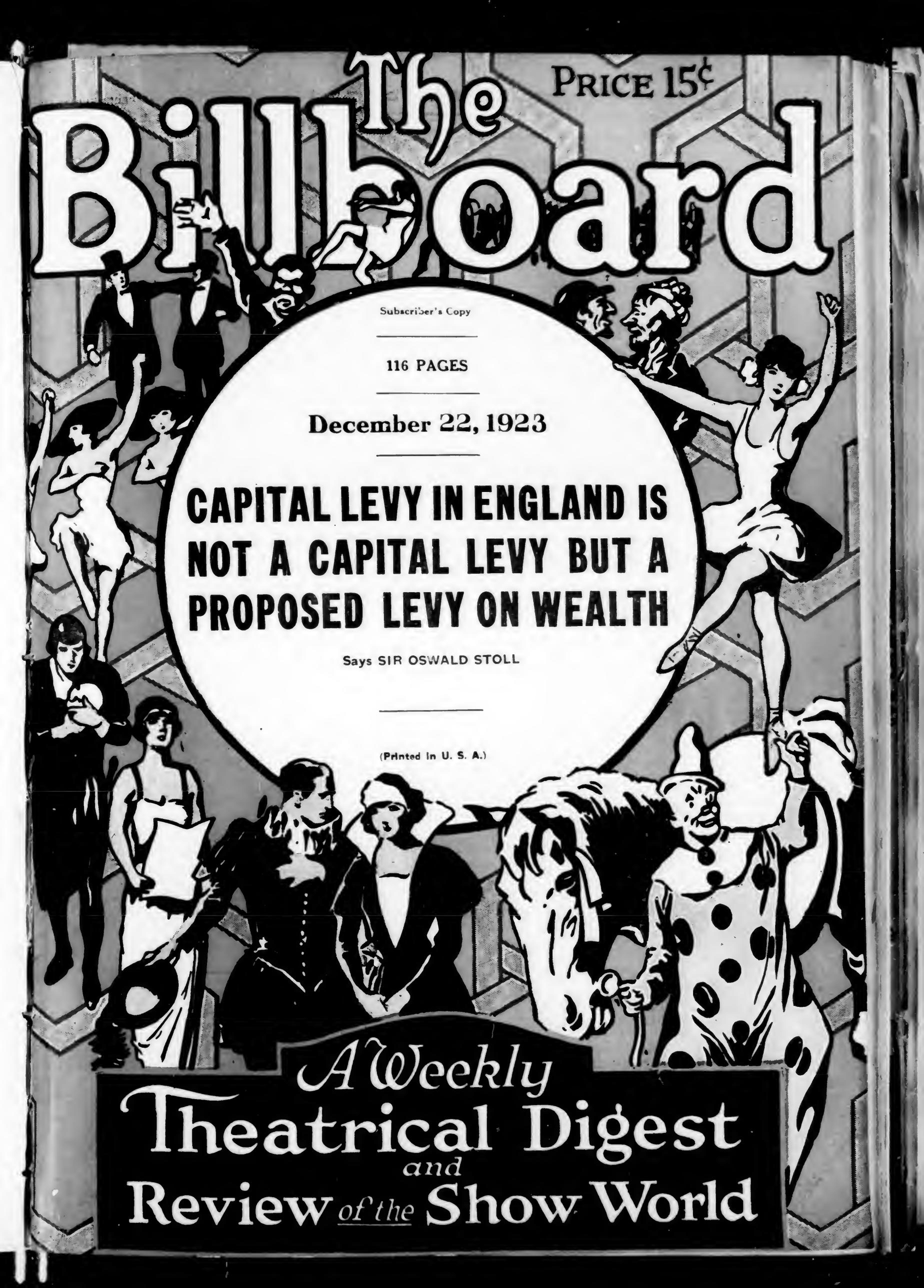


The Billboard

The background of the cover is a stylized illustration of a theatrical scene. It features several figures in various costumes, including men in suits and women in elegant dresses. A prominent figure on the right is a woman in a polka-dot dress, possibly a clown or a character from a play. The scene is set against a backdrop of architectural lines, suggesting a stage or a grand interior.

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116 PAGES

December 22, 1923

**CAPITAL LEVY IN ENGLAND IS
NOT A CAPITAL LEVY BUT A
PROPOSED LEVY ON WEALTH**

Says SIR OSWALD STOLL

(Printed in U. S. A.)

A Weekly
Theatrical Digest
and
Review of the Show World



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You'll just love this one.

KEEP YOURSELF TOGETHER, SWEET PAPA
(MAMA'S GOT HER EYES ON YOU) It's Blue, Yes, Indeed

<p style="text-align: center;">Low-Down Papa Some Blues Melody Song, for Moanin' Mamas.</p>	<p style="text-align: center;">Tired o' the Blues You won't get tired o' this one.</p>
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Faded Love Letters
ALSO ARRANGED FOR BAND

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WANTED
 —FOR—
MILT TOLBERT SHOW
 LEADING MAN AND WOMAN OR LEADING TEAM

Rehearsal Dec. 31. Write and state all Equity contract. Address
H. D. HALE, Dothan, Ala.

WANTED CLARINETIST

Must double SAXOPHONE. Open here Christmas Day. Season runs to May 3, 1924, possibly longer. You must be able to IMPROVISE, FAKE, JAZZ and cut STANDARD Music. This is a theatre engagement. Matinee and evening. About four hours a day. DO NOT MISREPRESENT. Wire immediately, salary, etc. Pay your own. WE PAY ODDS. NO TICKETS UNLESS we know you.

BEVERSTEDT BROTHERS' ORCHESTRA.
 Garrick Theatre, Fargo, N. D.

WANTED
WOMAN FOR CHARACTERS AND SECOND BUSINESS

Wardrobe, appearance and ability essential. State age, height and weight. Permanent stock, two bills each week. Write or wire. ADAM W. FRIEND, Manager Jane Hastings Stock Co., Burnside Post Opera House, Mount Carmel, Pennsylvania.

Wanted Quick--Under Canvas

THE FOLLOWING YOUNG CAPABLE PEOPLE
 PIANO PLAYER that doubles Band, LEADING WOMAN, CHARACTER WOMAN; both must have singing voices. SINGING and DANCING COMEDIAN, Leading Man, Heavy Man, General Business Man. Those doubling B & O preferred. Others write. Must be in all lines. Rehearsals December 31. Open Dec. 31. J. E. THOMAS, York, Ala.

WANTED, DRAMATIC PEOPLE
ALL LINES, FOR CIRCLE STOCK

Large towns, one bill a week. Open January 9. Reference those doing Specialties. Must send photos and state lowest salary. Address
 L. HERBERT KIDD, La Fayette, Indiana.

WANTED Red Hot Specialty Team for Our Moonbeam Maid Unit

Man for Second Comedy and General Business. Paris, Co. bill. Woman must double Chorus. Only capable people will last. Tell it all. Join at once. Address STATE THEATRE, Akron, O., week Dec. 17. Other useful people address our General Offices, 327 N. Noble St., Indianapolis, Indiana.
 MOORE AMUSEMENT ENTERPRISES.

WANTED IMMEDIATELY FOR ECHOES OF BROADWAY CO.

Musical Director, State; Ingenue, Top Tenor for Trio, two real Chorus Girls. Wire E. M. GARDNER, Olympic Theatre, Newport News, Virginia.

WANTED Man to drive truck and to double Stage, Lady to do Ingenues. For one-nighter. Veard and Orville Mayfield, write, Wildard Place here. G. C. DOONIS, Coates House, Kansas City, Missouri.

Empress Theatre, Butte, Mont.

Now open for Head Attractions. Fully equipped. Seating 570.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware

Conturier Co., Wilmington, musical instruments, \$45,000. (Corporation Guarantee and Trust Co. of American.)

Fun Fun Films, Wilmington, motion pictures; \$1,000,000. (Delaware Registration Trust Co.)

Mississippi Majestic Theater Co., Wilmington, \$10,000. (Delaware Registration Trust Co.)

Istrione Theater Co., Wilmington, \$10,000. (Delaware Registration Trust Co.)

Screeland to The Myron Zohel Publications, New York, \$250,000 to \$350,000.

Associate National Pictures Co., New York, \$6,000,000 to \$11,000,000.

Illinois

The Muse & Carpenter Co., 3432 Prairie avenue, Chicago, \$5,000, to produce and stage theatrical plays; Elliott J. Carpenter, Clarence E. Muse, Mauvolyene Carpenter. (Correspondent, A. E. Patterson, 511 City Hall.)

Roosevelt Amusement Company, 175 N. State street, Chicago, \$500,000; deal in and conduct theaters, opera houses, motion picture houses. P. Podols, C. Sommer and G. Fried. (Correspondents: Sonnenschein, Berkson, Lautmann and Levinson.)

New York Charters

People's Bowery Playhouse Co., New York, \$15,000; H. D. Goldstein, H. Gabel, H. Kay. (Attorneys, Steinberg & Levin, 320 Broadway.)

French Exposition Corp., New York, theatrical, \$50,000; G. B. Reilly, A. R. Myers, H. C. Hand. (Attorney, S. V. Ryan, Albany.)

Cross Bay Theater, Brooklyn, \$500,000; R. Buchanan, Jr.; J. C. Kemp. (Attorney, B. H. Nodan, 115 Broadway.)

C. G. & G. Entertainments, Brooklyn, \$5,000; H. Herson, J. Levkov, L. King. (Attorney, C. J. Herson, 261 Broadway.)

Nightsmith Pictures, New York, moving pictures, 50 shares common stock, no par value; W. Noh, E. L. Smith, F. F. Neuman. (Attorney, T. Murray, Jr., 111 Broadway.)

King-Slater Co., New York, orchestra instruments, \$25,000; E. I. Unger, A. M. Hafner. (Attorney, L. C. Wills, 32 Court street, Brooklyn.)

Gypsy Jim Co., New York, theatrical, \$10,000; A. and O. Hammerstein 2d, H. Grady. (Attorneys, House, Grossman & Vorhans, Broadway and Forty-second street.)

B. & H. T. Enterprises, New York, theatrical, \$10,000; Thomashefsky, A. and B. M. Bloek. (Attorney, S. H. Bergmann, 233 Broadway.)

South Side Theaters, Brooklyn, 200 shares common stock, no par value; R. Buchanan, Jr.; J. C. Kemp. (Attorney, B. H. Nodan, 115 Broadway.)

Allegro Music Printing Co., New York, \$10,000; C. V. Passantino, H. S. Rosenzweig, B. Steinmetz. (Attorney, G. A. Colvin, 1133 Broadway.)

Authors' Producing Corp., New York, theatrical, \$30,000; J. C. Millard, H. Hadley, H. L. Steltz. (Attorneys, Winthrop & Stimson, 32 Liberty street.)

Ohio

The Paramount Distributing Company, Cincinnati, \$10,000; H. I. Sternberg, Julius Levi, Frank A. Starr and James P. Pye.

Pennsylvania

International Device Manufacturing Company, \$50,000; install devices for amusement. C. R. Blakely, of Wilkensburg; H. H. Diehl and A.

W. Carrell, Pittsburg. (Capital Trust Company of Delaware.)

Changes

World Amusement Service Assn., Ltd., changed to World Amusement Service Association, Inc.

Bankruptcy

The Grand Theater Company, Owensboro, Ky., filed a petition in bankruptcy, in the U. S. Court clerk's office in Owensboro, showing liabilities of \$7,768.34 and assets of \$4,408.96.

NORTHWEST'N UNIVERSITY BUILDING A PLAY SHOP

A university playshop where original plays will be produced by students of the drama, where audiences will be present on invitation only and without charge, where between-acts intermissions will be devoted to vocal and written criticism of the play by the audience and, finally, where the play as it progresses in a three-night series of production will be wholly or in part rewritten, is under process of establishment at Northwestern University, Evanston, Ill. Alexander Dean, a graduate of Dartmouth, post-graduate at Harvard, where he studied under Prof. George R. Baker, and now professor of dramatic art and literature at Northwestern University, has been named director of the new playshop, which is believed to be the only collegiate dramatic laboratory of the kind west of Boston.

Director Dean's present arrangement is to produce a play for three nights with members of the audience each evening co-operating as between-acts critics.

The theater playshop at Northwestern, however, is not confined to a play-writing class of undergraduates, but appreciates well-constructed dramas from Middle Western authors. There will be five play-shop productions each year at Northwestern and such authors as the following already have been asked to submit productions: Alice Gerstenberg, Padriac Colum, Dugal Walker, Louise Ayers Garnett, Alice C. D. Riley, Lew Saret, Jean Markey and others equally proficient and well known.

Two of the Northwestern dramatic productions will be of plays chosen from the play-writing class of Theodore Hinkleley, editor of The Drama, who conducts a community movement of this sort in Evanston. Mr. Hinkleley, Mrs. A. Starr Best and Director Dean form the play-choosing committee. The first test of the playshop idea was on November 22 at Northwestern University School of Speech theater, where "Nine in Hearts", a fast comedy by Miss Gerstenberg, was tried out with success.

"Our playshop at Northwestern University differs from similar dramatic workshops in that it isn't organized just to produce the plays of students of the school," explained Prof. Dean. "The plays out here are rewritten as already indicated and are then produced after correction. In addition there is to be one production each year written by an undergraduate, for which a prize is offered. Our idea, of course, is not only to teach the American drama to students, but to aid amateur playwrights of real ability to see their works put on the stage in an adequate manner. It is our idea to produce plays not only American in theme, but whose form and technique may be so standardized and perfected that the result will actually be a School of American Drama worthy of the name."

Musical Comedy and Tabloid People Wanted Immediately

Start rehearsing Monday, December 31. Am ready for Slim Williams, Harry Mack, Henry and Dolly, Billie and Bobbie Kelly. CAN USE other useful people in all lines and a musical and a novelty act, some Chorus girls, about 5 feet. Must be shapely. State all and your lowest. Address A. M. PINKSTON, Wadesboro, N. C., until Dec. 30; then 301 Flat Iron Bldg., Atlanta, Georgia.

WANTED
FLUTE PLAYER

Also Assistant Solo Clarinet and Bass Singer for Male Quartette. Lorenz Sorengen, write. Sixteen weeks in the Sunshine City of Florida, starting January 6th. Singer must double Instrument creditably in high-class Concert Band. ROY D. SMITH'S ROYAL SCOTCH HIGHLANDER'S BAND, of St. Petersburg, Fla.

WANTED PEOPLE IN ALL LINES

Dramatic Tab. One bill a week. Specialty People preferred. Join on wire. Can use fast Quartette or Trio. Those I know get in touch. H. A. KEASEY, Lyric Theatre, Dallas, Texas.

Wanted Chorus Girls

Musical Comedy People, all lines. Union Stage Hand who can act.
 LOUIS MORGAN,
 Hotel Raleigh, Chicago, Ill.

Hefner's Comedians Want

A-1 Ingenue and Gen'l Bus. Man. Must do Specialties and change for week. A-1 Clarinet for jazz; each must double Sax. or Stage. Useful people in all lines, wire. Stamford, Texas.

WANTED—First-Class, Loud Soudophone and Trumpet

Big Timers. Steady location. Write or wire. LEADER, Normandie Hotel, Detroit, Mich. Ed. Martin, answer.

WANTED DRUMMER

With full line of Traps, Bells and Xylophones. Experienced. Playing Keith Vanderville. All-year-round job. Salary, \$25.00. C. H. BAMFORD, Majestic Theatre, Asheville, North Carolina.

WANTED QUICK

Ingenue, Light Comedian, Juvenile and Heavy Man. Specialties. All particulars and lowest salary first letter. CHAMPION STOCK CO., Savoy Hotel, Cleveland, Ohio.

AT LIBERTY—A-1 All Around Med. Team

Both young, do stunts and doubles. Change strong for a week or more. Man doing six strong Silent Acts, Woman Singing Specialties. Both good act workers. Long experience. No shoeing outfits. Tickets? Yes. Salary, \$60.00.
 R. M. MILLER, Gen. Del., Fairbury, Neb.

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each member of good standing local. Is soloist and Prize Student of the Continental Conservatory. Latest, excellent library. Now playing at the biggest hotel, Nebraska. Will accept only first-class engagements for now or later. Southern States preferred. Address POST OFFICE BOX 377, Omaha, Nebraska.

AT LIBERTY, PIANO PLAYER

Experienced in vaudeville playing. Must have ticket if long distance. A. F. Cit 16, Box 123, Liberty, South Carolina.

AT LIBERTY AFTER DECEMBER 22—WALTER E. WELINGTON, Piano Player. Head and Ave. Stralights in Acts or Second Comedy. A-1 dress on and off, sober and reliable. Address 621 W. Shawansee St., Lansing, Michigan.

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Men's and Women's Assorted Velvet Costume, 8 styles, \$12.00 to \$15.00 Each, or in dozen lots special prices.

Santa Claus Suits and Leggings, \$5.00; Imported Sheik's, Lady Pompadour, Italian, Gypsy, Mexican Girls, \$6.00; Dutch Sabots, \$2.50; Indian Wigs, \$2.50; Buster Brown, Colonial, etc., \$3.50; Black and White, Red and White Pierrots, \$3.00. Other bargains.

Imported Dutch Costumes, \$25.00.

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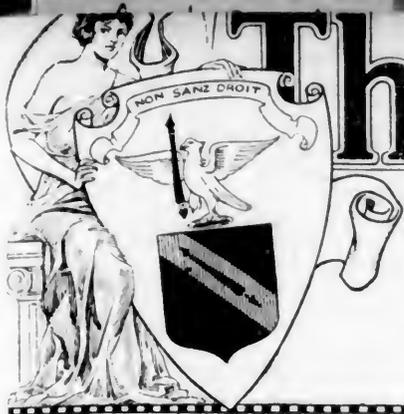
STANLEY, 306 W. 22d Street, NEW YORK

Wanted—Entire New Cast of People, Except Leads

Everybody must do Specialties and be real Actors and appreciate good treatment and be good dressers on and off show. Will reopen January 1st. Also want real Boss Canvasman. Address
MELVILLE'S COMEDIANS, 948 Twigg's Street, Tampa, Fla.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.
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 This issue contains 68 per cent reading matter and 32 per cent advertising.



The Billboard

Founded 1893



Artistry? Yes—in terms of economics but frankly, chiefly and primarily concerned with the business end of the profession; ardently advocating better business practice, and firmly committed to cleanliness as a business asset.

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HOLIDAYS TO BRING BDWY. BIG BUSINESS

Record-Breaking Cleanup Indicated by Advance Sale of Tickets for Popular Shows Along the Big Street

New York, Dec. 15.—Theater men along Broadway look forward to a record-breaking cleanup for the Christmas holidays, predicated their expectations upon the unusually large advance sales for that week. Several of the leading ticket agencies on the street today reported that their books show they have already run far ahead of their allotment of tickets for the more popular shows for the holiday week.

The scarcity of tickets on hand for these popular productions has, incidentally, provoked the complaint among agency men that the best shows on Broadway strangely continue to occupy the smallest houses.

The traditional pre-holiday slump in theater attendance this season is decidedly more acute than it has been in recent years, box-office men report. Sales during the week just ending decreased from 20 to 30 per cent, with advance sales for the coming week indicating a steady decline. Theater men could attribute no reason for this

condition as compared with previous years other than theatergoers or the public are doing their Christmas shopping earlier than ever.

Seemingly immune to the blight of this dull period have been John Barrymore in "Hamlet" and "In the Next Room". The Barrymore show, the last of a three weeks' engagement, rose from \$24,500 (the second week's takings) to over \$28,000, while the Robson-Ford mystery play equaled its gross of \$11,000 of the previous week.

Producers of new offerings, anxious to get in on the reaping of the holiday week, are rushing their attractions for premieres during Christmas week. At least seven new productions are to make their debut in that period.

WOODS THEATER FINALLY SOLD

Jones, Linick & Schaefer Buy Chicago House for "in Excess of Million Dollars"

Chicago, Dec. 17.—The sale of the Woods Theater, repeatedly reported and denied, has at last been consummated, it was announced Friday. The house has been purchased by Jones, Linick & Schaefer, the final transfer having been made Friday. The purchase price is given as "in excess of one million dollars."

Aaron J. Jones has been elected president of the Woods Building Corporation, which controls the real estate and office building of the Woods Theater Company, which will operate the theater. Immediate possession was arranged with the signing of the final papers, and Norman E. Field, general manager for Jones, Linick & Schaefer, personally took charge of the theater Friday night.

As yet no resident manager has been selected, and until one is appointed Mr. Field will look after the theater. It is believed a man will be selected from the Jones, Linick & Schaefer staff. Ryan, Condon & Livingston represented Jones, Linick & Schaefer

(Continued on page 106)

SAM C. HALLER

Declines Nomination for Presidency of Pacific Coast Showmen's Association

The Billboard in its last issue carried a story about the nomination of officers for the Pacific Coast Showmen's Association in which it was stated that, despite his refusal to be a candidate again, Sam C. Haller's friends placed him at the head of Ticket No. 2 for president. Mr. Haller evidently read this article, for on Monday morning of this week came the following night lettergram from him:

"The ticket that I was nominated on was done during my absence from the city and against my oral and written protest. Would not under any circumstances accept either the nomination or the presidency the third term. Have declared ticket irregular, and there will be but one ticket voted on."

SLIGHT DECREASE IN EMPLOYMENT NOTICED

Conditions Generally Shown as Favorable in Latest Labor Dept. Report

Washington, Dec. 15.—A slight decrease in employment throught the United States is shown for the month ending October 31, according to the latest bulletin issued by the U. S. Department of Labor, altho the majority of the States report favorable conditions. The analysis of employment

(Continued on page 106)

GREAT STUDIO PLANT PLANNED FOR NEW YORK

Four Big Producers, Headed by Distinctive, To Build Mammoth Structure in Queens

New York, Dec. 17.—Plans that call for the erection of an immense motion picture studio plant, capable at the start of holding nine production units, near New York, were announced this week by Arthur S. Friend, president of the Distinctive Pictures Corporation, which releases thru Goldwyn-Cosmopolitan. The building of this studio, which will be located in the Borough of Queens, is to be jointly financed for Distinctive, Samuel

sociated First National, Inc. It will have a capacity of fifty pictures a year.

The shift of production activities to New York has been under consideration by these companies for some time. First National officials have repeatedly declared that pictures can be produced more cheaply in New York than in Hollywood. Inspiration has produced a number of its pictures in New York, as has Distinctive, using some of the

(Continued on page 107)

ORGANIZATION WILL FIGHT CENSORSHIP

Creel Heads New Council To Protect Freedom of Art and Literature

New York, Dec. 17.—The principle of censorship is to be fought and the repeal of existing censorship laws sought by a new organization that has just been formed by the authors, artists, actors and others concerned in conserving the freedom of art and literature. It was announced yesterday by George Creel, chairman.

The title of the new organization is "The National Council To Protect the Freedom of Art, Literature and the Press", and it is a reorganization of the Joint Committee for the Promotion and Protection of Art and Literature, formed about a year ago to combat censorship in every form.

It is the purpose of the council to keep in close touch with State and city lawmakers and to prevent what it characterizes as "raids upon civil liberty".

Members so far announced are: Actors' Equity Association, Inc.; Authors' League of America, Inc.; American Dramatists, National Publishers' Association, Inc.; Cinema Camera Club, Printing Trades Union, American Federation of Musicians, Motion Picture Producers and Distributors of America, Inc.; New York Employing Printers' Association, Guild of Free Lance Artists, Motion Picture Directors' Association and the Screen Writers' Guild.

Mr. Creel, in outlining the policies of the council, said: "It is not only

(Continued on page 107)

HEAVY DEMAND FOR MUSICIANS

Exhausts Available Supply of Union Men for New Year's Eve Festivities

New York, Dec. 17.—So great is the demand for musicians for cafes, hotels and social events for New Year's Eve, aided by an otherwise strong social season, that for the first time in two years union orchestra leaders will be forced to take advantage of that provision of the rules of the American Federation of Musicians which allows them to put in nonunion men with their organized bands when the quota of idle union men is absolutely exhausted.

It is estimated that over 3,000 extra musicians have been engaged for New Year's Eve—despite the drawback of prohibition—at prices slightly lower than for the corresponding period last

(Continued on page 106)

Last Week's Issue of The Billboard Contained 1,452 Classified Ads, Totaling 9,360 Lines, and 1,318 Display Ads, Totaling 75,246 Lines; 2,770 Ads, Occupying 84,606 Lines In All

The Edition of This Issue of The Billboard Is 76,405 Copies

I. C. C. TURNS DOWN REQUEST FOR INCREASE IN EXPRESS RATES

American Railway and Other Companies Ordered To Establish New Schedules by Feb. 21 Next, Also To Make Complete Change of Zone System

WASHINGTON, Dec. 17.—The stifling effect which exorbitant baggage rates have had upon the theatrical profession as a whole of recent years will not be augmented by the increase asked for by the express carriers, but, to the contrary, will be mitigated, according to the stand taken last week by the Interstate Commerce Commission, which governs interstate express tariffs.

The Commission ruled in a decision against the American Railway Express Co. that not alone would its request for the right to make a general increase be denied but that that company and others transporting express were ordered to establish new schedules on or before February 21, next, incorporating the changes.

The I. C. C. held that the present express rates are entirely too high and should be reduced by amounts ranging from ten to eleven per cent, with variations according to the commodity expressed.

In order that the companies make the reductions in rates proportionately, the Commission ordered that charges should be installed which will equal those in effect on October 12, 1920, over three years ago, when increases to the present level were made.

In outlining the principles to govern the general revision, the Commission ordered into effect by February a complete change of zone system. At the present time rates are built up on the basis of five zones—one for the Northeastern section of the country, one for the Southeast, one for the Mississippi-Missouri territory, one for the Rocky Mountain area and one for the Pacific Coast. The new zone schedule divides the nation into three zones, one zone to take in the Northeastern section of the country, the second the Southeast, and the third to include all of the territory west of the Mississippi River.

This reconstruction of zone areas materially diminishes express costs on long shipments, and, according to the Commission, precludes the possibility of such great discrepancies as have been experienced under the five-zone system when differences in the factors of rates are more involved.

The express companies will be allowed, however, to collect a haulage factor charge of 25 cents per 100 pounds for the first fifty miles in the Northeastern territory, a factor of 27.5 cents for the first fifty miles in the Southeastern or second zone, and 30 cents for the same distance in the third zone.

The Interstate Commerce Commission's reduction plan and the rearrangement of zones comes about as a result of a general investigation, which was begun by the Commission in 1922 following a reduction in general railroad freight rates.

In its decision the I. C. C. said: "Taken as a whole the evidence on record leads to the conclusion that in the absence of a general industrial depression the express business should steadily increase. There is no evidence that utilization of present express facilities generally is approaching the point of saturation."

The Commission also said in the decision that a good volume of business the American Railway Express Company could make proper arrangements, as could other express companies, and at the same time give the rail lines which handle its traffic a fair return.

APPEAL THEATER LEASE SUIT

Omaha, Neb., Dec. 15.—Marion Loew, who recently won a suit in Federal Court against Wilfred Ledoux for possession of the Empress Theater, will not get the house until the case is passed on by a higher court, as it has been carried to the United States Court of Appeals and will not come up until next May in St. Paul, Minn.

In the meantime the house will be operated by the World Realty Company.

DeHAVEN TO BOOK ARTISTES

Chicago, Dec. 15.—A. Milo DeHaven, of the DeHaven Attractions, will book burlesque artistes here, having formed an affiliation with Harry Rudder, of New York. Mr. DeHaven figures a lot of expense will thus be saved performers, many of whom Mr. Rudder found it necessary to send a long distance to join the company requiring their services.

Gives Afternoon Social

Metropolitan Theater League Entertains at Waldorf

New York, Dec. 14.—The Metropolitan Theater League, Mme. Blanche H. Camp, president, held a social at the Waldorf-Astoria Hotel Thursday afternoon. The program was enjoyed by the following guests of honor: William Hodge, Elsie Janis, Grace Hoffman, Mrs. Russell Bassett, Mrs. Florence Foster Jenkins, Ann Nichols and Mrs. William LeBaron Sands.

John Howard Russell delivered a musical address, advancing the theory that to successfully make a musician of a boy he should be taught at a tender age, before he becomes imbued with the idea that the pursuit of music is a feminine occupation, of secondary importance to baseball.

Eleanor Reynolds sang Grieg's "Solvejg's Song", and two encores, while Lingi Gluffrida, tenor, sang selections from "La Tosca" and "I Pagliacci". The Billboard reporter ventures the opinion that great things are to be expected from Mr. Gluffrida, for rarely does a tenor possess a voice of such wide range and volume.

Harry Allen and Dorothea Hyde sang character songs in their own inimitable way, while Doc Davis delivered a side-splitting monolog, entitled "Just to Please the Ladies".

Della Haggerty, with Norman Curtis at the piano, gave several violin renditions of Gypsy airs with grace and vivacity.

May Morning sang several gay little comedy songs in a manner all her own, and two pupils of Harry DeMuth, dancing specialist, tripped the gay fantastic in a manner that reflected credit to their instructor.

Mrs. Sadie MacDonald, Fitzgerald Building, New York, is chairman of membership of the Metropolitan Theater League.

EVANSVILLE THEATER WRANGLE

Evansville, Ind., Dec. 15.—Acting upon an order issued by Fred Sims, receiver for the Consolidated Realty and Theater Company, Marcus S. Sonntag, appointed to handle the affairs of the Victory and Strand theaters here, has ordered Charles Sweeton, manager of the American and Majestic theaters, this city, to vacate the Strand Theater Building.

The Strand was held under lease by the Consolidated company. Alleging that Consolidated failed to meet the terms of the lease, Clinton Rose, renting agent for the property, declared the lease invalid December 1 and granted a five-year lease to Sweeton. The latter party immediately booked several road attractions. Sonntag asserted that the property was still held under lease by the Consolidated company and that no lease could be granted to another company or individual until the theater has been released by the receiver. Court litigation is threatened by Sweeton.

ELSIE FERGUSON TO STAR IN "MOON GLOW"

New York, Dec. 14.—Charles L. Wagner will star Elsie Ferguson in "Moon Glow", a play adapted from the Hungarian by Zoe Atkins. Wagner has engaged David Burton to stage the piece and Sidney Bischoff and Frederick Warlock will be seen in the cast. The play will open at the Elasco Theater, Washington, January 11 and after three weeks on tour will be brought to Broadway.

"SWEET LAVENDER" CO. SAILS FOR UNITED STATES

London, Dec. 15 (Special Cable to The Billboard).—Sydney Paxton, Ambrose Manning and the rest of the crowd with Watney's adventure to America with "Sweet Lavender" sailed today on the President Monroe, getting a musical sendoff at the railway station.



Donald Calthrop, who is responsible for the Shakespearean season of "Twelfth Night" and "A Midsummer Night's Dream" at the Kingsway Theater, London, England.

NORTH DAKOTA EXHIBITORS REMAIN WITH M. P. T. O. N.

President Steffes Corrects Report on Organization—Protest Individual Contract Move

W. A. Steffes, president of the Motion Picture Theater Owners of the Northwest, offers the following explanation in correcting the story on page 24 of the December 15 issue of The Billboard headed "Northwest Exhibitors in New Association":

"Our organization has been in existence for several years and has had members in North and South Dakota affiliated with it. The meeting at Minot, N. D., was called primarily for the purpose of seeing if North Dakota exhibitors at this time deemed it advisable to withdraw from the Motion Picture Theater Owners of the Northwest, and by unanimous vote it was agreed that they would stay. There was no election of officers. Richard Hansen was elected to the Board of Directors to represent North Dakota. Archie Miller was elected one of the five district men to assist in further effecting that State's membership in the Northwest organization."

"At present there is only one organization of exhibitors functioning in Minnesota, North and South Dakota, and that is the Motion Picture Theater Owners of the Northwest."

At a meeting December 10 of the executive board of the above organization it was unanimously voted that formal request be made of the Minneapolis Film Board of Trade to reconsider its recently announced intention to insist on individual contracts for the playing time of product in each theater contracted for from theater owners who operate more than one house. The request was mailed to the Minneapolis Film Board of Trade December 13.

ACTOR WRITES PRESIDENT'S MESSAGE ON POST CARD

New York, Dec. 16.—According to word received from Washington, President Coolidge has received a copy of his recent message to Congress written in full on a postcard. The work was done by Edward Laroche, actor now appearing in "The Lady" at the Empire Theater here. The script can be read by the naked eye clearly and covers the front and back of the postcard. The message contained over 5,300 words.

SOUTH SIDE THEATER TO BE BUILT FOR PICTURES

Chicago, Dec. 15.—A theater is to be built on the South Side, at Thirty-fifth and State streets, to seat 1,600 people. It will have a picture policy. M. Levine is the contractor. The money is to be furnished by Chicago parties. Work will begin March 15 and the house is to be finished by September 1. In addition to the theater the property will have six stores and twenty offices.

NEW LEGIT. HOUSE SAID TO BE PLANNED FOR DAVENPORT

Chicago, Dec. 14.—A new Davenport theater to play legitimate attractions is being talked of and has been discussed in the newspapers of the Iowa city. It is proposed to build a house patterned after the Woods Theater, Chicago, and to have a seating capacity of 1,100. Since the old Curtis was destroyed Davenport has been without a legitimate theater. Last season road shows appeared in the Columbia, but this season Pavlowa and attractions of that nature have shown in the Auditorium.

TO INSURE MEMBERS OF SHOWMEN'S LEAGUE

\$500 Policy for Each One in Good Standing—Premium To Come From S. L. Day Contributions.

Chicago, Dec. 15.—The outstanding feature of last night's meeting of the Showmen's League of America was the passing of a motion thru which members of the league are to be insured. After calling Vice-President Barnes to the chair, President Edward F. Neumann offered a motion of which the following is the substance: That each member of the league who is in good standing be covered by a \$500 insurance policy under a blanket policy to be held by the league, and this amount to be paid in case of death to the beneficiary selected by each member. The premium of this blanket policy is to be paid out of the funds received from the Showmen's League Day contributions. There will be no advance in the dues. This proposition was originally submitted by Fred M. Baraes, who outlined his ideas in some detail at recent meetings of the league. The best proposition submitted by insurance companies writing blanket policies will be selected by the league after examination of such policies and conferences with insurance experts in the near future.

Mr. Neumann, as chairman of the banquet and hall committee, said that something like \$1,100 is yet uncollected on tickets for that function. He read the names of those who have not yet paid and expects almost all of them to settle within the next few days. Collections on the program were reported to be rather slow. Accounts yet unpaid looked like they were good.

On motion it was decided to hold a New Year's Eve party as heretofore. The Ladies' Auxiliary sent word asking for the use of the board of governors' room for the night of January 12, when the auxiliary proposes to give a dance and bunco party.

Last week the new electric sign was put up in front of the stairs leading to the club-rooms. An illuminated elephant surmounts the sign. Last night a member imparted the news that the artist who planned the elephant had put his tusks on the wrong jaw. He said elephants didn't wear their tusks that way. The artist, he said, had located the tusks on the elephant's under instead of upper jaw. Somebody suggested sending for Jerry Mngivan when nobody present seemed sure what part of an elephant's face is decorated with its tusks. The matter was not settled.

Several new lights in the lodgeroom add much to the attractiveness of the league's meeting place. It was announced last night that they are the gift of Leon Bercznik.

Dick Collins suggested putting on a show to raise money for the league. He said the league had the talent, resources and experience in its membership to arrange something first class whereby some substantial results could be attained. Edward Hock said if such a proposition was coupled up with some powerful auspices that would sell tickets in advance it could be done. President Neumann thought a theater could be secured, talent furnished by the league and something like a minstrel show put on instead.

Charles G. Kilpatrick read a letter from an insurance company, stating a price of \$13 a year for each \$1,000 policy on a blanket insurance proposition for the league.

MAJORIE RAMBEAU "RESTING"

New York, Dec. 15.—Marjorie Rambeau is a patient at the Fifth Avenue Hospital, not because of a nervous breakdown, as has been stated, but because a much-needed rest was prescribed for her before starting rehearsals of a new play. Dr. C. F. Tenney, who is attending Miss Rambeau, said it was not true that the star was suffering from any serious ailment and predicted that she would be out of the hospital in several days. Miss Rambeau came recently to New York from California, where she tried out some new plays in conjunction with her special stock engagement. Upon her recovery she will begin work on "The Road Together", George Middleton's new play, in which she will be starred under A. H. Woods' management.

LAMBS' GAMBOL NETS \$3,000

Hartford, Conn., Dec. 15.—The Connecticut Children's Aid Society receives some \$3,000 as a result of the Lambs' Gambol staged Tuesday night at the Hartford Club by Winchell Smith, William Farnum, Leo Carillo, Lieutenant Gitz-Rice, Charles Judels, Percy Wenrich, Silvio Heine, J. C. Nugent and Hal Forde took part in the entertainment. The show was directed by Danny Masley.

Georgia Legislature Adjourns Without Acting on Theater Tax

Bill Proposing Twenty Per Cent Levy on Admissions Blocked by I. T. A.—Repeals Measure Taxing Opera \$1,000 a Performance

NEW YORK, Dec. 15.—The vigorous campaign launched by the International Theatrical Association for the repeal of all admissions taxes and the blocking of admissions tax legislation by individual States bore fruit this week when the Georgia State Legislature adjourned without taking any action on the bill proposing a 20 per cent tax upon the gross of all theater admissions. However, before adjourning the State Legislature repealed the license tax of \$1,000 on each opera performance.

The fight to stave off the imposition of a direct tax of 10 per cent upon the gross admissions in the State of North Carolina is expected to meet with success when the Legislature meets during the early part of January.

Present indications point to the repeal of the tax, the collection of which has been held in abeyance pending an investigation by the Tax Board of Review. The bill, nevertheless, goes into effect the first of January and is likely to result in the collection of the tax from one or two theater performances.

The proceeds of the Georgia admissions tax, as provided for in the bill sponsored by Representative Elders of Tatano County, are to be applied to the purchase of free school books for the children of the State.

The theater owners and managers throughout the State in an active campaign enlisted the protests of their patrons and thus thwarted the introduction of the bill as the session drew to a close.

Last year nineteen States introduced bills calling for the assessment of an admissions tax directly upon the theater management, with several of the Western State legislatures evincing considerable enthusiasm for the movement. It has been predicted that such a measure will be introduced in the New York State Legislature if the Federal admissions tax is removed by Congress.

"MY DEAR LADY" STARTS

"My Dear Lady", the musical comedy starring Constance Binney, was presented for the first time last week at the Majestic Theater in Jersey City, N. J. A premiere is unusual for Jersey City and the "My Dear Lady" opening was made to a capacity and enthusiastic audience, quite a few theatrical men and "first-nighters" from New York being present. The piece is presented by Laurence Schwab, who, with Frank Mandel, supplied the book. The music is by George Gershwin and the lyrics by B. G. DeSylva. In support of Miss Binney are: Rae Bowdin, Marjorie Gattson, Ruth Warren, James Gleason, Irving Beebe, William Wayne, Theodore Westman, Margaret Pittit and William Holbrook.

SEEKING W. J. WOODS

A telegram received by The Billboard from Glen D. Brunk, Yuma, Ariz., December 15, is to the effect that one W. J. Wood, alleged to be an advance agent of the Gerard Bros.' Stock Company, was in Yuma recently and contracted the town for week of December 3. It is further alleged by Brunk that he left an unpaid newspaper bill of \$20, solicited banners from several merchants and collected for same and left several other unpaid bills. He thinks the Gerard players are not aware of this and should be notified. "Any one knowing his whereabouts kindly notify me here, Yuma, until December 23, or to my permanent Western mail address, Box 471, Riverside, Calif., or notify chief of police, Yuma," says Brunk. "I will personally donate \$100 to bring this man to justice. Showman's League at Los Angeles, kindly help us locate this party. He was last heard of in Calexico, Calif., where I understand he used these same methods."

ENTERTAIN WOUNDED VETS

Philadelphia, Dec. 14.—American Cavalry Post No. 205 gave a show at Grey's Ferry Hospital last Sunday afternoon that will be long remembered by the wounded patients there. The post distributed candy and cigarettes and many other useful articles that gave much pleasure to the veterans. The Tierney Five from the Rittenhouse Hotel whooped things up to a big hit and Gill Mack and other entertainers registered large hits.

American Legion Post hospitals throughout the country will be glad to have any acts that can spare a Sunday afternoon or other time to cheer up the boys.

COMPOSERS TO CUT MELON FOR XMAS

New York, Dec. 17.—A minimum amount, \$50,000 will be divided among the members of the American Society of Composers, Authors and Publishers for the last quarter ending December 31, 1923. The actual dividend is expected to be several thousands of dollars above that sum, but as all checks will not be received until the first of the year or after it has been decided to divide a tentative sum now and send the members their various shares in time to have it for Christmas. The money remaining in excess of \$50,000 will be added to the first quarterly dividend of 1924.

Class A music publishers will receive \$1,350 each. Class B members one-half of that sum and Class C houses one-half of the money paid to Class B publishers according to the usual proportion.

Class A authors and composers will receive approximately \$300 each, while Class B members will receive a little less than half of that sum and Class C will be paid in proportion. About \$250,000 in dividends has been declared for the year 1923 and a sum equal to about 10 per cent of that contributed to the society's treasury in accordance to its by-laws.

STATE COMPENSATES MANAGER FOR HOLD-UP INJURIES

Newark, N. J., Dec. 15.—Abraham Zemel, manager of the Rex Theater, motion picture house, was awarded \$1,368 last week by the Workmen's Compensation Bureau. Zemel was wounded by a shot in a holdup on the evening of March 26, 1922, as he approached his home with \$160 in a cigar box, the receipts for the day.

Two masked men stood on the steps of his house and as he neared them they commanded him to throw up his hands. Zemel turned and ran instead and the robbers fired upon him, a bullet lodging in his left leg. They took the money, but were later apprehended.

INDIANA TOWN BLUE LAW

Washington, Ind., Dec. 15.—The City Council this week directed John H. Spencer, city attorney, to draft an ordinance to prohibit Sunday theatrical and moving picture shows here.

The action was taken by council under pressure of the Washington Ministerial Association and a committee representing the Protestant churches. The ordinance is to be ready for passage at the council's meeting December 24. It is proposed that it provide a license for picture shows and theaters with a provision that the license be revoked in the event the holder gives a show on Sunday.

CRESCENT COMEDIES RELEASE "HE'S HIS WIFE"

New Orleans, Dec. 15.—"He's His Wife", a two-reel comedy completed by the Crescent Comedies, filmed by Frank B. Moore, was given its premiere at a special performance at the Crescent Theater last week and was pronounced a hit by those in attendance. Joseph R. Echezabel, a member of the St. Charles Players and formerly connected with the Selznick studio in New York, is general director, with Louis T. Dansee as cameraman. Those in the cast were Gladys Moore, Cliff Winehill, Marian Draper, Fred Moore, Bud Fluker, James Daniels and Ethel Hamrick.

ANSCHELL VISITS LONDON

London, Dec. 15 (Special Cable to The Billboard).—H. Anschell, of the Universal Theaters Concessions Company, Chicago, Ill., was in town for a few days this week from a trip thru Italy, France, Germany, Switzerland, Austria and Spain, and is now off to the concession company's Nuremberg branch to supervise the shipment to America of his novelties. He sends fraternal greetings to friends in the states.

RULING ON DEPOSIT OF ADMISSIONS TAX

Washington, Dec. 15.—The Commissioner of Internal Revenue today made the following ruling:

"Where a theater has kept a special account with a national bank for deposit of admission taxes collected and the bank closes its doors, adjustment may be made with the theater thru a claim for abatement of the amount actually lost when the amount of such loss is determined after the affairs of the bank have been liquidated and a settlement made with the depositors.

"Under regulations of the department dealing with admissions tax, the right to a claim credit exists only in case of 'overpayment or overcollecting'. Where, as a result of an error, an excess amount has been collected or paid, the theater can not be permitted to take credit in its monthly return for the amount on deposit at the bank at time the bank closed its doors.

"Under the law, in the opinion of the department, the special collector of admissions taxes is relieved of liability for taxes collected only to the extent of loss actually sustained thru failure of the bank in which the tax money was deposited. The actual amount of such loss can be determined only after the affairs of the bank have been liquidated and a settlement made with the depositors. When, thru such settlement, the actual loss has been determined, adjustment may be made with the special collector thru a claim for abatement of the amount actually so lost."

CHRISTMAS PARTY FOR DOROTHEA ANTEL

Broadway Stars To Appear at Party, To Be Held at the Booth Theater, New York

New York, Dec. 15.—Walter Hampden, Daniel Frohman, Helen Westley, S. Jay Kaufman, Jay Froling and Bide Budley compose the committee which is planning a big Christmas party for Dorothea Antel at the Booth Theater Sunday evening, December 23. Many stars from Broadway productions will assist in the jollification.

Altho Dorothea Antel will not be able to attend, this being her fourth holiday season spent sitting upright in bed since the unfortunate accident on New Year's Eve, 1919, at Poli's Theater, Hartford, Conn., she is happily excited over the party and hopes to "listen in" by radio.

Well-Known Stars To Appear

Mabel Rowland, who has been appointed publicity director of the party, with headquarters at the Hotel Chelsea, announces that the following artists will entertain at the Dorothea Antel Christmas party:

Jimmie Watts, Frank Tinney, Buster West, of the "Greenwich Village Follies"; Bobbie Higgins and Esther Howard, Tyler Brooke, of "Wildflower"; Dolores Farris, toe dancer; William Kent, Jeannette MacDonald, of "The Magic Ring"; Beatrice Weller, concert harpist; Vaughn DeLeath, of "Laugh, Clown, Laugh". Other artists will be added to the list each day and Miss Rowland will give a monolog.

ABORN COMPANY FOR SAVANNAH

Savannah, Ga., Dec. 17.—The Bijou Theater, former home of Keith vaudeville and which has been dark some ten weeks, will reopen Christmas Eve with the Aborn Opera Company in stock musical comedy. A. Morrison will continue as manager of the house.

SANGER'S ELEPHANTS POISONED

London, Dec. 15 (Special Cable to The Billboard).—Veterinary examination shows that Sanger's three elephants, which died recently, were victims of arsenical poisoning. Sanger has offered \$500 reward for information leading to the apprehension of the poisoners.

LEAVES "LAST WARNING"

New York, Dec. 15.—Victor R. Becroft is leaving the cast of "The Last Warning", No. 1 company, at Buffalo tonight. He is being replaced by Richard Pelly in the part of Tommy Wall. Mr. Becroft was the last remaining member of the original company which played "The Last Warning" at the Klaw Theater here and played his part 256 times.

PEOPLE'S THEATER TO CONTINUE

New York, Dec. 15.—The People's Theater, the Bowery, a theatrical landmark, tho doomed when ownership to the property changed hands early this year, will likely continue to be used for its original purpose for at least five years more. The property has been leased for that period by the newly formed People's Bowery Playhouse Corporation.

Wins Important Point in Suit Against Fox

Appellate Court Holds Author Was Damaged by Change of Title of Film Based on His Story

New York, Dec. 15.—An important legal decision of tremendous importance to writers selling picture rights to their creations was won this week by Frank L. Packard, the author, when the Appellate Division of the Supreme Court handed down a decision denying the motion of the Fox Film Corporation that Packard's complaint be dismissed. Packard sued in the lower court upon two points, one asking damages of \$50,000 and the other of \$25,000. The lower court dismissed the second cause of action, but refused to dismiss the first, Fox appealing from both decisions. The Appellate Division upheld the lower court in sustaining the first cause and reversed its decision dismissing the second cause of action, thus making it a complete victory for the author. Unless Fox now appeals to the Court of Appeals the suit will go to trial upon its merits.

The suit arose out of alleged injustice done Packard in the handling of his story, "The Iron Rider", which he sold to Fox. He claims that his story was filmed and released under the title "Smiles Are Trumps" and his name used. This is the second cause of action, asking for damages of \$25,000. The other damage grew out of Fox, as alleged, using Packard's name and the original title on a totally different story.

The opinion of the Appellate Division, unanimously concurred in, is as follows:

"The law is well settled that the author of a literary work possesses a property right therein, and that such property right is subject to purchase and sale the same as any other form of personal property, and is subject to the same rules that govern the sale of other forms of personal property.

"Whatever rights the defendant acquired to use said story and in connection therewith were limited to the terms of the contract.

"When defendant exceeded the rights thus acquired, and used plaintiff's name in connection with an entirely different story, defendant was appropriating something that it had not purchased from the plaintiff and for which it had given the plaintiff no value."

Packard, thru Arthur P. Driscoll, his attorney, opposed the appeal of the defendant, which was from an order denying it judgment on the pleadings in Packard's demand for \$50,000 damages.

MEGGIE ALBANESI'S DEATH A SHOCK TO LONDON

London, Dec. 15 (Special Cable to The Billboard).—Theaterdom of England was shocked at the death of Meggie Albanesi Sunday after a few days' illness and an operation on her throat on Saturday.

Miss Albanesi was only 24 years old and in a few years had established herself in a leading place on the London stage and gave promise of rising to great heights. Her death is a severe loss to Readean, with whom she made most of her successes. St. Martin's and Ambassador's were closed the day of the funeral. Services were largely attended by both professionals and lay mourners.

ENGAGED FOR "SAINT JOAN"

New York, Dec. 15.—Rehearsals of "Saint Joan", George Bernard Shaw's chronicle play, began yesterday at the Garrick Theater, where it will be presented on December 28 for the first time on any stage. In addition to Winifred Ledham, the cast of the Theater Guild production will include Ian MacLaren, as Cauchon; A. H. Van Buren, as the Earl of Warwick; Joseph Macaulay, as Robert de Baudricourt; Herbert Ashton, as the Constable of France; Maurice Colbourne, as Dunois; Henry Travers, as Stogumber; Phillip Leigh, as the Dauphin, and Albert Perry, as the Archbishop. Also in the cast are Walton Butterfield, Frank Tweed, William Griffith, Joe Melziner, Morris Carnovsky, James Norris and Henry Clement.

MAETERLINCK TO SAIL SOON

New York, Dec. 16.—Maurice Maeterlinck, Belgian poet and dramatist, will sail for America shortly. His main purpose in coming is said to be a desire to inspect the coming production of his play, "The Blue Bird", which will be made during Christmas week at the Johnson Theater here.

ADMINISTRATION COPYRIGHT MEASURE IS INTRODUCED

Solberg Bill Would Grant U. S. Government Permission To Enter Berne Convention or International Copyright Union

WASHINGTON, Dec. 15.—With negotiations for a renewal of the reciprocal copyright protection agreements between the United States and Canada before January 1, when the present arrangements expire, proceeding smoothly, Representative Lampert, chairman of the House Committee on Copyright, introduced this week the Administration copyright bill prepared by Register of Copyrights Solberg. The piloting of the copyright measure thru the Senate is in charge of Senator Lodge, the Administration spokesman.

Under the Solberg bill permission is granted to the United States Government to enter the Berne Convention or International Copyright Union, as a result of which all books, plays, songs and other works having copyright in the United States will have instantaneous copyright in England, Germany, France, Spain, Italy, the Scandinavian countries and all other civilized countries of the world that are already members of the convention.

The copyright bill introduced by Representative Sol Bloom, of New York, last season, and repudiated and for some reason introduced this session, as was also the Tinsler Bill, which met with much adverse foreign comment, will be abandoned and consideration confined to the Solberg measure.

It was hoped that some bill permitting the United States to enter the Copyright Union would be passed prior to January 1, when the new Canadian law becomes effective, but all such hope has been abandoned, and for this reason active efforts are being made to arrange a reciprocal agreement with Canada by Presidential proclamation on or before January 1.

Until now the United States has been prevented from entering the Copyright Union by our so-called manufacturers' clause, refusing authority for copyright of any work not printed in type set or plates made in this country and also bound in this country.

PICTURE HOUSE ADDS STAGE

Blackstone, South Bend, To Offer Road Shows and Vaudeville

South Bend, Ind., Dec. 15.—Contracts for the placing of a complete stage in the Blackstone Theater to accommodate road shows and vaudeville have been awarded by Ezra Rhodes, manager of the theater, and the work has started.

The installation of the new stage and the changing of the policy of the theater is said to be an aftermath of the extremely favorable reception accorded the intermingling of specialty acts with the regular picture programs. The management plans a formal opening performance at midnight New Year's Eve.

When the house was built three years ago much of the necessary work incident to the installation of a stage was done. Consequently the cost of adding a stage to the playhouse is comparatively small, while at the same time it is to be of the latest and most modern construction.

"MOVIE STAR MILL" RAIDED

Chicago, Dec. 17.—A "movie star mill", alleged to have promised its students that it would make photoplay actors and actresses of them in five weeks for \$50, according to reports, was uncovered here recently, when detectives raided the offices of the Popular Motion Picture Producing Company, a new Chicago corporation, and arrested the officers on charges of conspiracy to defraud. Scores of school girls and middle-aged women had made initial payments of \$5 on their tuition, detectives said.

"LITTLE NELLY KELLY" TO PLAY PROVINCES

London, Dec. 15 (Special Cable to The Billboard).—"Little Nelly Kelly" will end its London run in February and the entire production will then tour the provinces. Meanwhile negotiations for broadcasting have broken under pressure from Walter Payne, chairman of the company owning the New Oxford. There is a report that George M. Nolan objected to broadcasting the play. The provincial managers also objected to the piece being heard before it was seen in the provinces. C. B. Cochran says it will be broadcasted later.

TRADES DISPUTE ACT A SNAG IN ARNOLD CASE

London, Dec. 15 (Special Cable to The Billboard).—The Arnold case occupied all of December 10 and 11 and Justice Russell reserved his judgment, as the plaintiff's counsel contends that actors and vaudeville artists are not workmen within the meaning of the trades dispute act and that show business is neither trade nor industry.

More than three hours were taken up in quoting ancient decisions and dictionary meaning and meanwhile the Joint Protection Committee is restrained from touching Arnold.

Sir Gerald DuMaurier, Robert Courtneidge and George Grossmith testified in favor of the Joint Protection Committee. Justice Russell has a knotty point to solve because if he accepts the aforementioned suggestion it will affect clerks and all such professional workers and Russell knows this might force all outside parties to make appeal even to the House of Lords.

DRAMA COMEDY CLUB

Gives Last Friday Social of the Year at the Astor—Stage Notables Attend

New York, Dec. 15.—The Drama Comedy Club of which Edyth Totten is president and founder gave its final Friday social of the year at the Hotel Astor yesterday afternoon. An exceptionally interesting program was enjoyed by a grand turnout of members and the guests of honor, who were Clayton Hamilton, Annie Nathan Meyers, Jan Mankusky, Ella Louise Henderson, Mrs. William Rogers Chapman, Mrs. Herbert Holton, Fortia Willis, Madame H. Hana, Eugene Lockhart and Lulu Vollmer, author of "The Shame Woman" and "Sun Up".

