonderful. To work actively on the stage at his great age did not daunt him in the least, and he never complained. There is no doubt that he was helped to carry on by the devoted care of his wife. They had been married more than forty years. Mrs. Fawn traveled everywhere with her husband in order to be present with him at each theater. His last appearance was at the London Shoreditch, last October, in which month he was taken ill and gradually grew worse.

James Fawn will be remembered as the unctuous singer of "Ask a Pleece-man", and he was just short of 73, born in Marylebone, England, and, as a boy, a protégé of Joe Cave, then manager of the Marylebone Theater, where Mrs. Kendal made her first appearance. He then acted under his own name of Simmons. After a few years as a strolling player, dodging starvation, and as a member of the stock company at Plymouth, under J. R. Newcombe, whose boast it was to have hunted sixty years in one pair of breeches, Fawn returned to his old allegiance, and was a member of Cave's Company at the Victoria Theater, London. He played Jerry in Cave's revival of "Tom and Jerry", and appeared in pantomime at the Surrey Theater, London, then under the direction of William Holland, the "people's caterer".

After a brief experience of the music hall, at the South London, Fawn became a member of one of the most famous companies within the memory of the oldest playgoer—that formed by the beautiful Miss Litton for the performance of eighteenth century comedy. He was notably good in "Grandfather Whitehead" and in "The Liar". In the "old V.I." (London) pantomime, "Nimble Nip", in 1870, he played "principal girl". Fawn appeared in several Drury Lane (London) pantomimes, singing topical duets with Arthur Roberts. One of them was E. V. Page's "Keep It Dark". It is a curious fact that E. W. Rogers, the writer of "Ask a Pleece-man", meant it for a topical song, to be sung in evening dress. The quaint character study which delighted everyone save the police, at whom an eternal gibe was heard, was a creature of Jimmie Fawn's imagination. Another of his popular songs was "His Lordship Winked at the Counsel, Counsel Winked at the Clerk; the Jury Passed the Wink Along, and Murmured, 'Here's a Lark'". This was the work of none other than George Dance, at that time a prolific writer of comic songs.

Interment was in Tooting Cemetery, London.

MOFFETT—Mary, 76, mother of Jack Moffett, of the Golden Gate Trio, died on January 17 at her home in New York.

MOSS—Mrs. H. A., 42, whose husband for many years was on the staff of J. C. Williamson, Ltd., of Australia, died December 16 in New South Wales, after a long and painful illness. Mr. and Mrs. Moss were two of the most popular people in the Ballou district.

MURRAY—Mildred (Mrs. Thomas) Sibley, one of the best known of Broadway chorus girls of a decade ago, died on February 5 at Saranac Lake, N. Y., after a long illness. She had appeared in several of the Werba & Lanescher shows, including their production of "The Rose Maid", in which she was a minor principal.

NAUDAIN—May, wife of Charles H. Georgia, New York banker, died at Jacksonville, Fla., February 10, after a brief illness. For twenty years Miss Naudain was well known as a singer in musical comedy and light opera productions. She was married in 1899 and left the stage for six years, returning in 1916 to play in "Kathinka".

NEWLAND—Mrs. Sarah, mother of A. Harley Newland, of the vaudeville team of Newland and Will, died at Saunna, O., February 11, of heart failure. Interment was in a Salina cemetery.

PARNELL—Colleen, 1-year-old daughter of Mr. and Mrs. Emory Parnell, well known in the lyric and elegant ballad field, died in Sioux Falls, S. D., January 23.

PELET—Mrs. E. W., mother of Thomas Pelet, of the Petet Troupe, acrobats, died on February 4 at Zanewille, O.

PRESCOTT—Frank G., 78, who was financially interested in theaters in Boston and New York, and who was among those responsible for bringing such actors as Debrah Thompson to the fore, died at his home in Exeter, Me., February 2. Mr. Prescott was born in Exeter and married Ruth Avery, of that place, who survives him. He is also survived by a sister, Mrs. Augusta Prescott Hill, of Bangor, Me.; two nephews and a niece. Funeral services

...of the principals witnessing the ceremony. Afterward Lloyd and his bride left in an automobile for a tour—with their destination a secret.

MALISLY-LORENZ—Thomas Edwin Maula, publicity promoter, and Lillian Ayers Lorenz, dancer, formerly with Pavlova, were married in New York City February 8. Both reside in New York.

MCKELLAR-PEARSON—Ronald McKellar, of Bathurst, New South Wales, and Ida Pearson, of Australasian Films, Ltd., were married at St. Stephen's Church, Sydney, Australia, recently.

NASCA-LATORA—Tony Nasca, band leader with various ensembles, and Jennie Latora were married in New York City recently. Following the wedding a reception was held at Greenwich House, New York, attended by hundreds of friends of Mr. and Mrs. Nasca.

RICHARDS-MANN—Charles Richards and Isabelle Mann, both members of the Hal Mercant Stock Players, were married in Reading, Pa., January 25. At the time of the ceremony the bride and groom were with the company at the Grand Theater, Reading.

SPOTTIS-A-GAN—C. E. Spotts, who the past season operated a number of concessions with a carnival company, and Miss "Billy" Agan were married at the Parker Hotel, Des Moines, Ia., February 8.

STEWART-STINDIN—Earl Stewart, resident manager of the Orpheum Theater, New Orleans, and Mrs. Geraldine Stindin, of Kansas City, Mo., were married in New Orleans February 8. Mr. and Mrs. Stewart will make their home at the Greenwood in New Orleans till the close of the Orpheum Theater in May, when they will take their delayed honeymoon. Mr. Stewart went to New Orleans early this season from the Palace, Chicago.

STILES-HOFF—Vernon Stiles, widely known concert singer, and Hester Hoff were married at River Lee, near Buffalo, N. Y., late last week.

WALBURN-MANN—Raymond Walburn, a member of "The Awful Truth" Company, and Gertrude Mann, widow of Tom Oliphant, were married in Chicago several weeks ago. It became known last week.

WILLIAMS-RYMER—Percy Williams, a drummer in Hoffman's Orchestra, of Christopher, Ill., and Christine Rymer, actress, were married in St. Louis, Mo., February 11.