The first number on the program was a discussion of Kathleen Norris' new book, "Butterfly", with Florence H. Helm presiding as chairman of discussion. Other numbers were operatic and Russian folk songs by Anne Zarek, two readings, "Her First Club Meeting" and "The Choice", by Martha Elizabeth Roberts; an address by Clayton Hamilton, talk on the characteristics of the South Carolina mountain folk by Lulu Vollmer, Eugene Lockhart of Lulu Vollmer's "Sun-Up" Company in a musical recitation, entitled "When Maggie Left the Village", and an imitation of a politician delivering a speech; a group of children's songs by Betty Alden; monolog by Justice Roberts and several interesting impromptu talks by Annie Nathan Meyers, Jessie Bonstelle and Walter Sherman.

\$100,000 STUDIO FOR INDEPENDENTS

New Enterprise, Backed by New Orleans Business Men, To Attract Coast Producers

New Orleans, Dec. 14.—Ground will be broken this week on a \$100,000 movie studio for the benefit of independent and other concerns moving from Hollywood.

Prominent business men have subscribed the money and the preliminary work is in the hands of Walter Kattman, who until a short time ago was manager of Loew's Crescent Theater here; J. S. Lucas, attorney; D. F. Brennan, of the Brennan string of theaters, and J. K. Hoffman, Jr., who has just returned from Los Angeles, where he directed Arrow, Cumberland and Billy West productions.

The new studio, it is said, will have one of the most complete prop houses in the country, also a wardrobe department, laboratory, casting department and locations in order that producers will be able to complete films without sending negatives away for finishing.

Mr. Hoffman claims the real reason that producers are leaving Hollywood is because the scenery has been used time and again and that of late it has been necessary to go as far as Utah for suitable locations.

It is pointed out that this section is a virgin field and with Alabama and Mississippi has settings that make for ideal pictures. Certain sections of Louisiana were used for "The White Rose" and other films that have made a tremendous hit.

The new concern will not attempt production of its own for some time at least, but will supply the wants of producers looking for a permanent home.

This is the first venture of the kind for New Orleans, tho in the past several concerns conceived ideas of production and failed because of inability to secure an outlet than the "trust houses".

GRACE GEORGE IN STAR CAST

New York, Dec. 15.—Grace George is announced to appear in Henry Miller's next production, due to arrive at his theater with the closing of "The Changelings" New York season. Miss George will head a cast to be composed largely of stars and will mark her first appearance in many years under any management other than that of her husband, William A. Brady.

TO REST WITH KINGS

Warsaw, Dec. 15.—The remains of Henry Skonkiewicz, author of "Quo Vadis", who died at Vevey, Switzerland, in 1916, are to be brought to Poland. A committee has been formed to make the necessary arrangements. It is proposed to inter the dust of the writer in the cathedral at Cracow, where it will lie beside that of the Kings of Poland, Kosciuszko and Prince Poniatowski.

CHANGE "NEIGHBORS" OPENING

New York, Dec. 15.—The Equity Players have changed the opening of the next production, "Neighbors", by Leon Cunningham, from Christmas night to December 26. It will be shown at the Equity Forty-Eighth Street Theater.

Laura Baer



Miss Baer is appearing in the East with wonderful success as prima donna of "My China Doll" Company, produced by LeComte & Flesher. Miss Baer has a splendid contralto voice with a high range.

PLAN A "CO-OP." MOVIE AT A COST OF \$100,000

Chicago, Dec. 11.—The co-operative movie theater is the latest development of the co-operative movement in Chicago. Out in Montclare, just across the western limits of Chicago, a 1,200-seat theater is to be built at a cost of \$100,000. On top of a tower in the building will be a revolving searchlight which will flash its rays on Montclare, Elmwood Park, River Grove, Hanson Park and Cragin. The nearest movie house to the projected theater is three miles away, in Tiffin. Walter Butz, of the Montclare Realty Company, is back of the proposed co-operative theater. Residents of the community will finance the undertaking thru the purchase of first mortgage bonds bearing seven per cent interest. Each bondholder will be given four hundred tickets, good when accompanied by a paid admission, and will share in the profits, if any, in proportion to his bond holdings. Mr. Butz claims that two chains of movie theaters have offered to lease the projected theater and operate it on a 50-50 basis.

LORD MAYOR TO BE GUEST OF MILLS' OLYMPIA CIRCUS

London, Dec. 15 (Special Cable to The Billboard).—Bertram W. Mills' Olympia Circus opens December 29 with a luncheon, with London's Lord Mayor as the principal guest. Allan Green is, as usual, the Olympia's press agent.

NANCE O'NEILL IN "MADRE"

New York, Dec. 15.—Nance O'Neill will make her New York appearance this season under the direction of the Players' Company in "Madre", the latest play by a now Spanish author, Rafael Marti Obara. Miss O'Neill's opening performance is scheduled for December 26 at the Lenox Hill Theater. A notable production of "Madre" was given at the Princess Theater in Madrid with Maria Guerrero, "The Spanish Duse", in the star role. It was also Senora Guerrero who first presented "La Malquerida", Jacinto Benavente's drama, which was produced here several seasons ago by Miss O'Neill under the title of "The Passion Flower".

SHOOK SERIOUSLY INJURED

Pittsburg, Pa., Dec. 13.—Harry Dean Shook, a member of the company of "Kiki" playing at the Nixon Theater this week, was seriously injured yesterday when he was thrown from a horse while riding in Schenley Park. Shook was riding across the park bridge when his mount stumbled and fell, throwing him from the saddle.

F. F. Nicola, who was accompanying the actor, summoned help and Shook was taken to the Hotel Schenley and then to the Allegheny General Hospital, where it was said that he would probably have to remain for two weeks or more. Shook is a cousin of Tunis F. Dean, manager of the "Kiki" Company.

John W. Moore Indoor Circus Roaring Success in Boston

Two Shows Given Nightly in Mechanics Building and Thousands Turned Away Each Night— Remarkable Array of Talent Offered

BOSTON, Dec. 14.—Anybody who is in doubt as to the popularity of indoor circuses—that is, good indoor circuses—should have walked by the Mechanics Building any night this week and noted the mobs trying to get into the Aleppo Temple Shrine Circus, or rather the John W. Moore Indoor Circus, that is in progress there. It is a sight that will make the promoters of indoor events rejoice.

Thousands are being turned away every night, and this despite the fact that two shows are given nightly, one at 6 o'clock and one at 9, instead of the single show originally contemplated.

The main attraction is the remarkable array of performers that Mr. Moore is presenting. Headed by the Flying Cadenas, who fully live up to their reputation as one of the greatest flying acts ever seen, the lineup includes such feature acts as the Flying Millers, Five Terrible Terrys, Mike Tahiti, Bobka Ben Ali and Hadji Ben Ali troupe, Lazere and Lazere, Six Man-jeans, Provost and Provost, Picchiani Troupe, Randow Trio, Esther Sisters, Four Jansleys, Lottie Mayer and her Diving Nymphs, Regal Trio, Wagner Brothers and Six Harlequins. The full program is given twice each night in the main auditorium, and in addition there is a show comprising several acts in the basement annex.

It is estimated that the total attendance for the ten days ending tomorrow night will be 300,000. The advance sale of tickets, which began October 15, amounted to \$81,000. This is the record for Moore, and probably the world's record for indoor circuses. Total sales of tickets for the ten days will approximate \$120,000. The tickets sell for fifty cents and include five admissions. Gross receipts are almost certain to go over \$200,000, and the indications are that Moore will beat his biggest previous net profit of \$200,000 made in San Francisco. The record gross receipts of the Moore Circus for one night is \$13,000, made in Cleveland. There also was a \$12,000 night in New York. The top figure in Boston has been \$10,000, but they stand a very good chance of going over this amount before tomorrow night is thru. Cleveland and New York are more favorable in that wheels are permitted to run in those cities, while they are barred here. Games of skill, which are allowed in Massachusetts, do not hold the same attraction as games of chance. However, it is pretty safe to say that the record for games of skill will be broken during this event. One of the most popular concessions is the fruit stand. Last Saturday night, in the course of three hours, it took in \$835.

John W. Moore's staff is composed of Wm. T. Whitmore, general director of publicity and advance; Reggie M. Lawton, advance man; Harold H. Maundrell and Harry V. Lunkart, managers; Walter ("Whitney") Johnson, superintendent of concessions, and Ken Wardell, stage manager. All the advance work was handled by two men—J. Masters, advance representative for Whitmore, and Abe G. Berenson, representative for the Shriners. They were assisted by six girl clerks.

Arrangements for the circus were under the direction of Potentate Walter W. Morrison. Frank W. Dunlap, electrician of Aleppo Temple, keeps the shrine emblems, which are placed throughout the hall, brightly illuminated by flood lights.

The Moore Indoor Circus goes next to St. Louis and Baltimore to stage similar events for the EKs.

LONDON SEES "THE GOAL"

London, Dec. 15 (Special Cable to The Billboard).—"The Goal", by Henry Arthur Jones, now succeeds "The Importance of Being Earnest" at the Haymarket Theater. The play affords Leslie Faber a good opportunity to reveal his extraordinary gift for characterization. All the weaknesses, the self-will, grit and paternal longing of the dying old engineer were infallibly portrayed by Faber and this study contrasts admirably with his Earnest in Wilde's play, making a most effective bill.

GORDON OPENS NEW HOUSE

Boston, Dec. 15.—The Olympic Theaters, Inc., will shortly open its newest theater, the Fields Corner Olympia, in the Dorchester district. The house is modern in every respect, seats about two thousand and has an organ which cost \$50,000. Motion pictures will be shown regularly, with vaudeville concerts on Sunday and perhaps an extra vaudeville night during the week.

SCOUTS' REST RANCH IN LITIGATION

North Platte, Neb., Dec. 15.—The Scouts' Rest Ranch near here, which for many years was the home of the late "Buffalo Bill" Cody, has become involved in litigation. Trouble has arisen over the land between its present owners, who use it for farming and cattle raising purposes.

Of late years the 20,000 acres which comprised the ranch when Buffalo Bill had it has dwindled until now the acreage is only 1,200, outlying sections of the ranch have been bought and the dispute, it is understood, comes as a result of alleged unfair fixing of boundary lines affected by a recent sale.

The famous spot was settled by Col. Cody in the early pioneer days. His first Wild West Show, which he made famous, was first given here during a local celebration in which Cody entertained. Each year he elaborated on it until he made it history.

The Scouts' Rest Ranch passed from the ownership of the showman-scout several years before his death in 1917.

BIG EQUITY BALL

Chicago, Dec. 15.—The annual Equity Ball will be held in Chicago January 19 in the First Regiment Armory, in South Michigan avenue. Tom Wise is chairman of the undertaking and efforts are being made to make it even a more brilliant function than in the past. A large number of Chicago's most prominent society leaders are on a committee to aid the development of the affair. Three orchestras have been engaged, including Cope Harvey's and Benson's organizations. Frank Darr, Chicago Equity representative, will make public the full details as they are perfected.

HELD ON EMBEZZLEMENT CHARGE

Pittsburg, Pa., Dec. 13.—Carl Curry, former manager of Clark & Rowland's Bolmar Theater, who was arrested in Chicago Sunday in connection with the disappearance of theater funds while he was manager, is said to have admitted taking the money yesterday at a hearing before Magistrate Smith in the Frankstown avenue police station. It was held on a charge of embezzlement.

Paul C. Weller, treasurer of the theater company, said the amount missing was \$1,000, comprising receipts of the day, a change fund and some money received from the sale of books of tickets.

Curry had written his wife, who resides at 6014 Stanton avenue, that he had been kidnaped by three brudders and taken to a city in Kansas, where he escaped after being held a prisoner in a hotel room three days.

FINED \$50 FOR BEATING CONGRESS HOTEL OFFICIAL

Chicago, Dec. 14.—William Boyd, leading juvenile star in the "Children of the Moon" Company at the Playhouse, was fined \$50 and costs by Judge Holmes Wednesday when he was arraigned in the South Clark Street Court on a charge of assaulting Grover D. Edwards, secretary-treasurer of the Congress Hotel. Boyd got into print about two years ago when he is said to have knocked out John McGraw, baseball magnate, in an informal fight in the Lumb's Club, New York. A disorderly charge against him yesterday was dismissed for lack of prosecution.

"BINGO" MISSES FIRE

London, Dec. 15 (Special Cable to The Billboard).—John Kendl's semi-satirical comedy, "Bingo", presented by the Repertory Players Sunday, missed fire, but holds promise. Rewritten, this story of the difficulties of the Prince of Nuria might attract, but not with Felix Aylmer playing the lead.

"SAY IT WITH FRUIT"

New York, Dec. 16.—Chinatown decided to "say it with fruit" yesterday when Thomas Meighan and others from the Famous Players-Lasky Company attempted to shoot a few scenes for a film there. Inhabitants of the Chinese quarter are said to be incensed at scenes shown in film plays depicting Chinatown as being peopled by thugs and roughs and when actors appeared took it that another adverse piece of propaganda was being prepared. A volley of fruit and vegetables greeted the company and cameramen narrowly escaped being injured by a lamp hurled from a nearby window. Police searched for the attackers but had no success. Meanwhile Meighan and his company called it a day and went home without shooting the film.

NOTICES FILED

On Twelve Persons in Suits Against "Jack and Jill" Producers

New York, Dec. 15.—In connection with the forty suits filed last week against the Chelsea Clothing Company by the former members of the cast of "Jack and Jill", who are seeking to collect salary due each for nine performances, Actor's Equity Association attorneys have served notice on twelve people believed to be stockholders in the corporation that actions will be started against them in thirty days.

The notice is in accordance with Section 57 of the general corporation laws. Until answers are written by the twelve people in question to either the notices or subsequent suits that may be filed against them it will not be definitely known by the Equity attorneys whether all of the twelve persons are actually stockholders. Some of them are positively known to have owned stock at one time.

BABY AND BARE LEGS BARRED

Boston, Dec. 12.—According to the laws of the commonwealth, babies and bare legs are barred on local stages. On Monday night, however, Ada May Weeks, in "Lollipop", at the Tremont Theater, walked on the stage carrying a tiny colored boy in her arms. At the same time, Esie Bonwit, in "Helen of Troy, N. Y.", paraded across the Colonial Theater stage without any covering on her shapely legs. On Tuesday night Ada May fondled a rag baby and Miss Bonwit's legs were encased in silk stockings. The managers of both shows declared it was "purely a case of forgetfulness".

YOUNG BUFFALO GOOD IN "BLANCO POSNET"

London, Dec. 15 (Special Cable to The Billboard).—Philip Yale Drew, also called Young Buffalo, appears at the Alhambra Theater as Blanco in George Bernard Shaw's "The Shewing Up of Blanco Posnet". His performance was highly praised. He is a real open-air fellow, direct, vigorous and giving an elastic conception of his role. It is a pity that his supporters are not worthy of the star. The rest of the players are negligible and let the original controversial drama down badly.

ADMIRABLE PLAYING IN "AS YOU LIKE IT" REVIVAL

London, Dec. 15 (Special Cable to The Billboard).—Florence Saunders and Ion Swinley, as Rosalind and Orlando, respectively, in the revival of "As You Like It" at the Royal Victoria, offered some admirable and romantic playing. Hay Petrie, as Touchstone, was not perfectly cast, but made good, scoring every ironic comic point. Hubert Hine is to be commended for the delightful decorations.

NARROWLY ESCAPES BULLET

Rockland, Me., Dec. 14.—John J. Bowler, manager of the Rockland Opera House, had a narrow escape from serious accident today while returning from Boston by train. A bullet, coming from some unknown source as the train was passing a station, crashed thru a window right in front of Mr. Bowler's face, missing him by a slight margin.

"MARY JANE" IDLE NEXT WEEK

New York, Dec. 15.—"Mary Jane McKane", having just closed a six weeks' engagement in Boston, will remain idle for the coming week. Hammerstein will resume this musical production the week following, when it is planned to throw open the doors of the new Imperial Theater.

MANY WITHDRAWALS FOR LONDON HOLIDAY SEASON

London, Dec. 15 (Special Cable to The Billboard).—Week-end withdrawals preparatory to the Christmas revivals include "The Danvers", "Enter Kiki", "Head Over Heels", "Morals of Vanda", "The Immortal Hour", "Fighting Duly", "The Merry Widow" and "The Egg-og's Opera".

ROYAL PERFORMANCE WILL NET \$15,000

The Program Is Panned by the Daily Press—Three Acts "Flopped"

London, Dec. 15 (Special Cable to The Billboard).—Despite dispirited criticism by performers and a certain section of the press, the royal performance at the Coliseum December 13 should net about \$15,000 for the Variety Artists' Benefit Fund. The outstanding feature of the program was the Brothers Griffith and their performing horse Togo. Their antics as a horse led the royal party in hysterics. Sessue Hayakawa played William Archer's "The Samurai" and the press was unamused in its praise of the realistic sword fight.

The first half of the program got thru nicely, but the last half flopped badly thru three comedy acts misfiring, which led the daily press, led by The Daily Mail, to pan the program-makers, saying that this class of program is killing vaudeville. There was some justification for the criticism. The Daily Mail now announces that it will send a special commissioner to cover vaudeville shows, and to show managers how to run their business, and urges managements to give rising talent a chance.

RITZ THEATER, PITTSBURG, WILL OPEN THIS MONTH

Pittsburg, Pa., Dec. 15.—The Ritz Theater, the new photoplay house being built by the Harry Davis Enterprises Company on Fifth avenue, will be opened at Christmastime, according to Mr. Davis.

The theater is being built at a cost of approximately \$150,000 and will have a seating capacity of 1,000. The approach to the auditorium from Fifth avenue will be a lobby forty-five feet in depth and twenty-five feet wide. The stairs to the balcony will rise from the lobby, with a mezzanine promenade passing along the rear of the balcony. A large pipe organ has been installed to supplement the orchestra.

The exterior will be of the Italian renaissance period done in polychrome terra cotta. The marquee will be of French glass illuminated at night with lights in changing colors.

"BARNEY GOOGLE" CLOSED

Reported Gus Hill and Cartoonist De- Beck Couldn't Agree on the Royalty

Chicago, Dec. 14.—Gus Hill's "Barney Google" show closed at the Star Theater this week and the people were taken back to New York. It is claimed a disagreement between Mr. Hill and DeBeck, the cartoonist who created Barney Google, wherein Mr. DeBeck asked 5 per cent instead of 2 1/2 per cent royalty, was the cause of the show's closing. The attraction was originally put out by the Cartoon Amusement Company, which is said to have been unsuccessful. The show was then taken by Mr. Hill.

LEONARD WOOD, JR., DEFENDANT

New York, Dec. 15.—Leonard Wood, Jr., is made defendant in an action started against him for \$508 in the Third District Municipal Court by J. Elmer Thompson, thru Equity attorney, Paul N. Turner. According to the complaint and attorney in the case, Mr. Thompson was engaged to act as stage manager, business representative and actor in minor parts when necessary, between July 2 and September 1, 1923, at a salary of \$85 a week and 5 per cent of the profits. The scene of action was a stock company at Fall River, Mass., which was sponsored by Mr. Woods. Originally the amount due Mr. Thompson was \$868, but \$300 had been paid on account.

NEW THEATER IN FOND DU LAC

New York, Dec. 15.—Frank W. Fischer, managing director of the Fischer Circuit, is building a new theater in Fond du Lac, Wis., which when completed will have cost in the neighborhood of \$300,000. The house is to have a seating capacity of 2,000 and the construction will include in addition to the auditorium a seven-story building with twenty-five apartments. Fischer's other holdings include the Majestic and Madison theaters in Madison, Wis., the Appleton, in Appleton, Wis., the La Salle, in La Salle, Ill., and houses in Kewanee, Ill.

BOWER SISTERS GIVE PARTY

Chicago, Dec. 13.—Florence Bower, of the Bower Sisters, gave a party at the Bradley Hotel, December 8, at which there were about a hundred friends in attendance. The Bower Sisters are now playing with the "Hi Say She Is" Company at the Studbaker Theater.

THE NEW PLAYS ON BROADWAY

ELTINGE THEATER, NEW YORK
Friday Afternoon, December 14, 1923,
at 3 O'clock

A. H. WOODS and LEE SHUBERT
Present

MME. TILLA DURIEUX

— in —

"THE SHADOW"

A Play in Three Acts
By Dario Nicodemi

CAST

(In Order of Appearance)

Lerta TragalTilla Durieux
Gianettina, a NursePolly Craig
Michael DelattiPaul Dietz
Helene PrevillaGrete Sandheim
Gerhard Tragal, Painter (Berta's Hus-
band)Carl Schmidt
Doctor MagreJohn Feistel
Louise, Maid in Gerhard's StudioM. Lange

The appearance of Mme. Durieux in "The Shadow" can be set down at once as one of the important events of the present theatrical season. This performance, given in German, introduced to New York the most capable actress it has seen in many a long day. If it is true, as I hear it is, that Mme. Durieux can speak English, and if she can produce the same effect in that tongue as she does in German, she will be a sensation.

"The Shadow" gave this actress a chance to run the whole scale of emotions. In the first act she is a hopeless paralytic, confined to a wheeled chair and unable to move any part of her body save her neck and face. She is miraculously cured, but hides all knowledge of it from her husband in order to give him a big surprise. She does, for during the six years she has been an invalid he has dallied along the primrose path and has acquired a mistress in the person of his wife's best friend. The erstwhile invalid walks into his studio one day and gets the story from him. Whereat she goes back to her invalid chair, resigned to occupy her old place in his affections, content to be his "shadow". At least that is what I make the end to be, for not knowing German that part of the play, which is largely in dialog, was not as understandable to me as the first two acts. Mme. Durieux left no doubt as to what they were about.

The technical resource of this actress is astounding. She is a plain woman. You cannot be swayed by her beauty, for she has none. The spell she binds you with, and it is a real one, is manufactured by her sureness at getting an effect. Whether it be joy or sorrow, she registers it unmistakably. She gets every ounce of it out. Everything Mme. Durieux does she does thoroughly. I have never seen her equal at attacking a point. To some people, those who prize the modern methods of repressing emotion, she may seem to exaggerate, but in my opinion she never does. Her acting is a splendid instance of the ability to throw the whole of the player's artistic weight into the matter at hand that has ever marked all great acting. For example, when Mme. Durieux is hysterical she is hysterical. There is never any doubt about it. And she carries her audience along with her, every step of the way, playing on their emotions with the same sure skill that Kreisler plays his fiddle. At the conclusion of her performance Mme. Durieux received an ovation the like of which is seldom heard in a Broadway theater. There were innumerable curtain calls, much cheering and cries of "Bravo." Every bit of it was deserved, and my earnest hope is that before long this player will submit her talents to judgment in the vernacular. If she does, I think her reception will be just as spectacular.

The company supporting Mme. Durieux was excellent. Carl Schmidt played the husband and gave a performance that was marked with some genuine notes of appeal; Grete Sandheim was his mistress and filled the

role admirably; Polly Craig, Paul Dietz, John Feistel and M. Lange were good in smaller parts.

After all the main attraction at this performance was the appearance of Mme. Durieux. The play, tho no masterpiece, gave her plenty of opportunity to show what she could do. That exhibition of talent should satisfy the most exacting. It was a real treat to this reviewer.

A great actress, giving an exhibition of remarkable acting.
GORDON WHYTE.

PRINCESS THEATER, NEW YORK
Sunday, December 16, 1923

"THE DANCE OF DEATH"

By August Strindberg
CAST OF CHARACTERS

EdgarMax Montor
AliceIrene Triesch
KurtUlrich Haupt

The interpretation given by Irene Triesch and her company of Strindberg's "The Dance of Death" impressed me as being an excellent one. I realize that, not knowing German, I labor under a considerable handicap in evaluating the performance, but a knowledge of the play perhaps cuts that down somewhat. Even tho the play was given in German, it was apparent that Frau Triesch gave a remarkable performance of her role and that her support was thoroly good.

Strindberg's story of the bitter hate of each other which this married couple have worked up over a span of years and its final bursting into action is familiar to everybody acquainted with stage literature. It is a powerful study of a hate neurosis, a grim bit of domestic tragedy. It is also a very wordy play, and, hence, one which does not give the actress essaying the principal role much opportunity for portraying surface effects. It does, tho, give her every opportunity of presenting a study of the character, if she has the ability, and this is just what Irene Triesch did.

Every action of this actress indicated that the role had been worked over and over by her. Each thing she did fitted into the conception of the character as a bit of colored tile fits into the pattern of a mosaic. She did not put blue tiles where red tiles belonged. Each bit of action and business helped to build up the pattern of the character. Quite evidently Irene Triesch is an actress who acts with her head. Whether she is adept at stirring the emotions of an audience only seeing her in parts which demand this could determine. I suspect, tho, that she will not be found amiss there, for unless all the signs fail Frau Triesch is an actress with a very complete command of her art. She has a flexible voice, mobility of countenance, lots of attack and great positiveness of action. I should call her an intellectual actress, meaning that she is more interested in portraying roles which dig into the motivation of action rather than action itself.

Ulrich Haupt gave an excellent performance of Kurt, which, while not a showy part, is one that makes considerable demands upon the actor playing it. Max Montor, who played the husband, gave a most faithful portrayal of this gruff soldier. Everything he did was splendidly planned and well executed.

I am frank to confess that "The Dance of Death" never appealed to me. Speaking for myself, I would much rather see Frau Triesch in other roles than that of Alice. Her performance of it is such a fine one that I hope she will do other plays—plays that will enable us to see other aspects of her art.

A splendid German actress in a fine performance of a gloomy play.
GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

Mme. Tilla Durieux in "The Shadow" (Eltinge Theater)

TIMES: "There was thruout not a false note in Mme. Durieux's performance. . . only the fall of each curtain restored to her observers the consciousness of attendance at a play."

TRIBUNE: "Tilla Durieux's performance was so remarkable as to induce forgetfulness of the inadequacy of the play."

WORLD: "Mme. Tilla Durieux . . . presented a powerful analytical study of a woman in agony of body and mind."

AMERICAN: "Madame Durieux may at once be scheduled as an actress who knows her business from A to Z—a woman of 'temperament', individuality and distinct and undeniable power."—Alan Dale.

NEW BOSTON PLAYS

TREMONT THEATER, BOSTON

Beginning Monday Evening, December 10, 1923

HENRY W. SAVAGE, Inc.

Offers a Dancing Musical Comedy

"LOLLIPOP"

—With—

ADA MAY (WEEKS)

Book by Zella Sears Music by Vincent Youmans

Lyrics by Zella Sears and Walter DeLeon
Book Staged by Ira Hards

Dances Arranged by Bert French

CAST OF CHARACTERS

(In the Order of Their Appearance)

Mrs. MasonAdora Andrews
VirginiaRosamond Whiteside
TessieAline McGill
Don CarlosLeonard Celley
Omar K. GarrityNick Long, Jr.
PetuniaVirginia Smith
Laura LambAda May
RufusA Dark Secret
George JonesGus Shy
Bill GeohagenHarry Puck
Mrs. GarrityFlorence Webber
HeleneMark Smith, Jr.
ParkinsonKarl Stall
LindsayLeonard St. Leo
LaucaerJohn Tiller's Dancing Lollipop (direct from London)—Muriel Marlowe, Ethel Hellwell, Connie Addis, Florence McCabe, Vera Longren, Elsie Holt, Ethel Fraser, Pat Fraser, Alice Wright, Doris Carter, Veronica Preston, Edith Morgan.

Dancing Girls—Evelyn Kindler, Guerida Crawford, Norene Swinton, Katherine Huth, Maudie Troup, Carol Joyce, Ruth Foster, April Child, Lucille Constante, Mary Jayne, Eleanor Dana, Katherine Odell.
Dancing Boys—Bobby Culbertson, George Rand, Walter Crisbam, Harold Raymond, Charles Townsend, Carl Judd.
Special Singing Quartet—Elsa Gray, soprano; Louise Sheerer, contralto; George Patten, tenor; Charles King, bass.

After it has undergone a little fixing, "Lollipop" will be right in line with the best musical comedies of the season. There is enough dancing talent in the piece to supply two first-rate productions, and the musical numbers are rich in quality. But the comedy is rather sparse. And comedy is a very important item in entertainments of this kind.

Ada May is supremely delightful. Her elevation to stardom is fully merited. The opportunities in her present role as an orphan are not very extensive, but she makes much of what there is. She is more accomplished than ever in her dancing, her singing pleases and there is a charming wistfulness in the way she reads her lines.

An admirable cast complements the star. The outstanding members are Nick Long, Jr., a young leaping dancer of rare grace and agility; Leonard Celley, who has a singing voice that could be exploited to good effect; Gus Shy, whose shoulders carry most of the comedy; Harry Puck, the plumber's helper who eventually marries the orphan; Aline McGill, Zella Sears, Virginia Smith, Florence Webber, Mark Smith, Jr., and—in fact, the entire personnel, including many of the dancing girls if they were given individual opportunities.

The clocklike work of the Tiller girls is little short of remarkable. There is harmony, grace and rhythm in every number they perform. Such uniformity is seldom attained in group dancing. In addition the girls are unusually attractive.

Besides the need of more and stronger comedy, the plot could stand a little touching up. The idea, in the main, deals with the romance of an orphan and a plumber's helper, with a few sub-romances as usual. It is too much of the makeshift variety and pretty thin, also a few of the sentimental scenes are rather mild for their length.

Three sets are employed, two of which are very attractive. The costuming is elaborate, colorful and at all times pleasing to the eye. The routine runs along with smoothness and precision. There is no plugging, no over-

BENEFIT FUND SHOW NETS \$5,000

Stage Stars in Chicago Lend Aid To Supply Christmas Baskets

(Chicago, Dec. 16.—The benefit show in Cohan's Grand Theater yesterday added better than \$5,000 to the Christmas Basket Fund sponsored by The Herald and Examiner. The house was a capacity one, something new in benefits. Harry J. Ridings, manager of the theater, was in charge of the benefit and has been for the past twelve years. Will Morrissey was producer and comedian and William Schaub stage manager. Michel Mowschine directed the orchestra and the White Wings Band. Mrs. Annabelle Whitford Buchan had charge of the sale of the programs and candy. A large committee of women co-operated with her.

Assisting Mr. Ridings were Harry J. Powers, Ashton Stevens and Chris Kiesling, with the following committee of theatrical managers: U. J. Herrman, John J. Garrity, John Nash, John Mooney, George Wharton, Lou M. Houseman, Edwin Wappler, William Singer, William Roche, Lester Bryant, Walter S. Duggan, Jacob Isaacs, Guy Hardy, Rollo Timponi, William Tisdale and Eugene Wilson.

The candy was donated by Mrs. Snyder and Fannie May. Mrs. Henry F. Bloomfield donated a doll, auctioned from the stage.

Other stagefolk who helped "put on the show" were Alexandra Carlisle, Four Marx Bros. and their "I'll Say She Is" Company, Tom Wise, Jane Richardson, Midge Miller, the chorus from "The Gingham Girl", McIntyre and Heath, from the Palace; Ted Lewis and His Band, Joe Laurie, Jr.; Stella Mayhew, Gregory Kelly, Madeline Fairbanks, Ray Samuels, James Rennie, Charlotte Greenwood, Helen Rich, Lella Roward, Bobby Clark, William Gaxton, Hervert Cooff and others.

ZIEGFELD GUARANTEES "KID BOOTS" TO PLEASE

"Unwarranted Attack" of Critic Used for Stunt That Proves Box-Office Stimulant

"Satisfaction or your money back" was the basis on which "Kid Boots", the new Ziegfeld musical comedy starring Eddie Cantor, was offered last week at the Grand Opera House, Cincinnati, and not a refund was made. The entertainment guarantee was made over the signature of Flo Ziegfeld, Jr., in 200-line ads in all local dailies following the appearance of The Times-Star, issue of December 10, in which that paper's dramatic critic failed to praise the show. His review, based on personal opinion and not explaining how the audience received the offering, was termed "An unwarranted attack" in Ziegfeld's public statement, a part of which read:

"This might well be ignored, but in justice to those who enjoyed the performance, and all the other critics who praised it, I am for the first time in forty years taking exception to the writings of a dramatic critic, not to dignify his attack by a reply, but to let that portion of the public who read his paper know that in 'Kid Boots' is to be found entertainment rare and enjoyable.

"So sure am I that no person seeing 'Kid Boots' will agree with the remarks of The Times-Star critic that to any one who does so, after seeing the performance, I will refund his seat money."

The show played to near capacity audiences at each of the nine performances in Cincinnati, the "reply to critic" stunt proving a box-office stimulant.

stressing and no overexertion. Perhaps a little overexertion would not be amiss, tho, because the amount of enthusiasm and pep displayed on the stage has a lot to do with the response from out front.

In writing the score for this production Vincent Youmans makes another stride forward as one of the most ingenious composers for the musical comedy stage today. His work in "Mary Jane McKane" is further proof. The dance arrangements by Bert French also deserve praise. Zella Sears, herself an experienced and clever author-actor-producer, has a knack of picking the most competent collaborators.
DON CARLE GILLETTE.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

MORE NEW PLAY REVIEWS ON PAGE 41

TO COMBAT LEGALIZING OF SUNDAY THEATRICALS

Dr. Bowlby Outlines Lord's Day Alliance's Plan of Attack Upon Legislative Attempts at Open Sunday

With the perennial question of Sunday theatricals again cropping up this season in various sections of the United States and Canada, The Billboard, interested in the views of the proponents and opponents of this movement, presents an article by the Rev. Dr. Harry L. Bowlby setting forth the Lord's Day Alliance's plans for combating the legalizing of Sunday legitimate theatrical productions in the various State Legislatures and the arguments to be used by the organization in its legislative fights.

By the REV. DR. HARRY L. BOWLBY
(Executive Secretary of the Lord's Day Alliance of the U. S.)

When the Legislature met last year a bill was introduced for the purpose of legalizing legitimate theatrical productions on Sunday. The theater managers and others interested in this profit-making business appeared at the hearing held in Albany April 30 and used all sorts of arguments seeking to convince the codes committees of the Senate and the Assembly that such a business should be operated seven days a week. The opposition, which included a representative of the State Federation of Labor, Frank Gillmore, executive

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NOVEL EFFECTS PLANNED

For Orchestra at the Trocadero, London

London, Dec. 15.—J. Lyons & Company's Trocadero, in which Paul Specht and His Band appeared while in London the past summer, will shortly undergo distinct changes as regards the handling of restaurant orchestras if the suggestions of William J. Wilson, New York producer, are carried out.

Wilson urges his novel scheme in making restaurant music more effective be put into effect at the Trocadero. Included in his plans are the construction of a revolving orchestra platform and various color effects, mirrors and similar orchestra aids.

The revolving platform, he contends, will enable each diner to get a view of his or her favorite instrumentalist from time to time, and to make this more effective he plans to have chairs which will shoot up at appropriate periods so that the important performer of the moment may be elevated above his fellows.

Mr. Wilson also intends to vary the scenery according to the program, and provide screens at the back of the platform and slip in various colored panels to match the programs—Elizabethan scenes for Edward German's Morris dances, something original for Sheherazade, Bacchanale, and a bit of mid-Victorian scenery for Gilbert and Sullivan.

"MOVIE PIRACY" ASSAILED

Indianapolis, Ind., Dec. 17.—A suit to halt the activities in the Indianapolis territory of alleged "moving picture pirates" has been instituted in Circuit Court by the Tri-Stone Pictures, Inc., of New York, against the State Film Service, of Indianapolis. It is believed to be one of the first suits against "moving picture piracy" ever instituted in the United States.

In a hearing Saturday before Judge Harry O. Chamberlain the plaintiff company alleged that the defendant company had hooked engagements for showing various films which were controlled by the Tri-Stone company. The plaintiff company asks damages, the amount of which is to be determined during the hearing, and an injunction to prevent additional "piracy" on films which it controls.

It is understood that the Tri-Stone company will file suit in Federal Court soon, alleging that the local company is infringing on its copyright on certain picture films. The films in question are said to be several of the earlier appearances of William H. Hart and Douglas Fairbanks.

SINGER ASKS \$10,000

Chicago, Dec. 14.—Charges that her voice had been impaired and that she had suffered painful injuries as a result of a street car striking her automobile two years ago were made before a jury Wednesday in a \$10,000 damage suit brought by Cyrena Van Gordon, opera singer, against the Chicago Surface Lines. With Miss Van Gordon at the time of the accident was her husband, Dr. S. B. Munns, and Mr. and Mrs. Charles Thomas. The petitioner charges that her voice was impaired for a considerable time after the accident.

DO SOME PRODUCERS AND SPECS. WORK IN CAHOOTS?

New York, Dec. 16.—Three New York producers were paid bonuses totaling \$200,028 by ticket speculators for the privilege of handling tickets, according to William A. Brady. He made this statement in the course of a speech yesterday at the Raad School of Social Science. He added that he had been licked twenty times in trying to have ticket speculation stopped and as a result would "never go to the rooms of the Producing Managers' Association again as long as I live." Brady declared ticket speculation was a disgrace and was bound to hurt the theater. He said it was common knowledge in theatrical circles that three producers had been paid \$100,000, \$75,000 and \$53,000, respectively, by speculators as bonuses for tickets. While Brady did not mention the names of the managers, he said the information had been given to the authorities, but that no action had been taken. He blamed the theater-going public for the ticket speculation evil, saying that those who patronized speculators will not go to the box-offices. Brady also blamed the public for dirty shows and said censorship of the stage was bound to come if they were not stopped. He urged the audience to fight censorship, because it would stifle free speech, and stigmatized it as most un-American.

N. Y. THEATER CLUB

Plans Luncheon in Honor of Presidents of New York's Women's Clubs

New York, Dec. 15.—Among the guests invited to the Yuletide luncheon of the New York Theater Club (Beile de Rivera, president), scheduled for December 18 at the Hotel Astor are presidents of all the prominent women's clubs of Greater New York. The guests of honor are Elsie Janis, Jane Cowl, Cyril Maude, William Hodge, Sidney Blackmer, Richard Bennett and the members of the Actors' Fund Home at Staten Island.

The following clubs will be represented by tables of thirty guests each: Beethoven Society, of which Mrs. Joseph A. Lawrence is president; Fortia, of which Mrs. E. A. Albright is president; Mary Arden Shakespeare Club, Mrs. George W. Howe, president; Ray Current Events, Mrs. J. W. Loeb, president; Rainy Day Club, Mrs. Louis Ralston, president; Knickerbocker Supper Club, Mrs. Florence Sudlow Risk, president, and the Fresh Air Fund for Elderly People, Mrs. A. V. Orr, president.

During the reception, which will be held from 12 until 1 o'clock, Lloyd's Orchestra of Newark will play popular selections.

Preceding the luncheon Mrs. Walter Goffrey, in the costume of Robin Hood, will deliver a Christmas greeting poem composed by another member, Adelle De Leeuw.

After the luncheon the guests will be entertained by three short plays and the Gordon Male Quartet.

MANY STAGE NOTABLES IN CHICAGO SUNDAY

Chicago, Dec. 17.—Chicago came near being the temporary capital of the theatrical world yesterday when Adolph Zukor, president of Paramount Pictures; Cecil B. DeMille, director general of the same company; Morris Gest, famous impresario; Jeanie MacPherson, author of "The Ten Commandments"; Colleen Moore, movie star, and her husband, John E. McCormick, all reached the city about the same time. Mr. DeMille and his family and Mr. Zukor were on their way to New York from Los Angeles.

It is reported that an important conference will take place in New York in the next few days at which the future plans of Famous Players will be decided. It is further reported that at this conference the much discussed question of the proposed cut in movie stars' salaries will be taken up.

Mr. Gest was in the city to attend the opening last night in the Garrick Theater of the "Chauve Souris". Miss Moore and her husband are on their honeymoon.

DILLINGHAM GOING ABROAD

New York, Dec. 15.—Charles Dillingham has left for London on the Majestic to be present at the opening performance of "Madame Pompadour". The producer yesterday received a cable that the English version of Leo Fall's opera, which was adapted by Frederick Lonsdale, was to be produced sooner than was anticipated. Dillingham holds an option on this musical play for this country, which he must exercise before the first of the year, hence his hurried trip abroad. He will arrive at the British capital a day before the premiere of "Madame Pompadour", and, according to present plans, will book return passage the very next day.

New York, Dec. 16.—James Gibbons Huneker, noted critic, who died in February, 1921, left over \$10,000, according to a tax report made public yesterday. The estate is shared by the widow and son.

PSEUDONYM

Used by Ganna Walska in Appearance With Wagnerian Opera Company at Buffalo

Buffalo, N. Y., Dec. 13.—Ganna Walska, Polish warbler and wife of Chicago's Harvester king and multi-millionaire, Harold F. McCormick, sang before a Buffalo audience this afternoon—incognito. The singer made her appearance in "The Marriage of Figaro", presented at a matinee performance in the Teck Theater by the Wagnerian Opera Company. She sang under the pseudonym of "Devah Navarre".

Disclosure of Walska's identity was carefully guarded against. She did not register at any of the Buffalo hotels and departed for Chicago tonight. The stage door at the theater was specially barricaded during the afternoon, no one being allowed back stage.

It is said that she has made three appearances with the Wagnerian Opera Company this season, each under the name of Devah Navarre. One was in Louisville, another in Indianapolis and the third in Buffalo.

A suit to attach the box-office receipts of the Wagnerian Opera Company, showing at the Murat Theater, Indianapolis, December 8, was filed in Circuit Court there that day by Bradford Mills, who asked judgment of \$1,600, which he alleged was due him as commissions for acting as advance booking agent. The box-office receipts were attached, but the company gave bond and announced it would fight the case. The court action in no way affected the productions at the theater, Melvin H. Dalberg, manager of the company, said.

HOUSE MANAGERS SHIFT

Wichita, Kan., Dec. 17.—Edward Raymond, manager of the Orpheum Theater since its opening about a year ago, has left to assume the management of the Lyric Theater, Birmingham, Ala., and W. S. Crosbie, who managed that house, is here to replace Raymond. Both houses present vaudeville and are controlled by the Interstate Amusement Company, with which Crosbie and Raymond have been associated for twelve years. Raymond came here from San Antonio, Tex., and expects the Birmingham job to be permanent. Crosbie intends to remain here several months, a change of policy for the local theater being intimated.

BERNARD AND COLLIER JOIN

New York, Dec. 15.—Sam Bernard and William Collier have departed together for Detroit, where they will join "The Follies" of last year. They will make their first appearance with the Ziegfeld production in Chicago on December 24. Bernard and Collier co-starred this season in "Nitties of 1923" at the Fulton Theater under the management of Charles Dillingham.

ATTENTION, LOUISE REDMOND!

The Billboard is just in receipt of a telegram from Mrs. Ethel Hines, advising that the sister of Louise Redmond, a member of the Dubinsky Bros. Stock Company, is very ill. If Miss Redmond or anyone knowing her whereabouts will wire Mrs. Hines, 1013 1/2 Capitol street, Houston, Tex., it will be very much appreciated by her.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

MOVIE BALL WILL BE HELD IN FRISCO

Wampas Scores Los Angeles Blue Laws—City May Lose Studios

San Francisco, Dec. 14.—Newly resurrected blue laws in Los Angeles and a police commission that is desirous of enforcing them is said to be responsible for the Western Moving Picture Advertisers—the Wampas—moving the scene of their grand annual ball from Hollywood to San Francisco.

The ball will take place in the Civic Auditorium January 19, but it has been planned to hold a week's "moving picture carnival" here to precede it, at which, it is promised, almost all Hollywood will be present.

All arrangements have been made at this end by a committee composed of Harry D. Wilson, Pete Smith and Harry Brand, who

(Continued on page 104)

MAGNIFICENT THEATER

For Tulsa Is Assured in Contracted Sale of \$500,000 Shrine Temple Bond Issue

Tulsa, Ok., Dec. 17.—Contracts for the completion of the Akdar Shrine Temple, including a magnificent theater, are to be let within the next two weeks, and the work will be pushed to completion as soon as possible, according to announcement by Charles T. Abbott, member of the Akdar Corporation, which has charge of construction.

Finances for the work have been provided in the form of an issue of \$500,000 in first mortgage bonds. The sale of the issue has been contracted and the funds are expected to be sufficient to entirely complete the building.

The theater will be the most luxuriously furnished and most complete playhouse this side of Kansas City, it is said. A feature will be a \$30,000 organ.

The Akdar Corporation has also started a movement to have the "White Way" extended west on Fourth street to Denver avenue and north on Denver to the entrance of the Shrine headquarters. Petitions are being circulated and are expected to be ready for presentation to the City Commissioners within a short time.

The Akdar Corporation, which was formerly the building committee of the Shrine and which was incorporated for the purpose of financing and erecting the temple and theater, is composed of Arthur L. Farmer, Grant R. McCullough, Dr. T. A. Penny, C. A. Mayo and Chas. T. Abbott.

ELABORATE ROOF GARDEN

Will Be Added to Capitol Theater, Detroit—Opening Planned for Next Summer

Detroit, Dec. 17.—Plans have been drawn for the addition of a story to the Capitol Theater Building to accommodate a roof garden restaurant, with 25,000 square feet of floor space and a seating capacity of 1,200. A stage, orchestra pit and dressing room for artists will be provided and tables will be placed around an oval-shaped dance floor. Winding walks, adorned with fountains and trees, will surround the main dining room. During warm weather it will be an open-air affair and in winter it will be comfortably heated.

Frederic C. Collins, president of the Merchants' Realty Company, is in charge of the leasing. He announces that the roof garden restaurant will be one of the most beautiful in the country and adds that negotiations are under way with prominent hotel operators for the leasing of it.

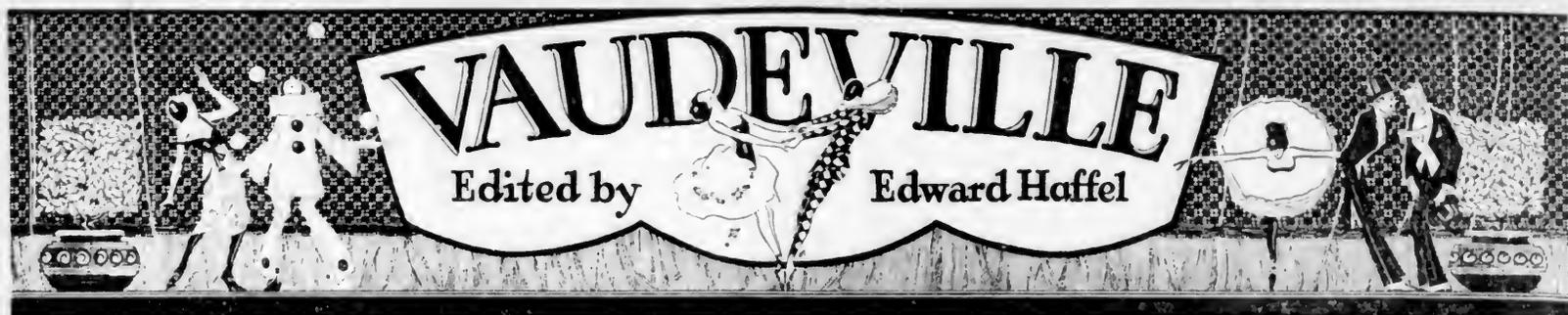
It is intended to have the improvement completed next summer.

WOMAN "SPEC." IN BOSTON

Boston, Dec. 15.—The first woman ticket speculator ever seen in Boston made her appearance this week around the downtown theaters. Gentle in appearance, neat and unassuming, she piled among the crowds in a truly business-like way, soliciting the purchase of tickets to the show, or offering to exchange seats for better ones at a slightly advanced cost.

ETHEL SHUTTA JOINS "TOPICS"

New York, Dec. 15.—Ethel Shutta joined "Topics of 1923", the Shubert show at the Broadhurst Theater, in which Alice Delysia is starring, on Monday of this week to replace Helen Shipman and Fay Marble, who are out of the attraction. Miss Shutta was formerly in "The Passing Show of 1922". Helen Shipman and Fay Marble left "Topics", it is understood, to go into rehearsals of a new play.



ACTS WITH ROUTINES UNCHANGED NOT IN LINE FOR MORE MONEY

Agents Told That Demand Is Only for Turns With New Material

ARTISTES SPRUCING UP OLD ROUTINES

NEW YORK, Dec. 17.—Acts playing the Keith and affiliated circuits whose routine is essentially the same as it was last year or for the past few seasons have no grounds upon which to ask for a raise in salary, according to the general understanding now in effect at the Keith offices. This applies to all offerings regardless of promises given them by agents and bookers, who as usual got them at the lowest possible figure, with the act taking it for granted that more money would be paid later on.

The matter was definitely brought to a head last week when an agent asked one of the chief Keith bookers for a little more money for a certain act, and in turn was asked just what the routine was like now being done by the vaudevillians. "Why, it's the same as it has been for two or three seasons," exclaimed the booker. "People are getting tired of the same stuff, don't submit the act to me any more this season." The agent woke up to the fact that he had talked his act out of a job by asking for a raise.

Such action is construed now among the agents as meaning that a raise in salary in virtually every case is out of the question unless the turn has the temerity to fight for it, has added something new, changed several numbers or is appearing in a new vehicle.

Some sources declare that this is merely in keeping with the "change your act" idea sponsored by E. F. Albee, who realizes that many actors have for some time been using the same vehicle, and the no-raise scheme may result in inducing vaudevillians to get new material whenever it is desirable. Many vaudeville acts, however, are inclined to look at it the other way and say that it is a new way to keep them down and contented with their old salaries. The day when an agent could fight for an act is gone anyway, is the pessimistic answer to the present situation.

The gag now on the sixth floor of the Palace Theater Building is to put new numbers in an act whenever possible and make changes even if only of minor importance to the routine in general. Any kind of a change is now a good thing for any act, according to the agents, who do not expect Eddie Darling to slip one over on them in case they should happen to talk money in connection with one of their so-called constituents.

Bookers, on the other hand, point out that live wire big timers always come back with something new every now and then, but agents and acts maintain that a new production that costs money is out of the question unless sufficient assurance can be had that a worthwhile salary will be attached to their efforts. No end of big-time offerings have been the same year in and year out, they say, and they continue to draw. Why should there be any line of demarcation between the headliners and standard turns who do not top a bill?

CROCKER THEATER BILL

Chicago, Dec. 13.—The bill at the Crocker Theater, Elgin, Ill., last Saturday, consisted of Kross-More Four, Anderson and Joyner, Porter and Henderson and "The Little Big Girl".

VALESKA STICKS TO HER KNITTIN'



Valeska Suratt, vaudeville's most famous vamp, is here shown in an entirely different role than that she essays on the stage. This is Valeska "herself"—knittin' and all. —International.

THEO. ROBERTS CRITICALLY ILL

Pittsburg, Pa., Dec. 14.—Theodore Roberts, stage and screen star, who is appearing in Keith vaudeville in the playlet, "The Man Higher Up", at the Davis Theater here, was taken critically ill yesterday.

It was reported that Mr. Roberts was suffering from uraemic poisoning, but this was denied by Dr. W. J. Lange, the attending physician. The diagnosis of the case was not given.

The actor's wife, Mrs. Clyde Harron Roberts, and a trained nurse were the only ones allowed with Mr. Roberts in his rooms at the William Penn Hotel. Mr. Roberts' appearances in the playlet were discontinued upon the orders of Dr. Lange.

Today when a fire broke out on the sixth floor of the hotel Mr. Roberts was carried from his rooms on the twelfth floor to the fifteenth floor. This was done by the attendants so that Mr. Roberts would be as far away as possible from the smoke and confusion.

MERLE & ANDERSON SUED

Chicago, Dec. 14.—Annope Craven has sued Merle & Anderson for railroad fare from Nashville to Chicago. The papers in the case allege the girls were left stranded in Nashville. Arbitration of the case has been arranged by the Actors' Equity Association.

CONSOLIDATED CHAIN SAID TO SHOW EARNINGS ALL OVER

Chicago, Dec. 13.—Every theater on the Consolidated Chain in Indiana is reported to have shown a profit last week after the bills had been paid, under the management of Fred LeComt, who is acting for the receivership. This is considered a splendid showing and one which is encouraging to the stockholders, directors and all interested in the welfare of the theaters. The naming of a receiver enabled the Consolidated to get out of many picture contracts which were said to be bad business, either due to overpaying for the pictures or a decrease of exhibition value. It is also said Mr. LeComt is supervising the booking of presentations in several of the houses where three acts are offered in connection with the pictures.

ISIS CHANGES POLICY

Chicago, Dec. 13.—The Isis Theater, Grand Rapids, Mich., which began playing vaudeville October 21, closed December 1 and got the renovators busy. The house was booked by Billy Diamond, of Chicago. It is announced that the vaudeville policy will not be resumed in the house. The theater had Keith vaudeville at the Empress and Carroll vaudeville at the Temple for opposition.

A game at the Hotel Directory in this issue may save considerable time and inconvenience.

RETRIAL IS ORDERED FOR DOROTHEA ANTEL

Supreme Court Finds Error in Verdict for \$25,000 Against S. Z. Poli

New Haven, Conn., Dec. 15.—The Supreme Court of Errors has ordered a new trial of the \$100,000 damage suit brought by Dorothea Antel, vaudeville actress, against S. Z. Poli, for injuries alleged to have been sustained as a result of a fall down a flight of stairs back stage at the Palace Theater, Hartford, in December, 1919.

The actress, whose "Reflections of Dorothea" is a regular weekly feature of The Billboard, was so badly injured that she is paralyzed from the waist down. The girl has sat up in bed ever since with an iron brace at her back. One foot must be amputated and she suffers continual tortures.

At the time of the accident physicians for the plaintiff said that Miss Antel's sciatic nerve was affected and that probably she would never again walk. Medical men for the other side testified that with proper treatment a cure might be effected, but that it would take years.

In the opinion written by Chief Justice George W. Wheeler he found error in the award of \$25,000 damages to the plaintiff, when the case was first tried here in the Superior Court before Judge Allyn L. Brown and a jury in June, 1922. Trial of the Antel suit before the jury was marked by several features which in the opinion of the court constituted error.

Two witnesses for the plaintiff were called to testify as to the condition of the stairway leading from the dressing room some months before Miss Antel's fall. This evidence was admitted over the defendant's objection because it was said that other evidence would be introduced to show a faulty condition persisted.

This evidence, however, was not introduced later, Chief Justice Wheeler holds, yet when a motion was made to strike out the evidence by the counsel for the defense the court denied the motion. This, it is held, is a reversible error.

Mention was made by the defendant's assignment of error as to the dramatic entry of the injured actress into court on a stretcher during the course of the trial, and the exclamation of pain from her which caused the court to suspend his remarks. While admitting that the plaintiff had the right to be present at all times, if by her presence she did not disturb the orderly business of the court, Justice Wheeler says "the theatrical manner of the plaintiff's entrance by its interruption of the court proceedings ought to have been avoided and counsel was at fault for permitting it."

Other assignments of error are considered and a new trial ordered.

Stamford, among them Minnie Dupree, are interesting themselves in providing a merry Christmas for little Dorothea Antel. In the face of her affliction Miss Antel earns her living by selling Christmas cards and subscriptions to magazines. She lives at 693 West 18th Street, New York City. Miss Dupree, writing an appeal to all professionals and others to assist the sufferer, says: "Just to see her is the finest Christmas sermon imaginable."

ROLLER SKATING REVIVAL

London, Dec. 15 (Special Cable to The Billboard).—Roller skating seems to be in for an excellent revival. The Holland Park rink is crowded at all sessions, while one of the news papers is running a roller skating contest there.

THE ACTORS' EQUITY SURVEY OF VAUDE. CONDITIONS

Finds No Justification for the Existence of the Agent

THE BOOKING SYSTEM— DIRECT BOOKING "MYTH"

The fourth installment in the survey of vaudeville conditions in this country, compiled by expert investigators for the Actors' Equity Association, treats with the booking system. The Equity will base its decision as to whether or not it will undertake the organization of the vaudeville artists in the United States and Canada upon this investigation. The fifth installment will appear in an early issue.

WHAT is a booking office and how does it operate?

What is its relation to the theater and to the actor?

Our analysis will follow the practices of the B. F. Keith Vaudeville Exchange and the Orpheum Circuit, Inc. For one reason, because here the booking system is most highly developed and its workings can be most readily observed. For another, because Keith's and Orpheum, thru their own theaters and thru the hundreds of others which they book, absolutely control big time and are the predominating factors in small time.

Let us trace the steps which an act takes from its inception to its presentation.

The Author

Every act has behind it an author. This is true whether the act is a sketch, a monolog, a song recital, a dance, an animal exhibit, an athletic feat or any other form of entertainment. It may not be an author in the popularly accepted sense of "writer", but rather in the etymological sense of "former"—the one who forms or creates something. In the latter sense, of course, every vaudeville act, even a dumb act, has an author. The author may be the actor himself, but usually he is not. The actor, as a rule, buys his act—which frequently is copyrighted—from a professional vaudeville author, paying therefor either a lump sum or, as is almost always the case, agreeing to pay a percentage—usually five per cent—of the salary he will get when he presents the act.

The Producer Function

Having bought an act, the actor first must assume the function of a producer. Sometimes the producer is not an actor, but usually he is the actor who intends to perform in the act himself, together with whatever assistance he may require. If the act is simple, say a song recital or a monolog, the producer function becomes negligible. But if the act is at all elaborate, requiring scenery, costuming, lighting effects and a cast, then the producer function assumes great importance.

The producer must purchase costumes, all necessary scenery, except standard drops or regulation interiors which are part of the equipment of every theater, and all other accoutrements and paraphernalia that may be required, including lighting effects other than the usual spot and footlights that are found in the theater. If the act calls for more than one performer, he must find one or more partners, or he must employ one or more other actors, toward whom he stands in relation of employer. He must also employ his own stage hand if more than 50 linear feet of setting are used in the act, and his own electrician if electrical effects are required.

Having bought his property and secured his cast, he must rehearse his act till it is as nearly perfect as he is able to make it. It is always the finished act that is presented for booking and for which a contract is made. The booking office contracts with the producer or owner of the act and has nothing to do with the purchase of property, engagement of cast

or rehearsal of the act. The salary payment covers the entire act, and out of his salary the actor-producer meets the expenses of production, pays, in turn, his associates and assistants, pays his commissions, express and transfer charges, and his traveling expenses, and retains the balance as his true salary, that is, the money he receives for personal services rendered.

Tryouts

The next step is to get a tryout for the act. Tryouts are held in the mornings at certain theaters or take the form of a trial engagement at a nominal salary in some such theater as Proctor's in Newark. The case with which a tryout is secured and the conditions which govern it depend upon various factors. For one thing, there is the record which the actor-producer and his partners or associates have made for themselves on previous occasions, if they have been on the vaudeville stage before, or the reputations they bring with them from the legitimate stage or from some other walk of life.

In some instances this may suffice to secure booking without any tryout at all. For another thing, the general nature of the act in relation to the public's taste at the time is important. If there is a demand for jazz bands this type of act is hunted out, while an animal act, which finds less favor with vaudeville audiences, may not be able to get a tryout at all.

Again, if an act puts its affairs into the hands of a personal representative and agrees to pay him the commission he demands, the opportunity for an early tryout is enhanced, especially if the particular representative is one of the so-called "favorite agents".

It is claimed also that "pull" secured thru payment of graft or as a result of friendship or relationship is of material assistance in obtaining a tryout and a subsequent booking.

At the tryout the representatives of the booking offices are supposed to be present to appraise the value of the act, and personal representatives—whose function will be explained later—are also at hand in the effort to get desirable acts into their offices. The booking offices have at times been lax in attending tryouts, being content to accept the opinion of the personal representative present, or the report of a single booker. As a result acts which may be of big-time caliber are sent into obscure small-time circuits for want of knowledge of their ability and merit. Of late the booking offices have been more insistent upon having all bookers attend tryouts.

How Acts Are Booked

The act, having had its tryout, is offered for sale on the "floor" of the booking office of the Keith Vaudeville Exchange or of the Orpheum Circuit, Inc., appearing almost invariably thru a personal representative. These offices are together in the Palace Theater Building in New York City. Big-time theaters are booked on the sixth floor, while small-time is on the fifth floor. The personal representative offers the act at a certain salary, and if the act has been adjudged suitable for the Keith or Orpheum Circuit, or for any of their affiliated or subsidiary circuits, or for any of the houses or circuits which book thru them, negotiations are

Highlights in Foregoing Installments

1. With control of vaudeville, particularly big-time, passing after 1906 into the hands of Keith interests east of Chicago and of the Orpheum west of Chicago, both circuits come to dominate big-time field, booking their attractions from same floor in Palace Theater Building, New York City.
2. White Rats' strike in 1917, brought on by managerial abuses, ends in disintegration of artistes' organization and substitution by managers of National Vaudeville Artists, Inc., a "company union".
3. Keith's influence and control in small-time field embraces 300 to 350 theaters booked thru Keith Vaudeville Exchange, this including the so-called "affiliated circuits".
4. Pantages Circuit offers Orpheum "Bloc" in West only real competition, while Loew, Inc., tho technically classed as "opposition", is not treated as such as long as it refrains from invading big-time field.
5. The large number of independent circuits are regarded as insignificant from the point of competition by the Keith and Orpheum circuits, as the theaters booked by the independents could not, in the main, support even the cheapest Keith or Orpheum small-time bill.

entered into with the bookers in charge of the appropriate houses or circuits.

It is said, tho we have been unable to verify this, that the negotiations are merely a matter of form, as a committee of bookers sits one day each week and fixes the salaries at which acts will be given employment. Some confirmation of this is found in a statement appearing in a theatrical trade paper, which reads:

"According to a new ruling made by W. Dayton Wegfarth, any Keith artist's representative booking an act for an amount over the salary set by the Keith people will have to pay the difference between the set salary and the advance."

It is then merely a matter for the act to accept or reject the salary. There are, of course, exceptions to this, as to every rule of human conduct. If an act is particularly desirable it may sometimes get an engagement at its own price, or at some compromise figure. Besides, certain "favorite agents" may at times get higher salaries for their acts. If an act rejects the salary offered, its only opportunity to stay in vaudeville lies in getting a booking in an opposition circuit, and this means that in all probability it can never attain the ambition of every act—to get into big time, or, if already in, to stay in—for the doors of Orpheum and Keith circuits will be barred to it.

There is also no opportunity—again with possibly rare exceptions—to bargain on any of the other conditions of employment besides salary, for they are all rigidly fixed in printed form contracts, whose terms, if altered at all, will be amended in favor of the theater.

If the actor agrees to accept the salary offered by the office he signs a contract which specifies his salary, time and place of appearance and other conditions of employment. He signs a separate contract for each theater for which he obtains booking, the representative going from desk to desk of the various bookers on the floor, offering his act for the season. The reason for the making of separate contracts is the desire, it is said, to create the impression that vaudeville is not interstate commerce, thereby avoiding prosecution under the Sherman law. Furthermore, as most theaters have separate corporate entities, the simplest procedure is to provide individual contracts in each case.

Charges and Earnings

Clause 12 of the Keith contract reads: "Five per cent of above salary is to be deducted for B. F. Keith Vaudeville Exchange for procuring artist this engagement." This five per cent is deducted from the salary of each and every act at the end of each week, or at the end of the engagement at a theater if the engagement is of less duration than a week. The money is not paid directly by the act, but is deducted from the pay check by the house manager to the B. F. Keith Vaudeville Exchange or to the Orpheum Circuit, Inc., as the case may be.

In addition to the revenue from this source—which in 1918 amounted to nearly \$288,000 for the New York branch of the United Booking Office alone, according to testimony given before the Federal Trade Commission by Harry Wallin, treasurer of the United Booking Office at that time—the booking offices obtain a weekly fee from all houses which they book which are not owned, leased or operated by the

Keith or Orpheum Circuits. The same Harry Wallin testified also that these fees ranged from \$5 to \$100 per week, depending upon the character of the house, and also that during 1918 \$41,644.71 was collected by Keith's in franchise taxes from theaters, altho nearly half the theaters did not pay any tax. It is not known whether there is any difference in the range of fees at the present time.

The circuits, thru their collection agencies, derive still further income from collecting the commissions which the actors' representatives charge the acts which they book. This leads us to a discussion of the status and functions of these personal representatives.

The Personal Representative

Personal representatives formerly styled themselves agents—and are still so called in the parlance of the business. The agency law passed at the instigation of the White Rats in 1911 provides, it will be remembered, that gross commissions for procuring vaudeville engagements shall not exceed a total of five per cent, no matter how many agents are involved in the transaction. As the booking offices were collecting the full five per cent, and had no intention of giving any of it up, this compelled the agents who wished to do business with them to surrender their State licenses, and this they did at the instigation of the booking offices. They then adopted the subterfuge of dropping the name of agent and calling themselves personal representatives, managers or by some such title. In this way they succeeded in evading the law and in continuing to collect commissions from actors, tho they rendered exactly the same services as they previously had as agents.

Personal representatives attempt to justify the commissions and fees which they obtain from actors by claiming to perform certain useful functions, such as obtaining higher salaries, longer engagements and better terms of employment than the actors—unskilled in bargaining, as the agents say they are—could get if left to their own resources; by assisting them in shipping their property and securing transportation and hotel accommodations; by forwarding their mail while on a route and performing other services for them while they are away on a trip.

We have already seen of what use to the actor is the bargaining skill and business acumen of the agent. As for the other services, they are so trivial that even if they were performed—and actors claim they are not—they would not furnish the semblance of an excuse for the collection of commissions of such size as are collected.

In short, there is no economic justification for the existence of the personal representative in vaudeville.

If there were no central booking offices the personal representative might, perhaps, be a useful clearing house for information on "help wanted" and "situations wanted". But as things are, with hundreds of theaters booking thru a few booking agencies, the necessary clearing houses are the booking offices themselves.

The Minimum Commission

For his services, whatever they may or may not be worth, the agent charges the actor a MINIMUM of five per cent of his salary for each week of the engagement. This five per cent, it should be clearly understood, is the lowest commission ever charged. It may properly be considered the "official" commission for the following reason: There is an organization functioning within the Keith Circuit called the Vaudeville Collection Agency, and one within the Orpheum Circuit called the Excelsior Collection Agency. These two agencies collect this five per cent minimum commission for the personal representatives doing business with them. The proper amount is deducted from the pay check by each house manager—just as in the case of the five per cent deducted for the booking exchanges—but this money is sent, not to the booking offices, but to the collection agencies, which remit to the personal representatives, first, of course, deducting a commission of their own for collecting, tho virtually no work is entailed in the process.

The commissions which the collection agencies retain range from 25 to 75 per cent of the five per cent which the personal representatives charge the actors. A few favorite representatives are said to be exempt from any charge. Fifty per cent is the prevailing charge in the great majority of cases for big-time engagements and

(Continued on page 18)

PASSPART LOSES SUIT FOR \$300,000 AGAINST ORPHEUM

Jury After Hour's Deliberation Decides in Favor of Orpheum in Breach of Contract Action—Martin Beck on Stand

NEW YORK, Dec. 15.—William L. Passpart, international theatrical agent, today lost his \$300,000 breach of contract suit against the Orpheum Theater and Realty Company. A jury, presided over by Supreme Court Justice Cohalan, decided, after a little over an hour's deliberation, that Passpart had failed to convince them of the validity of a contract as exclusive European booking representative which he maintained he had with the Orpheum Circuit. Trial of the action took up four days.

Passpart based his action principally on a letter sent him by Martin Beck, former general manager of the Orpheum Theater and Realty Company, in August, 1906, assuring him of the permanence of his position, and a telegram bearing upon the settlement of the H. B. Marinelli suit in 1914, in which the words "Eliminate Passpart" are contained. It was Passpart's contention that his discharge from the organization was one of the conditions upon which the Marinelli action was settled.

Passpart gave his lengthy testimony on the stand bright touches here and there with reminiscences of intimate associations with Martin Beck during their years of friendship. He told of the time that Beck confided to him—that was back in 1906—that he (Beck) was the "Napoleon of Vaudeville" and that he would bear Passpart along in his triumphs.

Frequent clashes on the permissibility of introducing certain evidence between Charles H. Studin, the Orpheum lawyer, and State Senator Thomas J. Sheridan, trial counsel for Passpart, marked the progress of the trial, with Sheridan firing his most telling shots in his cross-examination of Beck and brilliant summary. Beck, under a stiff grilling, denied that Passpart ever had a contract with the Orpheum Theater and Realty Company, but was merely a "preferable agent in Europe". Further pressure of examination led Beck to admit that the Orpheum Theater and Realty Company actually shared to the extent of 5 per cent of the 10 per cent commission deducted from the actors' salaries, this money, he said, being used to pay his salary and the booking office's expenses.

Passpart on Stand Two Days

Passpart spent two days on the stand, dapperly weathering Studin's torrid cross-examination. He told of his meeting Beck first in 1898 while touring this country as an actor, and how several years later Beck wrote him in Europe that "whenever you get tired of acting I may be able to offer you a place on my staff." In a letter received in March, 1905, Passpart testified, Beck informed him that he (Passpart) had been engaged to act as foreign booking representative for the Orpheum Circuit and that he was therewith to cancel all acting engagements. The letter assured him of a drawing account of \$500 a month.

In time, Passpart told the court and jury, Beck became convinced of his high ability as a judge of vaudeville talent and frequently assured him that he took Passpart's "word for any act above that of any other agent in Europe." Some time subsequent to October 7, 1905, Passpart said he received a letter from Beck instructing him that he was giving Passpart the same position that Eder holds for Keith's in Europe and that the proposition may develop into a big thing, and closed with the assurance that every act Passpart had booked had made good and more than good for the money.

Along in August, 1906, Passpart wrote Beck, according to the plaintiff's testimony, that he had received an offer from a German film company guaranteeing him a salary of \$5,000 for the first year, and that he desired to know what his future was with the Orpheum organization. In reply Beck, he testified, and this was confirmed by a letter introduced in evidence, assured him that as long as he (Beck) and his associates were in the vaudeville business Passpart's position was secure. Later, Passpart declared, Beck informed him that Passpart's name was appearing on the Orpheum's stationery over the title of "European

Traveling Representative". Passpart told of meeting M. Myerfeld, Jr., president of the Orpheum Theater and Realty Company, in Brussels in 1910 and of the latter's making arrangements for Passpart to move his office from Berlin to London.

Everything seemed to be cheery between Beck and himself, Passpart testified, until rumors concerning the Marinelli action settlement came drifting into his office in Berlin. In their effort to convince the jury that Passpart was let out as exclusive European representative for the Orpheum Circuit as one of the settlement conditions, Passpart's counsel introduced the following telegram that Beck sent Myerfeld on November 2, 1924:

"Am settling Marinelli case without paying any money. We make Marinelli our sole European agent. Marinelli to form corporation, keeps 60 per cent of stock, receives salary, other 40 per cent divided 10 per cent to Keith's, 10 per cent to Albee, 10 per cent to Orpheum, 10 per cent to Beck. Eliminate Passpart. Marinelli engages Passpart on salary."

In a wire filed a day or two later Myerfeld telegraphed: "You are authorized to make Marinelli our sole European booking agent on any conditions or terms you deem proper."

Earned \$16,000 in 1914

Passpart testified that his earnings as booking agent for the Orpheum organization during 1914 were over \$16,000, for 1913 \$15,000, and over \$16,000 for the preceding year. With the advent of the war his income diminished by leaps and bounds, Passpart admitted, under cross-examination, until he found himself compelled to ask Beck to arrange for his return to America.

War Ruined Business

It was the defendant's contention that with the war Passpart's booking business was utterly destroyed and that he abandoned the field to any European agent that cared to take it. Senator Sheridan, rather than consent to the reading of a letter expressing Passpart's sentiments on the war, conceded that Passpart's business was at a standstill from the outbreak of the war. No, Passpart assured the court, he did not have to go to America then, for he had learned soon afterwards that he could conduct his business in any one of the Scandinavian countries profitably. But Attorney Studin countered with the production of a letter written to Beck in November of 1914, in which Passpart said he was still in Germany waiting for a chance to come to America.

Passpart admitted he didn't care who handled the European field for the Orpheum Circuit after he left for America, as he always felt the Orpheum Circuit would look out for his well-

(Continued on page 113)

Another Iron Woman



"Hercules" Hyatt, champion strong woman, is in New York to demonstrate her feats of remarkable strength. She issues a challenge to all women athletes, and is ready to wager a thousand-dollar Liberty bond that she is able to surpass the strength of any other woman in the world.

—International Newsreel Photo.

Joe Jackson Sues Erie R. R. for \$100,000

New York, Dec. 15.—Joe Jackson, the tramp-cyclist, has filed suit for \$100,000 damages against the Erie Railroad Company, alleging false arrest by Special Officer Shea, employed by the Erie at its Jersey City terminal. The action is brought in the Supreme Court of New York County thru Attorney Philip I. Schick, and follows the comedian's discharge in a Jersey City police court on a complaint of disorderly conduct made by the railway cop as a result of an argument that took place early in November at the Jersey City depot, at which time and place the arrest was made.

According to Jackson and his counsel, Philip I. Schick, the vaudevillian was on his way to his summer home at the actors' colony at Greenwood Lake, N. Y., when a package containing a cake for Jackson's boy brushed against a stanchion, knocking it to the ground. Immediately Special Officer Shea grabbed the comedian, called him vile names and jostled him into a near-by waiting room, where he was pinned against the wall and detained in the room for over half an hour, Jackson says. This action by the officer in itself constituted an arrest, according to Schick.

The conversation, mostly one-sided, that took place during his forced stay in the waiting room was something like this:

"What's your name? Oh, you're an actor, hey? And a foreign one, too, trying to get away with something over here. You talk like a Dutchman. Put your mitts up and fight . . . why don't you say something, you blankety blank-blank?" The talk was absolutely unfit for a stag party composed of Zulus, according to Jackson, who says he managed to drag himself away to the train when it came in. Witnesses of the affair gave him their cards and expressed surprise at any one standing for such treatment. These included the station master, a friend of Jackson, who came to the rescue, and a well-known manufacturer of Battle Creek, Mich.

Arriving at his home station at Tuxedo, N. Y., he mentioned his experience to the station agent, who advised him, like several others, to get the officer's name and report him, especially since the president of the Erie Railroad had been a visitor to the Jackson home.

Whereupon Mr. Jackson made another trip to New York that same day and on his way back stopped and inquired of the special officer what his name might be.

All the names that the officer called him earlier in the day, alleges Jackson, could be placed in Sunday school text books as compared to what that officer then told him. The comedian claims he did not take advantage of further offers to fight and before he knew it a patrol wagon had come upon the scene and he was taken to a local station house. He sent for Herman Blumenfeld, well-known fair booking agent, who bailed him out. When the trial came up some time later in the month District Judge Raymond B. Tiffany, representing Jackson in court, had no difficulty in having him discharged.

Joe Jackson is an Austrian by birth, having been born in Vienna. He is a naturalized American, but his many years on the vaudeville stage in a dumb act, according to himself, gave him little time for practice with the English language, which accounts for his foreign accent.

LeMAIRE SUES DANCERS

New York, Dec. 15.—Rufus LeMaire, Inc., filed suit this week in the Municipal Court against Cortez and Peggy, dance team, from whom it is seeking to recover \$985 alleged to be due for services rendered in procuring an engagement which started on May 4, 1920, with the Winter Garden Company. Tobias A. Keppler, 25 West Forty-third street, is attorney for the agents.

The complaint sets forth in part that an agreement was entered into between the parties on March 26, 1920, and that \$30 a week was to be received by the agents as commission for securing the engagement. The sum of \$1,025 in commissions was due Rufus LeMaire, Inc. It is alleged, and \$50 was paid on account, which leaves a balance due of the amount sued for. John W. Searies, of the Equity legal department, will represent Cortez and Peggy and defend the suit against them.

FEHR SELLS EMPIRE THEATER

Chicago, Dec. 15.—The Empire Theater Enterprises has purchased the Empire Theater in West Madison street from Herman Fehr, of Milwaukee, for a reported \$215,000. The above company has been operating the theater under a lease for some time. Arthur A. Mueller represented Mr. Fehr and Harry P. Munns, of S. L. & Fred Lowenthal and Harry P. Munns, was attorney for the purchasers. Segnitz & Company, of Milwaukee, were the brokers. It is said to be a possibility that if the Columbia people quit the Star and Garter Theater for another house when their lease expires, the Empire may be used by the Mutual Burlesque Association.

HAS JAZZED WAY AROUND THE WORLD



Here is Claude McGuire, who has just sailed from San Francisco on another jazz trip around the world. His trunks bear the labels of nearly every prominent hotel in the world and his saxophone has moaned over the jazz airs of two dozen countries.

—International Newsreel Photo.

SOCIETY DENIES EXISTENCE OF "MUSIC PUBLISHERS' TRUST"

Refutes Charges Made by Representative Albert Johnson to Press

CONGRESSMAN PROPOSES COPYRIGHT AMENDMENT

NEW YORK, Dec. 17.—Representative Albert Johnson, of Washington, who recently introduced into Congress a bill to amend Section One of the Copyright Law on the alleged grounds that there was a "music trust" and to end the "practice of publishers collecting performing rights license fees from every little motion picture house," is in receipt of a letter from the American Society of Composers, Authors and Publishers refuting the charges.

The letter, which follows, also sets forth that in every instance where the society has demanded a license fee from a radio broadcasting station the station in question was purely a commercial proposition, operated for business purposes and nothing else. The letter reads:

"Hon. Albert Johnson,
"House of Representatives,
"Washington, D. C.
"Dear Sir—We refer to HR-713, 'a bill to amend Section 1 of the Copyright Law,' of which you are the author, and to the interview purporting to have been given out by you regarding same.

"The interview states that it was your purpose, as expressed by you, in introducing the bill to end the practice of the music publishers' trust in obliging every little motion picture theater or the radio broadcasting stations and other places of amusement to pay tribute whenever a popular air is played or sung."

"The article further goes on to say that your intention was drawn to the matter when last summer . . . a United States marshal forced a small picture owner to pay a royalty for having had played in his house 'Yes, We Have No Bananas'."

"Now, sir, we desire to observe the utmost courtesy in addressing you and we believe that we can do so with entire frankness and candor and that you will not take offense where none is intended.

"If, as quoted, you referred to this organization, which is the only one representing copyright proprietors in this country in the issuance of performing rights licenses for music, as 'the music publishers' trust,' your reference is greatly in error.

"We are sure that you do not wish to be unfair under any circumstances and we are quite aware that often our lawmakers are misinformed by their constituents who desire this or that legislation enacted. We shall therefore tell you just who we are so that you may know the terms in which we are above described, are, to say the least, inaccurate.

"Our society, as indicated by its title, is in bona fides composed of American composers, authors and publishers.

Publishers Not Dominant Element

"The inclusion of the publisher in the membership of the organization does not mean that he is its dominating element, or that it is operated in his behalf principally; in fact, quite the reverse is true, the principal interest of the society being expressed in behalf of the composers and authors.

"The publisher is generally the proprietor of the copyright; he is therefore a party at interest in our transactions and operations, and primarily that is the reason for his inclusion in our membership.

"The organization is an absolutely non-profit enterprise; its entire net revenue is divided between its members, according to the merit and popularity of their works, in the form of dividends paid to them quarterly.

"These are the men who, year in and year out, produce the music upon which the entire industry of public amusement depends for its profitable operation. Theirs is the genius and creative ability which produces that thing without which commercial operation or motion picture theaters, dance halls, broadcasting stations and so on, in their popular aspects, would be impossible.

"Under copyright, in this and every other civilized country of the world, as the creators of such material, composers and authors enjoy the exclusive ownership of their creations. The practical commercial rights include (a) the right to arrange, adapt, translate; (b) the right to print, reprint, publish and vend; (c) the right to reproduce mechanically, as in the form of phonograph records and player-piano rolls, and (d) the right to publicly perform. FOR PROTECTION OF RIGHTS.

"Undoubtedly you would be the first to agree that it is just and fair that either an inventor, an author or a composer should, under the law, have dominion over the creations of his brain, as to hold otherwise would simply, if a majority so held, retard every form of inventive, literary and musical production.

"But I think we would all agree that these rights should only be vested and supported to such extent as they are equitably and fairly exercised, with a view to the best good of the entire public.

"Your bill is an attack upon the integrity of the last above-stated right in copyright (the right to publicly perform for profit) and its

Famous Jap. Acrobats Arrive From Europe



The Kikutas Japs, who arrived in New York last week aboard the S. S. Paris to appear here in Keith Vaudeville. They are on the opening bill at the Hippodrome. —Underwood & Underwood.

Cissie Loftus Quits Keith Vaudeville

New York, Dec. 17.—Cissie Loftus has quit vaudeville. As exclusively told in The Billboard of recent issue, the English mimic will undertake a concert tour, the feature of which will be a series of special matinees in New York legitimate houses. She will make her first concert appearance at the Henry Miller Theater December 28.

There were two reasons for Cissie leaving the two a day. One was a matter of salary, the Keith office setting her for \$1,000 a week, and the other a desire to "do things" which were quite out of the question as "just one of the bill" in vaudeville.

Miss Loftus' concert tour will be under the direction of J. B. Pond, and on her first appearance various well-known artists will appear with her for that afternoon only. These will include Ethel Barrymore, in "The Twelve-Pound Look"; Henry Miller—who has offered the use of his theater—together with Blanche Bates and the rest of his company in a scene from "The Changelings"; Nora Bayes and others.

Following this Cissie will give from four to six matinees in New York. Then she will start on a tour of the larger cities. Later Miss Loftus plans to return to the legitimate stage.

ELLA SHIELDS WILL WED IN FEBRUARY

Male Impersonator To Open in Montreal Soon—Notes of London Vaudeville

London, Dec. 15 (Special Cable to The Billboard).—Ella Shields, male impersonator, who sails to open soon in Montreal, Canada, has announced her engagement to Vincent Sharpe, of Hull, ship chandler's merchant. She is not yet decided whether she will retire from the stage after her marriage in February.

Marie Nordstrom went over big at the Palladium this week.

John McGraw and Hugh Jennings say they are bringing two ace baseball teams to play three matches in Wembley Stadium next October.

ORCHESTRA GETS UNUSUAL CONTRACT

New York, Dec. 17.—Martneel's Orchestra, playing in the new Pat Rooney vaudeville act, "Shamrocks", has been engaged for a New Year's Eve dance at the exclusive Colony Club. The contract, which is unusual, reads that the orchestra as long as it shows up at the club may arrive at any time of the night or early morning.

PALACE PLAYING BIG ACTS

Chicago, Dec. 14.—The Palace, Detroit, is playing some big features during the holiday season. For the week of December 17-23 Madame DuBarry and Company and Johnny Conlin, former bantam-weight champion, were big numbers, and for the week of December 24 Tom Powell's "Cotton Pickers", W. S. MacLaren's "Vanity Girls Revue" and "Crowland", an act from the East and new to the Midwest, will be features.

RECEIVER SIMS MAKING REPORT ON CONSOLIDATED

Chicago, Dec. 14.—Fred A. Sims, of Indianapolis, receiver for the Consolidated Realty and Theaters Corporation, is working on a statement of assets and liabilities and as soon as it is finished will submit a complete report of the financial condition of the company to the stockholders. Security holders and creditors are being assured that everything possible is being done to conserve the properties.

GUILD BALL A SUCCESS

London, Dec. 15 (Special Cable to The Billboard).—The Ladies' Guild Ball, held at the Savoy Hotel December 9, was a big success, with Mrs. R. H. Gillespie in the chair, supported by R. H.

E. P. Albee's donation of \$1,000 was suitably applauded, likewise \$500 from Sir Oswald Slog.

PANTAGES ROAD SHOWS AT INDIANA THE FIRST HALF

Chicago, Dec. 14.—The Pantages road shows are being presented in the Indiana Theater, Terre Haute, Ind., the first half of each week and special bills booked out of Chicago the last half. Business continues good for both shows, altho the road shows are said to be superior to the specially arranged bills.

Hip. Opens With Supervaudeville

Albee Stakes Reputation as Master Showman on Outcome of Venture

By ED HAFTEL

NEW YORK, Dec. 17.—E. F. Albee's reputation as a master showman is at stake! The eyes of the entire show world are focused upon his experiment with the New York Hippodrome. . . . Will it be success or failure?

Has he merely gilded this great white elephant as others before him have done, only to have Time expose the illusion, or has he, by some Midas touch, converted it into real gold—gold that will withstand the acid test of the years to come?

A reputation second only to that of P. T. Barnum in the annals of American showmanship hangs in the balance—a reputation that has taken him many years of untiring labor to create.

If he fails he loses everything. If he wins he gains little, for praise will be grudgingly given.

Odds Against Him

The odds that man makes are against him. To win would be to shatter an almost universal prediction. To lose would be a compliment to the "sound judgment" of the wisecracks.

Supervaudeville (a word which with conjure) has succeeded Spectacle, which, after a brief season of prosperity, failed. Popular prices, too, will have something to do with deciding the fate of the venture, which goes under way tonight.

Altho by some magic-like means the big playhouse has been given an intimate aspect, the fact still remains that there are 5,700 seats to fill. And twice daily, too.

Will Supervaudeville do the trick? Mr. Albee's faith in the form of amusement that helped him most to attain his present position is to be commended, no matter what the outcome will be. For our part, we sincerely hope that he makes good and that vaudeville, even tho it be "super", justifies his faith.

SUPERVAUDEVILLE

What constitutes a Super-Vaudeville bill? The following lineup which opened the Hippodrome, New York, on Monday night, is the Keith Circuit's answer to this question. What do you think?

- 1—"In Japan" (acrobatic). The Kikutas and Uyeno Japs.
- 2—The Four Diamonds (dancing).
- 3—"In Melody Land" (jazz). California Ramblers, Brunswick Orchestra, Golden Gate Orchestra, combined under the direction of Arthur Hand. Bobby Folsom, soloist. Masters Thomas and Stanley Diamond, dancers.
- 4—"At the Stage Door" (flash-comedy), with Al K. Hall, Stanley Mack, Fay Tempest, Genevieve Blair and the Sixteen Hippodrome Girls.
- 5—Breitbart (strong man).

INTERMISSION

- 6—Mme. Calliope Charissi and her ten children (classical dancing).
- 7—York and Lord (nut comedians).
- 8—"Toytown Goes to the Circus" (parade of midgets from kid show in basement across stage).
- 9—"At the Circus" (novelty). Loyal's Dogs, Leo Post and Harry Ward, Weir's Baby Elephants, Irma Ward and the Flying Ward Family.
- 10—Patricola.
- 11—"Elysia" (afterpiece), introducing the Sixteen Mineralava Beauties, Mme. Charissi and all the little Charissis and the Sixteen Hippodrome Girls.

effect, if enacted, would be to make available for use in public performances for profit the mechanical reproductions of the copyrighted work, the records and rolls.

"As you probably know, the royalty to the copyright owner, fixed by law as payable by the manufacturer of records or rolls, is two cents

per part manufactured. This royalty is payable in consideration, under the law, of a right granted to MANUFACTURERS a record or a roll reproducing the copyright mechanically.

"Records sell for from 35 cents to \$1.50; rolls from 75 cents to \$2.50. The royalty of (Continued on page 113)

This Week's Reviews of Vaudeville Theaters

Palace, New York

(Reviewed Monday Matinee, December 17)

Just a fairly good show this week, with one or two high lights, but nothing especial to rave over. Odette Myrtil was held over from last week and several of the other acts in the first half have repeated at this house quite a few times. One of the best of the turns was the Bellelair Brothers, altho they were wasted in the opening spot. There was much confusion in the center aisle regarding seats, many changes being made, and it seemed strange that other theatrical artists who were in to see the show and in the Eddie Darling vicinity were the ones who caused the confusion. Were those same artists on the stage trying to hold the attention of the auditors, they would have resented the similar tactics by others. Not only was it discourteous to the first two or three acts, but also to those who had paid to be entertained but were simply annoyed. He who was second, had a very hard time holding the attention at all, and it wasn't his fault.

Despite the difficulties, the Bellelair Brothers put over a bit with some sensational acrobatics. The last trick, in which one of the brothers does a loop-the-loop to a hand-stand catch, was a pipkin. It is a sensational circus feat and drew the spontaneous acclaim it deserved.

Lulu McConnell and Company drew laughs with "At Home", which she has been presenting for several years.

Odette Myrtil repeated the act she presented last week and apologized for her voice being in poor condition.

Crawford and Broderick made one of the big hits of the show with their clever repartee, but mainly the style and delivery of Miss Broderick. Lester Crawford feeds well but has little or no poise and stands frequently with his arms akimbo, looking backward and ill at ease. He should correct this.

Neille and Sara Kouns, with several well-sung numbers in good voices which harmonized and blended beautifully, closed the first half and gained considerable applause. The act is classy, clever and artistic.

Roye and Maye, who played here not a great while ago, opened the second half and went over big, altho not the hit they were upon the occasion of their previous appearance. Miss Maye's toe dancing and gymnastic jumps on her toes would be hard to beat. She is fast and snappy but lacks equilibrium in some of her dances, particularly in taking bows. Charles Embler assisted at the piano. The offering is well staged.

Mel Klee got about the first real break in position since the writer has seen him at the Palace. This reviewer has adversely criticized Klee every time he has caught him for using suggestive material, but at last he hastens to give the black-face comedian credit. His offering was clean and a hundred per cent better than it ever was before. He went over much better and it must be apparent, even to Klee, that there was some reason for it. Took a couple of encores and was the first and only act to stop the show and stop it legitimately.

Gus Edwards (himself), assisted by a company, presented a revue. His opening drop surprises Gus Edwards, the chorus girls and the songs advertise Gus Edwards, and Gus Edwards (himself) advertise Gus Edwards (himself). Just why the "himself" I couldn't understand, for I do not recall Edwards ever having appeared in the movies. All I recall are those "rehearsals". There were a lot of drops, several changes of costume by the girls of the company and some very snappy dancing by Chester Fredericks that was a riot. Handy, who tried to do a single here some time ago, made quite a bit with his imitations, dancing and singing, being much better placed in the revue than he ever was as a single. The revue will be reviewed in detail in a subsequent issue. It ran for fifty minutes, which was about thirty minutes too long.

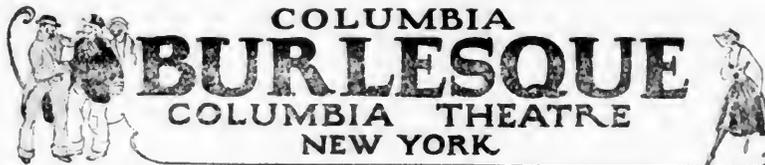
MARK HENRY.

MOST OF ROGER MURRELL ACTS NOW ON KEITH TIME

Chicago, Dec. 14.—All of the Roger Murrell acts are playing in Keith houses on Christmas Day except "Love a la Carte", which just concluded Keith Time and is playing for Interstate. "Along Broadway" spends Christmas in Bangor, Me., which is the farthest distance away from the home office of any of the Murrell acts on the holiday.

"THE VANITY GIRL REVUE"

Chicago, Dec. 14.—"The Vanity Girl Revue", an act owned by W. S. MacLaren, of the Capitol Theater, Jackson, Mich., and including Mary Ellis, Esther Wexler, Babette Banta, Irene Karo and Lucille Brogan, will play the Palace Theater, Detroit, for a week starting December 24, after successfully playing several stands on Carrell Time in Michigan.



"DANCING AROUND"

(Reviewed Monday Matinee, December 17)

A "Columbia Burlesque" attraction, featuring Harry Steppe, with "Buck and Bubbles". Words and music by Frank Montgomery and Leo Woods. Dances and ensembles by Seymour Felix and Frank Montgomery. Entire production staged under the direction of Maurice Cain and Danny Davenport. Presented by Cain and Davenport for the week of December 17.

CAST—Harry Steppe, "Buck and Bubbles", Vic Casmore, Sybil Gray, Elinor Wilson, Rose Duffin, Arthur Putnam, Mark Thompson, Geo. Rose, Ethel Davenport, Anita White, Betty Meyers, Dot Hanby, "The Whitney Sisters".

CHORUS—Ponies: Ethel Davenport, Ernie Kay, Hilda Bleier, Jean La Due, Carmen Conky, Madeline Aldridge, Peggy Lambert, Billie Nelson. Mediums: Anita White, Helen Belsel, Eleanor Heineman, Ruth Gladwin, Irene Franklin, Betty Myers, Dot Hanby, Tot Hartley, Frances Sweeney, Sue Veith, Whitney Sisters.

Review

Part One—Scene one was a fancy interior for an ensemble number by as personally an attractive and vivacious chorus as we have seen in Columbia Burlesque. Rose Duffin, a blond soubret, in song, followed by Sybil Gray, another blond ingenue, and she in turn by George Rose, a clean-cut juvenile, in their respective numbers to encores, brought on Arthur Putnam, a classy straight, for a dialog with Juvenile Rose on meeting ladies with theater tickets, and Elinor Wilson, a pleasingly plump prima, pulled the first laugh with her funny repartee.

Comic-in-Chief Harry Steppe was given a big hand on his entrance. There is a noticeable improvement in Harry's makeup and mannerism, for with his light crepe facial makeup and custom-tailored attire he appears more portly—like a prosperous Hebrew doctor or lawyer—than a maker of low comedy on the stage of a burlesque theater. The improvement does not stop at his makeup, for Harry has taken on a dignity that is far more admirable than his former horse-play, and, while it robs him not of his burlesquing talent and ability, it lends an additional comedy of the light-comedy type that will eventually find its mark on a Broadway stage.

Vic Casmore is doing a Frenchman and doing it like a light comedian in an admirable manner, and in company with Steppe or with the others registers laughter and applause on his every appearance on the stage. Steppe and Casmore in their "What is it?" make of automobile were laugh-evoking.

The choristers in a Dutch windmill ensemble made a pleasing picture that was enhanced by appearance of Rose Duffin and Madeline Aldridge leading the singing and dancing of the ensemble.

Comic Steppe and Prima Wilson, in a dialog on "Give me a word," followed by her frisking of him for Collector Putnam, was another bit of laugh-evoking comedy. Comic Steppe, in a song, leading a lineup of slender, symmetrically formed choristers in one-piece bathing suits, was another picturesque ensemble, in which a slender-formed blond stepped out of line for a dance with Steppe, and a Jewish dancing exit by Steppe was rewarded with a big round of applause.

Scene two was a silk drape for Prima Wilson to put over an Irish song for encore, followed by a yodeling exit that was vocally pleasing. She, in turn, was followed by Juvenile Rose, who, encored, brought on Ethel Davenport and Hilda Bleier, a pretty blond and brunet, as a dancing trio for repeated encores.

Scene three was a fancy interior for Rose Duffin insulted by French Count Casmore and avenged by Comic Steppe as Joek Malone, with Straight Putnam staging a laugh-evoking duel. Betty Meyers, a pretty brunet, in soft-shoe dance, was well applauded.

Comic Casmore as the fool there was for Rose Duffin at drinking table, frisked by her and burlesqued by Comic Steppe, all in pantomime, was another clean and clever bit of burlesquing that went over well.

Prima Wilson, as an old-fashioned girl, in song, brought on the choristers in Colonial gowns of gorgeousness for another picturesque ensemble.

Scene four was a fair ground scene drop, in one, for "The Whitney Sisters", two pretty-faced, petite, bobbed brunets, in a singing and dancing specialty that fully merited the encore given their personality, pep, talent and ability, and, altho it was noticeable in the former numbers that the singers did not respond to encores, let it be recorded herein to his credit that Steppe held up the show for these clever kiddies to take the encores given them.

Straight Putnam's lemon-under-three-shell game was worked along somewhat different lines, for when Steppe cut one of the lemons in half by slamming down a metal shell on it the juice squirted over the faces of the players to a howl of delight from the audience.

Scene five was a wooded scene for a "Mirimba" number by the ensemble and the blond and-brunet dancers to put over individual dances that were novel and unique and led up to the finale.

Part Two—Scene one was a wooded set for Rose Duffin in an acrobatic dance leading an ensemble number, in which she made a shoulder-dancing exit a la Etta Hillard. Comic Casmore, as a hypnotist on stage seeking the attention of audience, interrupted from boxes by Comic Steppe on one side and drunken Straight Putnam on the other side, was a laugh getter, and led up to the introduction of Author Steppe's three-banana bit, which went over better than ever before.

Scene two was a race track pictorial drop for Rose and the pretty blonde in a singing and dancing specialty that was the personification of gracefulness on the part of both dancers. Straight Putnam, with his race horse, Becker, and Comic Steppe, with his sweetheart, Becker, kept the audience convulsed with laughter by their fast and funny dialog, and this led up to Comic Steppe's pistol-shooting suicide over Prima Wilson, who pulled a laugh at Steppe's expense.

The Othello and Desdemona bit by the principals was a laugh getter, with Steppe as the feminine-dad Desdemona in bed awaiting the coming of Othello Casmore.

Prima Wilson made a great flash of form in a captain's uniform with white tights, and Comic Steppe a ludicrous appearance in a sailor's white uniform.

Scene three was a drape for Rose Duffin in a song number, followed by the "Dancing Around" Quartet—Steppe, Rose, Putnam and Mark Thompson—in comedy and harmony singing that was well received.

"Buck and Bubbles", a colored team, in a piano-playing act by "Buck", and singing and dancing by "Bubbles", with interpolated comedy, went over for a big hand.

Anita White, a pretty little brunet, in an aerial act, did a butterfly dance while suspended in midair by her teeth, and it went over great. Sybil Gray, in a syncopated singing specialty, rendered her selections in an able manner and made a personally attractive picture. Comic Steppe, in street attire, out of character, made his appearance from the front of the house for the close of the show.

COMMENT—The scenery, gowning and costumes costly and attractive, the company talented and able and their performance sufficiently clean to please the Puritans. The outstanding feature of the presentation is the improvement on Harry Steppe's personality and performance. For, altho he is the star, there wasn't a minute that Steppe hogged the show; he gave way to his associate players at every turn and they played up to him and to each other in an admirable manner. And this is especially applicable to the choristers, individually and collectively, for they appeared in scenes and numbers individually and put their work over like seasoned, talented and able principals, and collectively they are a credit to the producers of the dances and ensembles, who have given them something out of the ordinary.

Taking it all in all, it's a production and presentation that is a credit to "Columbia Burlesque" and burlesque in general.

ALFRED NELSON (NELSE).

Majestic, Chicago

(Reviewed Sunday Matinee, December 16.)

The Majestic management shifted the spots at the opening of the new bill today. Beatrice Sweeney was down for opening, but Rich and Banta were shifted to starters. Somebody or something backstage—it happens to all of 'em—slowed up practically the whole bill's movements today.

Rich and Banta, man and a girl, have a comedy and singing act of fair merit. Fourteen minutes, one and a half; two bows.

Miss Sweeney took second place on the bill. Trapeze work and sustained iron-jaw presentation are the principal features, coupled with the fact that Miss Sweeney is a contortionist. Ten minutes, full stage; two bows.

Don Caster and the Bessley Twins have an offering that represents class at every turn. The man is a pianist and accompanist of considerable attainments. The twins are violinists par excellence and "showmen" from sheet-music eye-brows. Incidentally, the twins are attractive girls. Both sing also. Fifteen minutes, full stage; encore, five bows and curtains.

Douglas Graves and Company have a comedy sketch that slides lightly and entertainingly. It has a domestic atmosphere. Fifteen minutes, full stage; three curtains.

The Great Lester, ventriloquist, gave a finished performance of this particular kind. A deletion of some of his material would give the act more tone. Ten minutes, in one; three bows.

Billy House and Company offer something with a style show suggestion, six people in all, and some songs and dances for variations in a running vein of comedy material. Went over immense. Eighteen minutes, full stage; encores, six curtains and a speech.

Esue and Dutton have an act oddly but effectively put together. Straight and character open with some comedy in one and go to two and a half in juggling heavy balls and equilibristic features. Close with something resembling gladiatorial material and carry the house with them. Eleven minutes; many bows.

Pink's Mules closed the bill and went strong. It is as good as ever. Ten minutes, full stage; two bows.

FRED HOLLMAN.

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, December 17)

Miller and Chapman, the opening attraction, present their snappy soft-shoe dancing turn to good results. The boys have added a few new features to their routine, one of which is a larrikin dance.

Agnes Finlay and Charles J. Hill both possess voices which are not without charm and culture, and their comedian assistant, garbed in the habiliments of a uniformed back-stage helper, completes the musical trio. Some operatic airs are sung, a couple of popular jazz numbers are done, and "April Showers" is rendered in trio for the finish. A good hand was gathered on the vocal numbers and numerous laughs on the comic features of the act.

Conlin and Glass were in third position with their rollicking comedy turn, commonly known as "Three Seasons and Three Reasons". Unless this reviewer is suffering from mathematical discrepancy, four seasons were represented by four scenes on this presentation of the act. All of which, however, made us not one whit captious. With the amusement Conlin and Glass afford, ten seasons would not be laying audiences open to reluctant indulgence.

Bob Hall, extemporaneous speaker and singer, particularly the latter, struck a gusher of approbation. His unique song extempore, which links a number of current topics and is sung to the tune of a popular number, appeared to please immensely, and his singing of character drawings from various persons in the audience was also of an entertaining trend.

Al and Fanny Stedman are enjoyable personages. They sing, dance, clown and do character and impression bits. Brother and sister set a fast pace, which does not fall from the beginning of their comedy routine to the end.

Hughie Clark and Company closed the vaudeville program. He opened with a burlesque of a street-peddling band playing in the court of an apartment house, which draws laughs. Checking this to place his man in conventional vaudeville-band setting of color and taste, several jazz numbers were seriously and entertainingly rendered. Clark sang a couple of numbers, one of which, "Mama Goes Where Papa Goes", is entirely malapropos when rendered by anyone except of the feminine sex.

ROY CHARTIER.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

Palace, Cincinnati

(Reviewed Monday Matinee, December 17)

Photoplay, "The Mark of the Beast". Harry Tsuda presents quite a novelty act, the most difficult feats comprising hand-balancing on a white globe mounted on a table, balancing on a chair above the sphere in a sitting posture and by his hands from two chairs, the front legs of one resting on the seat edge of the other. Seven minutes, full stage; applause.

Margaret and Norrell. The humor of the man, both in spoken and characteristically sung variety, seemed to satisfy. The girl, a petite personage, and a contrast to her elongated partner, has personality and made various changes of costumes. She showed grace in her high kicks and her singing was by no means hard to listen to. She executed a whirlwind dance to a finish. Twenty minutes, in two; many bows.

Leon and Dawn, girls, acquitted themselves splendidly as kids of the school-day type, both showing a remarkable mastery of talk and actions. The one entrusted with the punch lines employs little touches that enhance the portrait of a tomboy. Both are efficient dancers. Eighteen minutes, in one; three bows, encore, bows.

"The Four of Us", four ingratiating young men, made even a bigger hit than when they appeared at this house previously, if such a thing is possible. All possess voices that harmonize in a way that leaves nothing to be desired, and there is an abundant supply of mirth. They offer a soft-shoe dance simultaneously—not too much, but just enough. Fifteen minutes, in one; bows, encore, bows.

"Flirtation" has excellent singers, a sprinkling of dancing and a generous bit of comedy. Individual mention is due Jack Oliver, who is much in the foreground—and justly so—having a sense of humor that made him a distinct favorite. May Van is an effective foil for Oliver. An interior set combines color, harmony and taste of a marked degree. Twenty-five minutes, full stage; hearty applause.

Lloyd and Christie kept the audience in continuous laughter with their hokum in Negro dialect. That part about the "Queen's Bath" was at times suggestive and should be toned down. Fifteen minutes, in one; bows.

"Everybody Step", dance novelty comprising three girls and two men, while not a departure from the style followed by similar acts, is pretentious to say the least. To deal individually with the members and in justice to their merits the males, Calm and Dale, are the best eccentric dancers this reviewer ever saw. Their character dance is superb and resulted in spontaneous applause that brought them on for an encore. The dancing of the two girls in kid costumes was excellent. The act is prettily staged with black and yellow drapes and curtains. Fifteen minutes, full stage; hearty applause.

JIMMIE LONG.

Loew's State, New York

(Reviewed Monday Matinee, December 17)

Hardy Brothers opened with an exhibition of hat scaling done with a bit of comedy at times. Toward the close of the act they proved equally good at juggling Indian Clubs.

Margerie Burton wrangled her way across nicely with song and imitations of various instruments. As a coloratura reaching F above high C she registered perfectly and closed unusually strong.

Coulton and Rose in blackface offered the usual line of comedy done by such teams, doing a little comedy, dancing and harmonica playing. They open with darkened stage and crap game in progress. Later they spoke in a drawl affected by another black-face team and also used a story done by the same duo.

Archer and Belfort, burlesque woman doing straight with an occasional song, and the man doing the comedy in pantomime as a tramp, gathered numerous laughs through their performance. Most of the comic's stuff was along burlesque lines and always seemed to tickle someone somewhere in the house. Some funny business was done with a piano and the clarinet bit registered strongly. Any other time but Monday afternoon and the act should stop the show.

Jan Rubini, violinist, with a female piano accompanist, offered several pleasing selections, opening with two rather long classical selections. After that he played folk songs and ballads, for which his style and technique seem to be better fitted. With the aid of a clever lighting system his efforts outside the two classical compositions were very effective.

Count of King (ole closed the show with a nifty revue done by a cast of twelve, which included the king, his jester, a girl dancer and nonpianist who played the harp and a coking orchestra of eight pieces. The comedy was pleasing, and the orchestra displayed a style of sustained rhythm that should make them unusually popular. The girl solo dancer is worthy of a spot in any Broadway production and her toe dancing surpasses anything we've seen since Ella Shanon in last season's "Greenwich Village Follies". The offering shows signs of great staging, of a type rare in vaudeville.

B. K. MYER.

Grand O. H., St. Louis

(Reviewed Sunday Evening, December 16)

The bill on display this week is a mediocre one, far below the standard that has been the rule at this house.

Clifford and Stafford in "Bits of Art" Miss Stafford sings several songs, of which the majority are too old to go over well. Newer numbers brought out in a more forceful way would materially help the act. Clifford paints various scenes with an artistic touch. Nine minutes, special in two; two bows.

Pearce and Williams have a fifteen-minute line of criss-cross patter which, although ordinary material with much cheap lokum thrown in, was enjoyed by the audience and had them chuckling through. In one; three bows.

Larry Hayden and Company in "The Love Game", a one-act playlet depicting a beautiful aspirant being instructed in the art of love-making by a supposedly past master. Numerous comedy lines and situations are woven into the farce and Harry Hayden takes a splendid part in the leading role. Lela Bliss, Agnes Sanford and Elmer Haynes constitute the supporting cast. Fourteen minutes, in four; three curtains.

Frank Mackley is there when it comes to strumming a banjo and is one of the leaders on this particular instrument. The "Poet and Peasant" overture was his best bet, with "That Old Gang of Mine" running a close second in his repertoire of selections. Mackley, however, is "stiff" and his act not gingery enough to gain the merited applause. Ten minutes, in one; three bows.

Clemens Belling and Company in the self-same act that appeared at the Orpheum Theater here last week without any improvement whatsoever. Twelve minutes, special in full stage; sparse applause.

Dorothy Taylor in "Just Songs", assisted by Al Traham at the piano. Without any expression whatever, in an awkward manner and with only a fair voice she gave "Black-eyed Susan", "Just a Girl That Men Forget", "Watch Your Step" and "King Tut's Day". Miss Taylor called in Frank Mackley to do a banjo bit to help put her offering over. Seventeen minutes, special in one; encore, which was uncalculated for.

Harry Weimar and His Debutantes, seven women jazz musicians, offer a series of musical selections from opera to jazz under the direction of Weimar, who plays the fiddle. A standard vaudeville act. Eighteen minutes, special in three; encore and curtains.

Rice and Cady, two men in Dutch comedian makeup, who pull off a wealth of age-old jokes and wheezes. Their talk is snappy, which is the only thing that makes their stuff take. Ten minutes, in one; two bows.

Trennell Trio in the novelty "Mlle. Effi". A girl and two men, one a straight, the other a comic. Some strong arm and head balancing by the men, and a good toe-dance specialty by the wistful girl wound up the proceedings.

F. B. JOERLING.

Orpheum, St. Louis

(Reviewed Sunday Matinee, December 16)

It's a rare treat to see such burat cork performers as McIntyre and Heath, and if this season will mark their final bow to theatergoers, as their present vaudeville tour is announced to be their farewell fling on the boards, America will greatly miss the two most supreme black-face funsters ever produced. The balance of the current bill is also a worthwhile one without a single poor act on the program.

Willie Rolls opens in one with a dance on the small ball-bearings, then somersaults, flip-flops and leaps over chairs—all on roller skates. Closes in four on a high platform, where he thrills with further fast turnovers and nerve-racking dancing executed in an extremely small space. Eight minutes; three bows.

Chamberlain and Earle, in "His First Lesson". The team's comely talk and comedy melody songs went over well with the house and their fourteen minutes on the stage resulted in a very good haul for them. Special in one.

Mr. Hymack, the English comedian, exhibited some clever lightning change artifices in his knavish sketch, entitled "At Bogey Villa". Ten minutes, in three; five curtains.

Duel de Kerekjarto. A hushed audience listened intently to this royal violin virtuoso who puts his very soul into his exquisite playing. His wonderful ability combined with an expression that conveys his innermost feelings enables him to get more out of a fiddle than this writer has ever seen or heard before. Maurice Eisner ably accompanied at the piano. Eighteen minutes, in one; two encores and bows galore.

Miss Leitzell, "the circus girl", brought in some "white-top" atmosphere in the presentation of some of her daring and difficult aerial stunts on the rope and rings which classified her as the feature and star act of the Ringling Bros. Barnum & Bailey Circus for the past season. Nine minutes, full stage; four bows and prolonged applause.

McIntyre and Heath, the inimitable, presented their masterpiece, "The Georgia Minstrels". Everyone knows that these old boys

Keith's, Cincinnati

(Reviewed Monday Matinee, December 17)

This afternoon's audience was light, and, as a whole, the bill was accorded a fair reception. Pathe News, Aesop's Fables.

Borden and Boyer climax a series of trampoline comedy effects with a loop-the-loop on a casting cradle. Billed as "two comical fellows", they appear as semi-comics and devote about half of the routine to laugh-producing efforts. Their best showing is on the trampoline, and, it seems, they would profit by giving more attention to that end. Five minutes, full stage; one bow.