WOOLLEY-HARVEY—Francis S. Woolley, musician and member of a musical act that has appeared in vaudeville, and Lora E. Harvey, of Indianapolis, Ind., a nonprofessional, were married in Cincinnati two weeks ago. Mr. Woolley's home is in Cincinnati.

COMING MARRIAGES

In the Profession

Neva Hedrich, formerly with the Nat Reiss Shows, and Alvin Butterfield, owner and manager of the Butterfield Comedy Company, it is reported, will be married soon.

Glenn Moore, screen actress, and John McCormick, Western representative of a film distribution company, are, it is said, engaged to be married.

Johnny Clements, known in musical comedy circles, and Margaret Schultz, nonprofessional, of Pittsburgh, are to be married late this month.

DIVORCES

In the Profession

Mrs. Marjorie Barnes Smith, of Douglaston, L. I., last week commenced suit for separation from Sam E. Smith, of the Hotel Embassy, New York, well known in the theatrical profession.

Mme. Katharine Eljazi Hussar, former prima donna of the Royal Opera at Budapest, Hungary, is suing Ernest Hussar, orchestra director, for divorce in New York City. In October, 1920, Mme. Hussar sued for separation and was allowed temporary alimony of \$30 a week, which she alleges was paid up to July, 1922. During the early part of last summer the defendant is said to have conducted an orchestra at the Hotel McAlpin, New York. Decision was one of the several charges preferred by Mme. Hussar.

Decision has been rendered on the application for separation of Mrs. Ted Doner, wife of the vaudeville artist who has been appearing on the principal circuits in this country with his sister Kitty, which was filed in New York City.

Mrs. Doner resides in Brooklyn, N. Y., and has asked for \$150 a week alimony pending trial of her suit. She charged cruel and inhuman treatment, which Mr. Doner denied.

Wanda Hawley, well-known motion picture actress, filed suit for divorce in Los Angeles February 8 from Allan Burton Hawley, charging non-support and abusive treatment. Mrs. Hawley sailed from New York about two weeks ago for Europe. Her husband is said to be in New York.

BIRTHS

To Members of the Profession

To Mr. and Mrs. C. A. Burris, at St. Joseph's Hospital, Lexington, Ky., February 2, a daughter, christened Marcella Dolores. Mr. Burris is a member of the orchestra at the Strand Theater, Lexington. Mr. and Mrs. Burris reside at 122 Haganman Court, Lexington.

To Mr. and Mrs. Earl W. Wilson, at the Schuber Hotel, Pittsburg, Pa., February 2, a son. Mr. Wilson was general agent for the Homer E. Moore Shows the past two seasons and is well known in Eastern carnival circles. His wife is a nonprofessional.

To Mr. and Mrs. Ed A. Millhedge, at their home in San Francisco January 29, a 7-pound son. Mrs. Millhedge was formerly known as May Alberta. She and her husband recently returned to San Francisco from Honolulu.

To Mr. and Mrs. W. F. Hyder, at their home in Philadelphia, February 5, a son. Mr. Hyder is at present directing the Mel-O-Fun Orchestra in Philadelphia. He has been connected with the advance forces of the Tip-Top Shows, Inc., for several seasons.

To Mr. and Mrs. Kerr, of Sydney, Australia, December 25, a son, christened Neville. Mrs.

Kerr was formerly connected with one of the leading film exchanges of Sydney.

To Mr. and Mrs. Clem Milton, at New Castle, New South Wales, January 4, a daughter. The father is one of the Milton Brothers, English comedy skaters. Mrs. Milton is best known as Babs Pacey, English soprano.

To Mr. and Mrs. Fred Powis, at Sydney, Australia, January 2, a son. Mr. Powis is chief illustrator in the Paramount publicity office in Sydney.

To Mr. and Mrs. Robert Watt, in Sydney, Australia, January 3, a son. Mr. Watt is on the staff of the King's Cross Theater, Darlinghurst, Australia.

WANTS EDDIE CANTOR TO SERVE AS HEAD

(Continued from page 5)

the indorsement of the Chicago Federation of Labor, and vaudeville actors here now say it looks like a so-called dream may be realized. Positive action has already been taken to get memberships.

It is recalled that at a meeting of the American Artists' Federation in Chicago two years ago Mr. Cantor was threatened with cancellation and a bar to future bookings if he appeared on the stage at that meeting. Mr. Cantor promptly took it out on the stage, and, when called on to address an audience of some 2,000 persons, said he was an actor, always expected to be one and always expected to stand by the actor. If Mr. Cantor accepts the presidency of the new association, actors say it will mean a nucleus has been started for a still larger organization.

Mr. Conley formerly had connections with the old White Hats and the American Artists' Federation, and is believed by vaudeville actors to be one of the most capable men in the country to guide the work that the new association seeks to do. Heretofore, since Mr. Conley returned to the Middle West, he has refused to align himself with a new organization, saying he was in Chicago only to look after his business of booking talent to clubs.

NO GAMBLING AT ILLINOIS FAIRS

(Continued from page 5)

the people will be within five miles of a paved road, and that as a result county fairs within the next few years are to have a great growth. He referred to the proposed Illinois deep waterway and its benefit to the farmers of the State.

The convention went on record favoring the proposal of Governor Small to issue \$100,000,000 of bonds to complete the hard-road system.

The delegates decided to let the question of prohibiting gambling devices at county fairs rest with the State Department of Agriculture. Director Davison, head of the department, announced at the close of the convention that the State in the future would insist on strict adherence to the State law which provides that no State money shall be paid to any county fair which permits gambling, wheels of fortune or games of chance of any kind.

The policy of the State Department from now on," said Mr. Davison, "will be against gambling of all forms. We intend to withhold State appropriations from any fair which does not comply with the law in this respect. Gambling in late years has come to overshadow the educational features of these fairs, which were established for the purpose of encouraging scientific agriculture and education along other lines of benefit to the farmer and the State."

Discussion of this important question occupied a considerable portion of the convention time. A number of delegates spoke in favor of operating independently of State appropriations, contending that the fairs would be better off financially by renting space as they saw fit instead of accepting the State money upon conditions which would decrease revenues from concessions.

Ellis E. Cox, secretary of the Hancock County Fair, read a paper on this subject and argued strongly against any move to throw off State aid. He warned officials that they might for a few years be able to reap rich receipts from such a move, but that eventually this sort of practice would mean the death of the fair attempting it.

The convention voted in favor of supporting a bill now before the State Legislature providing an appropriation of \$75,000 to make up a deficiency in the appropriation for fairs last year. The State lacked this amount to pay the quotas promised to various county fairs of 1922.

The questions of sanitation, pure food and prevention of disease among live stock were discussed. The State this year will undertake no inspection of the fairs, matters of sanitation being left to the fair officials themselves.

A definite attempt will be made to prevent contamination from diseased live stock. Each fair will demand a certificate of health for every head of live stock admitted and the certificate must show that every head of cattle has satisfactorily passed the tuberculin test. The work of inspecting live stock on exhibit will be in charge of the county veterinarian of each county where fairs are held.

In discussing entertainment, the fair representatives said night attractions had been found to be greatly in demand. Fireworks especially had proved very popular and had resulted in greatly increasing revenues from gate receipts. As a result, many fireworks attractions were booked by agents on the ground.

Among the booking agents and other representatives present were the following:

J. E. McNeill, of the World's Amusement Service Association; E. B. Montgomery, representing E. G. Strats & Company, Inc., premium ribbons; Mr. Pleasant, Ill.; Walter F. Driver of Chicago, representing the Driver Bros. tent and awning manufacturers; George H. Coleman, of the Nat. Reiss Shows; Ray W. Anderson, for Law Resenthal's Amusement Enterprises, Dubuque, Ia.; Richard Peeler, of Cincinnati, representing the Great White Way Shows; M. E. Barton, of Davenport, Ia., for the F. M. Barnes Theatrical Exchange of Chicago; Ethel Robinson, of the Robinson Attractions, Chicago; J. Saunders Gordon, of the Gordon Fireworks Company, Chicago; Mr. Conway, of the Theatre-Militer Fireworks Company, Chicago; Mr. Miller, of the Minter Fireworks Company; C. E. Pierson, of the C. E. Pierson Shows; D. V. Long, of the D. V. Murphy Shows; Larry Boyd, of the World of O. Murphy Shows; R. H. Armstrong, of the Armstrong Tent & Awning Company, Springfield, Ill.

Mt. Vernon, Ill., was selected as the city for the next convention to be held in February, 1924.

Governor Len Small and B. M. Davison were re-elected president and secretary, respectively, of the association for the ensuing year.

Clifford R. Trimble, secretary of the great Central States Exposition held annually at Aurora, Ill., advised the delegates to advertise their fairs in theatrical and trade journals and newspapers and paid a high compliment to show and concession people in a paper entitled "Manufacturing a Fair Grounds Out of Whole Cloth", which was received by the convention as one of the most interesting and instructive discussions of the meeting.

Mr. Trimble's paper will be published in full in next week's issue.

NEW POPULAR-PRICE CIRCUIT IS PLANNED

(Continued from page 5)

resources of the two producing firms above named are such that no difficulty will interpose in the way of either material or hooking facilities. Such a consolidation has been rumored for some time in Chicago, but the letter to Western managers was the first concrete evidence that the big plan had finally been agreed on.

CAMPAIGN TO STOP SUNDAY SHOWS

(Continued from page 5)

which was typewritten the information that it was a subscription to the performance. Seat checks were also given, bearing the date of January 8. A full performance of the play in every respect was given and the house was crowded. No interference to the progress of the show was offered by policemen, who were sent by the district captain to observe the performance and serve summonses if the law was broken. At the finish of the show William A. Brady, John Cromwell, his general stage director; Jack Greaves and Mae Hopkins, playing small parts, were served summonses directing them to appear tomorrow at West Side Court and answer to charges of violating Section 2152 of the penal code. None of the principal actors, except Cromwell, was served.

At Freepoint complaint was made on Saturday by Rev. Walter E. Thompson, pastor of the Methodist Church, and four other ministers to Police Chief John Hartmann, demanding official action against Sunday performances of Keith vaudeville being given at the new Freepoint Theater.

Thompson said the Lord's Day Alliance, the Allied Citizens of America and other reform organizations had drawn up a plan for proceeding and were going to make a test case in the courts and decide the question for the whole of New York State.

VAUDEVILLE ASSN. TAKES NEW NAME

(Continued from page 5)

kind was in existence, and has always been one of the strongest associations for the interest of house managers in the United States. The newly-named association will include vaudeville theaters, tabloid musical comedy theaters, parks and fairs, which are furnished attractions by the different departments of the Gus Sun Booking Exchange Company."

Mr. Neer states that members of the association are more enthusiastic than they have ever been before, and that one of the main objects of the association is to try to give the public better and cleaner vaudeville and musical comedy shows, etc. All members, he says, will secure their service thru the Gus Sun Company.

"One of the items that was brought up at the meeting," said Mr. Neer, "is to have every show represented by a house manager and a member of the association. In this way the house manager will be held accountable for the quality of the show that represents his house. I do not mean by this that the house manager will own the show, as we want to give the show owners a chance to make money also, but there will be one show on the time that represents each house, and that show to open in that particular house, and the manager will see that it is a first-class before it is given the time."

The majority of the shows, Mr. Neer states, will consist of 16, 17 or 18 people, although there will be a number of 10-people shows and a few having 25 or 26 people. The association also will have a field representative who has no financial interest in the show. Mr. Neer announces, to be continually reviewing shows to see that they are using clean material, are not using the same bills, etc.

All members present filled out new application blanks. It is stated, and according to one of their number, they were very enthusiastic over the success of the meeting. It was arranged to hold the first annual meeting of the newly-named association in Pittsburg, Pa., May 9 of this year. To this meeting the owners and producers of miniature musical comedy companies playing the Gus Sun Circuit will be invited, in order that there may be developed more co-operation and better understanding between the show owner and the theater owner.

Officers and directors were elected as follows: President, Wm. James, Columbus, O.; secretary, Gus Sun, Springfield, O.; directors, Mike Schoenher, Detroit, Mich.; Ed. Hehle, Marietta, O.; Wm. James, C. R. Andrews, Gus Sun.