Chas. Sargent and John Marvin, "musical dudes", presented by "Pop" Cameron. They make a neat appearance and register well with smart sayings, vocalism and instrumentalism. Thirteen minutes, in one; two bows.

Billy Dale, as an elderly sport, assisted by an unprogrammed chap and two ladies, offers a talk, song and dance skit, labeled "It Happened in Paris", which is mildly funny. Twenty-four minutes, special drop, in three; bows. The running time might be cut to advantage.

Vaughn Comfort, tenor, returns with much the same routine as when visiting here the past two seasons. Jimmie Jones continues as pianist. Seventeen minutes, in one; two returns.

The Four Camerons. The pater and his boy, Louis, create wholesome merriment of a different sort with chatter, "sour" singing, bicycle and acrobatic dance work. Laura assists as a maid and daughter Camie, a sweet blond, chimes in nicely as a songstress. Sargent and Marvin reappear in this turn for a bit of clowning. Twenty-two minutes, in one and full stage; a bit.

Mlle. Marguerite and Frank Gill draw fair applause for their Spanish dance and registered with waltz and whirlwind numbers. Leslie Hall, an attractive brunet, is piano accompanist. Frank Johnson, whose personality fits well in the vehicle, was given a hearty hand for his rendition of "On the Road to Mandalay". The settings, in two and three, are colorful. Eighteen minutes, bows and talk by Mlle. Marguerite.

Billy Glason. This young man lands popular numbers with the best of them, and his monolog, arranged by Neal O'Hara and of a bright nature, also is delivered in a way that hits the mark. He used "Big Blond Mama", "They Love It", "Kind of a Girl" and "Not Here, Not There". Twenty minutes, in one; three bows.

Haumer and Hammer, man and woman contortionists, display a knowledge of showmanship by the clever manner in which they perform, no stunts being used that might cause some members of an audience to hide their eyes, as is too often the rule with contortionistic turns. Five minutes, picturesque woodland setting; one bow.

JOE KOLLING.

are incomparable and nothing need be said further concerning their favorite offering, which has amused this continent for almost half a century and is admitted by all to be the peer and classic of minstrel productions. Forty-one minutes, in one and full stage; an ovation before and after their appearance.

Rae Samuels, "The Blue Streak of Vaudeville", streaked thru her cycle of songs, best of which were "Mind on Dancing", "When You Go Away", "Babying Baby" and "Cinderella", to a near riot. Full of pep and ever working hard, she never fails to register solidly. Daniel Dougherty assisted at the piano. Sixteen minutes, in one; encore, bows and a speech.

The Misses Beatrice Gardel and Ruth Fryor in "Dances of Here and There". Assisted by Marcell White, these two attractive, youthful maids tripped thru various dance interpretations with elfin grace. The setting is novel, the costumes tasteful, and the singing of Miss White sweet. All combine to make the act a neat vaudeville offering which held the patrons until the last, applauding for more. Seventeen minutes. Special in four; four curtains.

F. B. JOERLING.

Lafayette, New York

(Reviewed Sunday Concert, December 16)

A pair of colored teams, both boys, ran away with the honors of today's bill. Cook and Smith, being Sam and "Speedy", opened to a reception in the next to closing spot and uncorked a new and unusually good talking comedy act that had just enough singing in it to accentuate the comedy. An encore and four bows was their reward.

Frankie and Johnnie, spotted third, did the routine of dances for which they are famed, and did them as impressively as ever. First a slow team offering, then a piano playing and dancing bit originated by one of them, then the acrobatic stuff of the other and a fast and clever finish, that was a mixture of jazz and knee drops, all difficult work, done with grace and ease.

The Larazolas, man and woman, opened the bill with a routine of ground and pedestal balancing, topped off with some work on the rings. Ten minutes of average acrobatics is the verdict.

May Alberts, an unusually clever pianist,

Palace, Chicago

(Reviewed Sunday Matinee, December 16)

Three Whirlwinds, acrobats on roller skates, wide evident experts in a wide variety of trick stunts, specialize on whirling, one, two and three at a time, and give a lively and breath-taking first act. Five minutes, in four; three curtains.

Rogers Sisters, "Just Out of College", sing "Down Georgia Way", "Daddy, Got Your Baby", "A Man Never Knows", "Mama Loves Papa" and "No, No, Nora". The voices and craftsmanship are inadequate, but a modest, girlish appeal helps. Eleven minutes in one; three bows.

Fred Fenton and Sammy Field, black face dancers and comedians, pull wise cracks and nut comedy, some old and some new, and caught the fancy. Eleven minutes in one; four bows.

Mazie Clifton and Billy Derex, rough and tumble girls, who had their fling in the "Greenwich Village" Show; repeat their act here, in old-fashioned clothes, plenty of slapstick, take many kinds of fops and strangle holds, and are at least different. Ten minutes, in one; three bows and encore.

Sophie Tucker, with Ted Shapiro and Jack Carroll at the pianos. Sang "Little Rover", "Mama Goes Where Papa Goes", "Wild Woman", "Song for Sale", "Vamping Baby", "You're in Kentucky", "In King Tut's Day", "You're the Kind of a Girl", and for encores "Louisville Lou" and "Wooden Whistle". A needless use of damns and suggestive lines added raucous laughter and noisy applause, but it is clear that she could dispense with these and make new friends. The act is lavishly mounted and staged and thirty-three minutes passed quickly. In four, many bows, speech, flowers.

Mlle. Ann Codee, Parisienne comedienne. An opening song got the crowd laughing at her and not with her, but a gloomy undersized male partner saved the day. She mauled and coddled him and together they got going for a good finish. Nineteen minutes, in one; three bows.

Fortunello and Cirilino, Italian clown, also recruited from the "Greenwich Village" Show. The act is termed "The Happy Hooligans", and is chiefly useful in providing a vehicle for the smaller of the two. This little chap does some nicely timed tumbling and falling, with now and then a surprising balancing stunt. The action is easy and conception original. Eight minutes, in four; two curtains.

Jack Rose, comedian, with Jimmy Stelzer at the leeries. Pureveyer of nut type songs and comedy, with straw hat-smashing accompaniment. He resorts to many tells, damns, and an occasional "My God" to add force to his gaze when the straw hats fall. His argument has to do chiefly with his weakness and fascination for the feminine sex and their falling for him, most of which he keeps within bounds and gets across with a punch. Except for the profanity, it is just the romping, rollicking type of act always welcome in this spot. Twenty-two minutes, in one; four bows.

The Benson Orchestra of Chicago, directed by Don Bestor, Victor record artists, who play "Old Gang of Mine", "Railroad Man", "When Lights Are Low", "Oh Sister, Ain't That Hot", "Sobbin' Blues" and "Red Head Gal". They have a sureness of touch that comes only from constant association and intelligent direction, and introduce all novelties permissible in modernized jazz music. Twenty-three minutes, full stage, and Sophie Tucker, Jack Rose and Mlle. Codee's assistant came on to help out on an encore.

LOUIS O. RUNNER.

working in one, opened with a blues number that was not good. Her rendition of two topical songs later was done with much better effect, but it was at the piano that she made her strongest bid for favor. The girl has personality, but she is not much of a vocalist. She was spotted right.

"Nine Stage-Struck Kids" is the name of an act that featured a pair of heavy-weight middle-aged men who tried to depict kids, supported by two other males and five female "kids". The act opened in a street and went to an interior that was a booking office, where the tired, novel-reading office boy and a stenographer were hiring kids for the stage. The stenog. proved to be a fair ballad singer, one boy and girl did an apache dance, one of the heavyweights got some legitimate laughs, and the others looked on till the finale gave them reason to come to life. The act ran true to its name, for the group was very like a bunch of stage-struck kids.

The Jazz-5-Friends, composed of Jennie and Johnny Dauby, and John Montague's band, closed the bill. Jennie sings with clear tones and nice pronunciation, while Johnny is one of the best of jazz dancers. The band may never disturb the banquets of Whiteman Lopez or the Brown Brothers, but for speed they can rival the Twentieth Century Limited. The way they ran thru the music was highly successful with patrons here. How it may suit some other audience is problematical—but they sure have speed.

"Lawful Larceny", a Paramount film, completed the program.

J. A. JACKSON.

The Actors' Equity Survey of Vaudeville Conditions

(Continued from page 13)

33 1-3 per cent for small-time. The personal representatives agree in writing to allow the agencies to deduct the stipulated amount. No representatives booking acts in the Keith or Orpheum Circuit are permitted to do their own collecting.

The net result of these various charges is this: The actor pays ten per cent on each week's salary. Seventy-five per cent of this ten per cent, or seven and a half per cent of the actor's salary (five per cent from the actor, plus two and a half per cent from the representative) goes to the circuits. Twenty-five per cent of the 10 per cent, or two and a half per cent of the actor's weekly salary, goes to the representative.

This seven and a half per cent finds its way into the coffers of the two circuits by way of their vaudeville exchanges and their collection agencies in the case of every actor engaged to appear either in their own houses or in those houses which they book. Where their own houses are involved the situation boils down to this: The circuits are paid a commission of seven and a half per cent for giving employment to actors in the circuits' own theaters. In other words, the circuits get a rebate of seven and a half per cent (less expenses of running exchanges and collection agencies) on all salaries which they pay their artists.

How Representative Gets His

Now all that is left for the actor's representative is a paltry two and a half per cent. Even if he places acts to the value of \$300,000 per year this will yield a gross of only \$7,500, out of which he must meet all his business expenses. Naturally, this does not satisfy the representative, so he looks about for a way to augment his income. As he cannot make the collection agencies or the booking office disgorge, he turns his attention to his client, the actor.

As there are more actors than there are positions it is not a difficult matter for the agent to persuade the actor to pay him something over and above the five per cent.

This is where the agent's shrewdness, bargaining power and business acumen make themselves felt—but it results not to the advantage of the actor.

The additional payment usually takes the form of an extra percentage on salary, the sometimes a flat amount per week is paid, which, of course, could be translated into terms of percentage on salary. The circuits do not share in any payments to representatives above the established five per cent and have nothing to do with the collection of such extra payments. The matter is a private affair between the actor and his representative.

It is said that comparatively few actors escape without some additional commissions to their representative, and those who have to pay only an extra two and one-half—making their total twelve and a half per cent—are considered lucky. Total commissions ranging from fifteen to twenty per cent are not at all uncommon, and, unbelievable as it may sound, fifty per cent commissions are not unheard of.

It may be asked why the competition between agents for acts does not tend to keep down the commissions. The explanation which has been advanced to the writer, and which seems plausible, is that there is no real competition between agents. The booking exchanges do not countenance acts "jumping" from one representative to another, and acts which attempt to indulge in this practice find it difficult to secure booking thru their new representatives.

Direct Booking

The question which naturally arises is, why do not acts book directly thru the exchanges and avoid the payment of any commissions or fees to representatives?

The reason is quite simple—artists cannot get booking except thru representatives. The circuits deny this. The B. F. Keith Vaudeville Exchange goes even so far as to print in all its display advertisements: "Artists can book direct, addressing W. Dayton Wegefarth". Of course, there are a few who can get a satisfactory engagement in this way—the stars among the stars whom the circuits are anxious to get on any terms. But if there is anything concerning vaudeville about which everyone connected with the business agrees, it is that ninety-nine per cent of the actors must get their engagements thru representatives.

It is true that if they go to Mr. Wegefarth, or to the corresponding individual in the Or-

pheum Circuit, they may get a booking. But what kind of booking is it? A week, or possibly two, will constitute their routes, and then they will be told that their acts do not please and that no more openings are available. Or they may be offered further engagements at such ridiculously low salaries that they will do better not to play at all.

Now it is impossible to prove that such treatment is the result of the actors' attempt to book directly, and so Keith's and Orpheum can state without fear of authoritative contradiction that acts have the privilege of booking directly.

But actors have learned that to apply for a job directly to the booking offices without the intervention of an agent will always lead to the same result, and they are sufficiently wise—unless they are young enough to believe in fairy stories—not to fly into the face of the inevitable.

It is, of course, evident why the two major circuits do not discourage direct booking. If they did so they would be working against their own economic good in cutting off a large source of revenue—the two and one-half per cent which their collection agencies receive for collecting the five per cent commissions for the personal representatives.

How lucrative this branch of the vaudeville business is today we do not know, but it was very lucrative in 1918, as was brought out by testimony and exhibits at the Federal Trade Commission hearings. The facts at that time were as follows:

The Vaudeville Collection Agency was a corporation with capital stock of \$100,000 and was operated as a subsidiary of the B. F. Keith Vaudeville Exchange (then known as the United Booking Office). It had an investment of about \$1,500 in office furniture, and other assets consisting of good will, cash, notes receivable, etc. Its fees for the year ending December 31, 1919, for making collections of commissions due personal representatives amounted to \$107,465.93. Its expenses for the year were: Rent, \$328.25; postage, \$725.22; miscellaneous expenses, \$579; taxes, including Federal income, \$1,146.09; general salaries, \$3,486; stationery, \$365.92, and charity, \$210, making a total of \$9,840.48.

Testimony was introduced to the effect that the office was run by one Gugler, assistant secretary and treasurer of the organization, and an assistant; that the chief executive officers—A. Paul Keith, vice-president during his lifetime; E. F. Albee, president, and J. J. Murdoch, secretary-treasurer—gave no personal attention to the business, but were on the salary roll for \$10,000, \$20,000 and \$15,000 per year, respectively; that the counsel, Maurice Goodman, was paid \$10,000 per year, and that \$30,000 was paid in dividends.

The Excelsior Collection Agency, functioning within the Orpheum Circuit, is also said to make a large profit.

Is it likely that Mr. Albee and his confreres would make very strenuous efforts to eliminate a practice which brings in such exceptionally profitable returns?

A minor, but still an influential, factor militating against the elimination of the personal representative system is the fact that various individuals connected with the circuits or with the Vaudeville Managers' Protective Association also are in business as actors' representatives. Pat Casey, for example, the executive secretary of the V. M. P. A., conducts one of the biggest agencies on Broadway, and Mr. Murdoch, general manager of the B. K. Keith Vaudeville Exchange, is said to be financially interested in Harry Weher's agency.

Franchises

It has now been made clear that an actor, in order to secure an engagement on the floor of the booking offices conducted by the Keith or the Orpheum circuits—and that means an engagement to show his act in any big-time theater in the United States and Canada, or in any of the hundreds of small-time theaters owned, leased, operated or booked by these two circuits—must employ a personal representative and must pay him a commission of five per cent or more in addition to the five per cent which he pays directly to the booking office. The next point to note is that not every actor desiring to be a personal representative has the right to do business with the booking offices.

Altho it is the actor who pays the personal representative, the personal representative is virtually

in the position of an employee of the booking offices. He cannot go on the booking floor without the consent of the booking office; he must abide by the rules of the floor in order to retain the privilege of booking; and he can be deprived of the right of booking for violation of the rules, or even without any assigned cause whatsoever.

A personal representative who has the privilege of booking on the floor is said to hold a "franchise". Whether a franchise is an actual document or whether it is merely a sort of password is not certain, but the distinction is not material, for no one not known to enjoy a franchise has a chance to get past the uniformed attendants who guard the portals of the sacred precincts; and the gates of heaven open to a sinner as readily as the doors of the Palace floor to him who has lost his franchise.

To show what curious requirements are sometimes made of those who wish to obtain a franchise we cite the case of Mr. Edgar Dudley, who testified before the Federal Trade Commission that in order to get the privilege he had been told by J. J. Murdoch, of the Keith Vaudeville Exchange (then the United Booking Office) that he would have to go into partnership with a certain Mr. Burton and would have to agree to donate one-third of his profits to the benefit fund for widows and orphans of vaudeville agents.

Floor Rules

As far as can be learned, the rules of the floor are not contained in any printed document, but constitute an inexorable unwritten law, except that agents are occasionally notified of new regulations in writing and are required to sign their names to the notification as an acknowledgment that they have read the order. Rules change as circumstances change, but are always well known by those who, perforce, come into contact with them.

In essence, the rules of the floor hold down to this: No personal representative who has the privilege of booking on the floor may book any act other than with houses or circuits which are represented on said floor; nor may he book, or attempt to book, any acts which are not acceptable to the B. F. Keith Vaudeville Exchange or to the Orpheum Circuit, Inc. In addition, the personal representative must contract with the respective collection agencies of the two organizations for the collection of his commission, must abide by the judgment of the bookers as to the suitability of any act for any theater and accept without question the salary set by the bookers for said act, and must agree to all minor regulations, such as the length of time within which contracts must be returned with the actor's signature.

An actor, to be acceptable, must do business only with agents who enjoy the franchise; play only in houses and circuits which are represented on the floor; agree to pay five per cent to the exchanges on each week's salary and at least five per cent to his representative. He must accept all the conditions of the contract which is offered to him and in the making of which he has no voice; must abide by the decision of the joint arbitration board of the National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association in the event of any dispute with house managers, and in every way must comply with all the rules and regulations fixed by the two circuits.

Business Methods Summarized

To sum up, it can be said that Keith's and Orpheum Circuit, Inc., exert an absolute control over all actors who play any of the houses or circuits which are owned, leased, operated, controlled or booked thru them; over all representatives who book said acts, and over all the theaters, whether or not owned by them, which book such acts. The situation is concisely set out in the complaint of Max Hart against B. F. Keith's Vaudeville Exchange, Orpheum Circuit, Inc., et al, prepared by Messrs. Axman and Eppstein, attorneys, on behalf of Max Hart. We will quote from this complaint at the risk of some repetition:

"All theaters constituting Keith and the Orpheum circuits, and all other theaters doing business on said 'floor', must book only performers, entertainers, entertainments and acts which are privileged to be booked upon the said 'floor'; all managers and personal representatives must book only with the owners of theaters who are privileged to book upon the said 'floor'. That in order to be so booked the said acts must be in good standing with the said defendants herein, and must, if they have a manager or personal representative, be managed or represented by a person acceptable to the said defendants and permitted to go upon the said 'floor'. That the said managers and proprietors of the said theaters are not entitled and are refused admission to the said 'floor' for the purpose of securing performers and acts if they book acts or

performers other than those privileged to book upon the said 'floor', whether such bookings take place on said 'floor' or elsewhere. That for the privilege of being allowed and permitted to secure bookings upon the said Orpheum and Keith circuits all acts and performers must enter into a separate agreement for each week of their performance, by the terms of which contract, for each week the acts and performers are to appear on the Keith Circuit, the B. F. Keith Vaudeville Exchange is entitled to, and does unlawfully, exact and receive a fee or payment of five per cent of the entire gross salaries of, or compensation paid for, the said acts and performers; and for each week that the said acts and performers appear on the Orpheum Circuit the Orpheum Circuit, Inc., is entitled to, and does unlawfully exact and receive, a fee or payment of five per cent of the entire gross salaries of, or compensation paid for, the said acts and performers, and unless the owners of said acts and entertainments, or their personal representatives and managers, agree to this exaction, they are forever debarred from performing upon the Orpheum or Keith circuits, or either of them, or of making contracts with the owners of any theaters owned, controlled or dominated by the said defendants, whether such contracts are in fact negotiated upon said 'floor' or elsewhere."

Too much emphasis can hardly be placed on the extraordinary business technique which has been established in vaudeville by Keith's and Orpheum. As a final word on the subject we quote from a brief in the same case which was presented for the appellant in the Supreme Court of the United States (October term, 1922, No. 763) on appeal from the decision of Judge Mack, sitting in the Federal Court, Southern District, New York. In this brief the "means adopted for carrying out the purpose of the combination and conspiracy" are set out as follows:

1. "Agreeing among themselves, and with others, not to book any vaudeville acts nor permit any vaudeville act to be booked for any theaters, except thru the agency of the defendants.
2. "Agreeing among themselves, and with others, not to book for any theater which did not book exclusively thru such defendant.
3. "Conspiring to compel, and compelling, all theaters in the United States not to book any act, except thru the agency of the defendants, and to blacklist and refuse to book any act which contracted thru any other agency.
4. "By conspiring to force the theater owners and act owners, respectively, to refrain from contracting with any theater owner or act owner that was so blacklisted under pains of being themselves blacklisted and debarred from doing business with or thru the defendants, and by carrying out such conspiracy.
5. "By blacklisting all personal representatives of vaudeville acts, owners of vaudeville acts and owners of vaudeville theaters who fail to comply with their rules and regulations, which in turn prohibited all persons engaged in such business from contracting thru any other agency than said defendants or with any person who contracts thru any other agency, and preventing all persons so blacklisted from contracting in said business.
6. "By agreeing to exact, and exacting, unconscionable tributes from all classes of persons engaged in such business as a condition precedent to their right to engage in or remain in said business.
7. "A personal representative of vaudeville acts was permitted to do business with defendants only at the will of the defendants upon receiving what was designated as the business of the defendants as a franchise, which was given and revoked by the defendants at their own will."

Combination and conspiracy is also cited in connection with foreign acts booked to appear in the United States and Canada. Since October, 1914, a contract has been in existence giving H. B. Marinelli, Ltd., the exclusive right to book all foreign acts. In the case of Clifford C. Fischer vs. United Booking Office of America, et al, it was brought out that "Marinelli must submit every act to them (United Booking Office) and if, after they reject them, then he may have the right to offer it elsewhere; on the other hand, they have no right to engage any foreign act, except thru Marinelli, and after an act is offered to them they are bound to apprise Marinelli of the act, and if Marinelli cannot get it at the same price they can get it, then they are at liberty to take it thru some other agent."

Simplicity in Practice

This elaborate system of booking, which has taken so many pages to describe, really works itself out with delightful simplicity in actual practice. The Keith and Orpheum circuits exert their control over the vaudeville interests by being able to control the two essential factors of a vaudeville production, the actor and the theater, and the unessential—tho to them highly useful—factor, the personal representative, and they are able to play these three factors against each other. Let us illustrate by a simple example:

Suppose an actor, for any reason, is declared undesirable. No theater wishing to show Keith attractions will then dare to offer such an actor

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MATT WEIL AND COMPANY

Reviewed Wednesday afternoon, December 12, at Loew's American Theater, New York. Style—Cabaret vaudeville. Setting—Special, in three. Time—Fifteen minutes.

This act reminded me of the old days when the manager of a medicine show, or a stock burlesque company, would say to the company, "Well, boys, what are we going to put on tonight?" together with a flash of what they used to call "Cabaret Vaudeville" around Chicago. "Cabaret Vaudeville", a term invented, I believe, by an agent in Chicago—Buchanan—consisted in several acts booked for a house getting together ten minutes before time for the curtain and then deciding what they were going to do. All sat around the stage and were called upon to do their different specialties.

Matt Weil and Company have this kind of offering that seems to have been hastily "arranged" by the "comedian", who usually attends to such things.

At the rise of the drop three men and a girl were "discovered". They attempted to sing "In My Old Kentucky Home", but even to a lenient and indiscriminating audience such as one finds at the American their efforts met with not the slightest semblance of a response. There was some talk about a meeting, after which the girl sang "A Kiss in the Dark", which was hardly apropos to say the least. "I'm Falling in Love With Some One" preceded the appearance of the comedian with Jewish makeup.

Indefinite conversation in which the expression, "Shut up, you Kike!" was used, failed to evoke laughter.

A mustached near-tenor, assisted by others, attempted to put over "Dear Old Lady", but this failed also.

Some supposed Italian was spoken, followed by what may or may not have been Yiddish, the offering being brought to a very weak finish by a lineup of the cast, who sang "Bug-House Fables". The girl was troubled with looseness—or was it because she had eaten something at the table in the attempted comedy dinner with the slapstick long loaf of bread?

My, my, my, it would seem as if the bookers put one over, or acts are needed badly on the Loew Time. M. H.

NATHANE AND SULLY

Reviewed Monday afternoon, December 10, at Palace Theater, New York. Style—Dancing and singing. Setting—Special, in three. Time—Eleven minutes.

Emil Nathane and Julia Sully have a well-staged, classy dance offering, in which the acrobatic Terpsichorean efforts of Nathane sent the act over for strong return values. When reviewed the turn stopped the show and stopped it good in the initial position at the Palace.

Miss Sully sings a couple of numbers and changes her costume frequently. She has a pleasing figure and dances nimbly, but should try to get more harmony in her singing.

Nathane registers with individual work, and his Jumping Jack eccentric and acrobatic solo dance made a hit of spontaneous and decided proportions.

Should have no trouble in keeping booked. M. H.

ANN FRANCIS AND BOYS

Reviewed at Loew's American Theater, New York. Style—Singing and dancing. Setting—Specials, in one, two and three. Time—Eighteen minutes.

A dancing turn in which there is some singing. Of the singing perhaps the least said the better. It was very weak—not only that of the four boys, but also of Miss Francis—all of it doing a decided and unequivocal flop.

The dancing was much better and the settings added to the effectiveness. Particularly artistic was the last scene, the drapes in orange and black being in good taste.

Miss Francis worked hard, changed costume and danced acceptably. The boys did a waltz clog that registered, but as a whole the act needs considerable revising and work to make it smooth. M. H.

LOVETT AND DALE

Reviewed Thursday afternoon, December 13, at Loew's American Theater, New York. Style—Singing and talking. Setting—Special, in one and one and a quarter. Time—Fourteen minutes.

Man and woman, who open with woman doing a special number relative to the fact that she is a famous medium. Follows conversation of the wise-retalk sort between man and the clairvoyant embracing some old gags.

"Just for Remembrance Bring Me a Red Rose" went for a hand when the act was reviewed. Man sang "I Know a Guy Who Knows a Guy Who Knows a Place to Go", and the offering was concluded with a laughing number by both.

Over nicely when caught and is good for the medium houses in an early spot. M. H.

NEW TURNS and RETURNS

MARDELLE CLEAVES

Reviewed Wednesday afternoon, December 12, at Loew's American Theater, New York. Style—Singing and violin. Setting—Special, in one. Time—Fifteen minutes.

Mardelle Cleaves, a willowy blond with a smile and personality, opens with "Roses of Picardy", followed by "Sittin' in a Corner", the latter not seeming to suit her any too well, and follows with the playing of Wagner's "Hymn to the Evening Star". In the latter Miss Cleaves displayed considerable tone and an assurance of technique, indicating that she has studied.

"Kentucky Sure's You're Born", was the next vocal selection, followed by "My Wonderful One". During this number as well as at several other times, the lights were carelessly turned on behind the silken drop, displaying the figures of stage hands walking about, which was very distracting and showed a great discourtesy to the act. Just why acts should have to have their offerings discounted at this house, is a matter that perhaps Marcus Loew could answer—no one else seems to be able to have it corrected.

Miss Cleaves played "I Love You" with a direct segue to "Kiss Me Again", walking off the stage at the direct finish in a fade-out spot, this being highly artistic.

If Miss Cleaves would reentire her act and keep away from the sourest type of number, she would improve her chances for the better houses. M. H.

BETH TATE AND COMPANY

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Eighteen minutes.

Beth Tate sings a number of songs with incidental impersonations which, on the whole, are amusing and seemed to please when reviewed.

Miss Tate, with an assistant at the piano, opened with a catchy tune, "It's All a High Hat", strutting about the stage to make it effective. The number was a pleasant one to listen to and Miss Tate's rendition of it was commendable. Putting on an apron and maid's headwear, and with a book in her hand, she rendered "What Happens in Chapter Eighteen?" The characterization coincident to the number, that of the novel-devouring servant girl discovering the eighteenth chapter missing from the book which she had religiously read up to the end of the seventeenth chapter, in which the villain has the best of the situation, did not impress us very convincingly. Doffing the maid's attire and picking up the telephone, which stood on the piano, where of all places it shouldn't be, Miss Tate sang a conversation number, "Come On Over", into the mouthpiece.

While Miss Tate made a change her pianist played a solo, most of which was drowned in the orchestral ambitions of the pit assembly. Beth returned and concluded her performance with a shop-girl character song, "A Tin Can on Life's Vexant Lot", and a new published number, "The Little Wooden Whistle Wouldn't Whistle". R. C.

MURRAY AND ALAN

Reviewed Monday afternoon, December 10, at Palace Theater, New York. Style—Singing. Setting—One. Time—Thirteen minutes.

Murray and Alan, two men, open in Egyptian garb with a number, "Three Thousand Years Ago", to which they sing quite a number of verses or choruses, or a combination of both. For their second number they don mustaches, hats and carry sunshades and feedbags. This did not land with any especial punch.

For a conclusion the opening song was utilized again for extra verses, Murray and Alan taking the extra verses by their method of faking bows, which is similar to that employed by Lewis and Hody. The number is patterned after the "Hello, Hello, Hello", song of the latter team. M. H.

DUNHAM AND O'MALLEY

Reviewed at Loew's American Theater, New York. Style—Singing and talking. Setting—One. Time—Sixteen minutes.

Man opens with special number, followed by appearance of woman, after which the two engage in dialog. Man does Chinese number preceding Irish number by woman in change of costume.

More talk by the man draws laughs and for a finish he plays a guitar-uke, some old gags being used, which, however, sent the act over fair when reviewed. M. H.

ADONIS AND DOG

Reviewed at Loew's American Theater, New York. Style—Gymnastic and trained dog. Setting—Special, in three. Time—Six minutes.

While the name "Adonis" is somewhat misleading in this case, nevertheless the act is classy and clever, besides being well staged and presented.

Opens with man doing a handstand on a cane, after which he does a similar stunt, first on top of piano, then on a set prop, lamp. This is succeeded by a one-arm flange, revolving about the lamp. This drew a hand.

Dog in a fur coat and straw hat enters and does a stand on front paws and a number of other tricks, imitating "Adonis".

Act is concluded by a one-arm pulley and a number of rapid revolutions on a line semi-concealed by another prop, hanging lamp.

A neat opening turn that is an acceptable novelty offering for the medium time. M. H.

BURKE, BARTON AND BURKE

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Comedy and musical. Setting—One. Time—Fifteen minutes.

Burke, Barton and Burke, all of whom appear to be fine artists in need of better material, did not register very solidly. But they got a much bigger hand than ordinary three-day artists would have gotten with the same material.

The two male members of the act engage in a comical discourse over the imaginary oil wells, the comedian of the turn bringing in a number of hearty laughs. The comedy gets better as the situation grows to the point where the comedian is asked to do himself up like a Prince, so that he can be introduced to a certain lady later on as a royal personage, a personal friend of the Utopian oil magnate, who is the straight man. The lady enters and the scene which ensues contains many laughs, as the Prince is much, too much, unprincipled. This is broken by the comedian's announcement that they would play an imitation of an amateur musical entertainment. The number was some Jewish song.

The comedian is a good actor in straight comedy roles, and if more punchy material were substituted for that now being used the act no doubt would be a wow. The straight man and the woman both made a good appearance. R. C.

BENNETT TWINS

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Thirteen minutes.

The Bennett Twins, doing a kid act of charm and prettiness, opened sitting on the grand piano, which they use in their act, singing "I'll Be Happy and Go Lucky When I'm in My Old Kentucky Home". Shifting their positions to the piano seat, one of the twins played the piano accompaniment to "Little Boy Blues", which they both rendered in a delightful manner.

The girls must have become winded by the time their third number was reached, for the enunciation was subdued and in many parts inaudible. Perhaps this was intentional, but a little more voice could have helped.

An encore was taken following the "Sittin' in a Corner" number. The girls executed a short dance on the encore. R. C.

BLOOM AND WINSLOW

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Comedy. Setting—One. Time—Ten minutes.

Bloom and Winslow, man and woman, open with some inconsequential dialog, which leads up to an unfunny situation, that of the girl losing her speech and the man tinkering with her back, which is turned toward the audience, in an effort to reconstitute her vocal sense, as he relates was done out West about a year ago by some physician to a certain lady who temporarily had been deprived of her vocal powers. Some unusually unorthodox language is used in this bit and ought not to be permitted.

Bloom attempts to impersonate a bashful Englishman calling on his fiancée—just attempts. In this burlesque on the settee with the girl it was noticed the girl's eyes were excessively made up. A nonsensical "cave man" burlesque closed the offering to a decidedly small hand. The act is unfit in its present shape, and, as a matter of fact, has little that could be elaborated on or toned for purposes of entertainment. R. C.

LEE MARSHALL'S REVUE

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Dancing. Setting—Specials, in three. Time—Ten minutes.

Lee Marshall, colored dancer, has surrounded himself with three clever chaps and a girl, all steppers of a marked ability. These colored performers present a dancing revue which exhibits the innate talent for dancing that has made colored shows a page in theatrical history. Marshall's new act bids fair to rise in the annals of vaudeville.

The opening scene is a distinctly pretty one, Marshall leading off with the syncopation number, "Way Down in New Orleans", bringing on his dancers in a line in back of him. All were costumed in Spanish mode, and wound up the number with Spanish music, syncopation and some speedy stepping.

Marshall does a buck-and-wing specialty and a fine soft-shoe dance which is sandwiched in between a dance routine by two of the other men. The girl came on for specialty, a hard-shoe dance, and right here the show should have been stopped. She executed one of the best hard-shoe dances we have seen for some time. Marshall returned to sing a jazzy tune and do another dance, getting a good hand on the number. The girl member of the act sang a song, which immediately indicated her success on the stage lies in her dancing, not her voice. Her enunciation was very poor and hardly audible.

The finale was artistically and entertainingly done. The three men dancers first appear, stepping it off at a pretty fast clip, then Marshall enters doing his favorite steps, as also does the girl, all spreading out in a line as the curtain slowly descended and accelerating their dancing until it became whirlwindish. The finish scored solidly. R. C.

JOHNNY HAMMOND

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Nine minutes.

Johnny Hammond sings in a not too unusual tenor and is prone at times to draw and be unmusical.

He opens with "Indiana Moon", a ballad, which immediately indicates that his voice is in need of training. "I Need You" succeeded this. Little improvement was shown in this number over the first, the audience remaining in its apathetic niche. His closing number, however, "That Old Gang of Mine", despite its frequent use, registered sufficiently solid. This is not to be accredited to Hammond's rendition of the number. Its appeal to the masses brings in a good hand irrespective of who sings it.

Hammond possesses a voice of seemingly fine potentialities, and cultivation of his vocal abilities, constant practice and more work on the vaudeville stage, the chances are would put him much further up front on the bills. R. C.

LEON AND MITZI

Reviewed Wednesday afternoon, December 12, at Fox's City Theater, New York. Style—Acrobatic. Setting—Three. Time—Six minutes.

Leon and Mitzi, man and woman, appear in an acrobatic act in which handbalancing is the feature.

The girl acts as understander for her partner, who is much heavier than she is, and holds him aloft, first with both hands, and then for a short while with one hand—a rather athletic achievement for a girl of her size. Leon does a number of stands on one hand on a table and for the curtain does a "hand-hopping" stunt on one hand across five hand posts at a height of about eight feet.

The gymnastic prowess of the girl, along with her endurance ability, and the man's performance of hand-stand tricks, put the act in the opening position class for medium-time bills. R. C.

ODETTE MYRTIL

Reviewed Monday afternoon, December 10, at Palace Theater, New York. Style—Singing and violin playing. Setting—Specials, in one and two. Time—Twenty-four minutes.

Odetta Myrtill, a tall, slender girl with pretty face, flashing black eyes, personality and a smile, opens her act with "My Heart Goes Swaying When I Am Playing My Violin", which she sings while playing a violin. It was evident that Miss Myrtill was nervous, but nevertheless the writer could hear no tones in her voice that would be an indicator that she would ever seriously be considered a vocalist.

Other numbers in the offering were "When Katinka Shakes Her Tambourine", with a suggestive lyric and a still more suggestive pelvic rotation and swaying of the hips by Miss Myrtill. A French number and the playing of part of a Wejniewski Mazurka, kidding the meanwhile, did not establish Miss Myrtill as an especially good violinist. Her technique was

(Continued on page 23)

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WM. McNALLY

81 East 125th Street, New York

VAUDEVILLE NOTES

WILLIAM FRAWLEY and EDNA LOUISE will be featured in a new vaudeville novelty in seven scenes by PAUL GERARD SMITH and produced by E. K. NADEL. JACK FROST has provided the melodies. A break-in date has been set for Proctor's, Yonkers, December 20. . . . GUS EDWARDS will celebrate the advent of the new year with a new eleven-people flash act. It will be known as GUS EDWARDS' PROTEGES. The same producer is also framing a jazz band act for MILDRED RICHARDSON, a former member of the "Ziegfeld Follies". . . . FRED GARDNER, of FRED and HAZEL GARDNER'S "BATTLING CHAMPIONS", is in the Lexington Avenue Hospital, New York, suffering from acute stomach trouble. . . . HARRY WATSON, JR., is getting to be quite a movie actor these days. His burlesque prize fight with LOUIS WOLHEIM in "Little Old New York" has been described as one of the funniest bits of comedy ever brought to the screen. He has a part in "The Great Whit Way", the feature film at B. S. Moss' Broadway this week, in which he plays a hard-boiled city editor. . . . Another strong man has rolled up his sleeve, so to speak. He is I. MANKO CYKLOP, who made his vaudeville debut in New York last week under the protecting wing of ALBERT PLITT. . . . The McMAHON SISTERS have completed a return engagement of the Canadian Paramount picture theaters under the direction of JOHN C. GREEN and have returned to the States. . . . SIR BEN FULLER, the Australian vaudeville manager, who was in this country recently looking 'em over, is now in London, where he plans to stay the winter out. . . . RENE RUANO is appearing in South Africa for the African Theaters, Ltd.

DALLAS WALKER and HENRY STREMEL have dissolved partnership. MISS WALKER has revived her single and STREMEL has teamed with RUSSELL JONES. . . . The WILTON SISTERS, who have been appearing in London, are passengers on the incoming Leviathan. . . . ELIZABETH NELSON, of the vaudeville act of NELSON and BARRY BOYS, has retired from the stage after thirty-five years' of troupin'. . . . LOU EDWARDS and JACK BEASLEY have split. EDWARDS has teamed with RALPH COLEMAN, formerly of COLEMAN and ROGERS. . . . JOSE CASINO has rejoined the CASINO FAMILY act. He has been appearing in a two-act with MARION WILKENS as his partner. . . . SYLVIA SMYTH will be known as SYLVIA BURKE in the future. She is of the three-act, BURKE, BARTON and BURKE. . . . GEORGE LLOYD, formerly of FISKE and LLOYD, has teamed with GRACE ELLSWORTH, who formerly did an act with her brother, HARRY. The latter is incapacitated as a result of a fractured kneecap. The new combination call their turn "The Midnight Visitor". The ELLSWORTH duo formerly appeared in Shubert vaudeville. . . . JASON, billed as "America's singing conductor", and his CLARION BAND opened their London engagement recently at the Coliseum. . . . VINCENT LOPEZ is writing a book on success. He ought to know, for in a comparatively short time he advanced from \$25 a week to nearly \$5,000—counting records, vaudeville engagements and his numerous orchestras. . . . CHARLES AHEARN and COMPANY have been

given a thirty weeks' route on the Pantages Circuit. . . . CHIC SALE will open an Orpheum route in Kansas City this week. . . . DONOVAN and LEE have returned from England. . . . TEN EYCK and WELLY have started for Havana, Cuba, where they will dance a ten weeks' engagement at the new Hotel Biltmore.

LUCILLE and JEANETTE CAIN, sisters, little more than children, scored a hit at the Grand in Muncie, Ind., recently. The girls also played for the radio fans from The Muncie Press Station, WJAF, their program including xylophones, pianos and banjo numbers. . . . PETER J. SMITH, late soloist of Pryor's Band, is now with the black-face act, "The Cotton Pickers", which is enjoying a very successful tour and is due to play at the Palace, Cincinnati, week of January 18. . . . PERT KELTON, with her eccentric comedy dancing and musical act, opened recently on the Poli Time. She and her mother play many musical instruments, and her father, NED KELTON, is musical director. Vaudeville has a new THREE KELTONS' act. . . . The MOLLY DARLING REVUE recently opened its second week on the Poli Time at Hartford, Conn. . . . H. R. HARRIGAN, formerly of the team of HARRIGAN and MALUMBY, is putting on shows for clubs and lodges. . . . BERT DE VORE has joined with CHARLIT LE NAY, considered one of California's most beautiful blondes, to do a double in vaudeville. . . . VICTORIA and DUPREE have just closed a successful tour of the Orpheum Circuit and are reported to have gone over well on their opening on the Interstate Time at Dallas. They are booked solid over the Junior Orpheum and Western Vaudeville circuits for the balance of the season. . . . LUCILE and VERNON, of the Keith Circuit, were BILLBOARD (Chicago office) callers December 8.

MARIE NORDSTROM was a "huge success" upon her opening at the Palladium, London, last week, according to a cable to her American representative, EVELYN BLANCHARD. . . . The latter has also arranged a vaudeville tour for WILL PHILBRICK, who has been chief comic with "The Passing Show" for the past six seasons. . . . JACK DEMPSEY is in New York to arrange a tour of the two-day. . . . FREEMAN and MORTON, male double, are a new act. . . . ALEX GERBER has landed SHARKEY, ROTH and HEWITT on the Proctor Time. . . . The LYNN SISTERS have joined the THERESA act, playing the Keith time. . . . STANLEY WARNER, ELEANOR PIERCE and MLE. NARISKA have been booked by HARRY WALKER for the Beau Arts, Philadelphia. . . . Other holiday bookings thru the Walker Agency include PEGGY ENGLISH and VIRGINIA PIERSON, at the Algaion, Philadelphia; MARTIN BECK and BOBBIE ARNST, Little Club, Philadelphia; VIOLA LEWIS and DANIELS and HUGHES, St. Regis, Philadelphia; MABEL CEDARS, DURAY and MADELINE, ROBYN and ADAR and WILLIAM HOOGAN, Century Roof, Baltimore; BENNY MARVYN, Venetian Gardens, Montreal; NADJE, ETHEL STANLEY and MASSOVA and GILLMORE, Nixon, Pittsburg; BERNICE SISTERS, Valentine Inn, Chicago; COSTER and RICH, Rendezvous, Chicago; INEZ JOHNSON, Strand

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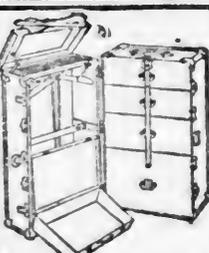
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Roof, New York; PIERCE and FRANCINE, and DOROTHEA DAWN, Peck Hill, New York. . . . CARMELLA PONSELLE will show her new act at the Palace January 7. HERBERT SPENCER will accompany her at the piano. . . . RATOUICHEFF'S MIDGETS have been booked by C. H. COCHRAN for appearance in this country. They are now at the Casino, Paris, and will arrive here in October of next year. . . . IKE ROSE, who recently suffered a nervous breakdown, has been removed from Bellevue Hospital, New York, to a private sanitarium, where he is reported to be recovering. His midget act has been given a Pan route.

RIGGAN and RAYMOND left this week for Chicago after playing vaudeville dates in Cincinnati. . . . The COLONIAL FOUR, who have been playing the Sun Circuit and its affiliations, played a few dates in Cincinnati last week and have proceeded to Chicago. The act comprises the same personnel as several years ago, when a Billboard (Cincinnati office) representative dined with them, including J. E. DAVIES, first tenor; H. E. BREEN, second tenor; R. R. THRALLS, baritone, and C. C. METZGER, basso. . . . GEO. WILBUR and AL WARD (Wilbur and Ward) are playing the suburban houses in Cincinnati with their comedy, singing and talking act. . . . MRS. SIDNEY BREW, according to word from Boston, in which section she is presenting her play, "A Cup of Tea", at the Gordon houses, plans to return to screen work after the first of the year. . . . The BLENDERS ACT, which was one of the turns which entertained 600 persons who gathered at a dinner in honor of Mayor-Elect Frederick Gilmore, of Utica, December 11. BOB VINO, violinist, who has appeared in vaudeville, was also an entertainer, as was AL SITTIG'S ORCHESTRA. SITTIG is well known to many professionals. . . . Five acts on the bill at Proctor's, Troy, N. Y., gave a performance at the Pawling Sanitarium in that city December 11. They appeared thru the courtesy of MANAGER CHARLES H. GOLDFING. On the bill at the theater were: AL TUCKER and JAZZ BAND, MAUREN ENGLIN, DWYER and BELMA, "JEST OUT OF KNICKERS", JAMES and CHAPLOW, and KELLER SISTERS and LYNCH. . . . FRANK RICHARDSON, black-face joy-boy singer of "blues", stopped the show at Polk's Worcester vaudeville house at every performance the first half of the week of December 19, the audience insisting on recalling him repeatedly. FRANK has a fine tenor voice and would go over as well in more classical stuff, such as ballads. . . . One of the most screamingly funny man-made caricatures of a "horse", impersonated by two clever, but unnamed, boys in the get-away giggle, "Eloping", featuring WILFRED BERBICK and LILY DEAN, was seen at Polk's, Worcester, the first half of the week of December 19. The "horse" was far funnier and more nerve-provoking than the disappointing "Spark Plug" seen in "Barney Googh", and the featured vaudeville pair were no mean comedians themselves. . . . A pair billed as the "ONTARIO DUO" presented an unusual athletic act at Polk's, Worcester, the first half of the week of December 19, the woman being the "strong man" of the act and doing with ease many stunts with her male partner that would require much effort on the part of the normal strong man. The couple have personality and showmanship, and the act is picturesquely staged.

HOUSES SWITCH BOOKINGS

Chicago, Dec. 14.—The Lyric at Vincennes, Ind., which began the season with Billy Diamond-Gus Sun bookings and later switched to the service of the George Bentley Agency, St. Louis, got on the books of the St. Louis branch of the W. V. M. A. rather suddenly last week. The story which comes here is that H. J. Arnold, the manager, wrote Joe Erber's St. Louis branch of the association that he would consider changing bookings and, being in St. Louis one day last week, he dropped in to inspect the offices. An act carried the word to Bentley, that Arnold was Erber's. Instantly Bentley, it is said, took out all acts booked for the "last half" of last week. This forced the W. V. M. A. to take over the bookings at once. It was possible to get most of the acts holding contracts from Bentley. Other additions to the St. Louis branch of the W. V. M. A. are Cape Girardeau, Mo., coming from Bentley; Blytheville, Paragould and Walnut Ridge in Arkansas; Charleston and Sikeston in Missouri. Some of the new towns is a Friday-Saturday date, but play week days which suit the convenience of the booking agent in routing acts, and most of them play two days and not a single day.

LAST HALF OUT AT WINNIPEG

Chicago, Dec. 12.—The Capitol Theater, Winnipeg, Can., is doing a fine business with vaudeville and Paramount pictures and the triumph is credited with success with its new policy in some reports and with questionable success in others. Ed Seamans, who operates the Strand, playing a split-week policy, using the Ackerman & Harris road shows the first half of the week and a special bill sent on from Chicago with round-trip railroad fares added to salary the last half, is said not to be doing very well and the plan is to abandon the "last half" shows.

CLEVELAND BAND LANDS NEW YORK JOB

New York, Dec. 15.—Mike Speciale and His Carleton Terrace Orchestra reopened this week at the new resort by that name recently completed on upper Broadway. Speciale played the job some time ago before going to the Carleton Terrace, Cleveland, where he was equally successful. Upon his return to New York the management of Carleton Terrace, whose patrons are accustomed to the Speciale orchestra, signed him and six men for an indefinite period.

DEFEATED SHOW JUDGE SUED

New York, Dec. 15.—Fred E. Goldsmith, theatrical attorney, who recently ran for judge of the Municipal Court and was defeated, is being sued by the Western Printing Company for \$225. According to the complaint filed thru Attorneys Netter and Netter, of 1819 Broadway, the action is for work and services rendered in printing materials, which the printers say was in connection with the recent election.

DOC BAKER'S REVUE

New York, Dec. 15.—Doc Baker, whose act, "Flashes", recently closed a successful tour over the big time, is casting for a new turn which will be known as "Doc Baker's Revue". Baker will have fourteen people with him in the revue and, according to present plans, will open Christmas week. It will be booked out of the Moore-Megley offices.

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THE ORCHESTRA TO WHICH THE ELITE OF BOSTON STEPS NIGHTLY



Leo F. Reisman and his Hotel Brunswick Orchestra, of Boston, exclusive Columbia artistes, are credited with being one of the finest musical ensembles in the country. They are vaudeville headliners, too.



THE Columbia Graphophone Company has put into effect an unusually clever idea that not only advertises its records, but actually creates sales in one of the biggest and newest hotels in New York. The stunt is being worked in connection with Paul Specht and His Alamac Hotel Orchestra and The Georgians, who are playing in the Congo Room of the Alamac on upper Broadway. Columbia releases featured by the Specht combinations are on sale in the lobby of the hotel nightly and also by the cigaret girl, who carries a tray labeled and containing a few selections. Dignified little folders are also on the tables in the resort advertising the records. Originally the scheme, as worked out by W. G. Monroe, manager of the Columbia record department, and Milt Hagen, Specht representative, was more in the nature of reminding the patrons who dance to the orchestra's tunes that the songs could be had on records. However, requests were made by patrons for the disks, with the result that they are now available. The idea is being considered for big orchestras playing in various resorts. Altho hotel managements had to be won over to the plan, they are now convinced that the advertising works both ways inasmuch as the records bear the name, Hotel Alamac, and Columbia also is mentioning the hotel in its ads in the daily papers.

Orchestra leaders and recording managers, as well as buyers for sheet music jobbing concerns who happened to hear an orchestra playing a manuscript orchestration of "Tain't Right (To Leave Me Crying)" when the publishers, Jack Mills, Inc., merely wanted to hear how it sounded, have been making requests almost every day for either copies or orchestrations of the number, which seems to angur well for the song in question. Altho the song is a hot dance tune, the Mills concern insists upon holding it back for a few weeks, probably in order not to interfere with those numbers in the catalog now being pinged. Evidently the "House That Jack Built" is of the opinion that the tune will move fast enough once it is released.

At the Tenth Recreational Congress held recently in Springfield, Ill., twenty American songs were selected by the song leaders and honored as American folk songs. Included in the twenty, it is interesting to note, are two comparatively recent numbers, "There's a Long, Long Trail", and "Mother Macbree", about ten and twenty years old, respectively. One was written by a boy then in college and Chauncey Olcott is part-composer of the other. Both of these songs are in the Witmark Black and White series.

Phil Ponce Publications has an unusually strong catalog in additional releases that include "I'm Looking for My Missing Rh", "Home Folk Blues", "Round My Heart" and "Rub Off Your Wrinkles With a Smile".

For the first time since the American Society of Composers, Authors and Publishers tightened up on the unlicensed radio stations, publisher members of that organization are now getting the use of a broadcasting station practically for their exclusive use just outside of Chicago. The station is WTAS, located at Elgin, Ill., and owned and operated by Charles E. Erbstein, well-known Chicago attorney, who has been broadcasting as a hobby. He has turned over his station for the exclusive use of Chicago publishers and local representatives of big New York music houses.

A committee of music men headed by Louis Fordan, Chicago manager for Stark & Cowan, is in charge of the plugging arrangements. Others on the committee are: Rocco Vocco, Joe Calner, Fred Forster and Billy Stoneham. Actually the broadcasting will be done at Guyton's Paradise, dance palace, and relayed thirty-five miles by special wire to Elgin. The location is 300 feet above Chicago and new steel towers being erected at the expense of Mr. Guyton will make the station's antennae about 600 feet above the Windy City, which allows for advantageous broadcasting. The station owned by the Chicago attorney is licensed by the society.

Despite various statements to the effect that Chicago music publishers who did not broadcast were selling just as much sheet music as those who did, it is known that the big houses that were prevented from broadcasting thru loyalty to the A. S. C. A. & P. are glad to avail themselves of the opportunity to send their catalog out to the folk of the Middle-West, decreasing phonograph record sales, notwithstanding. Smaller publishers, it is pointed out, who were not handicapped by society membership insofar as broadcasting thru unlicensed stations was concerned, put over several big hits. The Chicago stations have been holding out strongly against the society, but negotia-

tions are now pending with several big stations there.

Adrienne Mansfield, soprano, who for several years has been singing compositions by various writers, is now writing her own songs, collaborating with Knud Wilberg. Miss Mansfield wrote her first song last September with Mr. Wilberg, who had a lyric, entitled "A Tear, a Smile, a Kiss". Since then the duo has turned out ten numbers, placed with different publishers, including "My Wooden Shoe Girl", "Whispers of Love" and "That Gollywog Walk". Most of the songs are of the high-class ballad type and in addition to being featured by Miss Mansfield are used by other singers, who are also making them for the records.

Jack Mills, Inc., will publish the score of the new Eddie Foy show, entitled "The Casey Girl". The lyrics and music are by Bill Jerome and Jean Schwartz. The show is a sort of musical "Able's Irish Rose" and promises to be a sure-fire hit if it ever gets into a good Broadway house. The piece made money on a short road tour.

The comparative merits of a plug in burlesque shows is, in one instance at least, in favor of the show. "Tell the Rose" has been in Gerard's "Follies" and also "Vanities" and "All in Fun" companies since the season started. Gerard, when putting out his shows, said he had a hit in "Tell the Rose", but publishers decided to let the song make itself if it was so good. If it did create a demand for itself a 1924 copyright was just as preferable as an earlier one. Good reports started to come in and there were calls from several jubbbers, but each publisher merely crossed the song off the list as "unpublished" as far as they knew. Finally E. B. Marks became interested and learned that he could get the song, with the result that his whole force is behind it now.

Richmond-Robbins, Inc., are busy on a new fox-trot comedy song, "She Wouldn't Do", for a nation-wide campaign. Gene Rodemich, Brunswick record artist, reports that his orchestra is playing it regularly in St. Louis, where it is showing up nicely.

One of the most gratifying phonograph records ever released by Victor is the Galli-Curci "Kiss" record, on which is made Victor Herbert's "Kiss in the Dark" and the same composer's "Kiss Me Again", the first song published by Harms, Inc., and the second by M. Witmark & Sons. This is somewhat of a new departure, not only for the recording company, but certainly for the famous coloratura soprano of the country. More high-class ballads will probably be done in similar fashion from now on by other companies as well as the Victor.

During his engagement last week at the Palace Theater, Cincinnati, Harry Wilson, featured member of "Indian Reveries", found time between performances to pay his first visit to the local office of The Billboard. In conversation Mr. Wilson's voice is as full of rich tones as his singing voice, which lends itself to creating human emotion very much like an opera singer. Certainly there could be no more fitting number for Mr. Wilson to use in his act than "Pale Moon", written and composed by Frederick Knight Logan. Mr. Wilson is heralded by his agent, Harry Rogers, as "America's Foremost Indian Delineator" and his impersonation of the Indian chief is the nearest thing to a correct copy of nature the writer has ever seen. Wilson is surrounded with talent that is capable and deserving of the applause given them. Settings, illuminating effects and costumes are conspicuously pleasing.

Joseph X. Hearst, president and general manager of the Hearst Music Publishers of Canada, Ltd., and his wife top the list of subscribers to the Winthrop Community Chest with a contribution of \$7,500. The budget of the fund for 1924 is \$465,000. Other members of the Hearst firm also made generous contributions. The money is used for local charity work.

Phil Romano and his Rain-Bo Orchestra, playing at the Kenmore Hotel, Albany, N. Y., are proving a hit and have earned the sobriquet of "The Albany Vincent Lopez". In addition to playing at the hotel the orchestra is a well-known broadcasting feature and also appears at Proctor's Theater. Louis R. Yagua is manager of the fast dance combination.

Walter Richardson, Harlem's favorite baritone, is now representing Jack Mills, Inc., in that section of New York which is called "Capital of Colored America". Mr. Richardson, who is popular in the neighborhood, has a wonderful voice and dress suit and is expected to do much to create a demand for Mills' tunes around Lenox avenue.

Zoe Beckley, feature writer for The New York Evening Mail, recently handed a most desirable

hoost to Harry Woods, the Harvard composer, when she ran a picture and two-column story on the boy and his song-writing efforts which were laughed at by his friends who thought he couldn't write. The story in flight vein told of a publisher who almost kissed Woods when he gave him an earful of the number and said, "Sure, we'll sell it to Al Jolson." Whereupon the Harvard composer from Boston and Clam Beach placed his song, "I'm Going South", and Al Jolson is really singing it. A reporter for The Billboard digs up the fact that M. Witmark & Sons are publishing the song and the story of another boy coming to New York in his clam-digging corduroys with a bundle of manuscripts under his arm and making good a perfectly true. What a narrow escape, tho—think of being kissed by a music publisher.

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VAUDE. ACTIVITIES IN NORTH

Chicago, Dec. 14.—The New Lyric Theater, Duluth, Minn., began Ackerman & Harris bookings December 10, presenting vaudeville three days each week. The Palace, Superior, Wis., which started playing the shows earlier, is doing a fine business, according to reports which reach Sidney Schallman, Chicago booking representative of the circuit. The Lyric, Virginia, Minn., which started playing the shows, has discontinued, finding it could not make the proposition pay. The Capitol, Manitowoc, Wis., will start playing four acts of the regular Ackerman & Harris road shows December 25-26, when the bill will be Martella and West, Ruth Goodwin, Barnes and Lorain and Ruheville Comedy Four. The second show, due there December 31 and January 1, will be made up of Kuhn Sisters, Lalrose and Lane, Bobby Nash and "Dance Fads of 1923".

DANCING TEAM DEFENDANTS

New York, Dec. 15.—Jimmy Johnson and Cecil Mack, dance team, now appearing in "Running Wild" at the Colonial Theater, are being sued this week in the Third District Municipal Court by Harry Bresty, agent, who alleges that \$595 is due him as fees for managerial services. Kandler & Goldstein are attorneys for Bresty.

WOOLFOLK FURNISHED

GOOD MILWAUKEE BILL

Chicago, Dec. 13.—The Milwaukee Athletic Club put on a special show last week, supplied by Hoyle Woolfolk, of the Western Vaudeville Managers' Association club department. The bill consisted of Princess Rajah and O'Halloran and Levy, from the Palace, Chicago; Will Morrissey, the O'Connor Girls and the Five Co-Eds.

KATCHETOVSKY AT McVICKER'S

Chicago, Dec. 13.—Alexandre Katchetovsky, formerly ballet master of the "Chauve Sonris", has been installed as ballet master at McVicker's Theater, his first presentation being "The Streets of Tartary", in which Katchetovsky is assisted by Marjorie Linken and two other dancers.

THE HIPPODROME, PEORIA, GOES TO VAUDEVILLE BILLS

Chicago, Dec. 13.—Al and Lole Bridges will complete their long engagement in the Hippodrome, Peoria, Ill., December 15. The house will go to a vaudeville policy, starting with acts supplied by the Carrell Agency, December 16.

SPAETH ENTERTAINED

Chicago, Dec. 13.—George Spaeth, manager of the Temple Theater, Grand Rapids, Mich., provided a turkey dinner for all the people on the bill Thanksgiving, having a meal brought in that cost \$1.50 a plate flat. Everybody had a good time.

NEW TURNS AND RETURNS

(Continued from page 19)

fairly accurate, but her tone was not full, nor was her phrasing or expression what might have been expected.

There was a beautiful and effective set shown, in two, for the second part of the offering. Miss Myrtle, assisted by Laurette Boucher and James Alderman, all in square cuts, engaged in a pantomimic playlet entitled "Memories of a Dancing Master". This was of the flirtation, lover, husband and wife description with Padarewski's Minuet and Scherbert's Serenade and other musical numbers, played by the orchestra and Miss Myrtle.

The act went over big at the Monday matinee, bigger than the performance would have seemed to justify, especially so when one considers the prominence given in the billing in front of the theater. Miss Myrtle is pretty, with eyes like Fay Marbe, but lacking in figure. If she has any especial talent that would justify a hurrah, the writer failed to discern it. M. H.

JOE ALLEN

Reviewed Thursday afternoon, December 13, at Loew's American Theater, New York. Style—Gymnastic. Setting—Two. Time—Six minutes.

Joe Allen makes his initial appearance walking on his hands. Follows some very excellent handstands and flanges. Allen next juggles Indian clubs and does Russian steps the meanwhile—quite a feat now if he could only play Mah Jongg at the same time.

Using a pair of skates, Allen does a handstand on the skates and propels himself about the stage preceding a flange-walk, which drew a hand.

He does a headstand on a table for several minutes, smokes a cigaret and seems perfectly at home in the upside-down position.

For a finish, in one, Allen supports himself in hand-stand position by the use of three fingers on each hand. He does a hand-stand walkoff for a finish.

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The feats are all accomplished with ease and assurance; what Allen lacks is dignity, poise and polish. A good turn of its kind for the medium houses. M. H.

ROGERS AND DELMONT

Reviewed at Loew's American Theater, New York. Style—Singing and dancing. Setting—One. Time—Seven minutes.

Man opens with "How You Gonna Keep Your Mind on Dancing?" and is joined by the woman for a dance. A Chinese number by the man, followed by a dance, is succeeded by a double dance, the woman appearing in a change of costume and displaying shapely nether limbs. Man does "Honky Tonk Steppers Ball" and is joined by the woman in another change of costume. A dance is used for a finish, a spin drawing a hand and sending them over well at the direct conclusion.

An acceptable medium-time turn of the standard variety. M. H.

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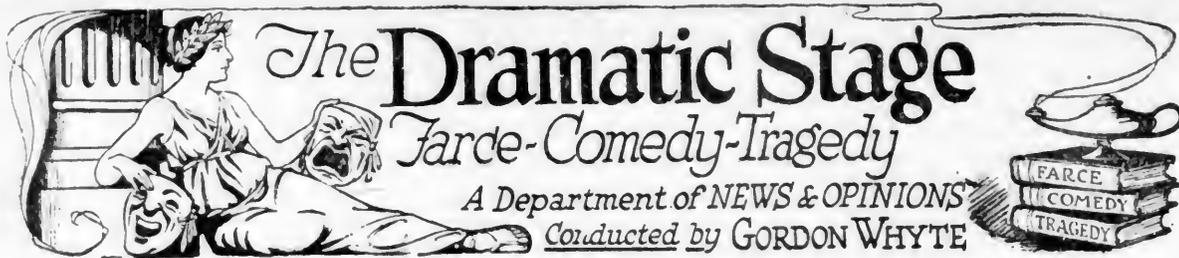
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RIDICULE PLAY CENSORING

Broadway Chuckling Over Visit of Police to Barrymore's "Hamlet"

New York, Dec. 14.—Broadway is enjoying a good laugh today over a visit made by the police last night to John Barrymore's "Hamlet" at the Manhattan Opera House, to see if the play was moral or not. It is generally believed that a blow has been struck at police censoring by the seriousness with which the police treated a "kidding" complaint of a 300-year-old play which has been standard on the American stage ever since there was any such thing.

The action of the police became known last night when Sergeant De Witt of the West Thirtieth Street Police Station turned up at the Manhattan Opera House with orders from his superiors to sit in judgment on "Hamlet" and showed a copy of his orders along with a letter of complaint about the play. This letter, written by John S. Creighton to the Commissioner of Licenses, had been turned over by the letter to the police department for action. On its surface the letter was a satirical jibe at the recent activities of laymen and officials looking toward a cleaning up of the Broadway drama.

The police evidently took it seriously, tho, for Sergeant De Witt was commanded to visit "Hamlet" and make a report on it by December 16. Since the play closes on December 15, it is not known what action was contemplated in case the police decided Shakespeare's play was indecent.

In any event, Sergeant De Witt was accommodated with a seat in the dress circle, and he sat in judgment on the tragedy. At its conclusion he ventured the opinion that the play was quite fit for public presentation and John Barrymore's interpretation of the part all that it should be and perhaps a bit more. Mr. Barrymore, who was told that the police were out in front to watch his performance, said, "I always thought I'd be arrested if I played 'Hamlet' and now I'm sure of it."

The circumstances which prompted the action of the police had their genesis in the following letter, which was received by Commissioner of Licenses Glatzmayer about a week ago:

"My Dear Mr. Glatzmayer—There are only two plays being shown in our city at the present time that are really immoral. Yet if you revoked the licenses of the theaters in which they are playing there would be a howl that would be radiated to every corner of the globe from the very reformers who are always shrieking about the immorality of the stage. One of these plays is 'Hamlet', made doubly immoral because of the magnificent acting of John Barrymore.

"In this play murder is idealized. If that is not immoral, what is? The other play is 'For All of Us', in which the estimable William Hodge is starring. This play shows an extremely daring situation that is put over in a most hypocritical manner. Even one of the characters is made to say: 'I have seen some pretty rotten things in New York, but what is going on in this house is the limit.' Those say not be the exact words used, but they express the meaning.

"In this play also Mr. Hodge, playing the part of a middle-aged man, holds on his lap for a quite a long scene a beautiful girl. Of course the girl is supposed to be his long-lost daughter whom he has just found, but that fact does not tend to remove the naughty thoughts that rather in the minds of some of the men and youths in the audience.

"Your hands are tied as far as these two plays are concerned, because if you stopped 'Hamlet' you would become the laughing stock of the world, and if you molested 'For All of Us' a delegation of our moralists, headed by Dr. Frank Crane, would rise up in their wrath and have you thrown out of office. You need not worry over the naked shows. Nakedness was never immoral. The wickedest dance the world has ever known, the 'can-can', was danced by women fully clothed, from choker collars to long, trailing gowns. Nothing can be so immoral as clothes.

"Adam and Eve, when they were innocent, wore nothing. We have only two immoral shows in New York at the present time, 'Ham-

let' and 'For All of Us', but we have a lot of immoral moralists with nasty minds.

"JOHN S. CREIGHTON."

Commissioner Glatzmayer forwarded the letter to Inspector Bolan at police headquarters. Bolan turned it over to Deputy Inspector West-

tonable dialog. This has been done and the district attorney has announced that as long as the shows are presented in that fashion, no action will be taken against them. The "Hamlet" episode has served to inject a little humor into the proceedings.

MISS BANKHEAD RETURNING

New York, Dec. 15.—Tallulah Bankhead, who has been appearing before London audiences in Gerald Du Maurier's "The Danvers" since last February, is expected to sail for New York this week. After a brief visit here Miss Bankhead will in all probability return to England, where she will be seen in a new play. Her last American engagement was in "The Exciters", by Martin Brown.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 15.

IN NEW YORK

Able's Irish Rose.....	Republic.....	May 22.....	667
Aren't We All.....	Cyril Maude.....	May 21.....	244
Business Widow, The.....	Blitz.....	Dec. 10.....	8
Chains.....	Playhouse.....	Dec. 17.....	104
Changelings, The.....	Henry Miller's.....	Sep. 17.....	103
Chicken Feed.....	Little.....	Sep. 24.....	98
Cyrano de Bergerac.....	Walter Hampden, National.....	Dec. 17.....	—
Dance of Death, The.....	(Special Matinees), Princess.....	Dec. 18.....	1
Dancers, The.....	Ambassador.....	Oct. 17.....	63
Failures, The.....	Garrick.....	Nov. 19.....	32
For All of Us.....	William Hodge.....	Forty-Ninth St., Oct. 15.....	74
Go West, Young Man.....	Punch and Judy.....	Nov. 12.....	41
"Hamlet".....	John Barrymore.....	Manhattan Opera, Nov. 20.....	24
In the Next Room.....	Vanderbilt.....	Nov. 27.....	23
Lady, The.....	Mary Nash.....	Empire.....	15
Laugh, Clown, Laugh.....	Lionel Barrymore.....	Belasco.....	22
Little Miss Bluebeard.....	Irene Bordoni.....	Lyceum.....	128
Love Scandal, A.....	Comedy.....	Nov. 5.....	32
Lullaby, The.....	Florence Rebd.....	Kniekerbocker.....	106
Meet the Wife.....	Klaw.....	Nov. 26.....	25
Moscow Art Theater.....	Jolson's.....	Nov. 19.....	32
Nervous Wreck, The.....	Harris.....	Oct. 9.....	80
Other Rose, The.....	Fay Bainter.....	Morocco.....	20
Pelleas and Melibande.....	Jane Cowl.....	Times Square.....	13
Potters, The.....	Plymouth.....	Dec. 4.....	9
Queen Victoria.....	Forty-Eighth.....	Nov. 15.....	37
Rialto.....	Jenne Egelis.....	Maxine Elliott's.....	456
Romeo and Juliet.....	Jane Cowl.....	Times Square.....	2
Sancho Panza.....	Otis Skelner.....	Hudson.....	24
"Scaramouche".....	Morocco.....	Oct. 24.....	61
Seventh Heaven.....	Booth.....	Oct. 30.....	435
Shadow, The.....	(Special Matinees), Eltinge.....	Dec. 14.....	1
Shame Woman, The.....	Comedy.....	Oct. 16.....	70
Spring Cleaning.....	Eltinge.....	Nov. 9.....	43
Sunup.....	Princess.....	May 23.....	198
Swan, The.....	Cort.....	Oct. 23.....	45
"Talking Parrot, The".....	France.....	Dec. 3.....	8
Tarnish.....	Belmont.....	Oct. 1.....	91
Time.....	Thirty-Ninth St.....	Nov. 26.....	25
What a Wife.....	Century Roof.....	Oct. 1.....	73
White Cargo.....	Greenwich Village.....	Nov. 5.....	48
Whole Town's Talking, The.....	Grant Mitchell.....	Bijou.....	126

*Closed December 15. **Closed December 8. †Closed December 1.

IN CHICAGO

Best People, The.....	Adelphi.....	Dec. 2.....	18
Children of the Moon.....	Henrietta Crossman, Playhouse.....	Nov. 18.....	36
Fool, The.....	Selwyn.....	Aug. 31.....	138
Home Fires.....	Central.....	Nov. 11.....	45
In Love With Love.....	LaSalle.....	Nov. 18.....	36
King for a Day, A.....	Gregory Kelly.....	Nov. 25.....	27
Mary, Mary, Quite Contrary.....	Mrs. Fiske.....	Nov. 25.....	27
Merchant of Venice, The.....	David Wardell.....	Illinois.....	2
Merton of the Movies.....	Hunter-Nash.....	Blackstone.....	73
Old Soak, The.....	Tom Wise.....	Princess.....	21

IN BOSTON

"Love Child, The".....	Beecher-Baker.....	Plymouth.....	Nov. 19.....	32
Song and Dance Man.....	Geo. M. Coban.....	Selwyn.....	Dec. 3.....	16
So This Is London.....	Holla.....	Nov. 19.....	33	

*Closed December 15.

TO LICENSE BROKERS

New York, Dec. 14.—All ticket brokers in this city are to be compelled to take out licenses, according to State Controller James W. Fleming. This action is a result of a recent court decision holding that the charging of over 50 cents advance on a theater ticket was illegal. While waiting for this decision, which affirms the constitutionality of the law prohibiting greater charges than this, the speculators refused to take out licenses. Altogether seventy-three dealers in theater tickets will be affected. They will have to pay a annual license fee of \$10 and post a bond for \$1,000 guaranteeing that they will not resell tickets at more than 50 cents above the box-office price. Up to the present there were only five agencies in the city which operated under the license called for by the law. These agencies include all those which adhere strictly to a 50-cent fee.

West forwarded it to Captain MacNeil of the West Thirtieth Street Police Station. MacNeil looked his force over for a likely censor and picked out Sergeant De Witt. Sergeant De Witt visited the Manhattan Opera House. That is probably the finish of the matter.

The writer of the letter, John S. Creighton, was amazed when he learned that his letter had been taken seriously. He states that he is a great lover of the stage and simply wanted to make it plain that some kind of immorality could be found in any play, even a classic, if one looked hard enough for it.

In the meantime those Broadway plays which have aroused general condemnation, both from the layman and the professional, for their smut, have had the objectionable parts modified and are no longer in danger of police action. When it was stated that grand-jury action might be invoked against the producers of them, a hurried move was made to cover up the nakedness of the girls and slide the objec-

A Few Facts About "Tiresias", Otherwise Fred Grove, an English Actor With a Noteworthy Record

Running him to earth outside the Boston Opera House, Boston, Mass., we managed to elicit a few facts regarding the lengthy and colorful career of Fred Grove, the representative of "Tiresias" in Sir John Martin-Barry's production of "Oedipus Rex".

It was Mr. Grove's outstanding performance in the famous Greek tragedy that aroused our interest. The blind seer on the stage looks a centenarian at least, but when the quick-stepping, alert, active man who owned up to the name of Fred Grove, tried to persuade us that he had gone beyond the psalmist's allotted span of "three-score years and ten" we admitted being somewhat skeptical.

Fred—as he permitted us to call him—has an upright carriage, a bright eye, a glib tongue and an outlook on life that is singularly youthful. He began his professional activities at the old Theater Royal, Margate, England, well over fifty years ago, and has since played over all the United Kingdom and Canada.

He has represented characters of almost every nationality—French, German, Spanish, Italian, Russian, Chinese, Danish, Norwegian, Grecian, Icelandic, Roman, English, Irish, Scottish, Welsh, Somerset, Yorkshire and (the whispered) American. He has played generals, colonels, majors, captains, lieutenants, sergeants, corporals and privates in the army; admirals, commanders, mates and A. B.'s in the navy; kings, dukes, princes, lords, marquises, counts—and no-accounts; bishops, parsons of almost every denomination and policemen of several lands.

He has played the principal parts in a hard-working one-act farce, the principal part in a drama, the principal part in the opening of an old-fashioned English pantomime, with songs and dances innumerable and clown in the barlequinade, all in one evening. This, he naively remarks, was even harder work than acting "Tiresias".

For thrills, he has narrowly escaped slaughter by poison—an unexamined substitute for wine having been given him on the stage some years ago; he was nearly smashed by a trap that at the last moment failed to work; he was thrown from the window of a burning house into a jumping sheet, but fell straight thru to the stage when the men supposed to hold the sheet let it slip; in a similar way he has jumped thru a shop front when the men who should have caught him were neglecting their work; he has been all but cloven to the chin with a broadsword, the scurf of which is still to be seen on his truly "manly brow"—and a good deal of brow there is to be seen there today, his once luxuriant locks no longer standing in the way.

Fred has had three lengthy engagements which he points to with rightful pride. For ten years he was at the Vandevill's Theater in London, under the management of the late Thomas Thorne, who, by the way, is Frank Gillingham's uncle. Then he was with H. V. Esmond for a similar period, and has served almost as long under the banner that waves over him at present, that of Sir John Martin-Barry.

Some twenty years ago Fred was offered an engagement in America, but declined it, alleging that he was too old. Since then he has crossed the Atlantic three times. He went to New York in 1914 with Eva Moore and H. V. Esmond, and two years ago he visited Canada with Sir John. This is his first visit to Boston, however, and he seems to have formed quite an attachment for the famous historical city.

Fred is delighted and almost overwhelmed at the wonderful reception given him in this country. He says he will leave here with many regrets, but with equally as many gratifying memories, which he will treasure always.

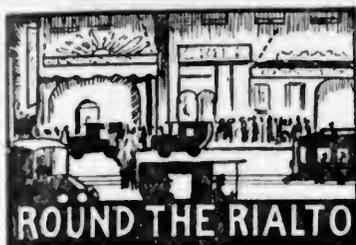
DON C. GILLETTE.

PROFESSIONAL WOMAN'S LEAGUE

New York, Dec. 9.—A luncheon was given by the Professional Woman's League, Inc., Mrs. Russel Bussett president, recently for the first vice-president, Mrs. Ben Hendricks, who has gone to Cleveland to join her husband, who is playing in "Able's Irish Rose". A leather traveling bag was presented to Mrs. Hendricks by members of the league. Mrs. Susanne Westford made the presentation speech.

A card party was held for the benefit of the benevolent fund of the Professional Woman's League at the McAlpin Friday. Mrs. Nan Crawford Lusk was the chairman. Tickets and boxes from the different theaters were donated, to be auctioned off. Virginia Myers donated two tickets for her dance in Carnegie Hall December 14.

The regular business meeting was held at the league rooms, 141 West Fifty-fifth street, Monday. The president, Mrs. Bassett, having fully recovered from her recent illness, presided.



WE CANNOT remember a Christmas when everybody did not say "it doesn't feel like Christmas." . . . It always struck us as being funny, but this year it is infernally true. . . . As we write this all the windows are open and it feels like a day in May. . . . If it keeps up Santa Claus will have to shave and put on his Palm Beach suit. . . . We met Douglas McPherson the other day. . . . Douglas has returned from a tour with "The Circus Lady" and has entirely recovered from his more or less recent illness. . . . In fact, we never saw him looking better. . . . Another who blew into town is Herbert Heywood. . . . Herbert has again forsaken Vonnegut for Broadway and is now disporting himself nightly in "The Lady". . . . W. G. Bean, who is the managing director of Blackpool Measure Beach, England, is again with us for a short visit. . . . W. G. is a valued friend of ours and makes a yearly trip to this country to see what is new in his line. . . . He is forever inviting us to look his place over on the other side, and we hope to make it some day. . . . From what we hear it is quite wonderful. . . . We met Bud de Silva and Arthur Gershwin, both lyric writers extraordinary, who told us that "A Perfect Lady", which is a new musical comedy, looks like a hit. . . . Bud wrote the lyrics and George Gershwin the score. . . . Arthur tells us it is the best thing George has ever done. . . . That makes Tom want to hear it, for, in his opinion, George is destined for big things. . . . The boys were also enthusiastic about Paul Whiteman's coming recital at Aeolian Hall. . . . Paul is serious in this project and is going to give a mixed program of jazz and classic in his well-known style, and sincerely hopes to convince the critics that there is something of value in popular music if it is done right. . . . We hope to be there, for, in our opinion, Paul Whiteman has already contributed something of solid value to American musical art. . . . We have just had a long chat with Arnold Daly, who is still as enthusiastic as ever about "The Last Night of Don Juan". . . . Arnold has the American rights to this play, the last that Rostand wrote, and he claims it is the greatest since Shakespeare. . . . He is moving heaven and earth to get it on, and tells us that before long it will have a production. . . . We hope so, for we have long had a wish to see it. . . . Everybody who has read it in French raves about it and says it is Rostand's greatest play. . . . We met Albert Von Tilzer, who says he has a successor to "Adrienne" in "Some Day". . . . Al says this piece is slated for production in the spring. . . . We hope it is as fine a show and as big a hit as "Adrienne", for that piece was really worth while. . . . Years ago we played with a certain actor and lost sight of him. . . . Riding in the Hudson Tubes the other day the conductor came up to us and asked if we remembered him. . . . It was our old friend, who says that subway conducting has got tiring but a mile and that he receives any number of inquiries from fellows he played with as to the way to get such a job. . . . He is happy, contented and prosperous. . . . What is the betting he will be back on the boards again? . . . You never can tell. . . . The smell of the grease-paint never does get out of some people's nostrils. . . . See you anon

TOM PEPPER.

TRY BOX-OFFICE SALE

New York, Dec. 14.—The Charles Frohman Company is making a test of the New York public's willingness to buy tickets for a hit at the box-office and the results so far have been moderately successful. For a special matinee of "The Swan", perhaps the biggest Broadway dramatic hit and now current at the Cort, all the seats have been put on sale at the box-office and none have been sold to the brokers. The matinee is to be held on Friday, December 28, and the announcement of the performance was first made on Thanksgiving Day.

Up to date 150 seats have been sold out of 422 available in the orchestra, ten seats have been sold for the first balcony and none have been purchased for the gallery. In spite of this, the Frohman people believe that the house will be completely sold out before the performance, direct to the public. Due to the success of "The Swan", speculators have been asking exorbitant prices for tickets at all performances.

"ALARM CLOCK" WELL TIMED

New York, Dec. 14.—"The Alarm Clock" will be seen in Atlantic City during the coming week, after which A. H. Woods will bring the production to New York as his Christmas offering. The piece was given a tryout in Washington last summer, where it was carried for a longer run there than was originally planned. It is said that H. Wood's adaptation from the French of Maurice Hennequin and Rommieu Coche's "La Sonnette d'Alarme" adheres very closely to the original version of the foreign script. The cast is identical in many cases with that which performed the piece in Washington and includes Bruce McRae, Blanche Ring, Marion Coakley, Gail Kane, Vincent Serrano, Charles Abbe, Harold Vermilyon, Ernest Lambert, Helen Flint, George Allison and John M. Troughton.

"NEIGHBORS" NEXT EQUITY PLAY

New York, Dec. 14.—The next production of Equity Players at their theatre here will be a comedy called "Neighbors", by Leon Cunningham. This play will be presented for the first time on Christmas night, with George Drew Mendum and Frederic Burton in the principal roles. "Queen Victoria" will end its run on December 22.

Leon Cunningham, the author of "Neighbors", is also the writer of "Hospitality", which the Equity Players presented last season.

Irving Cheyette has been engaged to appear in "Madre", the play which Nance O'Neill will present at the Lenox Hill Theater, New York, on December 26.

Walter Prichard Eaton, co-author of "Queen Victoria", last week addressed Prof. Randolph Somerville's class in dramatic art at New York University. The subject of his discourse was "Playwright versus Critic".

It is common property that buying new plays is A. H. Woods' pet hobby, and his acquiring of "Easy Living", about which nothing definite has been announced, comes as no surprise. Woods contemplates producing this play some time during the winter months.

Frank Egan is arranging to stage a series of matinee performances in his little theater in Los Angeles of "Monna Vanna" and "Magda". The Western producer contemplates presenting a new play in New York during the current season.

"Rose-Anne", Nau Bagby Stevens' play about the home life of colored people living somewhere in Georgia, will be presented by Mary H. Kirkpatrick at the Greenwich Village Theater on December 29. Several songs will be rendered during the progress of the play.

Leon Gordon, author of "White Cargo", at the Greenwich Village Theater, New York, will commence rehearsals shortly of his new play, "The Garden of Weeds". Gordon is also credited with writing "Watch Your Neighbor" and "Blue Eyes", the musical comedy in which Lew Fields and Melba King were co-starred.

A special production of "Anna Christie" will be seen shortly at the Alcazar Theater in San Francisco, with Pauline Lord, Mildred Beverly and George Marion heading the cast. After the run of the O'Neill play Miss Lord and Marion will be seen in plays by A. E. Thomas and Edward Sheldon.

Guthrie McClintic has engaged Tom Nesbitt to play opposite Katherine Cornell in his production of "The Way Things Happen". Miss Cornell, until recently, played the leading feminine role in "Casanova" at the Empire Theater, New York, while Nesbitt lately closed with "Secrets", starring Margaret Lawrence.

NEW VERSION OF "SAINT JOAN"

New York, Dec. 11.—George Bernard Shaw has furnished the Theater Guild with a new script for "Saint Joan". It has just arrived with cuts by his own hand and which were at once made effective in rehearsal. "Saint Joan" as it now stands covers the normal limits of production. This is the first time within Shaw's experience as a dramatist that he has ever made an amended version of his original manuscript. His first consent to cutting one single line was occasioned when he allowed some minutes to be shorn from "Back to Methuselah", last season.

LAWRENCE OFFERS THIRD PLAY

New York, Dec. 11.—Vincent Lawrence, who started off the season with "Two Fellows and a Girl" and then went it one better with "In Love With Love", found no difficulty in disposing of another play, entitled "The Little White Ball", to George M. Cohan. The author's first-mentioned plays were presented on Broadway within three weeks of each other, with Cohan backing "Two Fellows and a Girl", while William Harris, Jr., sponsored the latter play.

BARRYMORE TO PLAY LONDON

New York, Dec. 15.—Negotiations are now under way for the London appearance of John Barrymore in "Hamlet" early in the spring. At the conclusion of his engagement at the Manhattan Opera House this week the star will tour the principal cities of this country. Arthur Hopkins plans to close Barrymore's season in the Shakespearean production in Chicago about the middle of February. Should the London offer fail to materialize, Barrymore will return to New York in a new play. "Hamlet" is looked to play Boston next, with Philadelphia to follow.

TRUEX HAS NEW PLAY

New York, Dec. 14.—Ernest Truex, who was seen under Sam H. Harris' management in a preliminary tour of "The Vegetable", has been fitted for a new comedy entitled "New Toys". The joint work of Oscar Hammerstein II. and Milton Groper. The Truex piece is scheduled to open out of town on January 10. Arthur Hammerstein will shortly present a play by this pair of authors called "Gypsy Jim", in which Leo Carrillo is the star. This latter production will have its premiere in Springfield, Mass., on December 23.

DRAMATIC NOTES

Arnold Korff, a Viennese actor, has been engaged by Brock Pemberton for the series of Pirandello plays to be presented in New York this season. Korff's first part will be the title role in "Henry IV". He made his first American appearance with Rudolf Christian's company in a repertoire of German plays.

"Hell-Bent for Heaven", Hatcher Hughes' new comedy, in touring the outlying districts has been beating time in the hope of securing a theater in New York. Last week saw the Kiaws' production in Pateogue, L. I.; Stamford and Trenton. The cast includes Glenn Anders, George Abbott, Augustin Duncan, Clara Blandick, John F. Hamilton, Burke Clarke and Dicky Borough.

Gregory Kelly is now included among the season's output of stars. H. H. Frazee recently elevated the actor's name in lights over the Cort Theater in Chicago, where he is appearing in "A King for a Day". Kelly is well known in the Middle West, where he was previously seen in "Seventeen", "Clarence", "Dulcy" and "Belstol Glass", which was re-named "Tweedles".

"Outward Bound", from the pen of an English author, Sutton Vane, will be given a preliminary showing in Atlantic City this week, with a cast of players that comprises Leslie Howard, Margalo Gillmore, Lionel Watts, Charlotte Granville, Eugene Powers, Alfred Lunt and J. M. Kerrigan. Rehearsals are now in progress under the direction of Robert Milton. Livingston Platt has been commissioned to design the sets.

The Lenox Hill Players will resume operations at their theater on East Sixty-ninth Street, New York, now that "Sun Up" has moved to the Princess Theater. They will repeat their production, given a year ago, of "The Comedy of Errors", beginning next Sunday evening. In the cast will be Zipporah Herbert, Helen McManus, May Bergh, Rose Reiskind, H. J. Blackman, J. Seplov, A. Gross, J. Koehler, H. C. Appleton, L. Latzer, J. Nathan, G. Bardel, H. Marks and J. Wortis.

James Mar'owe, well-known character actor, has been engaged for the role of Jerome Underwood in the special company of "The

(Continued on page 44)

COMING TO BROADWAY

New York, Dec. 17.—The pre-holiday slump in Broadway theatricals is still on and next week will be no more prolific of openings than this one.

The only premiere scheduled is that of "The Other Rose", a comedy by George Middleton from the French of Edouard Bourdet, at the Morosco Theater Thursday night. This play is being produced by David Belasco, with Fay Bainter as the star. The supporting company will include Henry Hull, Effie Shannon, Carlotta Monterey, Ernest Stallard, Maud Sinclair, Andrew J. Lawlor and Harry McFayden.

Walter Hampden will resume playing "Cyrano de Bergerac" at the National Theater on Monday night, having recovered from the injury which necessitated taking the play off at the height of its popularity. "The Shame Woman", which occupied the National in the interim, will move to the Comedy Theater, opening there on Monday.

Jane Cowl, who is playing in "Pelleas and Melisande" at the Times Square Theater, will hereafter alternate that play with "Romeo and Juliet". The latter piece will be done for the Saturday matinee and night performances of each week, and the first performances were given today.

The closings tonight include John Barrymore in "Hamlet", at the Manhattan; "Scaramouche" at the Morosco, and "Adrienne" at the Cohan.

NEW BOSTON STAGE GUILD DIVIDES INTO TWO GROUPS

Boston, Dec. 8.—The Stage Guild, recently organized at the Peabody Playhouse, where its first two productions attracted much attention, has divided into two bodies. One will retain the name and the subscribers of the Stage Guild, continue at the Peabody Theater and present as its next play, on December 18, "The Things Brought to Mary". The other group has taken up residence in the Fine Arts Theater, and there it will continue showing the second Guild play, "March Hares", for another week, after which "Summer Is a-Comin' In" will be presented. Alexander Onslow remains in the leading role of "March Hares", also supported by the same players. A midnight performance was given last night, with many members of local shows attending.

WILKES PLAYERS

Denver, Colo., Dec. 10.—In "Welcome Stranger", the current offering of the Wilkes Players at the Denham Theater, Anthony Blair does an excellent piece of acting in the role of Isador Solomon. Some of his strongest scenes are sentimental rather than emotional, the sincerity of his effort and the effervescent quality of his comedy stamping his work with genuine merit. St. Condit as Glenn Bonnis, the small-town electrical inventor, distinguishes his work with an equally effective degree of skill and understanding. It is one of the best things Condit has ever done. Gladys George in the role of Mary Clark is altogether appealing and forceful in a part which might easily be presented as negatively ineffectual. Thekla White

(Continued on page 27)

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Reviews, News and Comment by Alfred Nelson
Communications to 1493 Broadway, New York

MAJESTIC PLAYERS

Close a Successful Season in Utica, New York

Utica, N. Y., Dec. 14.—Handkerchiefs are being piled vigorously by women this week at the Majestic Theater, where the Majestic Players are saying farewell in "Kempy", after a thirty-seven weeks' run. The "au revoir, but not goodbye," speeches of the Popular Players bring more than a tear to the eye of many in the audience. Monday night Director Harry Horne came out between the second and third acts to give the official "farewell" of the company and at the conclusion of the performance the applause was so insistent that Clay Clement led out the rest of the cast from their dressing rooms, bathrobes and all, to add their individual word of thanks for the reception they had been given here. Director Horne's remarks were simple but weighted with sincerity. He said that there had not been a better stock company in Utica and that it was the hope of the management that it would be possible to bring them back almost intact right after Easter. The farewell speeches are the only bit of sentiment attending the performances, for "Kempy" is one long laugh. Hal Dawson, juvenile, plays the plumber who would be architect, and Dorothy Beardsley the girl who wants to go on the stage and who marries him in preference to a millionaire. These are the Elliott and Ruth Nugent roles, and the local couple handle them nicely. Clay Clement is the millionaire who finally wins the girl after her marriage to the plumber has been annulled. The ever popular Willard Foster has another of the parts so to his liking, that of a storming, blustering father. Ann Winslow is sweet as the sister who jumps into the good graces of the plumber. Florence Arlington, Douglas Cosgrove and Margaret Robinson round out a fine ensemble. It has been announced that the entire company, with the exception of Mr. Clement and Miss Arlington, will go to Watertown for an engagement under the management of Nathan Robbins, at the close of the run here Saturday night. Mr. Clement is to operate a company of his own in Union Hill, N. J., while Miss Arlington is to take a rest in her New York home after several years of continuous work. Douglas Cosgrove, present second man of the Majestic Players, will move up to leads when the troupe moves to Watertown.

FORSYTH PLAYERS

Atlanta, Ga., Dec. 14.—"Kempy", the delightful vehicle chosen for the Forsyth Players this week by Director Walter S. Baldwin, got off to a fine start Monday evening. There is a good part for everyone in the cast and each made the most of his or her opportunity. Rankin Mansfield handled the title role in a pleasing manner and was again the adolescent hero that his admirers enjoy. Playing up to him in every scene is the little ingenue, Dorothy Stiekney, who adds to her laurels in her best portrayal since she joined the company many weeks ago. Boots Wooster, as the second daughter of the Bence household, addicted to artistic expression, came thru with flying colors and was ably assisted in her work by Fred Raymond, who played the middle-aged business man, Duke Merrill. Lorraine Bernard is seen as her audience remember her in "The Gold Diggers", her vibrant personality reaching out for a new success. Her gowns were beautiful. Gus Forbes and Jane Stuart, as the parents of these three girls, are enjoyable. Mr. Forbes gives a character study that was well worth the price of admission. With a physiognomy hardly recognizable, William Lloyd plays Ben Wade, a son-in-law of Dad Bence. His work was clever all the way thru.

The set was very pretty and in very good taste. The production was above the average for a first night and business is good.

Belle Cairns, one of the cleverest and youngest leading women, has severed her connection with the Poli Stock Company in Worcester, Mass., having accepted a very flattering offer from the Auditorium Stock Company in Malden, Mass. Miss Cairns makes her Malden debut in "Polly of the Circus" the week of December 24, to be followed by "The Man Who Came Back" "Connie Goes Home" and other recent stock releases. Miss Cairns was very popular in Worcester and her many friends regret her leaving.

THE NEW BEDFORD PLAYERS

New Bedford, Mass., Dec. 14.—The New Bedford Players are offering "The Wolf" at the New Bedford Theater. Jules Beaubien, a French-Canadian woodsman, is a part that just suits Alfred Swenson, and he played it excellently. He looked and acted his part as only a seasoned actor could. Mr. Swenson was with the original production of "The Wolf" when it was first produced. Frank Camp, as McDonald, an engineer, known as the "Wolf", is having another chance to be mean, and be certainly can be when he has to. Donald Miles was also very good in an amusing role as his assistant. Mary Hart appeared to good

JACK X. LEWIS PLAYERS

Ronoke, Va., Dec. 14.—Gorgeous gowns, a fashion parade which would do justice to a Fifth Avenue shop; superb acting by Ramon Greenleaf, Ella Malmrose, Nat H. Wade, Loretta Nicholson and Tom Coyle served to put over "Lombardi, Ltd.", to an audience that has never been equaled by any play the Jack X. Lewis Players have ever given in the four years Mr. Lewis has been playing here. Mr. Greenleaf's return to the company after an absence of two years was greeted by a most flattering reception. Using "Lombardi, Ltd.", as a vehicle in which to feature Mr. Greenleaf, no better choice could have been made, for he

EDWARD LATIMER

A Conscientious Student, an Adept Pupil, and a Versatile Actor Who Has Made Good in His Chosen Profession

Edward Latimer, a popular juvenile and light comedian, who is meeting with much success with the John B. Mack Players in Lynn, Mass., began his theatrical climb at the Little Theater, Philadelphia, in a repertoire of Shaw, Galsworthy, Chekov, Ibsen et al. And, at 18, received the only laudatory press review of the entire company for his Dr. Rank in "A Doll's House". With a good foundation secure after two years in the city of his birth, Lewis & Gordon engaged him for one of their acts, which played the Orpheum Circuit an entire season. While on the Coast Mr. Latimer played with Mae Murray in "Danger, Go Slow". The next season came a transcontinental tour in "It Pays to Advertise", in which he enacted Ambrose Peale. Then followed stock, with the Mae Desmond Players, Philadelphia; the Majestic Players, London, Canada; stock in Hamilton, Canada, and a tour thru the Dominion in "Charley's Aunt", and a season with the Frances McGrath Players, Paterson, N. J., which led to his engagement with the Permanent Players, Winnipeg, last season.

Mr. Latimer has some very practical ideas about "audience psychology", a subject in which he is intensely interested and one with which he says every actor should be familiar. The study and practice of "character" makeups he considers a delight, and he spends much time on it when necessary. He also finds time to be the deputy of the 100 per cent Equity company in Lynn.

AL LUTTRINGER'S PLAYERS

Bridgeport, Conn., Dec. 14.—The versatility of Al Luttringer's Players was again demonstrated in their presentation of "Madame X". The company, which, by the way, is the only stock company in Connecticut, is winning its way into the hearts of local theatergoers by its consistent high-grade presentations. Crowded houses are greeting the players at every performance. The play, which is too well known to need description, is in three acts and a prolog. The part of the mother, Jacqueline, was very ably interpreted by Ann Kingsley, while that of the son, Raymond, was taken by Bobby Lynn, who gave a masterful performance. Other characters who stood out prominently were Gordon Mitchell, as Floriot; James Marsb, as Noel; Percy Bollinger, as Perissard, and John Whitman, a newcomer to the company, as Laroque. The remainder of the cast were Robert McClung, as Dr. Chennel and Mervial; Hal Stewart, as Valmorin; Billy Simpson, as Victor; Russel N. Rhodes, as the Presiding Judge; Susan Freeman, as Helen; Leona Hanson, as Marie; Marie Fontaine, as Rose, and James Conroy, as the foreman of the jury.

THE GRAND PLAYERS

Davenport, Ia., Dec. 13.—From all sides come enthusiastic comments upon "Bull Dog Drummond", the current offering of the Grand Players at the Grand Theater. In the absence of Eddie Waller, the leading man, Larry Sullivan, the inimitable comedian, has a chance to show his versatility. As Bull Dog Drummond he scores heavily. Robert Fay as Algy Longworth furnishes most of the laughs, while Amy Dennis admirably portrays the terror-stricken Phyllis Benton. Herbert Robbins is deserving of special mention on his ingenious handling of the role of Dr. Henry Lackington, which might so easily have been overplayed. Joe Reed as Carl Peterson and Myrtle Stringer as Irma Peterson were strong in their respective parts. Ida Belle Arnold as Annette, the maid; Converse Tyler as Danny, the chauffeur; James Wright as James Handley. Wm. V. Hull as the brutal Marcovitch, Harold Lusk as Hiram Travers, Ben F. Ryan as Silas Hoeking, the detective, and Don Crump as an inspector rounded out an exceptionally clever cast.

This week terminates Miss Dennis' four weeks' engagement here. Jean Oliver, who is well known to Davenporters, will take her place.

EDWARD LATIMER



A student of psychology in Philadelphia, a Master of Arts on the stage on tour with Broadway productions, and now a juvenile and light comedian with the John B. Mack "Century Players" at the Auditorium Theater, Malden, Mass.

advantage as Hilda McTavish and displayed more dramatic ability in some good emotional scenes that called for heavy acting. Miss Hart looked beautiful in a blond wig and black dress. Edwin Bailey, as the stern old Scotchman, Andrew McTavish, played another good character part and was well received. Baptiste LeGrand, a trader, was well played by Bernard Suss and was one of the best parts in the play. Mr. Suss played the part in place of Albert Hickey, who was called home on account of the death of his mother. Mr. DeRushia, scenic artist, comes in for his share of praise and is responsible for much of the success of the production.

THE CENTURY PLAYERS

Lynn, Mass., Dec. 14.—The Century Players, at the Auditorium Theater, are managed and directed by John B. Mack, who has assembled, from the point of popularity, the best company this city has had in a good many years. They presented for the first time in this city Monday evening Larry E. Johnson's clever and unusual comedy-drama, "Putting It Over". The plot is based on a case of mistaken identity. Wilmer Waiter, leading man, is cast for the dual roles of Tom Brown and J. J. Stewart, and the play

played the part of Lombardi till one could hear them "Ob" all over the house. No actor ever had better support, and the spirit of the occasion pervaded the house even into the audience. Not only did the outstanding characters shine, but the work of every member of the company was meritorious. Ruth Elliot, as Phyllis Manning; Mrs. Sara Frances Haynes, as Lida Moore; Eugene Harper, as Robert Tarrant; Frank O. Iveson, as Max Strohn, and Janet Carew and Ben Laughlin contributed handsomely to the success of the play.

radiated with his forceful playing, which delighted the audience. Phil Lannon, a conspirator with Tom, was in the capable hands of Ben Haddfield. Miami Campbell made a pretty picture as Eva Lon Lane, with whom Stewart falls in love just as Torrence Lannon, played by Lorna Carroll, returns and claims him as her husband, she having secretly married Tom. There is a merry mixup, with plenty of gunplay. Excellent performances are given by Priscilla Knowles, as a strong-minded aunt; John B. Mack, as the every-ready butler; David Baker, as Col. Lane, and Edward Latimer, as Dalutry, a crooked contractor. Mr. Latimer's makeup for only a bit was most commendable.

AN EX-ACTRESS AROUSES THE IRE OF HAL WORTH

New York, Dec. 13.—Hal Worth, a brother of Olga Worth of the Gene Lewis-Olga Worth stock company now playing at Memphis, Tenn., is all "bet" up over one of those "Letters to the Editor" that appeared under the caption of "Letters to Mrs. Wynne" in The Dallas (Tex.) Dispatch.

The ex-actress in her letter to Mrs. Wynne states that after three years she discovered that it was against her character to continue and that she quit being an actress to return to the home that she had run away from at the age of sixteen, some three years prior to becoming an actress.

Hal comes back at her thru Mrs. Wynne's column by giving some personal experience which included reference to his family, including his mother and sister, who are well-known actresses.

We can readily imagine Hal's feelings at reading the nonsensical tirade of this girl, who, in part, says: "I may talk like an old woman, but my experience on the stage has made me wise and old beyond my years. I am only twenty-one now."

We can also imagine a runaway girl of sixteen without experience becoming an actress. We can also imagine what kind of a show would take a girl of this kind and make an actress of her in three short years, for there is nothing in her letter that would lead one to suppose that she was a prodigy that any legitimate producing manager would welcome into a company of really experienced actors and actresses.

If there was any sense in her tirade of abuse of the stage, we would respond to Hal's request to defend the stage, but, having been an advance agent and manager of dramatic shows on tour for fifteen years and finding actors and actresses in the various companies above reproach, we do not deem it necessary to defend the dramatic stage or the people who produce or present dramatic plays.

We are willing to admit that there are a few undesirable on the stage, and that some dramatic companies may be afflicted at times with these undesirable, but as a usual thing they do not last the three years that the ex-actress claims she lasted, for as a usual thing when undesirable do inflict themselves on a company of real actresses their stay is short-lived.

The letter of the self-termed ex-actress reminds us of an experience we had several years ago in this city. We frequented a Harlem saloon and among the regular patrons met a portly, prosperous-looking person who was pointed out to us as an editor of a New York City daily, and we accepted him as such until we discovered that he was one of those "Letter to the Editor" writers, who spent a good part of his time in the saloon telling the bartender what a wonderful writer he was, but not telling anyone that he was spending the earnings of his overworked wife who was janitor of a nearby apartment house. When we exposed his bluff the saloon lost a customer, and the real editor of the daily scrapped his future contributions, and Mrs. Wynne will probably do likewise with the future contributions of the ex-actress when she discovers her to be what she really is, or has been, since she ran away from home at the age of sixteen.

Cheer up, Hal; you know and we know and all our readers know that the dramatic stage is all right and the actresses on the dramatic stage are eminently respectable. Further, that sixteen-year-old runaways are not to be relied upon on or off the stage, and when it comes to "Letters to the Editor" sends who can see no good in anything it will be found out sooner or later that they are often nothing but poor "nuts".

ALFRED NELSON.

WARBURTON STOCK PLAYERS PRESENT "KEMPY"

New York, Dec. 13.—The Warburton Stock Players are offering for the current week a good presentation of "Kempy", a play too well known to need description. Clifford Dunstan as "Kempy" James was true as steel to his part and rendered his lines and actions in a most capable manner. His eyes gave vent to his words before their utterance. Shirley Booth as Kate Bruce was a pretty, winsome brunette, with personal magnetism and winning ways. Her portrayal of "Kate" was up to the mark of a self-willed girl. Kenneth Fox as "Duke" Merrill is a splendid type of manhood. He delivers distinctly and he is perfectly at home on the stage. Fred Sullivan as "Dad" Bence gave a wonderful interpretation of a close-moneyed old man with his cranks on most of the time. He made us forget we were in the theater reviewing a production, just seemed as we were visiting his home for the day, with his family of three girls, Ma Bence and son-in-law Ben, hearing all the family troubles.

Helen Keers as "Ma" Bence played and dressed the part. She acted well and was very pronounced in her character.

Muriel Kirkland as Ruth Bence was a dear little daughter, who innocently fell in love with "Kempy", thereby causing the troubles

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of the Bence family. She is well possessed of talent for future achievement. Nan Bernard as Jane Wade presents a striking stage appearance, with a well modulated speaking voice. Phillip Heege as Ben Wade acted his part in a very capable manner. He dresses his part well and has a good stage presence. The play was staged by Thomas A. Magrane and it's very evident that he knows how to inspire his players to spirit their parts to naturalness.

The stage setting was well done in the home atmosphere apropos to the play.

Messrs. Taylor and Schutz, lessees and resident managers, deserve credit for their selected cast, as one and all rendered their parts in a most creditable manner.

E. K.

AUDITORIUM PLAYERS

Malden, Mass., Dec. 14.—"The Little Whopper" is this week's offering by Manager William Nledner. The players are all good singers and dancers, something unusual in the average stock, which means that the performances are enjoyed more than usual for that reason. Walter P. Richardson, as John Harding, entered into the spirit of the part, which resulted in adding another triumph to his histrionic victories. Gladys Horibut, as Kitty, the bride-to-be, shows a wonderful sense of humor that's captivating. Betty Lawrence, as Janet, grasped her opportunities and proved that Manager Nledner and Director Arthur Ritchie made no mistake when they engaged the little lady for incomes. She sings, dances and can act. Robert E. Lawrence, as George Emmett, the worried groom-to-be, proved to his friends and admirers that he was equally at home in a comedy part as in a heavy. Jack Westerman, as Bert, carried off the comedy honors of the evening and the play. Edith Gresham, Gut Hiltner, Bessie Warren, John Holden and Richard Costello held their own in the parts assigned to them.

The chorus consisted of popular young ladies of this city. Their dances and vocal work are given a professional touch under the training of Adrian Perry, of New York City, who produced the musical numbers. Professor Louis Chenny and his orchestra are not to be forgotten, nor should Head Carpenter George Bolton and his able assistants, E. A. Hammond, the artist, and William Harvey, of the property department, for their untiring efforts. Manager Nledner is to be congratulated on having so able a commander-in-chief backstage as Director Arthur Ritchie.

As added attractions A. Josephine Stanyan and June Clason, assisted by a ballet, gave a number of Russian dances, winning the hearty approval of the audiences. Little Thelma Hersey carried off the honors of the evening with her songs and dances. The little lady possesses personality, pep and knows how to win her way into the hearts of her auditors. She was compelled to respond repeatedly.

ALICE MASON

Doing Second Business

New York, Dec. 13.—Thru an error on the part of our correspondent an item appeared under "Personalities" in our last issue to the effect that Alice Mason had been doing character parts in Davenport for several seasons, whereas it should have read that she had been doing second business in various companies, including the Shubert Company in Milwaukee, for two seasons, and for some time past with the Grand Players at Davenport, Ia., closing there recently to do second business with the Wilkes Stock Company at the Denham Theater, Denver, Col.

ADELYN BUSHNELL MAKES HIT IN "EAST IS WEST"

Boston, Dec. 13.—This week it is Adelyn Bushnell's turn to take big honors at the St. James Theater. As Ming Toy in "East Is West" she appears in her best element. The role is one that accommodates her particular manner of speech to a nicety. Miss Bushnell's manner of speech, by the way, is a point for discussion. While her enunciation is very clear and precise, there is a cadence in her voice, a perpetual sameness in her intonation, with the last syllable of almost every word trailing off in a plaintive way, that sometimes gets monoto-

nous. This should be overcome, because in most roles it detracts from the characterization.

The Boston Stock Company's production of "East Is West" is an unusually fine one in every way. Edward Darney excels as Charlie Yang. Walter Gilbert gets all there is to get out of the role of Billy Benson. Samuel Godfrey is perfect as Lo Sang Kee. Jill Middleton and Houston Richards, again as a pair of lovers, are again delightful. Incidentally, these two are going to spring quite a surprise if they ever get a chance to show their best stuff. Others who contribute to perfection are Mark Kent, Anna Layng, Ralph M. Renley, Harold Chase, Ralph Morehouse, George Spelvin and S. Herbert Bragglotti.

The love boat scene and the other sets are truly handsome—and by Hanson. This is the second season that the play has been presented, and packed houses are attending every performance.

D. O. G.

THE POLI PLAYERS IN WORCESTER

Worcester, Mass., Dec. 13.—Frank Lyon, leading man of the Poli Players, is enjoying a brief vacation the current week, and Edmund Abbey is in the lead, and scoring the hit of his career as a character man, in the uproarious farce, "Some Baby". As the eccentric Professor (Doctor Rejsea) Mr. Abbey kept the audience in continuous merriment, play assisted and abetted by his fellow players, and chuckles were audible even when the stage was apparently empty, the audience being keyed up to anticipatory hilarity. The climax of the play reached hysterical heights when the Professor believed he had changed his old friend, the general, into a baby, and had converted his daughter's sweetheart into believing that she, too, had become a baby thru overdoses of the new elixir of youth. Bella Cairns, leading woman, was appealing as the self-willed sweetheart, Sylvia; Orville Harris played opposite, as the impetuous and "peppy" lover, Ed Stanton; Maud Blair, as the Professor's strait-laced sister, Mrs. Wellsmiller, was delicious in her fruitless attempts to uphold the family dignity; William C. Blake gave a fine interpretation of the comedy role of old General Burbeck; Claire Nolte, as the abandoned Italian unmarried mother, and Helene Ambrose, as the tighty Mrs. Vivert, were excellent, as the two mothers of the real and kidnaped babies; Anna Powers, as Emily Sanderson, a girl friend of Sylvia's, made the most of a small part, and Harlan Briggs, as Chief of Police Blanchard, burlesqued to the queen's taste.

F. JAMES CARROLL PLAYERS IN ST. JOHN

St. John, N. B., Dec. 11.—"The Eleventh Commandment" is the attraction at the Opera House this week presented by the F. James Carroll Players. Clyde Franklin, as Vere Hamilton, a ruthless captain of finance, added to his already good reputation by a very fine performance. Edna Preston was very effective as Nancy Durant and had the audience with her from the start. James G. Coots gave a good performance of Tony Davis. Dorrit Kelton had the comedy all to herself as the "wise stenographer" and got every laugh there was in the part. Owen Coll contributed a smooth performance of Brooks, the false friend of Hamilton. Myra Marsh, as Hamilton's wife, handled her part well, while Virginia Odson was a sweet and winsome Miss Barry. Jack Valentine, Carleton Pinckney, John Gordon and Paul Broderick gave very satisfactory performances of small parts.

The production given the play by Director Gordon was wonderfully artistic, and Artist Benjamin scored with the beautiful sets he painted.

WILKES PLAYERS

(Continued from page 25)

does good work as Essie, Solomon's daughter. Alice Mason, new member of the cast, has little to do as Grace Whitson, daughter of the small-town mayor, but she does it well. Guy Fisher as Ichabod Whitson, the mayor, gives a satisfactory portrayal of a scoundrel. Ralph D. Lee as Gideon Tyler, Don Gazzolo as Seth Trimble, Kelly Masters as Bije Warner, Ben Erway as Ned Tyler, Georgie Knowlton as Mrs. Trimble and Huron Blyden as Eb Hooker do good work as character types. The scenic settings and the staging of the play are pleasing.