Immediately following the business session there was a banquet at the Shawnee Hotel. Those present were: C. R. Andrews, Muncie, Ind.; A. A. Fennyvess, Rochester, N. Y.; Reno Fleming, Fairmont, W. Va.; Wm. McShaffrey, Monessen, Pa.; Mike Schoenher, Detroit, Mich.; New Castle, Pa.; H. P. Wolfberg, Charleston, W. Va.; W. R. Evans, Morgantown, W. Va.; R. J. Hehle, Parkersburg, W. Va.; D. C. Wolf, McKeesport, Pa.; Harry Mulder, Anderson, Ind.; F. S. McCullough, Oil City, Pa.; Frank Truman, Meadville, Pa.; J. W. Todd, New York; Al Weston, Chicago; and the following from Ohio: Wm. James, Columbus; Pearl Miller, Columbus; Ed. Hehle, Marietta; C. A. Shafer, Martins Ferry; Ed. Reynard, Marion; Earl Myers, Chillicothe; James Tallman, Columbus; Jacob Luft, Columbus; Bob Shaw, Lima; Raymond Russell, Dennison; Geo. F. Fenber, Newark; H. C. De Weese, Sidney; Judge Foster, Marion; W. F. Martin, Dayton;

C. F. Cowen, Dennison; W. B. Dillinger, Mansfield; Gus Sun, Springfield; Homer Neer, Springfield; Ralph Mosher, Springfield.

NEW CONTRACT OF WESTERN VAUDE. MANAGERS' ASS'N MAKES ARTISTES GASP

(Continued from page 5)

services at all extra holiday performances, including New Year's Eve and election day. There are said to be about sixty holidays in each year on which the artist may find that his free services are in demand if the house manager happens to need the money. He can compel the artist to work on Arthur Day, St. Patrick's Day, the date of the State's admission into the union, Apple Day, etc. Heretofore only on New Year's Eve was the artist obligated to work without extra pay. Now, the artistes say, it will take a pencil and pad to determine how many performances they may have to work without extra compensation. They point out that perhaps they have not done enough in the past in giving their services to benefits, charity, hospital funds and other free performances.

Clause 3 appears to be an ingenious vehicle for the association. In the clause it is provided that the artist is to be only on a pro rata basis for the number of performances worked, instead of being paid per diem. For instance, if an act is booked for Thursday, Friday, Saturday and Sunday, for two shows Thursday and Friday, three shows Saturday and five shows on Sunday, making a total of twelve performances on the engagement, and the theater should close Friday night for any cause, the act will be paid on a basis of four-twelfths instead of six-twelfths. Heretofore the basis has been so much a day.

Clause 4 is also of absorbing interest to the artistes. It prescribes that if any objection is made to any act by the house manager the manager the sole judge with the authority to cut an act into fine bits if he is so inclined. The clause makes no provision for changing an act by notice in writing. Heretofore this could only be done in writing, which left no room for disputes afterward as the actor had a record demanding such change. The managers have also taken the precaution in the new contract to have the artistes waive all claims for accidents, injuries or deaths suffered during a performance. This latter clause, according to legal opinions, is not binding on the heirs of the artistes who have been omitted or overlooked in the provision.

Clause 5 provides for the serving of notices, consents and agreements upon any agent the artistes designate. It is claimed the word "consents" will give an agent the right to cancel any route or contracts and the artistes will be bound thereby. The artistes are asking what an agent will do in such a case—stick with the artistes or the agency?

Clause 6 prescribes that if any artistes breaches this agreement or has ever breached any other agreement with the Western Vaudeville Managers' Association or any of its affiliations any manager may cancel the act at will. Artistes say that therefore any supposed grievance the association may hold against an actor in the past may be taken advantage of at any time.

Clause 7 appears to be equally lucid in wanting something more. It directs that the artistes agree to work in a revue or afterpiece without extra compensation if required so to do by the manager. Outside of clause 2, which provides for the amount of salary to be retained by the artistes at the expiration of the contract, all other clauses in the new contract which require extra work on the part of the artistes emphatically state that such work is to be given without compensation. One actor has suggested what a fine thing it would be if there was an artistes' organization strong enough to take the word "out" out of "without."

The artistes are wondering just how to dodge the penalties of clause 9. Some of them think maybe the playwrights could think it out for them or perhaps build a comedy around it. This clause provides that if any artistes has ever used any name other than the name used in the contract the manager may cancel any time during the life of the agreement. The artistes say this points a moral, viz., girls do not get married, and Cohen who plays an Irish part should not take the name of Murphy.

In Clause 11 the famous two weeks' notice provision has been eliminated and one week substituted. Some of the agencies are quoted as saying this is better for the artistes and some artistes agree, saying it at least gives them one week less to worry about. One actor, paraphrasing Dr. Cone somewhat, suggested that "in every way the time is getting shorter and shorter and the agencies may be thankful a week has seven days because they may eventually be able, by skilled hearing, to cancel on three days' or even forty-eight hours' notice."

Clause 12, the liquidated damage clause, provides that both artistes and manager shall pay the amount set forth in paragraph 2 (the liability clause) to either party for breach of any of the clauses in this contract. In other words, if the artistes has changed his name, refuses to work in a revue or change his act, he can not alone be canceled, but must also pay the manager liquidated damages. This clause is said by attorneys to be inoperative against either party.

Artistes of a reflective turn of mind say that if the artistes want more contracts of this caliber they can get them by remaining idle and dormant. The Chicago Actors' Protective Association has opened a complaint department. Pat Casey and Mr. Albee recently asked artistes to sign certain publications, to send in their complaints to them. The Chicago Protective Association, thru The Billboard, asks the artistes to do the same, addressing the association in care of The Billboard's Chicago office. They are assured they will receive prompt attention. It is said that investigations have been going steadily forward thru the proper channels regarding conditions in booking circles and it is assumed Mr. Albee and his associates have been cognizant of this fact. It is believed in vaudeville circles that they have invited complaints for the purpose of forestalling such investigation and also to determine more accurately what complaints could be made against them by artistes. The Chicago Actors' Protective Association is composed of artistes who have fought for years to relieve oppressive conditions and its members say that if other artistes will furnish this information decisive results may be obtained. It is also said that both Federal and State authorities are interested in such investigation.