HENRY CARLETON PLAYERS

Pawtucket, R. I., Dec. 13.—The current bill at the Star Theater is "The Girl Who Came Back". Adelaide Chase as Betty gives a convincing and sympathetic portrayal, and Herbert Butterfield as Willard Overman shares equally in the first honors of the evening. Worthy of special mention are Betty Ferris as Mercedes, Mal Kelly as Overman, Sr.; Marion Taggart as Betty's mother, and Henry Carleton as Brainard. The cast is completed by Robert Stone as the forger, Peggy Martin as Lambert, Fred Morris as Betty's father, and Richard Lloyd as Perry Bradley, all of whom do excellent work. The scenic production is adequate, and the direction of Edw. Vickery deserves a word of praise. Business is notably good for this season of the year.

THE BURNS-KASPER PLAYERS

Wilmington, Del., Dec. 14.—Delightfully staged and beautifully acted is the current offering at the Garrick Theater, for the Burns-Kasper Players are presenting "Daddy Long-Legs" and the selection of the play is most refreshing for this laxing season. Mr. Kasper plays Jervis Pendleton with a thoro sense of a gentleman's fitness of things, using all the fine art of infection to the best advantage. Dora Matthews, who plays Miss Pritchard, has the first really worthwhile part since her arrival here, and her friends are congratulating her upon the good work which she is doing.

(Continued on page 29)

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Tabloid, Dramatic and Musical Comedy People, Juvenile Man, General Business Woman, capable of doing some Characters. Must be able to read lines. Those doing Specialties given preference. Year's work to right people. Tent in summer, so make salary right. Address **DICK & MASON**, 421 O St., Louisville, Kentucky.

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Change for week. Play small G. B. Parts. Experienced all lines. Equity. Write or wire. **MAGICIAN**, care Theatre, Johnson City, Ill.

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In city of 15,000 population or more, for Stock Co. Cash rent.
If your Theatre is not a paying investment, send me your best rental terms.
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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Richard Kent Plans Five Shows for Next Season

Closing Present Tour of Seven Months at Geneseo, N. D., December 22

The Richard Kent Company will end a seven months' season in Geneseo, N. D., December 22. The company was compelled to cancel engagements in Portal, Rochie, Lambert and Savage, all Montana, the latter part of November as a result of injuries received by several members of the company in an auto accident near Bowbells. The show troupe left Mohall early one Sunday morning and when nearing the next stand the auto in which some of the members were riding ran off the grade after hitting some obstacle in the road. The car rolled completely over and landed in a ditch in an upright position. Mrs. Richard Kent suffered a broken collar bone and bruises about the head and body. R. C. Bray received slight injuries about the head. R. C. Brown was bruised up some, while Cecil Vernon escaped without a scratch. Mrs. Kent was confined to her hotel room for several days. Richard Kent, who produced the plays presented by the company bearing his name, plans to put out five shows of similar type next season.

MILT TOLBERT SHOW

Ends Successful Season

After a season of ninety weeks the Milb Tolbert Show recently closed its ninth annual season at Dothan, Ala., the home of the show.

Members of the company at the time of closing were: H. D. Hale, manager and owner; Bert G. Heddon, director and character man; William Rath, leading man; Bill Ferguson, heavies and comedy; Ernest T. Vevea, comedian; Bill McLeese, drummer and general business; Clyde Gordon, corset and parts; Elton Troxell, trombonist; Roy Rogers, singer, banjo and melophone; Bill Wagner, advance agent and contractor; Walter Murrell, canvas superintendent; Curtiss Jones, G. Alford, George Marshall, A. C. Walker, Frank Peak and Coston Hanby, as assistants; Mrs. William Rath, leading lady; Beatrice Gibson, soubrette and ingenue; Leah Nelson, characters; Nellie Bond, tickets and chorus; Eleanore Vevea, tickets and chorus; Marjorie Troxell, tickets and chorus; Mrs. Ella Waggoner, concessions; Mrs. Ethel Vevea, pianist; Robert Hale, assistant manager; Bill Waggoner, Jr., and Sam Murrell, Jr. The business done by the Tolbert show is said to have been a revelation both to the management and the performers. Harmony reigned supreme and all have nothing but praise for the good treatment accorded them by Manager Hale. Recently Mrs. H. D. Hale entertained the ladies of the company at her beautiful country home, "The Hale Villa". Refreshments were served and a wonderful time was enjoyed by all. Messrs. Hale and Waggoner will take a fishing trip to Florida during the layoff. Beatrice Gibson goes to Long Beach, Calif., to visit her sister. Mr. and Mrs. Bert Heddon will spend their vacation at home in Russellville, Ala. Ernest Vevea will visit her folks at Hannibal, Mo. Ernest Vevea will assume the management of the Imogene Theater, Milton, Fla., during the layoff. Mr. and Mrs. Troxell will visit the former's parents in Pennsylvania. Roy Rogers and Bill McLeese go to join the W. I. Swain Show in Mississippi. Clyde Gordon goes to his home in Cleveland, Tenn. Mr. and Mrs. Rath go to Chicago and Miss Nelson to her home in Richmond, Va. The rest of the cast will winter in Dothan.

Arthur L. Fanshawe, character actor, scenic artist and playwright, has been laying off at Tupelo, Miss., since closing with the Bostwick-Farr Company in September, writing new plays for the spring trade. Chas. H. Raskam, manager of the Chicago Stock Company, who is handling some of Fanshawe's plays, is having the latter rewrite the rural drama in which he starred Ida Jenkins some years ago. Fanshawe has had some pleasant reunions with old-time acquaintances who played or were passing thru Tupelo.

ROBT. McLAUGHLIN CORRECTS

We are just in receipt of the following letter from Robert McLaughlin: "I wish to deny the statement made by Tom Dewese regarding trouble with the manager of the Grand Theater, Dennison, O. The fact of the matter is that Mr. Dewese, as agent of the McLaughlin Players, misrepresented the show to the Dennison manager, stating that we carried a large company and a carload of scenery. However, I straightened matters out and the company played the house and made a pronounced hit. Commencing December 13 my company will play the Grand three days every week. Mr. Dewese is no longer agent with this company."

FEIST'S BUSINESS GOOD

Ed F. Feist, manager and owner of the Ed F. Feist Theatrical Exchange, Gladstone Hotel Building, Kansas City, Mo., reports that despite the bad conditions existing his business has proven more than satisfactory. He reports having placed in the last ten days the following people: Jessie Adams, Ed Sherwood, Harvey Jones, Harry Murray and Billy Smith with the Ed C. Nutt Show; Mildred LeRoy with the Charles Brunk Show, Ivan and Lucille Sternberg with the Gabe Garrett Martin Sisters Company, Jean Meadows and Loren Grimes with the Jack Jencks Players, W. H. Pendexter with the Dorothy Reeves Players, Bess Lee with the Cleu

KARL F. SIMPSON



Mr. Simpson, for twelve years owner and manager of Karl Simpson's Comedians, a household word thruout the West, is now operating a booking exchange and play bureau in Kansas City. With his wide and friendly relationship with dramatic tent show people, Karl will probably find the road to success an easy one to travel. Robert J. Sherman, the playwright, gives us his word that Karl, his Western representative, has his coat off twelve hours a day and believes in doing more than sitting back and blowing smoke around his sanctum.

KELL'S COMEDIANS HAVING PROFITABLE TOUR IN TEXAS

Leslie E. Kell, owner and manager of Leslie E. Kell's Comedians, wrote from Alto, Tex., that his company is playing to profitable business in Texas despite much rain. The following additions have been made to the company: Phil Phillips for general business and tuba in band and orchestra; Dolly Seymour, specialties and general business; Benjie Stokes, trombone player, recently of the Sells-Floto Circus; Bill Wesley and wife from the Darr-Gray Show, Bill as boss canvasser and Mrs. Wesley for reserved seats. Members of the Kell company recently exchanged visits with the J. Doug Morgan Players in Lufkin. Mr. Kell also advises that Ed McKenie was recently summoned to the home of his sister, who passed away at Carthage, Mo. He returned to the show immediately after the burial. A beautiful wreath was sent by members of the Kell show.

Mr. Kell concludes his letter by saying that the Texas reader is what Sherman said war was. The company will remain on the road all winter and head north in the spring.

& Corey Players, Margaret Russell, C. M. Rummel and wife with the L. B. Wesselman Stock Company, Chester Ingo and wife with the Cass-Tifford Players, Petran Pederson and Olive DeChairville with the Al & Lole Bridges Show, Billy ("Dud") Arthur with Heffer's Comedians, besides signing up a number of chorus girls for local and traveling stocks. Mr. Feist is now engaged in framing an eleven-piece orchestra for the "Birth of a Nation" picture, which will have its first showing in Kansas this coming week, the picture heretofore having been barred from that State ever since its making.

CHARLES K. CHAMPLIN COMPANY

The Charles K. Champlin Company played a special engagement at the Kurtz Theater, Bethlehem, Pa., the week of December 3, presenting on Monday and Tuesday "The Love Child"; Wednesday and Thursday, "It Is the Law", and on Friday and Saturday, "That Girl Mickey". Mr. Champlin has an excellent company this season, with Hazel Baker as leading lady and Milton Goodhand as leading man. Last week the company played a week's engagement at the Opera House, Mauch Chunk, Pa.

MARIE HAYES BUYS COLUMBUS PROPERTY

Marie Hayes, who has been doing leads with the LaRoy Stock Company for the past few years, has bought property on West Town street, Columbus, near the center of the city. She will lay off this winter and frequent the theater to see the other fellows work. She paid the Haynor Lehr Musical Comedy Co., at the Broadway Theater, a visit last week and says she enjoyed the performance very much. Miss Hayes has been a member of the T. M. A. for years, and has met quite a few members of the Columbus lodge since her arrival there. Her husband, H. LaRoy, is getting his three-ring circus ready for the 1924 season, having established winter quarters on West Broad street. The show will be enlarged for next season and have all new canvas, etc.

SADLER SHOWS TO HOLIDAY IN TEXAS CITY TWO WEEKS

Manager Thos. Knock and other members of the Carl Thomas Players, the Harley Sadler No. 2 show, will lay off for two weeks and spend the holidays with Mr. Sadler and the members of the No. 1 company at San Angelo, Tex. In the meantime Manager Knock will proceed to Kansas City to invest in some new show paraphernalia. When the No. 1 company reopens it will be augmented by several new members and start over its old territory in Texas again. The present roster includes Carl and Lucille Thomas, Sam Moore and wife, Nola Moore, Thos. Knock, "Bunny" Ellis, "Blackie" Connelly, Eddie Wilson, Harry Burr, Morris Roach and George Bryan.

REP. TATTLES

Tom Dewese was seen in Cincinnati last week.

A Christmas filled with every joy and blessing to all is the wish of the writer.

The attention of tent showmen is directed to the third two-column ad appearing on page 34 of the Christmas issue.

A crew member of Price's "Columbia" Showboat is reported to have recently been drowned in Southern waters. The writer is endeavoring to learn more particulars.

The first snow of the season having fallen in Cincinnati December 14, several tent actors there are asking each other the query—when will summer come?

Irvine Mahery and wife, Meta Walsh, who have been playing the picture houses in the suburbs of Cincinnati, will have departed for the latter's home in Columbus, O., when this appears in print.

The death of Elizabeth Lewis (Mrs. Joe Williams) at her home in Louisville, Ky., was reported by a Billboard visitor in Cincinnati December 13. No other details were learned at the time of going to press.

The Gagnon-Pollock Show, which recently closed the season in New London, Wis., is wintering in Lake Worth, Fla. Annually the company tours Wisconsin and Northern Michigan.

"Dora Deane", as presented recently at the Grand Theater, Vinita, Ok., was a "peach" of a play and the specialties positively the cleverest ever seen at popular prices there, to use the words of a Vinita Journal critic.

Sletson's "Uncle Tom's Cabin" Company is at present touring the Western Coast. The company, of which C. F. Ackerman is manager, is laying off this week in Pendleton, Ore., and reopens Christmas Day at Walla Walla, Wash. There are twenty people with the show.

Violet Bryant is feeling decidedly better than when she arrived in Cleveland several weeks ago, as a result of osteopathic treatments. Mrs. Bryant's daughter and two grandchildren are also wintering in Cleveland, and pleasant visits are exchanged at frequent intervals.

Lawrence Russell, manager of the Paramount Players, is billing "Savannah Mammy" as one of the greatest plays of recent years. Mrs. Russell (Emma Marie Davis) is playing the principal character part of Mauney Chloer, a part written especially for her by Ted and Virginia Maxwell.

Robt. J. Sherman writes that "Spooks" promises to be as popular a play as "Crimson Nemesis". Since the closing of the tent shows Bob has leased this mystery play to B. G. Amshen-Anderson Gunn, Wilmet Young Players, De Luxe Stock Company, Jessie Colton, Don Dixon, Grand Bros., Frank Graham, Clifford Players, Hila Morgan (No. 1 Co.), Maylon Players, Oscar O'Shea, Paul Zallee and Guy Fritz. "Spooks" was used by thirty-four shows

this past summer. After writing "The Gutter Snake" and watching a performance, Sherman threw out several parts that did not register to his satisfaction, and has just completed re-writing them.

Owing to the increased demand of the managers of the Central and Southern territory for new plays for their house and tent repertoire companies, Ed. F. Feist, of Kansas City, Mo., writes that he has arranged to handle scripts and parts of Ted and Virginia Maxwell, Lem B. Parker, Billy (Dude) Arthur, Ward Hatcher and E. L. Paul.

While en route from his home in Amarillo, Tex., to join the Jane Hastings Players in Mt. Carmel, Pa., Frederick Clayton suffered an attack of the heart and had to get off the train in Wellington, Kan., where he consulted a Dr. Vincent. Mr. Clayton, who is subject to heart trouble, has returned home, and believes he will be unable to work for some time.

Otto Hittner's new "Cotton Blossom", now under construction, is 45x180 feet, said to be the longest floating theater in the world. The seating capacity is 1,200. Everything is new—bull, etc. Mr. Hittner and wife are wintering at their home in St. Petersburg, Fla., and will open the 1924 season about May 1 at Evansville, Ind.

A popular married lady contest was held by the Fitcher Stock Company when it recently played a week in Manchester, Ok., a silver set being awarded the winner. A week in Anthony, Ok., followed the Manchester engagement, and then the company headed south for the winter. Before leaving Manchester the manager announced that he will return there with his organization on his way north next spring.

The writer is in receipt of a post card photo of the tent theater of the Original Brunk Comedians, taken recently at one of the company's Southern stands. The top is snowladen from the quarter pole and center pole pinnacles to the side walls, and resembles snow-covered mountain peaks. Four men and a woman, presumably members of the company, are pictured standing at the left-front end of the tent, wearing heavy winter apparel.

Work was almost entirely suspended in the various stores, and people, old and young, filed the curb to see the parade of the Newton & Livingston "Uncle Tom's Cabin" Company the other day in Fort Edward, N. Y. That perennial favorite played there at the Bradley Theater to big audiences at the afternoon and night performances. Matinee prices are twenty-five and fifty cents; evening prices fifty-five and eighty-five cents.

Will Maylon, immediately upon reading "Battlin' Kid Dugan", wired Ted and Virginia Maxwell, the authors, as follows: "Send parts at once. Dugan goes up next. A winner." Agatha and Crabby are said to be two "fat" comedy parts. Maylon is presenting the play for the first time on any stage this week. The Maxwells are rushing work on their all-black-face comedy-drama, "Rufus Rastus Johnson Brown", which will also be given the premiere stock presentation by the Will Maylon Players.

During the week of December 10 the Jack H. Kohler Players and the Curtis-Shanklin Company played opposition in Gillespie, Ill., the former appearing at the Pert Theater for a return engagement and the latter at the Colonial Theater. Mr. Kohler, who gives the foregoing information, highly recommends the Curtis-Shanklin Company and its band. He boasts of having a fine company of his own, in addition to a seven-piece orchestra, and is presenting four-act plays and four acts of vaudeville, changing the program every night. He reports wonderful business for both companies in Gillespie.

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Young, clever Pianist, to play with Orchestra and double few parts on Stage, either lady or gent. State age, weight, height and salary. Send late photos. Year-round work. Week Dec. 17, Martinsville, Va.; week Dec. 24, Kannapolis, N. C.

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KARL F. SIMPSON
 ARTISTS' REPRESENTATIVE, PLAY BUREAU.
 ROOM 17, GAYETY THEATRE BUILDING. KANSAS CITY, MISSOURI
WANTED ACTORS IN ALL LINES
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MANAGERS, WHEN YOU WANT PEOPLE THAT CAN HIT THE BALL wire or write this office

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J. T. SHOENER, Shamokin, Pa. \$15.50 Union Label if requested
 CASH WITH ORDER—NO C. O. D. 10,000 for \$4.50, 20,000 for \$7.50, 50,000 for \$10.00.

Al W. Clark, who a short time ago left Cincinnati for Kansas City to rejoin his wife, who was summoned to the bedside of her mother a few weeks previous, writes from the latter place as follows: "Arrived here okay, and my wife and I have gone to work at the Gayoso Theater with a tabloid stock company. Things seem pretty quiet in the dramatic line at present. Have seen many old friends here, some working and others 'resting'. The Hawkins-Ball Stock Company is doing good business. Sam Reed writes me that he is doing fine in Cleveland. My mother-in-law is much better and think we will be ready for one of the Southern tent shows by spring."

To many readers of The Billboard it will be a surprise to know that Harry "Doc" Heller, the advance agent, was for many years a concert pianist, and still maintains a certain interest in opera activities. At one time "Doc" was with the Castle Square Opera Company, also management of the Boston Ladies' Symphony Orchestra in its great day for two years. He was with Annie Frank Libbey, one of the greatest harp players in the world; Al Henderson and Rita Booth, Joe Smith, Sylvesta Cornish, Daise Thorn and Louise Moore, with the American Opera Company. Those who have wondered what has become of "Doc" will be pleased to know that he has been located at the Londoner Hotel, Denver, Col., since closing with the Maude Henderson Stock Company. He was with that company for many years and would not have left it when he did, had some Government business needed his attention out West, and on the other hand "Doc" is not able to stand the severe cold weather in Canada.

THE BURNS-KASPER PLAYERS
 (Continued from page 27)
 balance of the company has been well cast, a number of local children have been added to the company and give good account of themselves. This is especially true of little Dolores Gordon, the small sister of Eleanor Gordon, treasurer of the house.

THE HAWKINS-BALL COMPANY
 Kansas City, Mo., Dec. 11.—"Way Down East" is the offering at the Auditorium Theater and it established the fact that "hokum" goes over well here when as ably given as the Hawkins-Ball Stock Company does. The entire company seemed to like their parts and "doins" as much as the audience, and we wish to remark "en passant" that Eva Sargent as Martha Parkins gave us some of the most delicious acting we have ever enjoyed, especially when we know she is a very handsome, attractive woman, but made up in the wide skirts, long slender waist line, big sleeved dresses of a past age, carrying her little round muff, rolling the gossip off her tongue in a very unctuous way, was a typical country-tale bearer. Jack Ball as Rube Whipple, the town constable, was everything in comedy that can be and is expected from this character, and his dance in the second act was a scream, for Mr. Jack is a large, loose-jointed gentleman, and "every little movement" was a signal

for roars of laughter from the audience. Louis Campbell, the newly acquired ingenue and a discovered treasure, was sweet and pretty and up to date as Kate Brewster. Alex MacIntosh made a perfectly satisfactory absent-minded Professor Sterling, who wins Kate despite many forgetfulnesses. Al C. Wilson, the director, who injured his knee when rehearsing for his part in "Getting Gertie's Garter" week before last, is recovering very nicely, but still has to use a cane to assist his walking, and appeared as Seth Holcomb. Earl Ross was Squire Amasa Bartlett and while we enjoy him more in younger roles he made a striking and fine-appearing squire and has a wonderful dramatic punch and ability for delivering his lines with force and convincingness. George Whitaker, leading man, made a handsome, manly, virile David Bartlett, and Florence Lewin, the charming little leading lady, was a beautiful and pathetic Anna. Tom Conlthard was a happy, boisterous, "never-touched-me" "Hi Heller, the chore boy", and Frances Valley was a pleasing, whole-souled Louisa Bartlett. Frank Hawking enacted the role of Lennox Sanderson. Mr. Hawkins made a very clever little "enttain" speech between acts announcing that the stock company would give its patrons "Experience" Christmas week, the new play, "The Demi-Virgin", New Year's week, a production never seen in Kansas City to date, altho scheduled for a road company soon. I. S.

THE STATE PLAYERS
 Springfield, Mass., Dec. 12.—The acting honors in "Kempy" of the State Players goes to Rogers Barker, the ever reliable and popular character man, who wins almost continuous laughter with his impersonation of the irascible father who attempts to rule his family by the use of strenuous language. Mr. Barker effectively registers by means of facial hyp-play the agony that he suffers over the actions of his household. James West runs Mr. Barker a good, if not close, second for popularity honors, and Gernid Rowan, leading man, comes in on the heels of Mr. West. In the short time he has been here Mr. Rowan has built up for himself quite a following. Winifred Anglin plays the temperamental daughter who wants to be an actress and throws over a millionaire lover for a plumber with aspirations to be an architect. It's the Ruth Nugent role, and Miss Anglin plays it well, albeit straight, in contrast with the farcical key which a majority of the company strikes. Like Mr. Rowan, Miss Anglin is rapidly winning her way to popularity among the local stock fans. John W. Dugan scores as a "hok" and Marie Hodgkins does well as the cute little sister of the heroine, who handles the tools for the plumber in dainty fashion. Dorothy Searles Russell, as the safely and successfully married daughter, and Mabel Griffith as the meek wife of the grouchy father, add to the general atmosphere of merriment which "Kempy" engenders.

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MANY FOREIGN GROUPS

Are Organizing for Participation in New York's Music Week

Thru the efficient work being done by the New York Music Week Association among the foreign-born citizens in New York City, much interest is being taken in the music contests which are to be a feature of Music Week, May 4-10. Twenty-five groups of foreign-born singers have already been organized and several are in the course of formation. Each group elects one of its leaders as chairman, who has a large committee to help him promote interest in his community in the contest. The Music Association has arranged a special class for foreign-born choruses and each chorus will be entitled to sing one song in its own language, making its own choice, while the other test piece, which is chosen by the association, must be sung in English. Each group names one judge to act with the judges appointed by the association and the choruses compete not against each other, but against a standard set by the association and an average of 75 per cent is necessary before a prize will be awarded. So successful has been the work of the various committees that the programs to be presented by the foreign groups are expected to be a feature in the Inter-Racial Festival to be held during Music Week.

BRILLIANT ARTISTS' SERIES

To Be Given for Benefit of Music School Settlements

In order to give much-needed assistance to the Association of Music School Settlements of New York, a series of artists' concerts has been arranged to be presented in Carnegie Hall and an unusually brilliant list of events is announced. The first concert takes place the evening of December 21 and will be given by the New York Symphony Orchestra, Walter Damrosch, conductor, with Harold Bauer and Ossip Gabrilowitsch as assisting artists. On New Year's night a recital will be given by Mischa Elman. The February concert is scheduled for the evening of the eighth, when a joint recital will be given by Mitja Nikisch and another artist, to be announced later. Thru the co-operation of Mr. Gatti-Casazza Artur Bodansky will present the Society of the Friends of Music in a cantata the afternoon of March 14. The April concert will be given by Dusolina Giannini, soprano, and Mischa Levitzki, pianist, and the series will be brought to a close with a recital by Paderewski on May 9.

MORE FAIRS REPORT

On Cost of Music at Their Celebrations

Since publication of the revised report on the total expenditure for music by fair associations, several more secretaries have written. J. K. Wilson, secretary of the Santa Clara County Fair at San Jose, Calif., reports \$3,100 was paid for the music at their nine-day fair. The Northeastern Wisconsin Fair reports they expended the sum of \$1,082 for band music during the four-day fair held the latter part of August. The secretary, Herbert J. Smith, further advised that they engaged at least two bands for each day and that the fair association considers music most essential to the success of the fair. Also, it inspires and enthralls the audience and makes it appreciate much more the things that the fair endeavors to teach.

Other fairs reporting are: The East Tennessee Fair Association, \$500; the Clarinda (Ia.) Fair Association, \$585; the Bangor (Me.) Fair, \$625; Mercer County Agricultural Society, of Aledo, Ill., \$700, and Perkins County Fair, of Grant, Neb., \$300.

THREE AMERICAN ARTISTS TO SING IN WORCESTER

Three American artists, Olive Marshall, soprano; Elizabeth Lennox, contralto, and Judson House, tenor, have been engaged to sing solo roles in a performance of Handel's "Messiah" in Worcester, Mass. The oratorio is being presented by the Worcester Oratorio Society at Mechanics' Hall on the evening of December 27.

FINAL NEW YORK CONCERT ANNOUNCED FOR CHALIAPIN

S. Hurok, manager of Feodor Chaliapin, has announced the noted Russian singer will give his last concert in the present New York season on Sunday night, December 30, in Carnegie Hall. Very shortly after this concert he will conclude his first group of performances with the Metropolitan Opera and will then leave for an extended concert tour, which will take him to California. During his trip west he will make a limited number of performances with the Chicago Civic Opera.

PROGRAM OF ORGAN MUSIC

To Be Repeated at Wanamaker Auditorium

The Washington Heights Musical Club, of New York City, will direct a concert to be given at Wanamaker's Auditorium on Saturday afternoon, December 29. The program will be a repetition of the one presented at the club's open meeting held in Aeolian Hall last May, and the artists include Frank Stewart Adams, A. A. G. O.; Ruth Barrett, A. A. G. O.; Lillian Carpenter, F. A. G. O.; Mary Houghton Brown, pianist; Ethel Grow, contralto; Ruth Kemper, violinist, and Robert Lowrey, pianist.

JAZZ AS AMERICAN MUSIC

Is To Be Given a Hearing at a Special Concert by Paul Whiteman

With a desire to settle the question of the status of jazz as American music, Paul Whiteman will give a concert at Aeolian Hall, New York City, the afternoon of February 12, at which he will present a program of purely American music. According to present plans, there will be held prior to this date public rehearsals, to which many prominent musicians will be invited and have opportunity to express their opinions, also various American composers are to contribute compositions which they desire presented. It is said that Victor Herbert may write a special composition and Irving Berlin will contribute also.

AMERICAN DANCER

Pleases Large Audience at New York Recital

Virginia Myers, American dancer, gave a dance recital at Carnegie Hall, New York City, the evening of December 11, with the assistance of an orchestra conducted by Harry Bennett. Compositions by Rachmaninoff, Strauss, Mozart, Luigini, MacDowell, Poldini and others were interpreted by Miss Myers with a grace, charm and artistry which augurs well for the future of this youthful artist. Particularly well given was the "Egyptian Ballet", by Luigini and Rachmaninoff's Prelude. The orchestra, under Mr. Bennett's direction, gave excellent musical accompaniment.

TWENTY-FIVE YEARS

With Philharmonic Is Record of Leo Schulz

Leo Schulz, first cellist with the Philharmonic Orchestra of New York City, will celebrate his twenty-fifth year of membership with that organization at the concert to be given by the Philharmonic Society at the Waldorf-Astoria on Friday evening, December 21. He will play a solo, "Kol Nidrei", which he first played for a Philharmonic audience at a similar occasion a quarter of a century ago. Mr. Schulz joined the orchestra in 1898 and became first cellist the following year and has long been a familiar figure to Philharmonic audiences as soloist on many occasions and he has also appeared as composer on Philharmonic programs.

ALL-CHOPIN PROGRAM

To Be Given by Levitzki

Mischa Levitzki will give another piano recital in Carnegie Hall, New York City, the evening of January 18. The program for this concert will be devoted exclusively to the works of Chopin, which is of much interest to Mr. Levitzki's many friends in the music world.

NOW IT'S PICTURES

That Interest Ganna Walska

Rumor has it that Mme. Ganna Walska is to make her debut in motion pictures in "The Minstrel Boy" with Thomas Egan, Irish tenor. Both singers are to have leading roles and the picture is to be made next summer.

FLORENCE O'DENISHAWN TO APPEAR IN PICTURES

According to a recent report, Florence O'Denishawn, formerly a pupil of Ruth St. Denis, is to become a member of the moving picture ranks. Miss O'Denishawn is now appearing as a featured dancer in the New York Music Box Revue, but will later appear in a number of pictures.

NEW YORK STUDIO

Opened by George S. Madden

George S. Madden, American baritone, who has long been an ardent exponent of singing concert programs in English, has opened a studio in New York City, where he will conduct his classes. Mr. Madden has studied under the foremost vocal instructors and has had years of experience in the singing of opera.



Myrna Sharlow, soprano, is enjoying enviable success as a member of the Chicago Civic Opera Company this season. Miss Sharlow, just prior to joining the Chicago organization, had been studying and singing in Europe.

OPERA TO BE TAX FREE IN GEORGIA NEXT YEAR

Opera-goers in the State of Georgia are rejoicing over the success of their efforts to have the tax on grand opera removed. The Senate passed favorably on the matter some ten days ago and on December 12 the House of Representatives concurred to the Senate amendment to the General Tax Act repealing tax assessments against opera companies, therefore the season of grand opera to be given by the Metropolitan Opera Company in Atlanta next year will be tax free. The original tax for each contract in the State required a payment of \$1,000 in cities of 100,000 or less population and the sum of \$2,500 in cities of more than 100,000, which sums practically made the presentation of grand opera prohibitive throughout the entire State of Georgia. The people of the State who worked untiringly toward having the tax repealed are to be heartily commended, as the cultural advantages enjoyed thru the presentation of the best opera cannot be estimated and Georgia once more takes its rightful place in making it possible for its people to enjoy the best, in music.

ARTHUR MIDDLETON

To Sing in Chicago, Also in Duluth

Arthur Middleton, well-known artist, has been engaged by the Swedish Choral Club, of Chicago, as soloist for the concert which the club will give in Chicago the evening of December 28. Mr. Middleton will also be the soloist for the concert given this month by the recently organized Duluth (Minn.) Oratorio Society, which is to give a performance of Handel's "Messiah".

Lora Luskorski McCartney, contralto, of Minneapolis and also a member of the teaching staff of the MacPhail School of Music, has been spending some time in New York City. While in the metropolis she has been making records for one of the large recording companies and has also been singing over the radio. Among the songs she broadcasted were "Happiness", "Little Shepherd" and "My Little Brown Nest by the Sea", all of which were written by Clara Edwards, American composer and manager of the concert department of Jack Mills, Inc.

NEW YORK MUSICAL EVENTS

Ignatz Waghalter

Only a fair-sized audience, at Carnegie Hall, December 7, greeted Ignatz Waghalter upon his debut, conducting the New York Symphony Orchestra. Mr. Waghalter, who was formerly of the Charlottenburg Opera House, is vigorous and precise, of dominating personality and physique and made a very favorable impression upon his cordial audience and apparently upon his orchestra as well. Beethoven's No. 3 "Leonore" overture, Debussy's "Afternoon of a Faun", Strauss' "Don Juan" and the C Minor Brahms Symphony were the program selections. Mr. Waghalter's manner of conducting is refreshing and if he is seeking a place in this country upon which to alight he should be given early and gratifying consideration.

Emilio de Gogorza

The Spanish baritone, Emilio deGogorza, was heard in an unusual recital at the Town Hall the afternoon of December 9. Opening his program with a recitative and air from Gounod's "Iphigenie en Aulide", Mr. Gogorza followed

this with four folk songs from the Basque Provinces, all of these given in excellent manner. A group of Brahms, one of Debussy and six short lyrics by de-Falla and compositions by Sidney Homer, O'Hara, Scott and Itridge completed his program. In the Brahms group particularly this noted singer displayed a voice of remarkable artistry and the enthusiastic audience demanded a repetition of several of his interpretations. It is with regret that we learn that Mr. Gogorza, with his wife, Emma Eames, is about to leave for Paris, where it is understood they are to make their future home.

Phyllis Lett

In the Town Hall the evening of December 10 Phyllis Lett, English contralto, made her American debut in a program of compositions by Beethoven, Mozart, Brahms, a group of French songs, also an English group. Her voice at times had a beautiful quality, and that it was not satisfying at others seemed to be due to insufficient knowledge of tone placing. Perhaps it would be fairer to await a second hearing before passing judgment upon Miss Lett's ability as an artist.

Maud Morgan

Maud Morgan, well-known harpist and organizer of the National Association of Harpists, gave a recital in Aeolian Hall December 13, in which she was assisted by Dr. William Carl, organist; Paul Kefer, cello; Herman Hand, horn. The harp numbers afforded Miss Morgan opportunity to demonstrate her skill and altho the audience was small in number it was appreciative of her excellent playing and accorded her enthusiastic applause. The trio for harp, horn and cello, also the one for harp, organ and cello, were well given.

Pansy Andrus

Evidently serious and studious is Pansy Andrus, the young pianist who made her debut at the Princess Theater, New York City, the afternoon of Tuesday, December 11. Her program included compositions of Beethoven, Brahms, Chopin, Stojowski and Rachmaninoff, and altho her interpretations were lacking in warmth of expression there was evidence of the seriousness of her study. It would be fairer to await a second hearing before judging the ability of this young artist.

Frederic Lamond

A large and much interested audience gathered in Aeolian Hall the evening of December 12 to hear the second all-Beethoven concert given this season by Frederic Lamond in a program consisting of "32 Variations, C Minor"; "Sonata C Major, Opus 2, No. 3"; "Six Variations F Major, Opus 34"; "Moonlight Sonata"; also "Polonaise C Major" and the oft-played Waldstein Sonata. The Scotch pianist demonstrated that he is honestly entitled to a place among the pianists of high rank, one, however, would like to have a little more warmth, a little more color in his playing.

PHILADELPHIA ORCHESTRA

Engages Stock as Guest Conductor

The Philadelphia Orchestra Association has made an interesting announcement, which is that Frederick Stock, of the Chicago Symphony Orchestra, has been engaged as guest conductor during the midwinter vacation of Leopold Stokowski. Mr. Stock will lead the orchestra in Philadelphia on January 18, 19 and 21 and in Washington and Baltimore on January 22.

MOTION PICTURE MUSIC NOTES

SPECIAL MUSIC

By Dr. Riesenfeld for "The Ten Commandments"

A special musical score to accompany the production of Cecil B. DeMille's motion picture epic, "The Ten Commandments", which opens the evening of December 21 at the Cohan Theater, New York City, has been arranged by Dr. Hugo Riesenfeld and he will direct the opening performances. Much of the score is his original composition, the first part being of distinctly Oriental flavor. For the lighter motifs of the story the noted director has used Bruckner's Symphony, and as accompaniment to the orgies of the Golden Calf worship selections from Rubinstein's "Demon" opera. In

the modern tale "Love's Old Sweet Song" is used, and thru the latter part of the story the Fear motif has been interpreted by an original theme, and in the final themes of healing adaptations from "Holy, Holy" and "The Rock of Ages".

The Better Films Association presented a motion picture illustration of the opera "Mignon" at Carnegie Hall, New York, on the afternoon and evening of December 11 and 12.

(Continued on page 107)

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PROGRAMME

- I. Prelude and Fugue E minor Bach
 - Romance Sans Paroles Josef Beinet
 - Tocata from V Symphony Widor
- RUTH BARRETT
- Scheizo B flat minor Chopin
- MARY HUGHTON BROWN
- I. First Sonata—Allegro ma non troppo Borowski
 - Idyl from suite "In Fairyland" St. S. Stoughton
 - Caprice—The Brook Dethliet
- FRANK STEWART ADAMS.
- Symphony VI. (first movement) Widor
- LILLIAN CARPENTER
- Aria—Cleopatra's Death (Mss.) Henry Holden Huss
- ETHEL GROW
- FRANK STEWART ADAMS at the Piano.
- Concerto in G minor (first movement) Bach
 - Meditation on L. D. Redway's Prelude in D flat Risland
- RUTH KEMPER
- FRANK STEWART ADAMS
- Irish Idyl Mokrejs
 - Clouds Griffes
 - The Iceberg MacDowell
 - A. D. 1620 MacDowell
- ROBERT LOWREY
- Theme and Variations Thiele
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COMMUNICATIONS TO OUR NEW YORK OFFICES

ANDERSON CLAIMS BACK ROYALTIES

Producers of "G. V. F." Contend, However, He Owes Them More Than He Is Suing For

New York, Dec. 14.—John Murray Anderson, who is suing the Bohemians, Inc. for back royalties, now faces a counter-suit on the part of producers of the "Greenwich Village Follies". In reply to Anderson's claim for royalties, probably amounting to \$6,500, A. L. Jones and Morris Green, managing directors of the concern, contend that Anderson owes much more than that figure to the Bohemians. "Our position," stated Green, "is that Mr. Anderson is insolvent while we are perfectly solvent. So, if we win our case and the burden of expense is placed on Anderson, we should have nothing but a moral victory to our credit. The money we allege he owes us, in excess of the royalties he says we owe him, would not be collectable for the simple reason that we think he hasn't the money on which to draw. On the other hand, if Anderson is awarded the favorable ruling, we are responsible business people and he will have no difficulty in collecting his judgment."

Anderson further sought to extend his suit against the Bohemians when he attempted last week to enjoy last year's edition of the "Greenwich Village Follies", appearing at that time in Kansas City, but the producers, anticipating this move, posted a bond of \$3,500 to cover the \$1,500 claim. In addition to the action now resting in the jurisdiction of the New York courts, another suit of the Anderson-Bohemians controversy will be started in the Kansas City territory.

"POPPY" MANAGEMENT SUED

New York, Dec. 15.—Julian Alfred, in his suit against Philip Goodman and others concerned in the production of "Poppy" for a share of the profits of the play which he alleges are due him, asks that an accounting be made and a receiver appointed to take over the affairs of the Apollo Theater attraction.

Alfred says he was engaged by the "Poppy" management last March to stage their production at a salary of \$500 a week during rehearsals and thereafter was to get one per cent of the gross. He further alleges that the corporation discontinued payments to him about the latter part of September; that it would not further recognize his association with the production and that he was denied the right to look after his interests by being prevented from entering the Apollo. The stage director also alleges that "Poppy" is playing to \$20,000 on the week.

"GREENWICH VILLAGE FOLLIES"

New York, Dec. 15.—The Bohemians, Inc., are making several important revisions in the "Greenwich Village Follies" at the Winter Garden. The revue will shortly introduce a new hit-and-miss number, to be known as "Ala-Vella Land", for which new, elaborate effects have been arranged. Irving Berlin has contributed new lyrics especially written for the show, with music by Con Conrad. Maxine Wilson, the young operatic prima donna, is the latest acquisition to the Winter Garden production.

BERLIN SEEKS RECREATION

New York, Dec. 15.—With the new "Music Box Revue" settled down for a long run Irving Berlin has gone to Palm Beach minus butler, valet and secretary. Berlin promised that he would do nothing but bask in the sun and wait for the arrival of Sam H. Harris, who is making a flying trip to the Coast to look at Owen Davis' latest play, "Hanged".

JOHN STEEL RETURNS

New York, Dec. 11.—John Steel, forced to withdraw from the "Music Box Revue" last week due to illness, has rejoined the cast at the Music Box. He was replaced during his absence by Wynn Bullock.

CAST FOR "MARY JANE" SHOW ELEANOR PAINTER IN NEW SHOW

New York, Dec. 17.—"Mary Jane McKane" will figure as a holiday attraction when it opens Christmas Eve at the Shubert's newest playhouse, the Imperial, located in Forty-fifth street, west of Broadway. The cast for Arthur Hammerstein's musical show will consist of Mary Hay, Hal Skelley, Kitty Kelly, Dallas Welford, Stanley Ridges, Laura De Card, Eva Clark, Louis Morrell, James Heenan and the Keene Twins. Skelley and Miss Hay have been vested with the principal roles.

New York, Dec. 14.—Eleanor Painter, who dipped into drama last season when she appeared in "The Exile", will be seen in "The Clifton Girl", a new musical comedy. The production will be sponsored by Charles Capelhart, who made his bow as a theatrical manager by presenting "The Bootleggers". "The Clifton Girl" is an original work by Barry Townly, with the music contributed by Carlo and Sanders. Capelhart has still another musical show, but will hold it in reserve for later production.

BOLTON DRAMA SET TO MUSIC "MUSIC BOX REVUE" BALL

New York, Dec. 15.—Another drama soon to be turned into a musical comedy is Guy Bolton's play, "Not So Long Ago". F. Ray Comstock has engaged Harry Tierney and Joseph McCarthy to dash off some music for the transposed drama. Bolton also is the author of "Sitting Pretty", written in conjunction with P. G. Wodehouse and Jerome Kern and now undergoing production by Comstock & Gest.

New York, Dec. 14.—Members of Irving Berlin's "Music Box Revue" will entertain each other at a Christmas ball to be held at the Astor Hotel after the evening performance December 22. The entire cast will be in attendance, including the principals, the chorus contingent and the staff of the Harris management.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 15.

IN NEW YORK

"Adrienne".....	Geo. M. Cohan	May 26	235
Artists and Models.....	Shubert	Aug. 21	211
Battling Butler, Mr.....	Se Wyn	Oct. 8	81
Greenwich Village Follies.....	Winter Garden	Sep. 20	99
Little Jessie James.....	Lanza	Aug. 15	135
Magic Ring, The.....	Liberty	Oct. 1	89
Music Box Revue.....	Music Box	Sep. 22	97
One Kiss.....	Fulton	Nov. 27	24
Poppy.....	Madge Kennedy	Nov. 3	121
Runnin' Wild.....	Miller-Lyles	Oct. 29	58
Sharlee.....	Italy's	Nov. 22	28
Stepping Stones.....	Globe	Nov. 6	47
Topes of 1923.....	Delysia	Nov. 20	31
Vanities of 1923, The.....	Earl Carroll	July 5	187
Wildflower.....	Caslo	Oct. 7	162
Ziegfeld Follies, The.....	New Amsterdam	Feb. 20	67

*Closed December 15.

IN CHICAGO

Gingham Girl.....	Garrick	Aug. 29	110
I'll Sing She Is.....	Four Marx Brothers	Oct. 14	81
Music Box Revue.....	Colonial	Oct. 28	64
Passing Show of 1923.....	Ted Lewis	Nov. 11	45
Rise of Rosie O'Reilly.....	Cohan's Grand	Sep. 25	105

IN BOSTON

Helen of Troy, N. Y.....	Ford-Smith	Colonial	Dec. 10	8
Lady in Ermine, The.....	Wibur	Dec. 3	16	
Lollypop.....	Ada May (Weeks)	Tremont	Dec. 10	8
"Mary Jane McKane".....	Hay-Skelley	Shubert	Nov. 5	19
My Dear Lady.....	Constance Binney	Shubert	Dec. 17	—

*Closed December 15.

SOMERS STAGES ATLANTA SHOW OBSERVES LONG STAGE CAREER

Atlanta, Ga., Dec. 15.—Percy Somers, actor, composer and producer and a member of the Somers Family Musical Comedy Company, this week presented "The Fanfare", a pretentious musical show, at the Atlanta Theater, for the benefit of the Scottish Rite Hospital for Crippled Children. The performance was given under the auspices of the Yaraab Chapter. Somers is a representative of the Harry Miller Company, a New York theatrical concern, and began his stage career under Frank Bacon, of "Lightnin'" fame.

New York, Dec. 17.—George Rosener, who is appearing in "Artists and Models" at the Shubert Theater, recently celebrated his twenty-fifth anniversary on the stage. The actor made his first appearance on the stage as a clown in a variety show in Brooklyn on December 12, 1898. Rosener is working on a new musical comedy, which will be disclosed next season under the Shubert banner.

"VANITIES OF 1923" TOUR

New York, Dec. 15.—Earl Carroll's "Vanities of 1923" will end its long New York run December 29 and open a week's engagement in Pittsburg New Year's Eve. Then the production will be seen subsequently in Philadelphia, Baltimore and Boston.

DUNCANS IN CHICAGO

The Duncan Sisters will introduce Chicago to a musical version of "Uncle Tom's Cabin" at the Selwyn Theater December 30, when they will be presented as the stars of "Topsy and Eva" under the direction of Sam H. Harris. Allyn King, who was seen last in "Sun Showers", will play one of the principal roles in support of the Duncans.

MUSICAL COMEDY NOTES

According to latest reports, Laurence Schwab has canceled his booking of "My Dear Lady" at the Teller Theater in Brooklyn, where it was to appear December 23.

Several new members have been added to the cast of "Sharlee", John Cort's musical production at Daly's Sixty-Third Street Theater, New York, in addition to some new scenes.

Fay Pulsifer, author of "Go West, Young Man", at the Punch and Judy Theater, New York, has written the score of a new musical play which will be shown in New York during the winter.

Beatrice Lillie, one of the stellar lights of Andre Charlot's "London Revue of 1924", which will be presented in New York the second week in January, is the wife of Sir Robert Peel, Bart. The titled actress is said to be a popular favorite among the English aristocracy.

Marguerite Sylva, prima donna of many comic operas, is to appear some time in March in a new play said to be an adaptation of a Parisian drama. Madame Sylva is about to sail for Havana, where she will stay for the winter.

Friends of Edward E. Rice will observe the veteran theatrical manager's seventy-seventh birthday this week at a celebration party. As the producer of "Evangeline" Rice enjoys the distinction of presenting one of the earliest musical extravaganzas in this country.

Raquel Meller's American engagement has been deferred until next fall, according to cabled information from Arch Selwyn, who has since left Paris for this country. The Spanish actress was taken seriously ill at the time she was preparing to visit New York under the management of the Selwyns.

"Moonlight" will not be shown in Brooklyn as was originally planned, but instead will have its out-of-town premiere at the Detroit Opera House on the night of December 23. The booking thereafter brings L. Lawrence Weber's musical show to the Hanna Theater, Cleveland, with a Chicago run in the offing.

When Fred and Adele Astaire conclude their starring engagement in London with "Stop Firing" they will have a new play in readiness for them on returning to this country. The pair will make a joint appearance in a new play by Alex. A. Aarons and Vinton Freedley. The Astaires, brother and sister, have been entertaining London audiences for the last nine months.

Harry Burns is once more cavorting in Earl Carroll's "Vanities of 1923" and from the present outlook will remain with the revue when it leaves New York for a tour of the road. The comedian resigned from the cast several weeks ago with not a little resentment toward the management, but the proverbial hatchet is buried and the rejoicing of Peggy and the caroling of Earl now supplant the roasting of Harry. What would you, with Christmas so near?

EDITH DAY SUED

New York, Dec. 14.—The law firm of O'Brien, Malovinsky & Driscoll has filed suits against Edith Day, appearing in "Wildflower", and Pat Somerset, her husband, to recover sums amounting to \$5,000 as fees for legal services. The attorneys claim they investigated and looked after Miss Day's contract with Arthur Hammerstein and that they represented Somerset in the charges of "moral turpitude" at the time of the Ellis Island inquiry. Miss Day stated she offered to pay \$100 as fees, while Somerset disputed his bill on the grounds that he had settled with the lawyers.

JANNEY'S NEW SHOW

New York, Dec. 14.—Russell Janney is not overly preoccupied with the affairs of "Sancho Panza", in which Otis Skinner is starring at the Hudson Theater, since his next venture is to be of a musical nature. The production will be a musical version of the romantic play, "If I Were King", the libretto on which is the work of Brian Hooker, who adapted "Cyrano de Bergerac" for Walter Hampden. The music has been contributed by Rudolf Friml.

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Tabloids

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

MAY A MIGHTY GLAD CHRISTMAS BE YOURS.

JIM ("BEVO") BARRETT and his charming wife are at the Liberty, Detroit, and have become great favorites.

CHES DAVIS' COMPANY is playing thru Iowa and the newspapers describe the company as having a pretty chorus, excellent wardrobe and scenery.

LARRY HYATT, head of the Hyatt Circuit, spent several days in the Northwest recently on a business deal involving several new houses which have been added to the circuit.

LORIS CARON, juvenile of the Marty Dupree show, was made an Elk in the Boston Lodge-Friday night, December 7. A large number of theatrical folk were present.

THE NEW SUN THEATER, Springfield, O., will reopen December 24 with Charles Abbott's "Styles and Smiles" following two weeks of darkness, announced locally as being caused by "lack of attractions."

JACK HUBB, manager of the Detroit branch office of the Gus Sun Booking Exchange, was a visitor at Springfield (O.) headquarters week of December 10 making arrangements for holiday attractions in the Detroit territory.

SID STUART recently was in New York from the South to buy wardrobe for the Boots Walton "Bubble Land" Company, a "tab." show of twenty-five people. A jazz band was added recently. Mr. Stuart reports business good in the South.

"THE GOLDEN GATE GIRLS" are showing in Missouri and are said to be drawing capacity houses wherever they appear, a new record for show receipts being made by them recently at Cameron, Mo., a college town, where they were billed at the Royal Theater.

SEVEN IS LUCKY, but not for Nellie Sterling, the little English soubrette, for on December 7, while eating dinner, she had the misfortune to have a fish bone lodge in her throat, which required the services of a physician to remove. However, she lost no shows thru the mishap.

THE MOTHER of Irene Beckert is deeply grieved over the absence of her daughter, who is said to have run away from home October 29 to join a tabloid company as chorus girl. If the mother will be more specific with her address the writer will return her daughter's picture as requested.

"THE SWEET & PECK REVUE" opened an engagement at the Rialto Theater, Davenport, Ia., December 9, with Dolly Gray, Al and Flo Adell, Marjorie Vaughn and the Hop Top dancing chorus heading a cast of twenty people. "The Fog Girl" was the opening attraction and Manager Frank Gehring apparently has picked a winner for his popular musical comedy house.

ACTORS, LIKE SOLDIERS, must "carry on", come what may. That is just what Frank Hunter and his "Scandals of 1924" Company did when the lights in the Empire Theater, Glens Falls, N. Y., went off at an afternoon performance recently. They "carried on" and gave their show by lamplight. It was not possible to screen the picture, which was a part of the bill at the Empire.

SCOTTY McKay, of the California Quartet, had the pleasure of renewing acquaintances with his friends of the Stanley, Doyle and Reno Trio when the latter played at the Palace Theater, Peoria, Ill. Oldtimers were discussed in the dressing rooms after the show. The California Quartet for the past sixteen weeks has appeared with the Garden Players at the Hippodrome in Peoria, where both are booked indefinitely.

WM. C. ("BILL") MURRAY, formerly connected with the Joe Gallen Enterprises of Corco, W. Va., as assistant manager of the Milton Theater, playing tabloids and vaudeville, has the past season been connected with outdoor tented attractions playing thru Pennsylvania and the Southern fairs. Mr. Murray recently organized the Wm. C. Murray Comedy Company to play independent dates in the smaller towns of South Carolina.

PEGGY COLEY, toe dancer and chorus girl, who was seriously injured in an automobile accident last June, expects to spend the holidays with her folks in Boston. Miss Coley, who was a member of Marie Steele's Musical Comedy Company at the time of the accident, has been a patient in the City Hospital, Warren, O., nearly all of the past summer and expects to resume work next fall.

SIX-WEEK-OLD JOHNNY (SPASH) RIPLE, in Tampa, Fla., with his Gaddy in Virg Downard's tabloid, took his first airplane flight one day last week. The youngster, well protected by furs and mufflers, snuggled in his mother's arms while the plane made a fifteen-minute flight over the city and failed to even get a thrill, according to Daddy Ripple, who experienced the hardest fifteen minutes of his life while the "littiest Ripple was in the air".

ED (POP) LOWRY, after an absence of five years, has rejoined Guy and Elsie Johnson's "Dolly Dimple Girls" Company, which is headed for Florida on the Spiegelberg Time. Guy Johnson is owner, manager and black-face comedian; Ed (Pop) Lowry, Irish comedian and producer; Harry Fitzgerald, straight; Vic Faust, characters; Mrs. Guy Johnson, prima donna; Marie Johnson, soubrette; Mrs. Harry Fitzgerald, characters; "Little Babe" Catherine Fitzgerald, juvenile entertainer, and a chorus of six girls.

BOB REID, juvenile with "The Laugh-lauders", the Frank Finney organization at the Auditorium Theater in Spokane, Wash., left that company December 16 to return to the Alcazar Theater in San Francisco. His contract in Spokane was for three months. His successor has not been named. "The Laugh-lauders" are setting both precedent and records in Spokane and continue to play to two full houses every night. Matinee business is fair, but up to standard in that city. Bud Jones, publicity man for the house, will leave the company to go to California to do magazine work.

A LETTER from Frank Hawkins, well known

in the Southwestern tabloid and dramatic fields, states that he has returned to his home, 135 College street, New Haven, Conn., for a visit with his mother and sister, whom he had not seen in the last six years. While laying off he has returned to his old line of newspaper work; in the meantime rehearsing a new vaudeville act that he expects to launch in the near future. He is writing special stories on theatrical work, several of which have already been published. Mr. Hawkins states that he would like to hear from his numerous friends in the business, as it is pretty lonesome out of it.

LESTER RICHARDS and his "Convoy Girls" Company are presenting a very good show, according to C. (Dad) Kaufman, who witnessed a performance of this company at the Bonita Theater, Atlanta, Ga., the week of December 3. Mr. Kaufman further writes: "Mr. Richards has lately reorganized his company and added two very clever teams to his already up-to-date show. They are Howard and Margaret Vail and Tom and Edna Morideth. By the way, State Manager Louis Bettle and the leader of the orchestra, J. J. Churchhill, of the Bonita, have opened a nice rooming house at 23 Nassau street, Atlanta, for the benefit of tabloid and other professionals."

MARTY DEPREE and her "MUSICAL FOLLIES" viewed at the Bowdoin Square Theater, Boston, the week of December 3 by The Billboard's local representative, easily lives up to its reputation of being the finest tabloid show in those parts. In the excellent group of principals are Miss Dupree, an attractive and talented soubrette; Madeline Boland, a prima donna

with a very pleasing voice; Bennie Drohan, who is a scream as an eccentric comic; Frank Murray, an amusing French comic; George Brown, a capable straight; Louis Caron, a good juvenile, and Wallace McVitie, who offers a diverting novelty in the way of slow motion dancing. The chorus members can sing and dance well, and are good to look at. Several attractive sets of scenery enhance the effectiveness of the offerings. This is the first tabloid attraction to play the Bowdoin Square Theater this season, and it made such a hit that it has been booked for a return engagement in March.

JIM COLLIER, on one of his periodical visits to Cincinnati, called in to see us December 7. He stated that he had just finished ten successful weeks on the Sun Circuit and was en route to Bowling Green, Ky., with his "Flapper Revue" to open on the Spiegelberg Time. Mr. Collier reported the recent death of Jack Kellar, comedian, who accidentally fell out of a four-story building in Monessen, Pa. Kellar was replaced by The Hiltons, who were until recently with the Will Musical Comedy Company. Thru Mr. Collier we had the pleasure of making the acquaintance of Fred Palmer, juggler, who joined the "Flapper Revue" this week. Palmer, by the way, acted as best man at the wedding ten years ago of Mr. and Mrs. Collier and their meeting in Cincinnati, where Palmer was playing vaudeville dates, was the first in seven years.