CARNIVAL COMPANIES

(Continued from page 73)

Gray Shows, Roy Gray, mgr.: Westwego, La., 12-17. Jones, Johnny J., Expo. Shows: (Fair) Orlando, Fla., 12-17; (Fair) Bradenton, 19-21. Sapp Bros.' Shows: San Diego, Calif., 12-15.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Agce's All-Star Circus: Duluth, Minn., 12-17; Milwaukee, Wis., 19-21. All Nations' Rally, ausp. American Unity League: (Coliseum), Chicago, Ill., Feb. 26-March 3. A. F. Sheehan, dir., 333 S. Wabash ave. American Legion Bazaar & Carnival, Phil Sher, mgr., care Frontonic Hotel, Detroit. Hamtramck, Mich., Feb. 17-25. Coleman's Indoor Circus, H. H. Coleman, mgr.: Racine, Wis., 17-26. Community Fair and Indoor Festival, Dayton, O., 26-March 3. J. L. Shaffer, mgr., Odd Fellows' Temple. Elks' Indoor Circus: Denver, Col., March 19-24. Ryley Cooper, eques. dir., care International Productions Co., Elks' Bldg. Indoor Circus, Otis Loretta, mgr., 458 E. Main st.: (Armory) Corry, Pa., Feb. 12-17. Indoor Society Circus: Daytona, Fla., Feb. 19-21. James E. Fleming, mgr. Indoor Circus, ausp. Municipal Band: (Armory) Ft. Dodge, Ia., Feb. 22-24. L. C. Spray, supt. Indoor Fair: (Convention Hall) Rochester, N. Y., March 5-10. Wm. W. Cohn, dir., 279 Central Ave. Moose Indoor Festival and Jubilee, Logan, O., 21-March 3. I. G. Baughman, mgr., care Central Hotel. Shrine Indoor Circus: Wichita, Kan., Feb. 12-17. Address Midian Shrine Circus. Shrine Circus, John G. Robinson, mgr.: (Moose Hall) Cincinnati, O., 26-March 3.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Himp, The, with Herbert Corthell: (Grand) Cincinnati, O., 12-17. Boy & Boyer: (Palace) Pittsfield, Mass., 15-17; (Palace) New Britain, Conn., 19-21; (Empire) North Adams, Mass., 22-24. Carter Dramatic Co., J. E. Carter, mgr.: Gowen, Mich., 12-17. Gilbert's Art, Revue: (Lyric) Anniston, Ala., 12-17. Hampden, Walter, Co., Harold Entwistle, mgr.: Wilkes-Barre, Pa., 19; Easton 20; Altoona 21; Wheeling, W. Va., 22; Canton, O., 23; Youngstown 24. Herridge's Novelty Co.: Glidden, Ia., 19-20; Woodward 27. High Speed Co., Fred Norman, mgr.: (Temple) Temple, Tex., 12-17; (Ideal) Corsicana 18-24. Larzolas, Flying: (Grotto Circus) Portsmouth, O., 17-21. Mack, Hughie: Hancock, Mich., 12-17; Ishpeming 19-24. Mack, Grace, Stock Co.: Galax, Va., 19-21. Poole Shows: Taylor, Tex., 12-17. Stout, L. Verne, Players, in His Father's Business: California, Mo., 19; Herman 20; Jonesburg 21; Leadwood 22; Bonne Terre 23; Aurora 24. Thurston, Magellan: (Grand) Cincinnati, O., 18-24.

"ICEBOUND"

(Continued from page 10)

with nearly every one of her speeches by deft playing.

The settings of "Icebound" leave nothing to be desired and the lighting was good thruout. The staging of the piece has been done with a full appreciation of its values and every point is taken advantage of that might heighten the playing value. There is nothing to cavil at in either the direction or the casting of the play. Its success will hinge on its appeal as drama. My opinion is that this appeal has been largely dissipated by concessions and compromise.

An authentic and moving drama of New England life, its effectiveness somewhat marred by softness in the writing. Not Owen Davis' best drama, but something very near it. Beautifully played by a fine cast.

GORDON WHYTE.

THE PLAYHOUSE, NEW YORK Beginning Sunday Evening, February 11, 1923

WM. A. BRADY Presents

"LA FLAMME"

By Charles Mere

CAST OF CHARACTERS

CleoJane Grey
FannieHelen Bolton
Madame LaureSusan Steell
Helene De LuyaHelenka Adamowska

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HughHugh MacKenna
Lord SedleyFrederick Graham
Mons. De LaysHenry Crosby
SnowballGeorge Tobias
Henri AstierRussell Swan
Jean DevernallRoland Hanson
MiddletonRobert Lawlor
AugusteWalter Kenny
MaxEdward Dano
CharlotJack Grieves
A GentlemanFred Knight
A BrazilianPaul Irving
A Hotel ManagerEdward Dano
A ValetThomas Broderick

"La Flamme", a drama, in four acts, by Charles Mere, author of "The Masked Woman", was presented by William A. Brady for a single performance, with a cast recruited mainly from "Up She Goes", and with makeshift scenery. It was probably done to get a line on its possibilities for Broadway. Under the circumstances it would be unfair to treat the performance as tho it was offered in the regular course of events. This much can be said, tho: "La Flamme" looks as tho it had possibilities for success if produced in the regular way.

The play has a good plot and several stirring situations. Its greatest faults are a weak last act and several arid places that need pruning and tightening to make them theatrically effective.

The cast which played the piece for this performance was not the ideal one for the play. Jane Grey played a bit too vigorously and John Cromwell monotonously. Kenneth MacKenna was splendid, as was Frederick Graham. Helen Bolton had a showy role and made a lot of it. These were the principal parts in the long cast, the other roles being bits.

"La Flamme", as presented at this performance, was played at the wrong pace. Doubtless this will be remedied

if the play is put on for a run, and playing at the right tempo, will make for a much better performance. Mr. Brady has a good piece of theatrical property in "La Flamme" if it is cast and mounted with care. If his object in playing the piece for this one performance was to find this out, the experiment may be said to have been a success.