TWO REPORTS from house managers on shows playing their theaters, containing high praise for the productions, were received at (Continued on page 35)

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 First-Class Chorus Girls, who can sing and dance, and who are well known in the South and are playing the Sun Time. The following write: Ray Jolly, Nell Kester, Inez Moore, and six others. They know me. Address: L. Barsoff, 115 West 1st St., Dec. 23, Middletown, O. Times: Yes, if I know you. Address **MONTE WILKS, Manager O A Company.**

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MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.

"BAND BOX REVUE"

(Reviewed Tuesday Matinee, December 11)

A Mutual Circuit attraction, featuring Mitty De Vere. Book and lyrics by Mitty De Vere. Presented week of December 10.

THE CAST—Harry Levine, Roy Sears, Joe Lurgo, James G. Moore, Mildred Austin, Mildred Cozierre, Frankie Moore, Anne Darling, Mitty De Vere.

CHORUS—Anne Darling, Mary Fox, Carrie Williams, Dixie Murray, Josie Bailey, Peggy Lester, Lulu Schrader, Ruth Levine, Bobby Becker, Pearl Selman, Anne Trusdale, Babe La Mott, Josie White, Eva Thurman, Frances White, Pearl Woods.

Review PART ONE

Scene 1 was an elaborate cabaret set with electric lighting effects that set it off to good advantage for an ensemble of personally attractive, fast-stepping choristers in chic costumes, and the customers sat right up in their seats, stopped their usual chatter and paid strict attention to what was going on upon the stage, which is more than they usually do. They generally sit on their hands and wait for the comies to make them laugh or applaud, but at the matinee they first encored the choristers, then Joe Lurgo, a clean-cut juvenile singer; Mildred Cozierre, a modish, auburn-haired ingenue rag and blues singer, and Roy Sears, a classy straight, who came on to accompany Juvenile Lurgo in song. Then came a whirlwind of red-headed soubretism in Frankie Moore in song and dancing splits. With the foregoing performers on the stage in their respective song and dance numbers, enhanced by the fast-stepping chorus, it appeared like a full show extraordinary.

Mitty De Vere, the featured comic, appeared in an altogether different characterization from those usually seen in burlesque, by the addition of a patent leather polished wig that extended into sideboards down his face, giving him an exceptionally grotesque facial appearance.

Harry Levine, doing a light-face, clean-attired Hebrew, is co-comic and works along legitimately as a foil for De Vere and the others in scenes.

Comic Levine, in a kissing bit with Soubret Moore, is held up by Pistol Shooting, Jealous Husband, Collector Straight Sears.

Ingenue Cozierre came on for a song number, and surprised us by her smiling countenance. Heretofore when we reviewed this clever girl's work we found occasion for justifiable criticism of her for her disinclination to smile on her auditors, and it is very evident that she has benefited by the criticism, for she now smiles and when she does it enhances her personality wonderfully well.

Straight Sears and Ingenue Cozierre in a domestic quarrel is interrupted by Comies Levine and De Vere for the usual wallops and Juvenile Lurgo as the tough pathetic peewee-maker.

Soubret Moore again gave us a whirlwind song, dance and running splits on the runway, and while the girls simulated they kept within bounds, Soubret Moore's "Lost It" bit with Juvenile Lurgo was interrupted by his jealous wife in the person of Mildred Austin, a statuesque brunet prima, and this was followed by the "Fousin Annie" bit with Comie De Vere as a nondescript feminine, with Comie Levine as a crying baby in carriage for continuous rounds of laughter and applause.

Prima Austin, in a slow ballad, put it over in a sweetly modulated voice for encores.

Scene two was a pictorial drop for Juvenile Lurgo in a dancing specialty, and Ingenue Cozierre in a singing specialty, both going over with telling effect.

Scene three was a hotel corridor set for the working of the honeymooners and Sleepwalking Soubret Moore and the comies making clean and clever comedy.

Anne Darling, a cute little bobbed brunet soubret, leading a number put over a fast dance and running splits on the runway, a la Soubret Moore, and if Anne keeps at it she will become a strong competitor of Frankie.

Scene four was a black velvet drape, in two, for Straight Sears to put over a war ghost song that led up to the next scene.

Scene five was a barracks scene laid in France with a bit in a "Huddies" in which all the masculine principals took an active part and one of the women characterizing a gray-haired mother with child in arms, spotlighted in an alcove with transparent screen, was the basis for an interpreted song by Informed Soldier Levine. Ingenue Cozierre made a great dash of form in black tights leading the American Legion March by the choristers, whose drills were the perquisition of gracefulness and militarism.

PART TWO

Scene one was an elaborate cabaret set for the masculine principals in tuxedo attire with Comie De Vere kissing the hurts of Soubret Moore, Straight Sears in a fast dance number, Prima Austin in a singing specialty that closed

with a yodeling number to encores, Soubret Moore in a pantomimic kissing, frisking bit of comies for Collector Sears, Ingenue Cozierre in a singing number that could have held the stage indefinitely, for the applause came from every part of the house, and her working of the waiting-for-husband bit went over equally well with Juvenile Lurgo and Straight Sears to the staggering drunk of Oyster Stew Eating Comie De Vere. Soubret Moore in a newspaper drape number gave an optical feast to the audience with her slender symmetrical form in a union suit while the choristers did likewise.

Scene two was a street drop for Comie De Vere in a singing specialty made funny by his bending, swaying form over the footlights, something that hasn't been seen in burlesque for a long time.

Scene three was the interior of a booze camp with Prima Austin entertaining the seated patrons with a song recital that gave every evidence of her dramatic ability, and this was followed by Juvenile Lurgo and Anne Darling in an apache dance in which they evidenced remarkable team work. Straight Sears and Soubret Moore, in an underworld dialog interrupted by Comie De Vere as the seeker of a wayward brother, gave a little pathos for the sentimentally inclined and it went over for applause.

COMMENT

This is a scenic production admirable, made more by the electrical lighting effects, for this show carries its own electrician, and he is a master of the art. The gowning and costuming in keeping with the scenic and lighting effects. The company individually and collectively clean and clever burlesquers who are talented and able in their respective roles. So far this season we have not reviewed the company's equal on the Mutual Circuit, and if the operating producers of this show do not get the extra hundred dollars promised for good shows on the Mutual Circuit they should take immediate action against the Mutual Burlesque Association.

Press Agents Advance
Conducted by ALFRED NELSON
(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

An Ofttold Tale

Dear Nelse—From a talk I had the other day with a widely known and highly rated member of the fraternity I gather that press agents—that is, the really good ones—are not very much in favor of seeing their name in print too often. Of course, they like to read nice things about themselves, but they feel that it gives others—especially their employers—the idea that they are press-agenting themselves. And they certainly don't want their employers to think that. Then, many of the stories sent in by some press agents about the things they have put over (?) have a tendency to hurt them instead of doing them good. Printing news and notes about these men is all right, but "press-agenting" them is another thing. I was told of one fellow who lost a good job because he obtained too much publicity for himself.

CORRESPONDENT.

COMMENT

If our correspondent had followed this column as long as many of our readers have followed it he would be fully cognizant of the fact that we are the self-appointed press agent of press agents, and that this column is not intended for any other purpose than recording the sayings and doings of press agents, and in doing so it takes nothing away from the attraction that they represent, for altho this column is not intended to advertise shows, it does make mention of the show in making mention of the press or advance agent and the show that he represents.

As for agents objecting to the mention of their names in this column, it's "an oft told tale" and usually comes from an agent who does not want his employer to know all that he is doing, for oftentimes he is drawing a salary to press agent one show, and one show alone, whereas he is stealing his employer's time in press-agenting other shows or private enterprises and fears that if it becomes public in this column his employer will get wise and hand him his two weeks' notice. On the other hand, there are agents taking money from one man for work as an agent and at the same time negotiating with other men for a more lucrative engagement, and for that reason they are not seeking publicity in this column for fear that their present employer and prospective employer may get wise to their underhand work.

There may be a few agents who do send in misleading statements as to what they put over, but they are few and far between, for

as booking agents to recover what they are justly entitled to for a production and presentation that is beyond criticism. NELSE.

TABLOIDS

(Continued from page 33)

the Gus Sun Booking Exchange, Springfield, O., December 5. George D. Spragg, manager of the Elks' Grand Theater, Bellaire, O., wrote: "J. Y. Lewis' International Revue is the very best tabloid we have had this year. It started good Monday and is the only show we ever played that built up for five nights in succession. It was the talk of town. Hokum comedy acts by Lewis and Hicks brought down the house and people could not get enough of them. Saturday night was a riot to get in. It takes our season's record. This class of shows make the tabloid business worth while. A wire from R. G. Hieble, manager of the Hippodrome, Parkersburg, W. Va., concerning Martin's "Footlight Follies", said: "Your show best of three I have played. Cast fine. Don't worry about this show. Scenery and costumes good. Specialties extra good. Wish all tabs would get the idea of using more specialties. It's the making of the show."

"FRISCO FROLICS", the No. 1 company of the Continental Vaudeville Exchange, Chicago, has been accepted for forty weeks on the Spiegelberg Time. Their No. 2 show, "The Windy City Revue", is still playing rotary stock in Chicago. Billy Barron has replaced Bob Mitchell as principal comedian. Angelo Caruso is still the second comic. Roy Morrow replaced Frank Lyons as straight man, the latter having taken over the business management of the Adams Theater, a motion picture house in the Loop. Ivy Evelyn is producing prima donna, Pagar Wilson, soubret; Buddy Lewis, Juvenile; Dolly Murray puts on the specialty dances every week with the chorus and also produces the chorus numbers. The Continental Vaudeville Exchange, of which Buddy Lewis is booking manager, expects to have a third company in operation by the first of the year.

WHEN FAY WARREN and her dancing partner, Eddie Smith, members of Harvey D. Orr's "Million-Dollar Dolls", were married on the stage of the Majestic Theater, Des Moines, Ia., the evening of December 6 (briefly recorded in last week's marriage column of The Billboard), the house was filled to overflowing and a standing room was occupied on the stage. The

decorations were elaborate, the stage being covered in pink and white roses and draped in pink and white tulle. Henry H. Prather, company manager, first introduced the chorus girls, who were beautifully gowned in crepe de chine (pink and white) with silver lace. The principals were then announced, the ladies being garbed in white charismes with pearls, the men in tuxedos. The bridesmaid and best man were next to be announced. Betty Powers, as bridesmaid, was gowned in white satin brocade in silver and gorgeously trimmed in rhinestones and carried a bouquet of American Beauty roses. Her charming grace added the touch that was needed for such an occasion. Earl Swagerty, straight man, presided in a gracious manner as best man. Then the bride and groom were announced. At this moment Sam Orton, musical director with the company, assisted by the Majestic orchestra, played the wedding march. The bride was a pleasing picture dressed in a gold white iridescent gown, her veil being held in place by a crown of pearls. She carried a bouquet of white lilies of the valley and sweet peas. The groom made quite an impression, as his smiling face showed that he was blissfully happy. Judge Sellers, of Des Moines, performed the ceremony, following which quite a number of presents were given the newlyweds by members of the company and house employees. Manager Kenyon, of the theater, presented them with \$50 in cash, a local jeweler the wedding ring, a local floral company the bride's bouquet. The following compose the "Million-Dollar Doll" Company: Henry H. Prather, manager; Elizabeth Wiley Prather, soubret; Betty Powers, prima donna; Fay (Warren) Smith, specialty dancer; Louise Willis, characters; Earl Swagerty, straight man; George Robbins, comedian; Frank Lupp, juvenile; Geo. Dunn, characters; Eddie Smith, specialty dancer; Doris Swagerty, Hilda Lupp, Helen Robbins; Joe Lewis, Kitty Swanson, Helen Lehlig, Lorraine Dunn, Margaret McKnight, June Evanson and Dolly Roberts, chorus.

THE "WHY WORRY" COMPANY, under the personal direction of Ray Andrews, which recently ended a forty-week stock engagement at the Star Theater, Muncie, Ind., is repeating its success on the road. The company, which has remained intact for over a year, includes Verne (Buzz) Phelps and Gene (Honey Gal) Cobb, comedians; Hallene Stanzel, prima donna; Dora Cullenbine, leading lady; Hazel O'Leary, soubret; Syd Garrison, Sr., light comedy and straight; Tommy Hanlon, straight and general business; Walter (Shorty) Steffen, tenor; Joe Williams, carpenter; Chas. (Sheik) Ost, musical director; Hazel Mack, Melvina Webb, Pauline Webb, Helen Downs, Ruth Manning, Mildred Wilson, Marie Williams, Ella Caster, chorus, and Master Syd Garrison, mascot. Specially written and copyrighted bills by Mr. Phelps, who is also company manager, are being produced. Mr. Cobb is featuring his new song, "Triffin' Man o' Mine". The organization will return to Muncie in the spring for another indefinite run, according to present plans. Mr. Andrews, who also owns the Columbia and Lyric picture theaters in Muncie, has his other attraction, known as "The Sanderson Big Jazz Revue", appearing at the Star. Mr. Sanderson is the arranger of the music for "Triffin' Man o' Mine". The tabloid editor acknowledges receipt of a complimentary copy of the latter number, which has a swaying melody as hummed softly by a local plugger.

F. L. (DAD) HALL, manager of the Dixie Theater, Uniontown, Pa., refers to Orth & Coleman's "Tip-Top Merry-makers" as one of the best en tour on the points of talent, singing, dancing, comedy, wardrobe and scenery, not forgetting their faithful and full performance at every show.

RICTON, the juggler and magician, is probably the busiest entertainer on the books of Cincinnati agents, having played forty-two club, theater and party dates since he returned home from the road four months ago, and seven dates to fill before January 1, he says. Ricton's chain of rooming houses in Cincinnati also keeps him quite busy. The Ricton "Dream Doll Revue" will reopen in April and play independent dates in Kentucky, Virginia and the Carolinas until September, when it will probably open on the Spiegelberg Circuit.

WIGS

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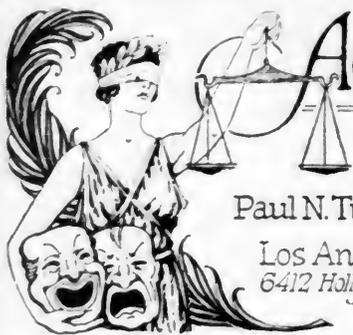
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(Continued on page 36)



Actors' Equity Association

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Grant Mitchell, Second Vice President

Paul N. Turner, Counsel - Frank Gillmore, Executive Sec. Treas. - Grant Stewart, Rec. Sec.

Los Angeles Office
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115 West 47th St NEW YORK Tel. Bryant 2411-2

CHICAGO Office - CAPITOL BLDG. Gayety Theater Bldg.
San Francisco Office - 369 Pine St.



THE council wishes you all A MERRY CHRISTMAS and a HAPPY NEW YEAR. Christmas Layoff Permissible

The, no doubt, every member is familiar with the rubric, we might say here that the council ruled, back in June, 1923, that managers are permitted to lay off the week before Christmas, as well as Holy Week, for the 1923-1924 season, without payment of salaries, but are obligated to guarantee two weeks' consecutive employment after the layoff or pay two weeks' salary therefor. In the event of such layoff the manager will not be entitled to rehearsals during that period except under such conditions as are provided for in the contract.

He Paid Dues While Fighting

Major Vivian Gilbert, who is now lecturing with much success in the East, under the direction of William G. Peckius, has been a member of the A. E. A. since April 27, 1914. During the war, in which, being an Englishman, he joined in its earliest period, we write him stating that being in the service his dues had been waived by the council, but he refused to be excused and postoffice orders came periodically to the A. E. A. from the different fighting fronts on which he served. We recall particularly Cairo and Saloniki.

There is a review of his book on these wartime experiences, just published, in the December "Equity".

The three lectures which he delivers are "The Romance of the Last Crusade", an account of the campaign with Allenby to Jerusalem; "The English Sense of Humor" and "Both Sides of the Footlights", which latter, of course, brings in lots of reminiscences.

Major Gilbert starts a Western tour immediately after the new year.

Council Reinstates Duncan Sisters

The suspension of the Duncan Sisters (Rosetta and Vivian), imposed in San Francisco during the "Topsy and Eva" run, some six weeks ago, has been lifted by the council and they are now in good standing.

Historical Note

Sir William Davenant's "The Siege of Rhodes" (1656) was not only the play in which the first English actress, Mrs. Coleman, appeared, but it was the first English play in which scenery in the modern acceptation of the word was used.

Before that the stage platform stretched out into the auditorium and curtains hung across the back hiding the tiring house (dressing rooms) of the actors.

For further information visit the public library and ask for any book on the early English theater, preferably Karl Mantzius' "History of Theatrical Art in Ancient and Modern Times", Volume 3.

Mantzius, who died in 1921, was an actor of Copenhagen and a scholar, the only contemporary actor-scholar we can recall. By a scholar we mean a savant, a person of thorough literary or scientific attainment, a man who has read, remembers and can apply practically all literature pertaining to his particular line of study. We have many students on our stage, but few scholars, a fact that is not to be wondered at considering how exacting is the life of an actor.

Karl Mantzius was the leading actor and director of the Royal Theater in Copenhagen. In spite of all he had to do at the theater he read and took his doctor's degree at the university. His work above mentioned is considered authoritative.

Call for Leon J. Tempest

Will Leon J. Tempest advise Equity of his address, or will anybody who knows his whereabouts kindly communicate them to us?

Honors for Mr. Hackett

We are very proud of our member, James K. Hackett, who is expected back in this country very shortly.

Mr. Hackett enjoyed the unprecedented honor of an official invitation from the Government of the French Republic to play "Macbeth" in Paris, which he did with great success, after having already taken London by storm in that character.

It was the first time in the history of France that any foreign actor had officially been invited to appear on the French stage in Paris.

At that time the President of the United States thru the Secretary of State, the Honor-

able Charles Evans Hughes, sent Mr. Hackett a long cable, which was delivered to him by our ambassador, Hugh C. Wallace. That was the first time that a President of the United States ever felicitated a player OFFICIALLY.

There is a movement on foot to endeavor to secure for Mr. Hackett, on landing, the freedom of the city of New York. Foreigners are frequently so honored—why not our own countryman?

Long Life to the British Actors' Union

The Actors' Association of Great Britain is not defunct, but is very much alive and kicking, and so the comfort which some of our opponents laid to their souls is removed.

Plays Without Theaters in Texas

The spoken drama is apparently a stepchild in many States of the union just now. For an example read the following advertisement which appeared in The Houston (Tex.) Post of November 25:

"To the People of Houston:
"The 'The Bat' played 983 consecutive performances in New York City—740 times in London, 553 times in Chicago, entire seasons in Philadelphia and Boston, as well as being presented in four continents, in eleven countries, and in seven languages—'The Bat' has never been played in Texas!"

"For reasons not within the control of its sponsors, Messrs. Wagenhals and Kemper, or Mary Roberts Rinehart and Avery Hopwood, its authors, but for the reason that Houston, like the other large cities of Texas, has no legitimate theater available for high-class attractions."

"This year both the authors and the management of 'The Bat' decided to play all of Texas—if it was found necessary to play in halls, auditoriums or school rooms."

"In Dallas we were obliged to play the City Hall, in Fort Worth the Chamber of Commerce. Here in Houston the only available theater was 'The Cozy'."

To our minds it is a national misfortune that any section of the country should be deprived of the legitimate drama.

If the Producing Managers' Association and the Actors' Equity Association got together on these problems we believe a solution could be found.

But then we are interested in the theater as an institution and not solely as a commercial business which must return large profits.

December "Equity"

Cover by A. J. Knorr, frontispiece Helen MacKellar, another William Van Dresser sketch of Council women; photographs and stories on the 1923 Ball and Equity Players' "Queen Victoria", photos of famous stars' dressing rooms, fourth installment of "Survey of the Vandeville Field", which describes in detail the system of booking, considered the focus of control of the industry; the present status of negotiations for peace June 1, 1921, with the managers; the dramatic authors' claim for a voice in the control of the theater, book reviews, special departments, "Down to Cases", "Brevities", etc.

FRANK GILLMORE,
Executive Secretary.

Executive secretary's weekly report for council meeting December 11, 1923:

New Candidates

Regular Members—Richard Boleslawsky, Addison Fowler, Irving Fox, Jane Hopkins, Nellie Malcolm, Florenz Tanara.

Members Without Vote (Junior Members)—Beatrice Anglin, Hal Cooley, Letitia Mae Evans, George F. Haller, Phillip W. Oberg, W. Henry Siemerling, Leslie Thomas, Wm. Walter Yeager.

Chicago Office

Regular Member—Nora Schwaburn.
Members Without Vote (Junior Members)—Carl Byal, Beulah Hayes, Constance Penny.

Kansas City Office

Regular Member—Wally Goodwin.
Member Without Vote (Junior Member)—Everett H. Stover.

Los Angeles Office

Members Without Vote (Junior Members)—Ethel Catus, J. Parks Jones, Victor Edwin Jory.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

TEN new members joined the Chorus Equity in the past week.

We are holding mail for Anny Gorton, Lucille Gordon, Freckles Gordon, Edna Greenville, Ann Garrison, Eleanor Grover, Clifford House, Anna Hinkle, Anita Hammond, Dorothy Johnson, Frances Jewell, Margie King, Dolly Kennedy, Kitty Kane, Ethel Kennedy, Margaret Lee, Stephanie Love, Jessie Love, Diana Lee, Olena Lee, Eva Lynch, Bobby Lee, J. J. Lewis, Shirley Lewis, Jack Logan, Na Le Gar, Blossom La Valle, Ruth La Valle, Lillian Leonard, Nell Gibbons, Rae Lloyd, Effie Langill, Ellen Lloyd, Francis Le Roy, Agnes Mellon, R. Mansfield, Vera Marshall, Lee Marse, Marie Malloy, Dora Matthews, Ola Murray, Helen Malloy, Betty Marvyn, H. Major, J. McJannet, Moryle MacKay, Ethel McCarthy, Nancy Mayo, Molly McCarthy, Susan Meredith, Helen McCarthy, Loretta Mack, Ruth Meyerson, F. McDowell, James Moore, Anna Maywood, Jeanette McManus and Margaret Murray. Some of this mail has been here since 1920. Members are urged to write to the office and ask to have mail forwarded. It is impractical to forward mail except upon request as addresses change so frequently.

We are holding a check in settlement of a claim for Ann Smith.

Report at this office the day you begin rehearsal. This warning has been given many times and is seldom heeded by our members. The reason they give for not reporting is that they are not sure they are in the show until the ten days elapse. That is just the reason you should report. If you are let out after the ten days one of the ways of proving it is

by referring to the office files, where the date of your first rehearsal will be recorded. Then there is the question of pay for over-time rehearsal—when this money is due there is frequently a discussion as to whether the rehearsal has been for a period of four weeks or five. Payment for over-time rehearsal at the end of the fifth week is just as much your right, under the Chorus Equity contract, as is payment of salary after the production has opened. Unless you report to the contrary we take it for granted that you have been paid. Not infrequently a member will come to us six or seven months after a production has closed and say: "What good is the Equity? I didn't get paid for over-time rehearsal." "Did you report it?" "No, but I had an Equity contract and I did not get paid." We are not mindreaders. You must help us help you.

Unless your contract definitely reads for New York you are engaged for the production either in or out of New York and to leave that production you must give a two weeks' notice. The close of the New York run does not automatically close the engagement. With a run-of-the-play contract you cannot give a notice.

Members holding cards good to November 1, 1923, are fined 25 cents a month, beginning December 1, unless they hold an extension.

Members wishing to take lessons in the dancing class should make appointments at least one week in advance. Unless there is a cancellation every hour is taken a week ahead of time.

DOROTHY BRYANT,
Executive Secretary.

PRESS AND ADVANCE AGENTS

(Continued from page 35)
himself is negotiating an engagement to go in advance of a fabulous circuit burlesque show.

Raymond B. Dean, press representative for the Gentry Bros.' Shows in combination with the James Patterson's Wild Animal Circus, has edited and compiled a neat little booklet that gives one an interesting insight into the shows and those who have made them what they are and one and all alike are to be commended.

Jerry (Reds) Cunningham, the hustling second man in advance of the "Sally, Irene and Mary" Company, now touring the South, communicates that Dave Lewis, business manager in advance, has been forced to close thru illness and has been replaced by J. J. Liberman.

Charlie Dragg is now ahead of "The Last Warning" city-time show and Ed Rosenbaum is the manager back.

Chris Newman is a versatile agent, for after doing the advance for five Hurlig & Seamon burlesque shows at one time on the Columbia Circuit he was transferred to go in advance of their legit. show on tour with Robert Warwick in "Fraid Cat". Danny Davenport is manager back with company.

Jimmie Hebron, after putting over the big bridge publicity on Long Island, came into New York City and took over part of the suite with John McLoughlin in the Loew Theater Building, on 15th street. Jimmie will devote his time to specializing in publicity work and Mac in the handling of real estate.

Harry Mack closed as press agent of the Sparks Circus on a Monday night on receipt of a wire from Messrs. Hill and Gajts and joined "Yes, We Have No Bananas", on a Wednesday night in York, Pa.

Jerome Flynn was back in Boston with the "So This Is London" Company. Other advance men in the Hub at the same time were: George Moxley, representing Ada May (Weeks) in "Lollypop", which comes into the Tremont; John Fitzpatrick, ahead of "Helen of Troy, N. Y.", at the Colonial, and Archie McGovern, for "The Song and Dance Man", with George M. Coban himself, which opened at the Selwyn.

Norman E. Beck, former dramatic editor of The Salt Lake City Telegram, Montreal Herald, Long Beach News and with the Snapp Bros.' Exposition Shows last season as director of publicity, is located in Detroit for the winter. Besides freelancing in publicity work Beck is a special representative of The Billboard.

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Feminine FASHIONS BEAUTY Frills

By Elita Miller Lenz



THE SHOPPER

All communications should be addressed to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co.

Please do not make remittances in the form of checks. The merchants will not accept them. Money orders are always acceptable.

A stamp should accompany letters in which replies are desired.

Every article described in this column may be purchased thru The Shopper.

The space on this page is not for sale.

The services of The Shopper are free to our readers, no discounts being exacted from our patrons or the merchant.

Inquiries about the gigantic fans we mentioned at \$90 are coming in so thick and fast that we have decided to save time for those readers who wish to purchase cheaper fans by printing herewith a list of information on the subject:

While a fan of fine ostrich costs \$90, there are several cheaper grades of ostrich. The lowest priced of these is \$50. The fan measures 27 to 30 inches in height, which unfurled is almost one's height. The \$50 fans are made to order in any desired shade.

Those desiring operations on feather or fur trimmings are invited to write The Shopper, who will place you in touch with dealers specializing in these theatrical accessories.

Oriental headdress is another subject that engrosses the attention of our readers. In fact, there have been so many requests for information on this subject that we have arranged to illustrate one of these in a forthcoming issue. However, for the benefit of those who contemplate assembling an Oriental costume, a band, with ear flaps, of brocaded metal studded with jewels, with chiffon back, may be had for the reasonable sum of \$10.

Irresistibly smart and youthful are slip-over sweaters of pure brushed wool in natural camel's hair color with stripes of a darker tone about the cuffs, collar and bottom. A buckled belt of knitted wool accompanies the sweater, which may be had at the very special price of \$3.95. Please include postage.

A slip-over blouse with skirt to match of pure brushed mohair is another costume novelty for sportswear. The blouse or sweater has cross stripes of white, which also compose a border about the bottom of the skirt. A boyish collar is confined with a loop and button and a sash of knitted material encircles the waist. All sizes, blue, tan or brown, \$15.75, plus 25 cents for postage.

We have before us a quaint little orange-colored folder which bears the name of "Fresilles". Upon opening it we find that it is filled with tissue leaflets that are treated with a cold cream process that not only makes the leaflets cleansing, but imparts to them a quality that makes powder and rouge STAY on. These delightful little cold cream tissues waft a delightful fragrance of oil of roses. Three packages for \$1. For the tourist, motorist or woman who is "about" a great deal.

One of our patrons has given us a "shopping tip". She has called our attention to silk and woolen hose selling at 85 cents a pair, which she says have worn remarkably well and which we say present a very smart appearance.

The silk predominates, giving the hose a pleasing lightness and flexibility. If you are looking for sports stockings that combine beauty with utility, you could find nothing better than these silk and woolen hose, which The Shopper will be glad to procure for you in either tan or brown.

Are you particular about your hairbrush? Do you believe that it is false economy to purchase a cheap brush? A hair specialist tells us that one of the first things she asks her patrons is, "What kind of a brush do you use?" Very frequently the answer is, "None." The brushless patient believes that the hair should only be combed, and when asked what kind of teeth the comb has is unable to state whether the teeth are sharp or blunt. The use of sharp combs is oftentimes the cause of

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THE CHARM OF ILLUSION

"In analyzing feminine charm", writes a correspondent, "a writer for a woman's magazine advises woman to weave an illusion about herself that will lift her out of the commonplace. Pray, how may one weave an illusion about oneself?"

While propounding the question (it was in the background of our mind even in theaters) one of the men on our staff called our attention to an article in The Century Magazine for December, entitled "The Big Show", by Courtney Ryley Cooper. In reading thru this

excellent article we found an enlightening parallel. In describing the parade, from a psychological viewpoint, Mr. Cooper writes: "Three lion's cages have passed with the sideboards down and the pacing animals displayed. Then a cage which is closed. Why, certainly if they could leave three cages open they could a fourth. Wonder what's in that cage? It must be a valuable something out of the ordinary or they would show it. There you stand and wonder—wonder at a game that is as old

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CARMEL MYERS



Wore this lovely creation of silver metal cloth in the role of Countess Fedora in "The Slave of Desire", shown at the Capitol, New York, last week. The overdrawing and huge sleeve, which is caught snugly to the arm and permitted to fall in a train of graceful undulation, are of silver lace. The fan is of black and white ostrich, with a center ornament of rhinestones. The headdress, too, is worthy of attention, exemplifying the charm of silver and rhinestones. The slippers are of silver brocade.

MILADY'S BEAUTY BOX

SELECTING POWDER

"The art of makeup is the art of looking natural" quotes one of the smartest of the New York beauty specialists. One cannot practice the art of making up naturally if one does not give some forethought to the selection of powder, with special deference to one's individual coloring. There seems to be an erroneous impression among some women that a white or pink powder will disguise a sallow skin. Such women deceive only themselves, for the sallow skin will betray itself and appear even more sallow in contrast to the fair powder used. If a sallow skin is matched as nearly as possible with a superfine powder it will take on a velvety, healthful texture, especially if just the right shade of rouge is resorted to. Therefore, the woman who would make the most of her complexion should buy only such face powders as offer her a wide selection of shades. For instance, the beauty specialist above mentioned makes

an exquisitely fine powder, soft and velvety which may be had in six exquisitely blended shades: Cream-white, deep cream, naturelle, light-brunet and suntan. It retails at \$2 a box.

CHOOSING ROUGE

Creme rouge blends so easily on the cheek and is so pleasingly natural in effect, especially when one has been fortunate enough to secure just the right and becoming shade, that one wonders why one ever used a compact, except for the occasional hasty outdoor touch.

A creme rouge that is waterproof and indelible, containing no harmful ingredients, may be had in four different shades for different types of femininity: There is Tangerine (ash blond), Apricot (fair complexion) and Cerise (dark brunet) at \$2.50 a jar.

Still another shade is Geranium, a very special rouge for the light brunet, in a heart-shaped box, at \$1. Why all this special

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GLIMPING THE MODE

NEGLIGEEES STRESS SLENDER LINES

Never has the negligee or robe intime been accorded quite so much thought by designers as it has been given for months past. In fact, the silhouette follows very much the style in gowns, the tendency being toward wrappy lines.

In a class quite distinct from the corduroy, quilted silk and blanket robe is the so-called robe intime, which is sometimes called the gown, the negligee of the hour of the New York stage. The materials utilized are of a wide range, offering a choice of chiffon velvet, filmy chiffons, crepe-back satin and fine plant brocade. Marabou or fur trimmings in a complementary shade, supplemented by metal laces arranged in panels and bands about neck, sleeve and hem, lift the robe intime far above the commonplace. Seemingly to atone for the heavier body of velvet, negligees made of this material are of the lighter pastel tints, while chiffons and crepes are of magenta, jade and pure white, with trimmings that form striking color contrasts. The vogue of the elaborate robe intime is undoubtedly partially responsible for the introduction of fur trimmings of all kinds, procurable by the yard. A sketch of a brocaded "wrappy" negligee is reproduced herewith by courtesy of Chicago Women's Wear.



Brocaded negligee.

PAJAMAS ATTAIN A NEW DIGNITY

Pajamas, too, have attained a new dignity. No longer are they feminized versions of Milford's sleeping garments, but have taken on a decided period character, borrowing inspiration from the modes of old China, expressed in Mandarin and Coolie coats; from the Japanese kimono and from the Russian Cossack coat. While it is true that one sees many intriguing designs in lace and chiffon, the smartest versions of the pajamas are those developed in shimmering satins. What could be more interesting than the pajama design illustrated in this column by courtesy of Chicago Women's Wear, described as follows: "A satin falkorante with Pierrot-like borders of marabou."



Silk pajamas.

"SANCHE PANZA" PERIOD GOWNS

When Emille Haggood and James Reynolds undertook to supply the costumes for "Sancho Panza", at the Hudson Theater, with Otis Skinner, they stepped back to the Velasquez mode of old Spain, reviving its riot of colors with a marked emphasis on red. One gown, developed from magenta colored chiffon velvet, emphasizes the distended hip silhouette and stiff straight bodice and holds little claim to beauty. The sleeves are narrow at the shoulder, billowing out into an immense puff from elbow to wrist, which is confined by queer-looking cuffs composed of three straight tiers, supplemented with a flare-back cuff cut into triangles. Oblivious to the fact that the voluminous skirt, which reminds one of an immense apple, One costume that appealed to us especially was a gold metal moire.

MARY BOLAND'S PASTEL TINTS

In refreshing contrast are the gowns worn by Mary Boland in "Meet the Wife" at the Broadhurst Theater. Madam Frances, who created Miss Boland's costumes, has chosen colors admirably suited to Miss Boland's blond coloring. One of these delightful frocks is a sleeveless design with a low-set bodice and circular skirt of flesh-colored taffeta. The generous folds of the skirt reveal a facing of jade green, which is matched by slippers and necklace. A tress of pink roses and green leaves cascade from hip line to hem on the left.

Paris has fully declared herself on the subject of the shorter skirt for fall. And, oh, horrors, the length designated is fifteen inches from the ground.

To match the short skirt madame's chapeau must be small, for short skirts and large hats constitute an inharmonious.

And, if you please, the hats still kotow to bobbed coiffures. Despite all the efforts of the

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MANSTYLES

CLOTHES ECONOMY

"My boss says that in time of prosperity an actor should prepare for war," volunteered the secretary of a theatrical agent.

Asked to explain her remark she said she meant in the matter of clothes, or, in other words, "In times of peace an actor should reinforce his wardrobe against the attacks of future war."

Further questioning brought forth the statement that "In these days of keen competition in the theatrical profession, in which the supply of good actors is greater than the demand, a man is judged by his 'face value' or his appearance. Just as the business efficiency expert demands a clean-cut personnel to reinforce the prestige of an institution, the theatrical producer asks for a good-looking cast. Of course, you can't blame the actor. He can't help it, but—oh, I wish things were different!"

Taking a cue from the agent's secretary we went visiting in quest of the statistics of the perfect wardrobe that would defy the onslaughts of wear. One style expert said the only remedy was to climb in a feather bed and stay there. Another dug thru his file in quest of a carbon copy of a list he had once compiled, entitled "Economy in Clothes". After an hour's work we have succeeded in condensing his copy as follows:

"Three suits bought in time of prosperity will save man embarrassment in times of financial stringency. The suits should be a dark blue serge, a dark brown tweed of modest pattern and a dark gray cheviot (striped pattern). And each should be provided with an extra pair of trousers."

The uses he designated for the three suits, which he termed "lounge suits", should interest the actor: The dark blue serge for evening affairs where the tuxedo or swallowtail are not in demand, the gray suit for daytime wear and

the brown tweed for bad weather or for a change.

If exaggerated lines are avoided (anyway, a gentleman's clothes always conform to his natural requirements for becomingness, style or no style) the suits will keep their good style for many seasons to come.

"Twelve shirts are not too many, altho six will do for every-day wear. Oxford shirting, white, with dainty colored stripes, is the best investment from the standpoint of smartness and durability." He advises against shirts of a solid color where the wardrobe is limited.

"When buying hose and ties in quantity if inconspicuous patterns are chosen they will not go out of style.

"Two black silk-ribbed ties, two dark gray, two brown and two blue, as well as two light-toned ties, in color combinations, are desirable. These should be of wrinkle and crease-proof silk, as this requires no pressing.

"A dozen white linen handkerchiefs with monogram are always good form."

SHOPPING TIPS

One of our readers writes that he will sell good pipes with hand-carved emblem or initials carved in the solid wood on the front of bowl at from \$4 to \$8. He avers that being a pipe smoker he is qualified to say that the howl will

tends to aggravate the symptoms that often develop after exposure to draughts, and the result is huskiness. To relieve the throat irritation the actor becomes quite an addict to throat lozenges, which contain various medicaments, some of them harmful drugs, which upset his digestion and fail to relieve the throat irritation.

Many public speakers have found that the best method of treating colds is to lubricate the nasal passages with Menthine ointment occasionally, to abandon all throat lozenges and avoid harmful draughts.

A sample of Menthine will be sent free on request.

THE CHARM OF ILLUSION

(Continued from page 38)

as that of Adam and Eve and the serpent, old as the world itself, that of curiosity."

Weaving an illusion about oneself is nothing more or less than the art of suggesting a hidden mystery. The fourth wagon suggested something in reserve, something valuable. The fourth wagon is comparable to the human body that carries the hidden soul or mind of woman.

Milady may mentally weave about her personality any sort of illusion she pleases. A singer tells us that she lacked sparkle and vivacity in her work at one time. "You have a beautiful voice," advised her teacher, but

MAE MURRAY



Disguised her blond tresses under a dusky wig to lend realism to the role of the "raven-haired Olga" in her recent film, "Fashion Row", and then donned a sumptuous ermine wrap to enhance her brunet coloring. The generous width of sleeve and train impart majesty to Miss Murray's dainty form.

last a lifetime and that the stem can easily be replaced in any "tobacco State". He states that in order to quote an exact price it would be necessary for him to see the lodge emblem or design. Anyone interested?

Judging from the rapidity with which the billfolds mentioned in this column as Christmas gift suggestions have been selling money must be quite plentiful.

Why not begin the new year with a nice leather billfold? A hip pocket fold, Morocco grain leather, black or brown, plain design, costs \$2.50; silver mounted, \$3.25; gold mounted, \$4.50. A plain pocket fold for vest is quoted at \$3, silver mounted \$3.75 and gold mounted at \$5. A coat pocket billfold, plain, \$3; silver mounted, \$3.75, and gold mounted, \$5.

Those interested in the welfare of the actor tell us that the throat and nose specialist numbers many theatrical men and women among his patients, the atmosphere back stage being conducive to colds.

Oftentimes the performer comes off stage dripping with perspiration and stands about, subject to draughts from all directions. The atmosphere of the ill-ventilated dressing room

it lacks resiliency because you lack spirit. You sing a dirge-like melody with ease and pleasure, but when it comes to emulating the birds—you have not the spirit." "We must put joy into your spirit by first putting it into your mind. Just imagine you are walking ALWAYS in the sunshine and that there are sunbeams in your throat," continued the teacher, who was a good psychologist. "Think sparkle and vivacity and you will reflect it." She then prescribed trills, warbles and light arias as her pupil's daily exercises and kept her at them until she sang them with joyous ease. The pupil wove about herself an illusion of buoyancy that transformed her whole being. The illusion, like many another belief we entertain about ourselves, externalized itself in that delightful charm we call vivacity. If you detect lines of harshness creeping about your mouth you need to revive some of the lovely illusions you entertained when you read "Alice in Wonderland" and "Little Women". (We know a successful publicity woman who reads "Alice in Wonderland" during spare moments. "Keeps me young," says she.)

A certain woman writer is known as "Lady

(Continued on page 40)

NEW & SLIGHTLY USED Fur Coats & Capes

Latest styles, perfect condition. Guaranteed never worn on the street. Bargains as low as \$40. Beautiful Fur Neck Pieces and Dresses, \$8.00. Satisfaction and values guaranteed or money refunded. Deposits accepted. Kindly call. No orders by mail.

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Blended shades of exquisite Poudre—beautifying complexion.

\$1.50 BOX POSTPAID

Debitante Special Day-Tint—Tint—Orchid for Evening, Spanish Toppaz—Parisian Tok-Tok.

A Booklet of Home Treatment to attain and retain Beauty sent upon request.

All orders filled promptly.

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Beauty is skin deep

Remove the old skin with all its imperfections and you can have skin like a new-born babe.

Youth-Ami Skin Peel

The World's Greatest Discovery, enables you to find youthful and perfect skin beauty. No costly or painful operations. Harmless, painless. Removes all surface blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc.

An invisible, stainless liquid. Contains no acid, mercury or arsenic. Not an ordinary clay or cream. Quick, easy and sure way to have a healthy new skin. Results astounding. Ask your druggist or write for booklet "Magic of a New Skin."

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FREE Marvo BEAUTY BOOKLET

Explains how the Famous Marvo Liquid Skin Peel Preparation removes all surface blemishes, FRECKLES.

Pimples, Blackheads, Eczema, Discolorations, etc. Wonderful results proven. Guaranteed absolutely Painless and Harmless. Produces healthy, new skin as Nature intended you to have. Write NOW—before you turn this Page—for full details and "Marvo Beauty Booklet."

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1658 Broadway, Dept. 163, New York.

WIGS of All Descriptions LEICNER'S & STEIN'S MAKE-UP

The Kettler Company
32 W. Washington St., CHICAGO

OVERCOATS

MANUFACTURERS' SAMPLES \$16.75

Latest Styles. Made of the All-Wool Fabrics. Values up to \$45.00. While they last, \$16.75. Also high-class All-Wool Suits, in latest cut and patterns, \$19.75. When in Chicago, call at 184 W. Washington St., Rosenthal Bros., Room 107, CHICAGO.

English Broadcloth SHIRTS

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All orders sent parcel post C. O. D. Money refunded if not entirely satisfied.

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Holds the centre of the Stage

FUR COATS and CAPES

NEW AND SLIGHTLY USED.

Like new. Guaranteed never worn on street. Magnificent Fur Coats, Capes, Dolmans, \$40 up. Beautiful Foxes and Chokers, \$8 up. Written guarantee with each article. Please call. No mail orders.

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You've seen this beautiful effect.

The colors are PURPLE, BLUE, ORANGE, YELLOW and GREEN. Used for COSTUMES, Scenery, Etc. DUWICO, 303 West 41st, New York.

Everything Electrical for the Theatre

MAKE-UP Mail Orders Our Specialty LOCKWOOD LEICNER MINER

10% Professional Discount.

Our Special Make-Up Box Filled Complete, \$4.75 P. P. Prepaid.

VANITE PRODUCTS CO.

160 West 46th Street, NEW YORK.

COTY'S PERFUME, \$2.49

L'ORIGAN or CHYPRE. (1 Oz. \$3.75 Quality)

A "Get Acquainted" offer that saves you \$1.26. Bring or send this ad with \$3.49 and you'll be glad to know us better. (By mail, add 10c.) You'll find here every toilet and make-up requisite for man and woman. Performers on the road get immediate service by mail.

THE MAKE UP BOX.

"At the Pulse of the Riado." 201 West 49th Street, NEW YORK CITY.

Reflections of Dorothea

NOW hearts are warm the winds blow cold, so say good-by to sadness, for Christmas turns life's gray to gold and fills the world with gladness.

The thought behind Christmas is one of deep feeling. Busy men and women lay down their tasks, children set aside their studies, and through our railroad stations latent on going back home to take their places with the family once more.

with George Tyler's new show. Florence, keep up the good work.

Do you believe in Santa Claus? I do. And this is my Christmas Greeting I send to every Billboard reader and every friend: Why, of course, I'm glad it's Christmas. For it brings again to mind Pleasant thoughts of things and people, Like ourselves—the happy kind.

Remember the postman is bringing my Christmas Greetings to 691 West 186th street.

Dorothea Antel

THE SHOPPER

(Continued from page 38)

scalp irritation and the failure to use a brush is responsible for dull, lifeless hair and the presence of dandruff. "There is nothing like brushing for removing dust and dandruff," avers this specialist.

We asked Madame Hair Specialist to recommend a brush for the hair, as well as a comb. She pointed to an array of brushes, which were quite varied in style. There were straight and round-cut bristles; heavy and lightweight brushes. A straight-cut, ebony brush, with nine rows of straight-cut bristles, was quoted at

and fair types and Carnival, a deep red, for the brunet, at \$2.

Another lip stick. In medium red, is \$1.50. Please refer to the medium lip stick as "A" style when ordering.

A cream that will smooth out lines, firm the skin and at the same time whiten it is popular among New York actresses. It has kept a well-known actress in the "jeune fille" class for many years, and she now offers it to other actresses at \$2 a jar.

GLIMPSES THE MODE

(Continued from page 38)

wigmaker, the hairdresser and the milliner, Sir Barberman still snips woman's locks in fascinating bobs, the latest of which is the shingle.

Speaking of gray hair, Nora Bayes has given impetus to its popularity by naming it platinum hair.

The wigmakers introduce platinum wigs, made from silken threads, with clusters of silver leaves at each side.

We saw a Parisian hair bob on a hairdresser's chair the other day that depressed us terribly. The bob was waveless, curlless and—terrible to contemplate—the ears were exposed! We then tried to imagine ourself walking up Broadway with our ears exposed to the elements, ears that have never seen the light of day since school days—and it was too much for us!

HARD WORDS

- ANDALUCIA (an-du-'loo-shi-u), English pronunciation, a province in the south of Spain. Castilian Sp. (ahn-dah-'loo-'thi-ah); popular Sp. (ahn-dah-'loo-'sh-i-ah). The (oo) is short (oo).
AUGASSIN ET NICOLETTE (o-gah-'sien, e. ni-kaw-'let), large (E.) is nasalized. Old French romance. 13th Cent., to be presented for nine matinees at the Theater Guild during the holidays.
FARES (fah-'res), Maurice (mah-'ris), French novelist and patriot, died December 4, 1923.
CERVANTES (ser-'vahn-tes), Eng. pron., celebrated Spanish writer (1547-1616), died the same year as Shakespeare; author of "Don Quixote". Sp. pron. (ther-'vahn-tes), the (oo) like English in "met".
DON QUIXOTE DE LA MANCHA ('dawn-'kwik-so-oo), Eng. pron. Sp. pron. (dong-'ki-'xo-to de lah-'man-cha). The (oo) like Eng. in "ohy", the (x) German "ach" (ah-ix), the (e) like Eng. "met". Lexicographers usually give "don" as (dawn), but in Spanish connected speech there is the same assimilation between (n) and (k) that there is in Eng. "donkey" (dawug-ki). This was noticeable in Otis Skinner's company in "Sancho Panza".
LOS ANGELES ('laws-'ang-les) is the preferred local pronunciation, with ('laws-'ang-les) as a variation. Some say ('laws-'an-dzh-lis). Sp. pron. ('los-'ang-les).

THE SPOKEN WORD

(Continued from page 37)

position of Hamlet that is not always in keeping with lofty conceptions of the part.

The beauty of Mr. Barrymore's Hamlet and the mellowness of his reading in most of his dialog and soliloquies was fully acknowledged in these pages a year ago. We still behold them with admiration at the Manhattan. In speaking of "brittleness" we simply raise the question as to how much "noises" and animal sounds may be assimilated in lofty conceptions of character. This is an actor's problem.

Rosalind Fuller's Ophelia is as unattractive as it was last year. Miss Fuller goes mad in her finger joints and spine rather than in her mind.

France Goldwater, of Los Angeles, announces the opening of the new Fine Arts Theater at 730 South Grand avenue. The official opening was Monday, December 3. Karel Capek's "R. U. R." (Rossum's Universal Robots), formerly presented by the New York Theater Guild, is the opening attraction, produced under the direction of Williamette Wilkes and Helen Morgan. Katherine Van Bron Kya Alanova, William Raymond and Franklin Panzborn are featured in the cast. A repertory of five plays is planned for the season, with a top price of \$1.50.

The St. Louis Tercentenary Shakespeare Society is continuing its monthly programs for the public at Vandervoort Music Hall. Richard Spamer, on "Shakespeare From Day to Day",

NEW THEATERS

Josiah Dugas will erect a moving picture building at 623 Central avenue, Baltimore, Md.

George Edwards opened his new theater at Booneville, Ark., November 25.

Robert Northross, Negro, has opened a house for colored people only at Ashdown, Ark.

Rives Brown, of Martinsville, Va., will erect a theater in Galax, Va.

Plans are under way for the erection of a \$25,000 theater at Morgan Hill, Calif.

W. M. Sauvage is having plans made for a new theater in Alton, Ill.

Between \$10,000 and \$15,000 will be spent on improvements for remodeling the old Palace Theater building at Richmond, Va.

A theater to cost \$250,000 will shortly be built in Telegraph avenue and Channing way, Berkeley, Calif.

Charles Wilson will erect a new moving picture house at Booneville, Ark., in the near future.

Ware, Simpson and Bekridge are contemplating the creation of a two-story moving picture house at a cost of \$50,000 at Gastonia, N. C.

J. H. Cutler is having plans prepared for the erection of a theater in West Trade street, Charlotte, N. C.

J. W. Lytle is having preliminary plans prepared for a theater that is to cost \$1,000,000 and is to be erected on Houston street by the river, San Antonio, Tex.

Excavation work for the foundation for the Montgomery Building has commenced. Spartanburg's (S. C.) new ten-story office and theater structure.

O. W. Persons, manager of the Gem Theater, Minden, Neb., is having the Persons Building remodeled and when completed will be a modern movie theater.

Oscar Markun announced plans for the construction of a motion picture theater at 2351 Station street, Indianapolis, to cost approximately \$85,000. He operates two other Indianapolis theaters.

A new theater will be built in the near future at Greenville, S. C., according to a drive launched by B. T. Whitmore, local theatrical manager. The expected cost will be around \$135,000.

The Orpheum Theater, Savanna, Ill., for many years a small picture house, is being rebuilt and will be reopened about February 1 as a first-class picture and vaudeville house. The house will be one-half block in length.

According to reports, a new theater and store building will be erected next spring in Peacote, Ill., to cost in the neighborhood of \$300,000. Plans and specifications are being prepared for a five-story building. The site of the building is in the heart of the west side business district. It will have a seating capacity of 1,500. Arrangements are now in progress for securing either the Pantages or Orpheum Circuit shows. Road shows will also be accommodated and moving pictures will be shown when other theatrical attractions are not available.

The Independent and United Amusements, Ltd., announces that it will erect a new film (Continued on page 41)

was a recent lecturer, Miss Marie Becker, soloist, gave several Shakespeare songs.

The Florence Hobbs Players of Los Angeles are also continuing their Shakespeare programs on the coast.

Triangle

The Triangle Theater, Seventh avenue and Eleventh street, New York, begins a new bill Monday, December 17. Miss Kirkwood offers three one-act sketches and possibly a fourth, "The Other Woman", by Louise Clesser Hale; "Skylight", by an unknown author, and "The Woman of Samaria", by Maurice Hanline, are the plays announced. The directors believe this is one of the best bills of the current season.

The company for those plays includes Rita Mathias, Margaret Amber, Lillian Poyz, William Bugz, Sam Jaffe, Elizabeth Zachry and H. G. Perkins. These artists will appear for the three weeks' run of the plays.

The audiences at the Triangle are becoming more and more important. Not only are the Monday night audiences filling the little theater, but critics, dramatists and producers of importance are to be found there every evening. Newcomers are always impressed by the work that is being done, and every one becomes a new member of the Triangle family. Miss Kirkwood is being repaid for her unselfish labor.

THE CHARM OF ILLUSION

(Continued from page 39)

of the Pink Rose". She always wears a pink rose and when she goes visiting she always bears a single pink rose as a gift. When she is hostess a single pink rose adorns the table. One day we asked her the secret behind the rose.

"When I am out of sorts I always close my eyes and imagine myself surrounded by lovely pink roses springing from a spiritual source," she answered. "The result is refreshment—mental and physical. That is why I always give a pink rose. It is an idea of refreshment that I am giving." Thus had she woven an illusion about herself. She looks like a rose, altho she is far from beautiful so far as beauty of feature is concerned. Therefore, dear correspondent, illusion is the little fourth wagon in the big show of life. It contains "a certain valuable something out of the ordinary."

MILADY'S BEAUTY BOX

(Continued from page 38)

sentimentality for the light brunet?" we asked Madame Beauty Doctor. She smiled enigmatically and replied: "Just strive for that particular shade of geranium—and you'll KNOW!"

THE LIP STICK COMES NEXT!

An INDELIBLE lip stick, fitted into the slenderest gold pencil holder with ring attached, so that it may be worn on a chain or carried in the purse, is quoted at \$2. In two shades, light and dark.

Another lip stick de luxe is composed of a delicate smooth cream that heals and softens the lips. Just the thing for the cold months to come. May be had in Naturelle for blonds

\$7.50. "This brush," explained Madame, "is for the average growth of hair." A round-cut, eleven rows of bristles ebony brush, at \$8.50, was recommended for the extra heavy growth of hair. An average type brush of Parisian Ivory, with straight bristles, was quoted at \$10.50, while an extra strong brush of satinwood, with eleven rows of round bristles, was quoted at \$13.50.

"The ideal comb," continued Madame, "has blunt-end teeth that are easily cleaned." She then showed us Parisian Ivory and brown French combination combs, varying in price from \$1.50 to \$2, depending on whether coarse or fine teeth were wanted.

THE NEW PLAYS ON BROADWAY

THOMASHEFSKY'S BROADWAY YIDDISH THEATER, NEW YORK
Beginning Monday Evening, December 3, 1923

HARRY THOMASHEFSKY Presents
BORES THOMASHEFSKY

LUDWIG SATZ
REGINA ZUCKERBERG

—With—
ADOLPH PHILLIP

—In—
"AUCTION PINOCHLE"
A Farce With Music

—By—
ADOLPH PHILLIP
Music by Adolph Phillip
Staged by Adolph Phillip
Settings by Louis Bromberg
Orchestra Directed by
Joseph Cherniavsky

CHARACTERS

Abe Chaimowitz Gershon Rubin
Sarah, His Wife Anna Apple
Isaac Chaimowitz Michael Wilensky
Esther, His Wife Freda Ziebel
Uncle Joe Ludwig Satz
Halman Garbe Adolph Phillip
Tessie, Abe's Daughter Giddie Lubritsky
Ben Weiss Adolph Erber
Jack, His Son Pasachka Burstein
Moses Krepells Irving Grossman
Miriam Lesser Regina Zuckerberg
Mme. Lydia Petrolowska Ella Troy
Charlotte, Her Maid Miss Lillian

At his Broadway theater, Bores Thomashefsky has introduced Adolph Phillip, star of the German stage, to the Jewish stage. The experiment is tried in "Auction Pinochle", a musical farce, written and directed by Phillip, and presented at Thomashefsky's Theater.