A play from the French, which, with some necessary alterations, looks as tho it would succeed on Broadway.

GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"Wildflower" (Casino Theater)

POST: "Wildflower" blossomed at the Casino into one of the prettiest musical comedies of the season."

GLOBE: "A very tedious book, two stranded comedians, a little music, and a charming star."—Kenneth MacGowan.

WORLD: "It is a musical comedy of delightful manner and really gorgeous melodies."—Quinn Martin.

TIMES: "An adroit and workman-like example of the genus musical comedy."

BROADWAY PLAYERS MAKE TRIP THEY WON'T FORGET

Schenectady, N. Y., Feb. 8.—Nine performances a week, plus morning rehearsals, do not make the easiest schedule in the theatrical world, but there are others far worse, take it from the Broadway Players. The experienced one of the latter kind last week when they went on the road for two days while a local attraction held sway at the Van Curler. "Scrambled Wives" was the piece presented but the main part of the trip was tough drama. The sixteen members of the company encountered many difficulties, among them poor train connections; train stalling; cold sleeper, and other unpleasant experiences. They played Ticonderoga and Troy.

"THE STORM" IS BIG SUCCESS IN HALIFAX

James Carroll To Have Stock Company in St. John, N. B., Rumor Says

Halifax, N. S., Feb. 8.—"The Storm" is the offering of the F. James Carroll Players at the Majestic for the current week.

The original electrical and mechanical effects were secured from Boonton, N. J., so that the production was on a par with the original; the fire scene and the falling tree brought forth rounds of applause. While this scene was the punch of the performance, there was something tremendously effective about the bleak charred landscape in the last act after the fire. Unanimous verdict—one of the best shows in many seasons; on a par with "The Broken Wing".

A well-founded rumor says that Mr. Carroll is going to open another stock company at the Opera House in St. John, N. B. It is several years since St. John has had a legitimate show house, and there is every reason to believe that a company of Mr. Carroll's standard would be a success there.

Next week—"Oh, Lady, Lady".

MANY CHANGES IN EDMONTON STOCKS

Edmonton, Alta., Feb. 8.—A number of changes have been made in the two Edmonton stock companies. Margaret Robinson and Norman Wendell, both of whom have done good work while here, closed Saturday night and left for New York. Taylor Bennett, a great local favorite, and Ivy Bowman transfer from the Allen Players to the Metropolitan Company, with which they opened this week. Mr. Bennett and Miss Bowman have established what is probably a record in stock circles, having so far played for 70 successive weeks in three companies in the one city, the Temple Stock, which closed; the Allens, and now the Metropolitan, and have not missed one day's work in that time. Verna Felton, than whom no player has more admirers thruout Western Canada and the Western States, severed her long association with the Allen Players, which is controlled by her father and mother, Mr. and Mrs. P. R. Allen, last week, and left immediately for New York, where she assumes the position of leading woman with Leo Ditrichstein. Miss Felton has been the leading woman and featured player of the Allen Company since she was sixteen years of age, and during most of the time has also directed all of their productions. After her two performances last Saturday Miss Felton went over to the New Empire Theater, which has been her home for the past sixty-five weeks, and came on the stage during the last part of the "Dumbbells" revue to say good-by to her friends and patrons. She received a remarkable but well-deserved ovation on both occasions.

STOCK NOTES

Lillian Desmonde, leading woman of the Westchester Players in Mt. Vernon, N. Y., until they were forced to close recently thru the illness of Manager B. L. Feinblatt, gave a box party at a performance of "Extra" in the Longacre Theater, New York, several weeks ago. Chester Morris, a former leading man of the Westchester Players, is taking the lead in the piece. In Miss Desmonde's party were J. Dallas Hammond, Virginia Duncan, Jessica Paige and Seth Arnold, all members of the Mt. Vernon Stock Company. Miss Desmonde is living in the city with her husband, Mr. Hammond.

William Townshend, character man with the F. James Carroll Players, in Halifax, N. S., was with the Proctor Players in Albany, N. Y., during the fall and winter season. Following the Albany engagement he played in Union Hill, N. J., and Atlanta, Ga.

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ADDITIONAL CONCERT AND OPERA NEWS

COMMUNITY MUSICAL ACTIVITIES

(Continued from page 31) singing at the meetings of the County Medical Society.

Wilmington, Del., has joined the ranks of the cities in which Sunday afternoon concerts are provided for residents of the city. Under the auspices of the Wilmington Music Commission, a series of three Sunday afternoon concerts will be given in local theaters.

The All-Huntington Chorus recently presented "The Messiah" before an audience of 2,500 persons, in the City Auditorium of Huntington, W. Va.

The Board of Education of Lincoln, Neb., has instituted a series of Sunday Vesper Matinee concerts. The concerts are given under the direction of H. O. Ferguson, supervisor of music, and the singers are students in the music department of the schools of the city, and also various local artists and groups.

The Modesto Choral Society, of Modesto, Calif., has been reorganized under the direction of the local Community Service. Carrol E. McKee is now the conductor and rehearsals have been started for a Vesper service to be given at Easter and preparations are being made for the presentation of a cantata in the spring.

CONCERT AND OPERA NOTES

Gladice Morrison will make her first New York appearance this year at the Belmont Theater, Sunday evening, February 25, in a program of French period songs, in costume.

On February 19 Olga Samaroff will be heard in Philadelphia, and on the 20th in Beaver Falls, Pa., and a recital is announced by the noted pianist for Niagara Falls for February 24.

Ossip Gabrilowitch will give a recital in Aeolian Hall, New York, the afternoon of February 17.

An all-Chopin program will be played by Josef Hofmann, in Chicago, at the Studebaker Theater, the afternoon of February 27.

The Winnipeg Male Chorus will be heard in a concert in Orchestra Hall, Chicago, Wednesday evening, February 21. The choir, directed by Hugh Ross, will have as soloist Alberto Salvi, harpist.

Alfred Cortot, French pianist, will appear as soloist with the Boston Symphony Orchestra at Boston, on February 23 and 24, and

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plause at this house, which is in a section where the Italians present would appreciate it. For a finish "That Loving Itag" was sold very well and worked up to a good conclusion for definite returns.

The woman's voice is very pleasant and she is artistic in her work. The man's voice harmonizes well, but his indifferent manner reacts to their disadvantage. Act shows class and could play the better houses nicely, but could stand a stronger routine.

THE FALCONS

Reviewed Tuesday afternoon, February 6, at Local's American Theater, New York. Style—Acrobatic. Setting—Theatrical. Time—Five minutes.

A very good act of gymnastic tricks on Roman rings, well staged, executed with technique and with no stalling. One fellow dresses as an athletic youth, the other after the manner of a college student, and the two do several very neat tricks, including a good climb up the horizontal poles supporting the apparatus, a jump to a one-foot catch to a tape held by the other while suspended head down. For a finish a swing thru a wide arc and a drop to and slide along the stage to the footlights, brought good returns. Would make a good opener in the big time houses if the running time were lengthened somewhat.

ANGLER'S ENTERTAINERS

Reviewed Tuesday afternoon, February 6, at Local's American Theater, New York. Style—Trained dogs. Setting—Theatrical. Time—Eleven minutes.

With beautiful stage setting and well-polished apparatus looking spic and span, a troupe of dogs is put thru its paces much after the routine of similar acts. The answering of questions, evidently cued from the wings, was rather drawn out too long. The sign dropped after the dog climbs the spiral pole, "We Do Our Best To Please You", is small time—very. The girl could improve her dressing and the man in shirt-sleeves held up by sleeve-holders looked very unclassy. Wearing a coat would improve his appearance greatly. Lacks the class and showmanship, also punch, for the finish, if the big time houses are aimed at.

ALLEN AND JONES

Reviewed Thursday afternoon, February 8, at Fox's City Theater, New York. Style—Singing and comedy. Setting—Special in one. Time—Thirteen minutes.

Before a drop representing a railway station Allen and Jones, two colored fellows, enter as porters dragging a trunk. Some talk preceded "All Day Long", which was harmonized well. A parody on "It Takes a Good Man To Do That" registered, as did "That's

will start for his tour of the Coast about March 1, playing many recitals en route.

On February 15 John Barclay, Canadian baritone, will appear as soloist with the Detroit Symphony Orchestra.

The University of Illinois Concert Band, under the direction of Albert Austin Harding, has announced its annual concert for February 27, in Orchestra Hall, Chicago. The band, which is composed of ninety pieces, is said to be the largest college band in the world.

Owing to the rearrangement of his schedule, Josef Hofmann will have but one recital in San Francisco, that date being announced as February 18. It was previously announced he would also be heard in that city on February 11.

MOTION PICTURE MUSIC NOTES

A special musical setting was arranged by S. L. Rothfel, of the New York Capitol Theater, before he left for Europe, to be used this week with the production of "The Christian". The program opens with the overture from "Tannhauser", played by the orchestra, with Erno Rapee conducting. An original orchestral prelude, by William Axt, associate conductor of the orchestra, which introduces the atmosphere of the production, is the first number. This leads into Bruno Bluhne's "Invictus", sung by Erik Bye, baritone, a favorite of patrons of the Capitol.

Jean Young, soprano, was soloist at the Chicago Theater, Chicago, at a recent Sunday noon concert. Miss Young sang Puccini's "Vissi d'Arte" from "La Tosca".

Proceeding the feature film at Hugo Hosenfeld's Rivoli Theater, in Manhattan this week, is a charming pastoral with Miriam Lax, soprano; Susan Ida Clough, mezzo-soprano; Inga Wark, contralto, and four dancers. Selections from Puccini's "La Boheme" is the opening orchestral number.

James Stevens, of the Princess Theater, San Francisco, is making his appearance at the Sheridan Theater, in Greenwich Village,

New York, in a series of recitals of popular and classical songs. Managing Director Edwin T. Emery has engaged Mr. Stevens for an indefinite period.

As a part of the musical program at the New York Strand this week, a prolog divided into three episodes is being presented by the Strand Male Quartet.

Emma Noe, soprano, is soloist at the New York Rialto this week, singing the "Dream Melody" from Herbert's "Naughty Marietta". Beethoven's "Egmont" overture opens the program.

NEW TURNS AND RETURNS

(Continued from page 10)

tion that her name was Lida Gardner and that she was seventy-two. She danced in a manner that would have delighted the heart of Cone, the long drawers of a past period being in evidence. All dance for the finish. It was just one of those things.

WILLING AND JORDAN

Reviewed Thursday afternoon, February 8, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Fourteen minutes.

Man at piano and woman in low-cut gown of corse velvet and gold displaying beautiful neck, shoulders and arms, sing "Walt Till the Winter Comes Around". Woman is of the robust, well-developed and symmetrically proportioned type, with lots of personality. "He Gave Me All Those Things You Promised Me", written by Harry Carroll and used by him in the former Wheaton and Carroll act and more recently in the Segal and Carroll act, was the next number. It was not well delivered and failed to get over.

"Suzanna Sue" was productive of better returns, the woman looking very well, indeed, in an effective and refined creation of lay rider and silver, as she recited for the second chorus. Followed "I've Got a Love for You", which was first delivered straight, then as an Englishman would do it (this was very clever), next an Italian vocalizing the same number. This was productive of definite ap-

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How I Believe in You", by Jones. The number was sold in fine style, the rather old. A newer ballad would be better at this point. "Mummy's Little Coal Black Rose", well harmonized, sent them over for an encore. "Pada da da Pada", in which the orchestra was lost, proved the boys could put it over despite the pit opposition, and they took bows to the music of Gallagher and Shean. If the boys would get some new numbers they could play better houses easily.

JACKSON AND O'BRIEN, WITH HELEN O'SHEA

Reviewed Thursday afternoon, February 8, at Fox's City Theater, New York. Style—Singing and dancing. Setting—Specials in one and two. Time—Sixteen minutes.

Warren Jackson and Eddie O'Brien open in one with a special introductory number after which, in two, with a girl seated at the piano, "Who Cares?" was vocalized. There was a small bench, a number of cushions and two fronds of flowers, but the stage looked bare. A wellbuilt and pretty blond girl of youth did a dance to the music of "My Buddy", the orchestra not helping much in the tempo. Helen O'Shea, in a short dress of black and spangles, tried to sing—she should not attempt this, as it is unparadoxically weak—but confine her efforts to dancing. In the effort which followed there were splits, cartwheels and hitch-kicks displayed. The back-bends are poor.

Following, a vocal solo in a constricted tenor with a weak falsetto finish, did a flop. The pretty blond miss, in a very low and quite short dress of metallic silver-cloth and blue, displayed pretty legs, shoulders, arms and bust, but she cannot sing either, and shouldn't try. "Sweet One" did not register and her dance was not essentially different from the preceding one she did. "Carolina in the Morning", by the two boys, received the best hand in the act up to this point and was succeeded by Helen O'Shea, who danced to the music of "Sheik of Alabama". The blond returned in a dress similar to the one worn by Miss O'Shea and did a number of whirly and rolling splits. All dance for the finish to the music of "Chicago".

The similarity of the routine could be broken up to better advantage. The boys' singing is good for the most part and the girls look well. Needs rearrangement.

EMMA EARLE

Reviewed Thursday afternoon, February 8, at Fox's City Theater, New York. Style—Singing, talking and plant. Setting—One. Time—Fourteen minutes.

Attired as an old woman with white wig and glasses, Emma Earle opened with "It Was Not Like This in the Olden Days", after which she monologued about the difference between methods and customs of today and those of long ago. Illustrative of the style of songs she sang "In the Gloaming".

An obvious audience plant next entered into the proceedings and engaged in the dialog, giving lollipops to persons in the audience. The talk was puerile and cheap. "Smellin' collars", "Girls' calves are what we want to see", "Salam! dancers", etc., which had about the average effect of "Topics of the

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Day", "Aloysius" (the plant's name, natural or acquired) then rose to the occasion of rising to the stage and doing a dance! Wonder of wonders—ANOTHER plant in the audience laughs at the first plant's attempt at dancing and says he can do better. The second plant (name not given) also rises to the occasion and upon the stage admits he is sixty-one and

proceeds to jig. The century plants are old and their jiggling was productive of hands such as would be given any old people. All danced off. It seemed like old home week—and weak.

THE PICKFORDS

Reviewed Thursday afternoon, February 8, at Fox's City Theater, New York. Style—Juggling. Setting—Three. Time—Ten minutes.

The Pickfords appear to be two men, the maid giving the impression of masculinity. The act opens with a fellow in sailor costume doing a hornpipe, after which he dives underneath a tablecloth, emerging from the other side. This is a neat trick, but could be sold to more advantage. Some plate-juggling followed, one plate being broken and the pieces thrown over a cabinet above a cupboard, where they appeared to be joined together, much after the fashion of the plate and watch target formerly used by magicians. This drew a fair hand. A hand-stand on a cane, atop a table, preceded a back-leg chair-balance atop another chair, while a cue bearing four glasses and four eggs on a board above the glasses, was balanced on the chin. Striking the board precipitated the eggs into the glasses, which contained water.

Between juggling feats there was some good tumbling by the maid (?). For a concluding trick a hand-stand on a table while holding a large champagne glass in the mouth, the feet the meanwhile grasping a bottle containing imitation wine. Bending the legs over the head, the liquid was poured into the glass held by the teeth. This proved a good finish, but the turn is only for the smaller houses, lacking class, polish and dressing.

CALIFORNIA SHOWS

H. F. Hall recently returned to the headquarters of the California Shows from North Tonawanda, N. Y., where he placed an order for a Caterpillar ride to be with the shows the coming season. He also purchased an organ from the Spillman Corporation.

While on his trip Mr. Hall visited Montreal, Can., where he closed a deal to have the shows play a "Home Week" in August, also closed with three fairs in Vermont. Sam Anderson is also a busy man and is finishing a new concession game which he intends to later put on the market. Mr. Anderson is also completing his new show, called the "Puzzle House", to be added to the shows' lineup of attractions. "Bill" and "Ma" Tannerbring visited the shows' headquarters to say hello and booked their two concessions. Both looked in excellent health. The Seaplane ride, which was sent to the Traver Co., at Beaver Falls, is finished and will be at winter quarters in a few days. The show will carry ten shows, five rides and about twenty concessions, and will open in Boston, Mass., week of April 7. All of which is according to an executive of the above shows.

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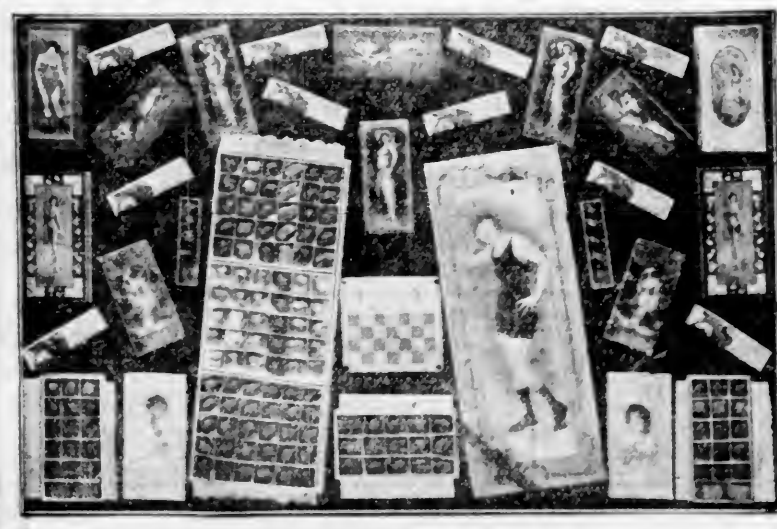
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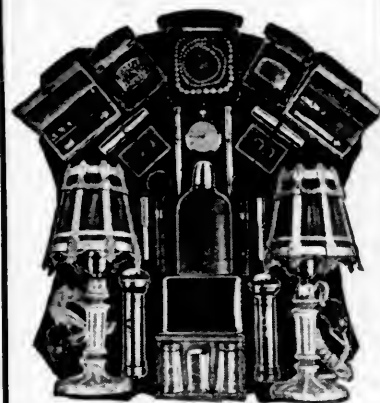
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