To the German, Yiddish, which is a corrupt form of that language, is not hard to understand. It is therefore possible that Thomashefsky is seeking to develop his playhouse into a German-Jewish theater, in view of the fact that there is at present no German theater in New York.

Whether he wrote it expressly for the Jewish stage or not, "Auction Pinochle" is a typical Jewish farce, with Adolph Phillip taking a prominent part. It is replete with music, and as farces go, has an acceptable plot.

But aside from Adolph Phillip, Bores Thomashefsky and the German and Jewish theater, the greatest point of interest lies in the performance of Ludwig Satz, probably the greatest idol of the Jewish stage of today. To see this 29-year-old young man act the part of a 64-year-old "youngster" is to see one of the finest performances of the Jewish stage today.

Satz is superb in his role. His makeup and action of the old man are characteristic of the old dilettante in and about Broadway, and not of the old Jewish type commonly associated with such parts.

Satz's action and diction are perfect and never once does he step out of his characterization. Even at the close of the second act, when Bores Thomashefsky made his customary speech of thanks and called upon Satz, instead of giving an address he merely repeated one of his funny lines in the play, adding to the merriment.

Satz is a good bet for the English-speaking stage and if, as is true, the American managers are looking for suitable material, he is destined to follow in the footsteps of Ben-Ami, Bertha Kalisch and others of his contemporaries who have preceded him to the English-speaking stage.

Altho announced as "presented" by Harry Thomashefsky, Bores Thomashefsky did not take part in the play. The billing carried his name as one of the stars, however. Regina Zuckerberg, who was featured together with the others heretofore mentioned, played her part adequately and distinguished herself with her admirable singing.

Outstanding bits were contributed by Ella Troy, as a vamp, and Giddie Lubritsky, as an ingenue. Miss Lubrit-

sky has had far bigger roles in the days when she played at the Second Avenue Theater, but here played in only a few scenes.

Other hits were furnished by Gershon Rubin, Anna Apple, Michael Wilensky, Freda Ziebel, Adolph Erber, Pasachka Burstein, Irving Grossman and Miss Lillian.

PINCUS WILLIAM TELL.

RITZ THEATER, NEW YORK
Beginning Monday Evening, December 10, 1923

LEE SHUBERT Presents
LEO DITRICHSTEIN

—In—
"THE BUSINESS WIDOW"

—With—
LOLA FISHER

A Comedy in Three Acts

By Gladys Unger
Founded on a Play by Engel and Sassman
Staged by Edward Elsner and Mr. Ditrichstein

CAST OF CHARACTERS
(In Order of Their Appearance)

Pennington Albert Morrison
Billy Windsor James Dyrenforth
Rex Ramsdell Elwood Bostwick
Natalie Frisson Gaby Fleury
John Palmer Young
Paul Bucklaw Mr. Ditrichstein
Helen Lesley Adrienne Morrison
Ruby Bucklaw Lola Fisher
Standish Robert Lowing
Muey Fah Alice Huang
Phidias Caravopulo John Davidson

The story of the business man who is so engrossed in his work that he neglects his wife and she seeks amusement elsewhere is a pretty old one. So many changes have been rung on it that I suppose its possibilities are by now fully exhausted. At any rate, in "The Business Widow", where this theme is again used, Gladys Unger gives it no new variation. She does enjoy the advantage of having Leo Ditrichstein in her play and this is generally a help to any piece. It is so this time, in fact, it would not be wrong to say that the star is better than his vehicle. As a consequence "The Business Widow" rates as pretty good entertainment, whereas without Mr. Ditrichstein it might be awfully flat.

In this fantasia on a familiar theme which Miss Unger has named "The Business Widow", Mr. Ditrichstein is a middle-aged business man, married to a young and flighty wife. She pesters him with innumerable errands, invades his office and, in other ways bothers him in his business of making money for her to spend. Unable to understand his absorption in his work, she takes up with a Greek interior decorator, who has jilted his fiancée, this young lady being a French modiste who has furnished the money for the Greek gent to interior decorate. Hubby learns of this and when his wife threatens to leave him, is quite willing to grant her permission, reasoning that if he does not do this she will decamp anyway. But why enter into more details. Of course, he makes his wife jealous by pretending to be in love with another woman, and, of course, she stays, after all.

Mr. Ditrichstein plays this part, one quite different from the great lovers he has specialized in for the past few years, with the distinction and finesse that always mark his work. He has a grip on the technique of acting far beyond that of most stars; yet, he impresses one as being the master of it, never the servant. I mean that his effects, while doubtless carefully planned well in advance, never lack spontaneity. They never appear studied. The more reason to regret, then, that this sterling actor is not oftener seen in meritorious plays. "The Business Widow" is froth and frippery. It makes no demands on the actor that are beyond the capacity of any well-trained player. Leo Ditrichstein can play roles that require some-

thing more than this and it is a pity that he does not bestir himself to find them. Surely they are in existence. The stage would benefit if the Providence which shapes our ends would bring such a player and such a play together.

Lola Fisher has the opportunity in "The Business Widow" of wearing beautiful clothes and doing a bit of acting. She succeeds better in the former than in the latter. I do not mean that she is an animated clothes-horse, by any means; but, if her acting were on a par with work as a cloak model, it would be far better than it is. Miss Fisher plays as tho she did not like her part any too well. And for that I cannot blame her, but being in the part she should make the most of it, to the limit of her abilities and that I am positive she does not. Either that or she is a worse actress than I think she is. This role is well within her range, so much so that it should not be any trouble for her to invest it with some distinction. As it is she gives just a work-a-day rendition of it, which is neither good nor bad nor any better than one would have the right to expect from a stock leading woman, doing the play as a matter of routine. I think Miss Fisher is a good actress, but that opinion was formed by seeing her in other plays than "The Business Widow". Based on her performance there, the more accurate rating would be "fair".

Aside from Leo Ditrichstein I liked the playing of Adrienne Morrison best. Miss Morrison is the lady who arouses the jealousy of the wife and she endowed the role with vitality and accuracy. Miss Morrison is a precise player, seldom or never veering from the path she makes for herself. You are never in doubt as to the nature of the character she is portraying and she gets this over by subtlety rather than by budgeoning. James Dyrenforth, playing what Broadway calls a "eake-eater", was thoroly good; Elwood Bostwick, a business man, was excellent; Gaby Fleury, the French modiste, gave an apt characterization to the role and John Davidson, as the Greek philanderer, was all that he should have been. Other and smaller parts were nicely played by Albert Morrison, Palmer Young, Robert Lowing and Alice Huang.

"The Business Widow", which by the way, is in three short acts and two long intermissions, may get the business, but I doubt it. There is too little substance to the play for it to be entirely enjoyable. It is well staged and well played but it has little grip and nothing novel. I only hope that Mr. Ditrichstein, having made a break with the "great lover" roles, will not go back to them in ease "The Business Widow" fails. He might conceivably reason that the public did not go to this play because it would not accept him in any other type of part. That will not be so. "The Business Widow" will succeed or fail on its ability to entertain, as a play. It is a better entertainment for having Leo Ditrichstein in it. But he deserves a better play.

A fairly entertaining play;
well staged and played.
GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"The Business Widow"
(Ritz Theater)

TRIBUNE: "If we were to classify it as amusement we should put it well up among the routine second-stringers."—Percy Hammond.

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YE OLD-TIME STROLLING PLAYERS

The picturesque strolling players of old England have been reincarnated, so it would seem, in the Queen's Children, composed of a group of young people associated with the Little Theater League of Richmond, Va. This group made its initial tour last summer with a piece bearing the name of "Gammer Gurton's Needle", a pre-Elizabethan play, thru rural Virginia.

The name "Children" would seem misleading when one observes that the Queen's Children are no longer children in years, but young men and women, were it not explained that the strolling players are emulating bands of youthful actors who existed in the days of Queen Elizabeth, known as the "Queen's Children". Then, too, the word children carries with it an appeal of humility that is a psychological factor in contact with the rural population of Virginia.

The Queen's Children first produced their play in Richmond, as a sort of tryout, and after its rough edges had been polished to pleasing smoothness went on tour, these strolling players carrying their accessories in colorful cheese-cloth bags, made by the players themselves. Their sole piece of scenery was a two-foot sign bearing the word "Inn" in red letters, a fortunate thing when one considers that they traveled true Elizabethan style—on foot—without so much as a wagon.

At Ivy, Albemarle County, three hundred people assembled in the fine new school to greet the Queen's Children, and at the University of Virginia they were received with enthusiasm. Wherever they went they were received with open arms by the rural folk, and their work was so deeply appreciated by the drama-starved folk of the soil that they are encouraged to continue and to broaden the scope of their work.

COLLEGE GROUPS ARE NOW ACTIVE

Dramatic Week was celebrated at Columbia University, New York, beginning Wednesday evening, December 12, and continuing for four nights, at Earl Hall.

Philoexian, the university dramatic organization, and the Sophomore Dramatic Club produced simultaneously, the Philoexians presenting "Richard II.", the fourth annual Shakespearean offering, and the Sophomores playing "Klippy", a farce touching upon the joys of campus life. Sidney Buchman assumed the title role in "Richard II." and acquitted himself like a true professional, thanks to the coaching of Mrs. Estelle Davis, lecturer in English at Columbia College. The leading feminine role was played by Mary E. Ranney, of Greenville, Mich., a member of the Wigs and Cues Club of Barnard. Robert M. Collyer played the title role in "Klippy", which was written by Eugene Wright, of Rutherford, N. J., and proved himself a most entertaining comedian.

Fordham University (New York City) students, known as the Mimes and Mummings, members of the college dramatic society, gave a notably fine performance of Sheridan's "The Rivals" in the university auditorium Monday, Tuesday and Wednesday evenings, December 10, 11 and 12. Very modern indeed were the settings, the painted interior sets of yesterday having been relegated to the "attic" to make room for the more modern effectiveness of velvet and silken draperies and the colored footlights were succeeded by flood and spotlights. The costumes were those worn by the cast of the Actors' Equity Association's production of "The Rivals".

The role of Bob Acres was assumed by Jack Mastersou, '24; that of Mrs. Malaprop by Richard O'Brien, '24; Captain Absolute by Fred Finegan, and Lydia Langulsh by Joseph Brennan.

Mr. Brennan, with the aid of a perfect wig and other feminine accessories, left nothing to be desired in his presentation of Lydia Langulsh. He was most languishing and appealing.

Edward B. Bunn, moderator of Mimes and Mummings, directed the production and Thomas J. Maloney, '24, acted as business manager.

In the December Scribner's Magazine is an obituary of the Pasadena Community Playhouse Association by William Lyon Phelps, who declares that no city in America deserves more credit than Pasadena in forwarding this important work.

"Outside of New York," writes Mr. Phelps, "the hope of dramatic art is in the community theaters and in the so-called 'little theaters'." He refers to the financial balance sheet and annual program of plays produced by the Pasadena group, and concludes by advising all communities interested in the little theater to write to the Pasadena Community Playhouse Association.

The Pasadena players recently gave eleven performances of "The Merchant of Venice", which took place from November 29 to December 8, inclusive, except Sunday. The event was given in honor of the Shakespeare centenary and attracted glowing tributes from the press.



Little Theaters

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Fred Wall, president of the Playwrights' Society of New York and director of the little theater of that organization, addressed the New Rochelle Players at their first Players' Night, Friday evening, December 14.

The Triangle Theater, down in New York's Greenwich Village, of which Kathleen Kirkwood is director, is presenting a very entertaining bill, which has been well patronized. This quaint cellar theater is growing more and more popular with those who love the theater for art's sake.

The present Triangle program consists of three one-act plays: "The Beggar", adapted for the Triangle Players from a sketch by James Kemper, with two capable players, Belford Forrest and Elizabeth Zachary; "Winter", by Hugh Dillman and Frances Whitehouse, with Georgette Ann Wilson and Margaret Amber, and "Isolated", by John Loftis, with a cast composed of Beatrice Prentice, Belford Forrest, Romeyn Benjamin and Charles S. Edgcomb.

The Drama League of Tacoma Center, Tacoma, Wash., is a very busy organization, bringing to the Tacoma Theater this winter the Moroni Olsen Repertory Company in the following plays: October 31, "Candida"; November 28, "Ambush", by Arthur Ricman; January 16, "Mr. Pim Passes By", by Milne; February 14, "Jane Clegg", by St. John Ervine, and March 12, "Beyond the Horizon", by Eugene O'Neill.

Insen's "Ghosts" will be the second offering of the season by the Brooklyn Theater Guild. Rehearsals are now in progress at 7 West Fifteenth street, Brooklyn, N. Y. Semi-professionals and amateurs with ability are invited to attend the meetings held at the above address. The play will be presented early in January.

The Court Players, another Brooklyn little theater organization, will produce the miracle play, "The Nativity", at 61 Schermerhorn street, Brooklyn, N. Y., December 26. A splendid and superbly balanced cast is now rehearsing. This second production of the Court Players is being directed by Walter B. Kasparell. Costumes are being designed by Henry Tietjen, art director.

W. Marquie Maier, of the faculty of the Peddie High School, Hightstown, N. J., and dramatic critic of the Hightstown Players, has been invited to address the New Rochelle Players, New Rochelle, N. Y., on the subject of the little theaters he visited during his vacation periods.

Following the death of Jessie Johnson, scenic artist of the Hightstown Players, Mr. Maier was called upon to take care of the artistic requirements of the production made by that group November 29 and 30. Mr. Maier promptly called a conference and it was decided to emulate the Portal Players of Minneapolis in the free use of draperies, with just enough realism in the matter of furniture to create the proper illusions. "This," says Mr. Maier, "places a greater burden upon the players, but makes their lines more effective." Although the members of Mr. Maier's group were obliged to ransack their garrets for "makeshifts", they were so fortunate as to have at their command the services of Myron Wright, a capable electrician, whose expert lighting touches atoned for many deficiencies.

More than three hundred persons attended the first annual ball of the Bayonne Theater Guild and Bayonne Players at the Industrial Y. M. C. A., Bayonne, N. J., Friday evening, December 7. Musical entertainment was provided by Cunningham's Syncopators and vocal solos were rendered by Mr. Keigle and Eva Falbusch. The banquet hall was decorated with the colors of the guild, which are blue and gold. The receipts were turned over to the Kiddies' Fund, which will give a Christmas party for the poor children of Bayonne. Thanks to the generosity of Miss Falbusch, a number of roses were sold, their purchase price adding materially to the fund. Professor W. MacDonald and pupils gave several well-appreciated dancing numbers. During the dance it was announced that the guild had secured the services of the Bayonne All Stars and the Mr. Carmel basket-ball teams which played for the Kiddies' Fund December 17 at the local high-school gymnasium. A musical comedy in January is the next event on the program of the Bayonne Theater Guild and Players. Tom Gormley, musical director of the group, is organizing an orchestra and would like to hear from musicians who would join, in care of the Bayonne Theater Guild, Industrial Y. M. C. A., Bayonne, N. J.

The Sock and Buskin Club, the dramatic society of the West Springfield (Mass.) High School, is rehearsing two plays, "Golden Doom"

and "Twig of Thorn", for presentation in the near future. The first named will be given at the Christmas assembly. William T. Simpson is in charge of the rehearsals for both pieces.

In the cast of "Adam and Eva" as presented by the North End Players of Troy, N. Y., this season are Howard G. Seamon, Marion Cranell, Mary I. Tyler, Dyk Cheney, Jayne Lettl, Howard Greer, D. Albert Wildman, Ruth Pitts, Jack R. G. Nicoll and Warner Marshall. Howard G. Seamon is director and Harry Gardner and Joseph Lord handle the stage. The orchestra of the North End Players, composed of Winford Robinson, Thomas Sharpe, Chester Green, Herbert Borges and Frank Fitzpatrick, furnishes the music for the performances. The North End Players are presenting "Adam and Eva" in Troy and vicinity for the benefit of church societies and the like.

The Players of Utica, N. Y., added another to their long list of successes when they presented "Egypt's Eyes", by Constance G. Wilcox, in the auditorium of the Utica Country Day School Wednesday evening, December 5. Mrs. Russell Wheeler, as a vaudeville actress, and Dorothy L. Ross, as an Egyptian girl, had the principal roles. The supporting cast of twelve included Reginald E. Crouse, Francis G. Talmall, George M. Weaver, Jr., A. F. Eckert, Gertrude C. Weaver, Cornelia Kernan, Benjamin T. Gilbert, J. Ramsey Devereux and Stuart W. Kellogg. At the cast passed in review in front of the footlights at the close of the play their friends sent a shower of flowers "over the trench" to them. Plans of the Players for the winter include a performance by a well-known out-of-town dramatic club, a lecture by Walter Prichard Eaton on "The Amateur Renaissance in Our Theater", to be given in the New Century Auditorium February 6; a group of one-act plays during February, another group of one-acters to be presented in March and a third in April.

Twenty members of the Springfield (O.) Little Theater Club were the guests of the Urbana Community Players in Urbana, O., the night of December 3 at the presentation of two one-act plays by the Urbana Club, staged in the auditorium of the South School. "Sham", a satirical play by Frank Tompkins, was first presented, with J. C. Neer playing the male lead opposite Inez Jackson and supported by Glenn Schetter and John Zook. The second was "Trifles", a mystery production written by Susan Glaspell and directed by Mrs. Louise K. Murphy. Approximately 150 persons were present.

The Springfield Club heard Mrs. W. S. Kidder give an interpretation of Channing Pollock's play, "The Fool", at its meeting at the Osborne-Zirkle Studios in Springfield November 30. Announcement was made that the club would present a one-act play, "Suppressed Desires", by Susan Glaspell, December 14.

As a result of the resignation of C. R. Dods-worth as president of the Springfield Club, on account of leaving the city, the executive board appointed Professor Adrian Wynne to fill out the unexpired term.

The University Theater, University of Iowa, Iowa City, Ia., will present "School for Scandal" at the university January 15 and 16 and in Des Moines January 18. Professor Edward T. Mable, director of the little theater group, has cast the play with Francis N. Suenpelt as Sir Peter Teazle and Sue Falvey at Lady Teazle. Professor Mable expects to make this the most elaborate and finished production of the school year.

The Black Masque Dramatic Society of Wittenberg College, Springfield, O., presented a three-act comedy, "Clarence Decides", December 5, as its first production of the season. The play was staged in the college chapel before approximately two hundred persons. Members of the cast were Carl Kimber, Ruth Doster, John Larimer, Gordon Root, William Nesbit, Mildred Miltman, Anna Betsch, Evelyn Welsheimer, Blanche Hurst and Mary Larimer. The play was directed by Martha Huston.

The Rolster Doister Society, the dramatic club of the Massachusetts Agricultural College, will present George S. Kaufman and Marc Connelly's "Dulcy" as the Junior Prom play in April. This was decided at the first meeting of the year held recently in Traver Hall, Amherst, Mass. The meeting took the form of a banquet. Tryouts for the "girl" to play the lead in "Dulcy" were held a few days after the meeting. H. Eric Weatherwax, of Greenfield, Mass., is president of the society this year and Allen H. Dresser, of North Amherst, Mass., is manager.

Walter M. Ellis, a prominent member of the Le Petit Theater group, New Orleans, and a promising young attorney, has departed for

New York, where he will make his debut on the professional stage.

The Dramatic Club of St. Thomas College, Minneapolis, Minn., called the Purple Knights, presented a minstrel revue Monday, Tuesday and Wednesday nights, December 3, 4 and 5, in the college auditorium.

Clora Irene Howlette, graduate of Columbia University School of Expression, will direct the Moline (Ill.) Senior Players in their production April 10 and 11.

The Playcraft Productions, Detroit, Mich., have been engaged to take charge of the Murad (Grotto, Burlington (Ia.) musical comedy, "Hello, Algy", which is to be given December 20 and 21 in the Grand Theater.

The Rock Island (Ill.) High School Junior Dramatic group will present "Who Kissed Barbara?" at its midwinter play December 20 in the high-school auditorium. Geraldine Smith is in charge of rehearsals.

Community Activities

The first program of the Corry (Pa.) Community Players for the season 1923-'24 included three one-act plays, "King Tut's Dream", an Egyptian pantomime directed by Mrs. E. C. Barnes; "The Game of Chess", directed by E. L. Morrow, and Booth Tarkington's "The Trusting Place", directed by Mrs. James Campbell.

Ft. Worth, Tex., reviewed its seventy-five years of existence in "The Pageant of Progress", presented at the Coliseum November 11, 12, 13 and 14. The pageant was a feature of a diamond and golden jubilee. Mrs. Elizabeth Hines Hanley of the National Community Service directed it. Two thousand people participated. The leading characters were impersonated by Eula B. Phares, Mrs. W. T. Macy, Mrs. J. W. Morris, Margaret McLean, Mrs. W. S. Horn, Mrs. J. Edward Cooley, Emily Hutchison, Mrs. M. R. Carb, Doris Jones, Mrs. W. B. Quinn, Ludie Emerson, Mrs. G. B. Trimble, Julia Myer, Mrs. Vernon Smith, Altha Bowman, Captain W. B. Pyron and Major K. M. Van Zandt. Minnie Meacham, as Miss Fort Worth, and her court of pretty girls reviewed Ft. Worth's progressive advancements. Mrs. Louise Gause Ware appeared as the Spirit of Texas.

The Woman's Club of Richmond, Ind., has selected drama as the subject of its year's study in the literary department, because of the interest aroused by the Community Service Drama League. The first lecture, "The Greek Drama", was given by William Dudley Foulke.

"Miss Cherry Blossom", a Japanese operetta, was presented by the Community Service of Huntsville, Ala., in the Elks' Theater the evening of November 27, under the direction of Edwin Shumway and Janice Young. Nearly sixty took part. A beautiful stage setting made by local volunteers showed a cherry orchard in full bloom.

The Playground Board of Oak Park, Ill., has opened for the winter season its children's theater. The aim of the theater is not only to afford the children dramatic training, but to encourage an interest in good literature. Among the features planned are an archery tournament with King Arthur, the Knights of the Round Table and other classic figures, a marionette show and a practical demonstration of stage makeup. In order to further stimulate interest in community drama, Mrs. Joy Crawford, who is in charge of the theater, expects to form a junior drama league among the playground children.

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LITTLE THEATER ARTICLE CONTEST

Article No. 31: THE STAGE DIRECTOR

In the Little Theater: His Work and Methods

By WALTER B. KASPAREIT

(Literary Director of the Court Players of 61 Schermerhorn St., Brooklyn, N. Y.)

PRIOR to and up to the moment the curtain falls on the last scene of the play the stage director is supreme. Off stage, perchance looking thru some curtained window yet unseen and unheard, with coat off, sleeves rolled up, prompt book in one hand and the other free to turn pages and give lighting and curtain cues, stands the directing genius. The plaudits of the audience are not for him—he is the power behind the throne. And yet, when the cast is being heartily applauded by the audience, his face beams with personal satisfaction. He knows that it is his efforts that have been crowned with success.

Most little theaters cannot afford the services of a professional coach. In many cases engaging one is inadvisable because, since the players are unpaid, they must be treated with great care and sometimes to obtain results their individual peculiarities must be catered to. A professional coach can hardly be expected to do this.

In every group of little theater enthusiasts two or three can be found who possess a natural aptitude for directing. Under the guidance of an experienced coach such latent powers may be developed to an astounding degree. These people need not be, tho they usually are, the oldest and longest in the organization. They have made their mark in amateur theatricals and have a knowledge of stagecraft. Besides experience on the boards the stage director must possess certain prerequisites: a pleasant personality and an ability to win the absolute confidence of all the members of the cast. In order to achieve the latter he must thoroly understand his subject—the play and the players.

Casting

After the stage director has made a careful study of the play, its plot, purpose and problems, character requirements and characterization, he is ready to cast the play. Since he can "sense and feel" the characters, he should have no difficulty in doing this, provided, of course, that there is a sufficient number of prospectives to draw from.

The try-out method, coupled with a knowledge of the ability of each individual, is undoubtedly the best one to use. To arbitrarily choose the members of the cast is likely to cause petty jealousies and ill feeling. In our own group—the Court Players of Brooklyn—the board of managers assists the stage director in the casting, but, in a difference of opinion occurs, his will prevails.

Nothing is more certain to kill the play than miscast players. The physical appearance and resonant quality of the voice should be especially noted. For the sake of the play preference should never be given to those with physical defects or to those without experience. The inexperienced should be made to understand before being given a definite role. No one should be given a part who cannot faithfully attend rehearsals or who cannot give sufficient time to study and memorize the part assigned. Every member of a little theater organization can appreciate the value of the above-mentioned points.

The First Rehearsal

If a firm foundation is to be established with the first rehearsal, the stage director must read the play in its entirety. This is followed by a thro discussion of the play and its characters. The parts are then assigned and the players are requested to study their own. The stage director must work up an enthusiasm for the play and should point out the possibilities of each character.

Second Rehearsal

Each player is expected to have studied his part and to have formed a conception of how it is to be played before the second rehearsal is held. The play is again read in its entirety, but this time each player reads his own part. This is followed by a lengthy discussion of the requirements and possibilities of each character and the relationship of each character toward each character in the play.

Third and Subsequent Rehearsals

The stage director's work of rounding out the characters is now ready to begin. The director should insist with the third and subsequent rehearsals that each player use the

proper and necessary gestures, modulations of voice, pauses, facial expressions and stage movements. If this is done these things will become a habit and the players will later do them unconsciously and without unnatural effort.

As rehearsals progress occasional changes in the script may be necessary. Any deletions, corrections or additions that may be made should be written by each member of the cast on his copy. The director must see that this is done and that the changes are adhered to in following rehearsals.

The players should be cautioned to speak distinctly, not too rapidly and loud enough for "the man in the last row to hear". Each player when speaking, unless the text dictates otherwise, should address the person being spoken to and not look off stage or at the floor. When not speaking the player should listen intently. The "glassy look" in the eyes of the players should be coached against.

Facial expressions are more than just important. They are essential to the success of any play. Only by facial expressions can the true relationship between the characters be conveyed across the footlights. Jealousy, hatred, love, adoration and the other natural human traits can be expressed on the stage only by the eyes and mouth. Frequently the author of the play leaves it entirely to the player to convey these things by facial expressions.

There should be no little movement about the stage as possible. It is usually best to follow the author's specific directions. All movements about the stage should be definite and done with ease and grace. An otherwise good performance can be hopelessly ruined by some character tripping or stumbling.

Stage Grouping

Stage grouping so that the leads will always dominate a scene is a thing of the past. Reality is the keynote today. The Moscow Art Theater has proven this. A natural grouping is always more satisfactory than one done with "malice aforethought". A good general rule to follow is that of never having the players seated or standing too close to one another. The audience can better follow the trend of conversation when there is an appreciable distance between the characters. Of course, a set rule cannot be made. The stage director must always take into consideration the requirements of the play.

At Rehearsals

The stage director should gently but firmly insist that his instructions be carried out. He should first win the cast's confidence in his ability to direct and then must work up their enthusiasm for the play. He must see that each player attends every rehearsal. Rehearsals are usually a stumbling block to the little theater director. At least two or three nights each week should be devoted exclusively to rehearsals. The dates should be chosen at the first rehearsal and each player should make a copy of the schedule. Conflicting dates may thus be avoided.

The number of rehearsals required for a play is hard to determine in advance. The one-act play usually requires fifteen to twenty hours of intensive rehearsing. The longer play should be given at least fifty hours. A rehearsal should not be less than two hours nor more than three hours in duration. The director will get better results in the long run by the shorter rehearsal. At rehearsals the director should encourage the players. At the

same time he must never permit an error of any kind to pass unnoticed.

Prompting

If prompting on the night of the performance is necessary the stage director should do this himself, as he is the only one thoroly familiar with the play. Should the director also appear in the play an assistant stage director who has attended all the rehearsals can do the prompting. But no one else should be delegated to this important work, as it considerably confuses the players to have the prompter break in on their pauses. The prompting when necessary should be done in a very low whisper. It seems hardly necessary to state this last point, but as one who has attended many amateur performances I believe it cannot be emphasized too much.

It is not usually advisable for the stage director to appear in the play. In the one-act play it can readily be done, but in the longer play it should never be done, as both play and players will suffer because of it.

Makeup and Appearance

Proper appearance and makeup are important factors and should not be taken lightly. In the larger cities a professional make-up man can be procured at a moderate fee. In the smaller towns this cannot be done. Careful experimentation and a book on the subject will help in overcoming this difficulty. The playwright usually specifies exactly the dress and appearance of every character. The text on these matters should be followed as closely as possible.

Notes on Directing

The director must never neglect a minor part. Each part is important, otherwise the character would not appear at all. A play will lack unity in performance if the director does not treat each character as being equally important to the exposition of the play. The coach must try to get each player to LIVE the character portrayed. The truly great actor forgets SELF entirely when on the stage and is nothing more nor less than a character evoked from the author's manuscript—living as naturally on the stage as the character would in real life.

Conclusion

The stage director in the little theater is an important person. His work is real. The success or failure of the performance rests on his shoulders. It is his duty to see that no one is mislead, that the players are thoroly and properly coached and that the art director, stage manager, master of properties and all the other off-stage forces are co-operating with him and one another.

The value of a good stage director in a little theater organization can be measured in no uncertain terms. His personality will keep the group intact. The members will be eager to work under his direction. And finally his efforts will bring dividends in applause and box-office receipts.

The Miles Theater in East Akron, O., which for several weeks has been offering vaudeville and pictures, has closed its doors. This is the third time the house has been dark in the past year. It opened with musical comedy tab, last summer, but this form of entertainment was not well patronized. Then pictures were offered with about the same success. Finally vaudeville was put in and with the opening of the Colonial uptown this month the Miles patronage fell off and officials decided to close the house.

Article No. 35: THE PLAY'S THE THING

By H. WILSON

WRITTEN from the viewpoint of country folks this article may not be the kind needed by the publishers of The Billboard. Yet it may help others to solve the scenery problem of small theatrical organizations.

There came a day when our big suburban community of rather well-educated people, wanting diversion, had to furnish its own amusements or go without, so we just naturally turned to theatricals, for "pretending" is certainly the third strongest instinct in the human race.

Now some of the experiences that come our way would have daunted the professional producer, but we rushed blithely in where the sophisticated dared not tread. In the first place we had no theater, no hall, not even a room more than twelve feet square. So the first of our entertainments was an open-air pageant, "staged" on the bare ground at the foot of a hill on the bank of a pond. Trees and improvised evergreen hedges made good dressing rooms. The early summer sun was our only spotlight. The audience brought cushions, bundles of hay, newspapers and old quilts to sit on, and grouped themselves about in a most democratic manner, for there were no reserved seats.

So far, so good. With this money we bought lumber and built (with the labor donated) a hall, more correctly speaking, a barn, a rough stage at one end.

Our next and more pretentious effort was "A Church Bazaar". All the scenery needed in a play of this character was a few rough tables, carpenter's horses with boards laid on for counters, a few rolls of crepe paper, a door at each side of the stage to let into the dressing tents. Again we scored heavily at the box-office, and again each one in the audience brought his own seat, chairs, porch benches, wagon seats, apple boxes.

The scenery for "A Japanese Garden", while only a simple little affair of cherry trees, wistaria and chrysanthemums, took a lot of time to prepare, but the work was easy and enjoyable. Circles of pink tissue paper about the size of a silver dollar were crushed into cup shape and glued on bare brambles. These were arranged across the back and sides of the stage. A black satin screen (borrowed, of course) with gold embroidered dragons stood in each up-stage corner. Down stage, left, was a plain screen on which there were chrysanthemums. Across the top of the stage were strung wires from which wistaria blossoms drooped. Among these a variety of Japanese lanterns were suspended. This scene created a sensation despite the fact that there was nothing to it that school children could not accomplish.

Next in order came "A Harvest Festival". For this we gathered an abundance of dried grasses, seed pods, tumble weeds, thistles, dead leaves, corn stalks, bundles of wheat, pumpkins, red ball-nosed peppers, apples, a small hale of clover hay, plenty of evergreen vines and juniper boughs, with which we festooned the walls. A dime box of flitter powder (someone donated the dime) and a little cotton gave not only a realistic but very beautiful picture of a frosty autumn morning.

Ben Jonson's "Every Man in His Humor" came next in order of production and the question of scenery in this play was very simple. The whole thing was staged after the manner of its first production. At the extreme left downstage stood an easel on which were large placards announcing the scenes, "This is a Room", "This is a Wood", etc., etc. This, of course, was explained as "Ye good olde way."

This play went over so well that we were able to buy a good drop and enough monk's cloth to make a back drop and wings. This ended a multitude of trouble. It robots colored lights. By folding it in deep folds Corinthian columns were easily obtained. It is true they wavered considerably if a door was inadvertently left open or an actor leaned too heavily against them. Long canbiers, arches, walls of a palace or cabin, and even the "Forest of Arden" presented no further difficulties. Indeed with our monk's cloth we fear nothing. A few pieces of furniture from the homes of neighbors and patrons, a few yards of print or drapes, a practical door and window enable us to stage what we fancy.

It may not be out of place to add that we have bought and paid for a hall, seating capacity 600, with a real stage, lights, a grand piano, real opera chairs, and we are really convinced that the success of the whole venture lay in the wise choice of plays within our scope "in the very beginning of it all".

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N. Y. C.

Theatrical Notes

R. A. Carter has leased the Happyland Theater at Dallas, Tex.

The Crystal Theater at Ulysses, Neb., has reopened for business.

The Masonic Opera House at Hinton, W. Va., is undergoing improvements.

The Savoy Theater at Alabama City, Ala., was destroyed by fire recently.

M. Jarboe and son have purchased the Royal Theater Building at Carrollton, Mo.

H. V. Lippert and George Borghorst have purchased the Plaza Theater at Dyersville, Ia.

Frank Hocking, Jr., has taken over the management of the Pershing Theater at Fairfield, Ill.

"Dad" Bassett and Weber, of Independence, have purchased the Alamo Theater at Newton, Iowa.

H. G. Simpson has sold his movie house in West Union, Ia., to A. M. Peterson, of Elk-horn.

C. E. Cooper, of Hinton, has assumed management of the Oakford Theater, Richwood, W. Va.

Jack Livingston, former circus performer, is now the manager of the Strand Theater at Woodland, Calif.

C. O. Payne has assumed management of the Capitol Theater, Oklahoma City, Ok., and has lowered admission prices.

Walter F. Easley, of Rushville, Ind., will assume management of the Knights of Pythias Theater at Greensburg, Ind.

Opera Hall, Westfield, Mass., opened for the first time as a theater recently, presenting medium-priced motion pictures.

The Strand Theater at Union Springs, Ala., dark for a few days pending alterations and inside installations, has reopened.

Antonio Bianchi, of Auburn, has purchased the Mattoon Theater in Mattoon, Ill. W. E. Adams, of Taylorsville, will be manager.

Willard J. West has sold his lease of five years, dating from September 1 of this year, of the Gayety Theater, Ottawa, Ill., to John Kaufman, a Chicago business man.

The Welch Theater at Welch, Ok., has been purchased by Van Ausdall Brothers and who plan to add an orchestra to the features formerly given by this show house.

Four men bound the janitor at the Dome Theater, Youngstown, O., recently, cracked the safe and stole its contents, amounting to more than \$4,000.

Dwight Gaines, formerly of Missoula, Mont., has been made manager of the Liberty Theater at Coeur d'Alene, Id., taking charge on December 7, according to word from Spokane, Wash.

The Capitol Theater at St. Cloud, Minn., is undergoing improvements under Bert Clark, manager, who recently took charge. Vaudeville and pictures will be shown.

Charles V. Foster and son Carl, of Merna, have sold the Dunning movie house at Republican City, Neb., to Earl D. Johnson and W. D. Shephardson, who have taken immediate possession.

The Allegheny Theater Company has just closed a ten years' lease for the Temple Theater, Hinton, W. Va. The Allegheny Company is now operating theaters in Beckley, Roncerverte, Hinton and Richwood.

Low Fisher has put the Bradley Theater in Ft. Edward, N. Y., on a three-day-a-week basis. Work at the local papermill (the village's chief industry) is reported fairly good, but the townspeople are said to prefer the attractions at Glens Falls and other bigger places near by.

DRAMATIC NOTES

(Continued from page 25)

Nervous Wreck", organized for Chicago. Taylor Holmes is the featured member of the cast.

Martin Flavin, whose play, "Children of the Moon" merited considerable discussion during its New York engagement at the Comedy Theater, is the author of "Service for Two". The new play will be presented after the holidays by B. Iden Payne.

Sacha Guitry, author of "Deburau", has written and produced his fifty-fifth play in "The Lion and the Gold Digger". France's



(Communications to Our New York Offices)

THE STORY OF THE CIRCUS

THE authentic books written about the circus are quite few in number and *Under the Big Top* is a welcome addition to the list. It is a truthful book, it is accurate, it is amusing, it is most readable. Courtney Ryley Cooper, the author of it, has carefully selected certain phases of circus life, packed them full of incident and welded them into a narrative that will hold you from the first page to the last.

I read *Under the Big Top* in one sitting. It kept me out of bed far past my usual hour, but was well worth it. There is that quality in Mr. Cooper's writing that will make you miss your dinner or your bed, if you don't watch yourself. He has a better sense of pace than any other author I have read in months. He pushes and pushes you on to the next paragraph. Continually, he throws out a suggestion at the end of one, of what is coming in the next and the taste of it is so good you want the whole morsel. That is when you forget about going to bed.

Each of the chapters in *Under the Big Top* is complete in itself and each deals with a different angle of circus life. There are chapters on the circus as an institution, with details of the way it travels and how it is able to be put up and taken down daily in a different town. The answer to it is, system. Forever Mr. Cooper hammers this home. He is insistent in the fact that nothing about the circus, no matter how trivial, is done without a purpose and without careful planning. Did you ever notice how narrow the main entrance to the big tent is? It is kept narrow on purpose. It makes the crowd trying to get in look larger than it is and homo sapiens has a way of wanting to go where the biggest crowds are. The men who plan for the circus would probably disown the label, if they were called psychologists, but at the same time, what they know about the mind operations of men, particularly in the mass, could hardly be beaten by those who are so by profession.

Other chapters in *Under the Big Top* are devoted to the people of the circus, including a most amusing account of the press agents, and to the animals. Perhaps Mr. Cooper is at his best in dealing with the animals, the all of the book is so entertaining that it is hard to lay one's finger on a particular part and say it is the best. However, the animals seem to have a particular attraction for him and he describes their likes and dislikes, their ways in health and in sickness, most admirably. The elephants seem to be his favorites, and whose are they not? He tells the most amusing stories of them, some of which, were it not for the honesty which quite evidently underlies all his writing, would be unbelievable. Incidentally, he takes care to explode the popular belief that an elephant never forgets anything. It always seemed a tall tale to me and Mr. Cooper's explanation that elephants are like men, in that some forget and some don't, seems much more plausible.

If Mr. Cooper shatters one illusion, he makes up for it by giving plenty of authentic, and just as interesting, information in return. He makes the circus, behind the scenes and in front of them, live for his readers. It is certain that, when they again pay a visit to the white tops, they will have a better appreciation of what they see there than before they read the book. His simple tales of the heroism displayed by the circus folk to get the show on at any cost and in spite of any obstacles, is most stirring. His telling of the various sorts of necessary work done before the circus gets to town, will enable his readers to better appreciate the enormity of the task of getting the circus to them. Even those to whom the circus is no mystery, will find lots to interest them in *Under the Big Top*. Courtney Ryley Cooper writes that way. Once you start this book you won't leave it; on that I'll make a medium-sized bet. Read it by all means, if you want to give yourself a good time. And with Christmas drawing near and gifts for a boy always hard to select, bear *Under the Big Top* in mind. You will earn any boy's gratitude by presenting him with a copy.

UNDER THE BIG TOP, by Courtney Ryley Cooper. Published by Little, Brown & Company, 34 Beacon street, Boston, Mass. \$2.50.

A PRIMA DONNA TELLS HOW

A lot of sound and practical advice will be found by the aspiring singer in *How To Sing* by Luisa Tetrizzini. This is a small book, but it is packed full of pithy stuff. Of course, it cannot live up to its title. No book can teach one to sing, as the author is at pains to point out more than once; but, if Mme. Tetrizzini is willing to give the results of her years of experience on the lyric stage to the beginner, it behooves him to listen.

Doing that, he or she will learn quite a little of what to do and what not to do, and I do not know which is the more important. Mme. Tetrizzini tells the student looking for a teacher to "See to it at all costs that you put yourself in the right hands." I wish she were able to tell us how to do that. Of all the professions, none is so full of quackery as that of teaching singing and the pupil only knows, as a rule, whether he has had a competent teacher or not, after years of heart-breaking toil. Then his voice is either ruined or made, depending on whether he has had luck or not. However, he will get some pointers in *How To Sing* that will enable him to know whether his teacher is on the right track or not.

Mme. Tetrizzini deals with all sides of the singer's art, from the correct way to breathe to the right way to sign a contract. It is all told succinctly, with clarity and with honesty. The author sticks pretty closely to general principles, which in the singing art, as in all others, are known. It is the application of them that counts and the pupil will certainly not go wrong if he does what Tetrizzini tells him. I have had occasion to express the opinion more than once in this column that it was impossible to learn singing from a book. That opinion is expressed with just as much certainty and infinitely more authority by Mme. Tetrizzini. She is quite emphatic on that point. What she is able to give the student in *How To Sing*, and what she does give him, is good advice. It will pay any student well to read this book. It is the fruit of a long and successful career on the singing stage. It deserves the attention of those who would follow in the author's footsteps.

HOW TO SING, by Luisa Tetrizzini. Published by George H. Doran Company, 244 Madison avenue, New York City. \$2.50.

most prolific playwright is presenting his latest operas in Paris with his father, Lucien Guitry, and Mme. Spinelli in the leading roles.

Leo Ditrichstein and "The Business Widow" will talk shop at the Ritz Theater for three more weeks when the playhouse will be turned over to William Harris, Jr., for his new production of "Outward Bound". It is planned to move Ditrichstein into one of the Shubert houses in New York.

Engaged for Zona Gale's play, entitled "Birth", which Brock Pemberton announces for

early production, are Walter Houston, Minna Gombel and C. Henry Gordon. It is hinted that the present title is a tentative one and the play will be given another name before it arrives in New York.

Stewart and French, producers of "Meet the Wife" at the Klaw Theater, New York, announce a new play by George Kelly, called "The Show-Off". The first out-of-town showing will take place at Atlantic City on January 14, with the New York premiere scheduled for some time in February.

The Theater Guild has postponed production of "King Lear" until next season, when the organization's new playhouse will have been erected. In the meantime Rudolph Schindkraut, who was to have played the tragic Lear, is rehearsing the part of the King in Max Reinhardt's production of "The Miracle".

Margaret Anglin will make her New York premiere in a new play by Orrick Johns, entitled "The Charming Conscience". The author, whose father is managing editor of the St. Louis Globe-Democrat, has written a satire on the dancing craze. Miss Anglin, as star of "The Charming Conscience", was greeted last week with considerable favor by the Pittsburgh reviewers.

Bernard Shaw, in a recent communication to the Theater Guild, asked that Alla Nazimova be selected for the title role of his latest play, "Salut Joan", which will be substituted for "The Fallures" at the Garrick Theater, New York. It so happens that Winifred Lenihan is the Guild's choice for the only feminine role in the Shaw play and her engagement is assured.

Sam H. Harris is not letting any Owen Davis play slip out of his hands even if it necessitates journeying to the Coast to get it. The producer has received word that "Handcuffed", Davis' newest play, has all the earmarks of a big success, and now he cannot leave for San Francisco quick enough. It will be remembered that Harris declared in on "The Nervous Wreck" after Lewis and Gordon had presented Owen Davis' farce at the Harris Theater, New York.

A cast is being assembled for "The Goose Gangs High", Lewis Beach's new comedy, which will be the first of a series of plays to be presented by the Dramatists Theater, Incorporated. Livingston Platt has been engaged to design the stage settings. The advisory board of this theater group is made up of Owen Davis, James Forbes, Cosmo Hamilton, William Anthony McGuire, Arthur Richman and Edward Childs Carpenter. Beach is the author of "The Square Peg", seen last season in New York at the Punch and Judy Theater, and "The Clod".

Brock Pemberton has selected "Henry IV" as the first of a series of Pirandello plays to be presented in New York this season. It will be seen in a Broadway theater early in January and will be followed by "Right You Are", a revival of "Six Characters in Search of an Author", and "Each in His Own Way". The last named play will be presented for the first time on any stage. Pemberton has also acquired the rights to a new melodrama tentatively called "The Marionette Man", by Frances Lightner, the wife of a well-known Detroit lawyer. It will be produced early in the year.

NEW THEATERS

(Continued from page 40)

theater at the corner of Park and Bernard avenues, Montreal, Can. The plans call for a 2,000-seat house, which when completed will be the last word in modern theater architecture. Construction will commence in about two months' time.



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MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

When the inmates of Auburn (N. Y.) Prison were given a two-hour entertainment on Thanksgiving Day afternoon by Harvey's Greater Minstrels, it is said to have been the first time that this company had ever entertained behind prison walls.

According to Erin O'Neill, of Memphis, Tenn., the Al G. Field Minstrels took part in the annual memorial services of the local order of Elks during their engagement there the last week in November. Miss O'Neill also writes that "Eddie Jones won the hearts of many with his golden voice."

The tent theater and other paraphernalia of the J. P. O'Brien Georgia Minstrels, which closed the season at Columbia, S. C., December 11, have been stored in comfortable buildings on the West Side in Savannah, Ga., where Mr. O'Brien owns a large tract of land and his own sidetracks for cars. "Jack" has been out nine months this trip.

Nat Dantzie, former member of Neil O'Brien's Minstrel and man group, resident of Cumberland, Md., is directing several minstrel shows that are being held at Keyser, W. Va., and Morefield, W. Va. The shows are composed of local talent and are given for the benefit of lodges and American Legion posts. Nat is introducing several of his own music compositions.

Charles E. Vaughan, manager of Neil O'Brien & Bert Swor's Minstrels, that played to S. R. D attendance at the Maryland Theater, Cumberland, Md., November 30 and December 1, has asked the Cumberland Hillboard representative to deny the rumor that "Sugarfoot" Gaffney has left the company. "Sugarfoot", as a matter of fact, is "knocking 'em dead" and when the show played Cumberland he was very much in evidence, both in the parade and in local newspaper columns.

When the Hobbs & Longendyke Minstrels, which opened the 1923-24 season at the Globe Theater, Berlin, Md., November 26, played its home town, Sanford, Del., December 6, large audiences attended the performances. Robinson's Concert Band, under the direction of Chas. Van Loer, is making the natives take notice, according to Henry W. Jackson, cartoonist, a member of the show. The company will play some new territory this season and close around the latter part of February.

"Lasses" White and his merry bunch of minstrels filled the Tulane Theater, New Orleans, La., December 9, and gave an excellent performance, according to our local representative, who further writes: "Lasses", with his droll

BILLY DOSS



Billy is one of America's foremost Negro delineators, and critics have been unflinching in their praise of his work. As one of the stars with the "Lasses" White Minstrels "The Tennessee Roustabout", as he is called, has proved capable in every assignment.

gestures, quaint Negro inflections, infectious grin and rolling eyes, gets his comedy across infallibly and with more than usual finish of style. Skeet Mayo's comic song, "You Got To Strut It", stopped the show, and Billy Doss' clever number, "Louisville Lou", was the most humorous hit of the evening. The remainder of the company were above the average."

When J. A. Coburn's Minstrels played the Grand Theater, Macon, Ga., December 10, large and delighted matinee and night audiences greeted the show. Mr. Coburn has a wonderful combination this year in the comedian line in the persons of Hank White, Nat Mulroy and Slim Vermont. There is also a well-balanced bunch of singers. The other acts were good and clean and free from smut, a well planned and carried out show from the start to finish. All according to The Billboard's local representative.

If the assignment of manager of J. A. Coburn's Minstrels is given to Harry English, as was announced on page 24 of last week's issue of The Billboard, "Cobe" will have used good judgment. It's due English, whose personality, popularity and fidelity to Mr. Coburn and the show's interest make him a valuable man, as well as capable in every detail. Newspapers in many towns, big and small, give the Coburn Minstrels credit for being "the best minstrel appearing here this season" and in some places "the best minstrel seen here in years."

Joseph M. White, tenor soloist, has just made his first record for the Edison Phonograph Company, entitled "Ireland Is Ireland to Me", and expects it to be released for the public in a short time. The song is from one of Fiske O'Hara's plays and was written by Mr. O'Hara and J. Kiern Brennan, the famous song writer of M. Witmark & Sons, New York City. The music was written by Ernest Ball. On December 3 Mr. White gave a radio concert from Station WOR, Newark, N. J., under the direction of H. Emerson Yorke, and sang "Ten Thousand Years From Now", "My Jean", "Smilin' Thru" and "Sunrise and You", all from the Witmark Black and White series of high-class songs. By special request he also sang an old Irish folk song, "The Next Market Day", on which he took a high "C" for an ending and received telegrams from Athens, Ga.; Winnipeg, Can., and other far-off points. White will give another radio concert on Christmas Eve, between 8 and 10 p.m., and will sing

the two sacred hymns, "Adeste Fideles" and "Holy Night". White is recalled as having been a member of the Neil O'Brien Minstrels as tenor soloist for two years.

William Emerson, one of the few survivors of the once famous Emerson & Hooley's Minstrels, renowned throuthout the country away back in the '70s, has been named for the position of Overseer of the Poor and Sanitary Officer of Newport, Ky., which is located just across the Ohio River from Cincinnati. Still active, despite his years, "Billy", as he is affectionately called by his associates, delights to sit down and talk of the old days when he thrilled theatergoers with his fine tenor voice. Among other public offices he has held in Newport since his retirement from the stage was that of member of the Newport Board of Education and chairman of the Newport Board of Aldermen under the old form of city government. He served in the latter office and was retired to private life by the adoption of the commission form of government. He will assume his new duties January 1.

The following has been scissored from the editorial page of The Commercial Appeal, Memphis, Tenn., issue of November 30: "The Al G. Field Minstrels staged a parade yesterday. Long years ago Al Field fixed Thanksgiving Day as his opening date in Memphis. This peer of minstrels was always very fond of Memphis. And Memphians have always been fond of Field. He is gone from our midst, but his work goes on. Al Field was not only an entertainer, he was a business man. He kept his house in order. He looked ahead. It is well that he so arranged his earthly affairs that his organization should remain intact. There is always a place in the world for those who kill the glooms and hid the joys enter. Field did this. He was a master of stagecraft. He always said the right thing at the right time. He knew when to begin and when to quit. The world is better and happier for the life of Al Field. We must have amusements and we want them to be clean and wholesome. We should be thankful that Field did his part to raise the standard."

Chas. Mack, partner of Harry Foye, met recently in So. Boston, Mass., an old-time minstrel man in the person of Major (Myles) Gorman, which prompted Charlie to write the following: "The Major started to black up in 1862 with Buckley's Serenaders. In the company at that time were: G. Swayne Buckley, R. Bishop, Fred Buckley, Pete Lee, Jake Budd, J. H. Murphy, Charlie Pettigill, Ed Catlin, orchestra leader, and about twenty others. Major Gorman the following season played at the old Globe Theater in Boston with the Famous Stock Company, which included William Sheridan, Charles Condock, Harry Murdock, Geo. Honey, John T. Raymond, Dan Harkins and other famous actors. William Seymour was call-boy at that time. Major played with J. W. Baird's Minstrels in 1881-'82-'83-'86-'87-'88 doing his Lighting Drill, working in acts and on the

(Continued on page 49)

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

Vaudevillians at the Cenotaph
LONDON, Dec. 3.—For the fourth year in succession the vaudeville societies on November 22 paid their respects to those of their class who fell in the great war and chairman Voyce paid a laurel wreath at its base in the name of the V. A. F., the M. H. A. R. A., the V. A. B. F., and this year the Music Hall Ladies' Guild also joined. "The Wolves" had an idea to have a wreath on their own but wiser counsels prevailed and they associated themselves also. Truth to tell, there was some discussion as to the putting in of the Wolves on the established custom of the organized profession, and in some quarters it was opined that these affairs should not be used as advertising mediums for any society or persons. Were it so, it would be a sacrifice.

Echoes of the Variety Ball
It was some social affair and the profits seem like to equal those of last year. The last minute run on the tickets did not materialize and many many performers in constant work did not support as they should. For example, there are many who think nothing of losing ten, fifteen or twenty-five dollars a day at huge races, but plead the excuse they couldn't afford a ten dollar ticket. It was a nice social affair and everybody (as regards performers) was on his or her best behavior. In fact too much so, and they never got going, not even when the bars closed at three in the morning. This didn't close the booze stuff down, as nearly every box had a small brewery.

Brighter Nights at the Knickerbocker Club

Sunday evenings are certainly getting much brighter here and on Armistice Night Joe

O'Gorman gave a concert and dance and a general invitation to everybody "and friends" to attend. It was a good concert, a good dance and Mrs. O'Gorman excelled herself in the cuisine. Hundreds of hors d'oeuvres, tens of chickens, all kinds of salads and fish, and of course the wet canteen worked overtime till 4 a.m. On the 25th the Vandeville Golf Society held its annual dinner and dance and it was livened up later when Gillespie, and all the folk who had honored him at the Magicians' Club at the "do" at the Hotel Victoria, went along and swelled the merry throng of dancers and refreshmenters. "The Wolves" are holding their "Beer, Beef and Benevolence" there on December 2—so there's generally something going nowadays.

Agent Suicides in St. Paul's Golden Gallery

J. T. Truse Smith started London when he shot himself in the Golden Gallery underneath the ball and cross of St. Paul's Cathedral, about 300 feet above sea level. It took the doctors and ambulance men a lengthy time to get him down all the 376 stairs. He was an agent of Manchester and used to book the smalls around there. He always wore a high silk hat. He hadn't been doing well lately and was in London on a venture which didn't materialize, so he took the gun route. He died in St. Bartholomew's Hospital, so that does not necessitate the cathedral having a ceremony of reconciliation.

The African Theaters, Ltd.
The recent state of unemployment here is acting rather to the benefit of this circuit which controls South Africa and is booked by the I. V. T. A. Salaries for South Africa have come down to British levels and it is quite a normal thing for acts to be offered

under their English money. Prices for the rank and file range around the \$100, \$112, \$125 for double nets, for a six weeks' certain and a loss of anything up to seven weeks in the traveling. Under these conditions it would average about \$50 weekly for the thirteen weeks. Take it or leave it is the reply and such is the necessity that the folk do accept and are eager to take the trip. Some come back as poor as they went, but still they say, "Well, we might have starved in England." Mark you, they are paying some decent salaries to what they consider their attractions, but as it is immediate work they are offering, even the attractions take cuts very much below what they asked two or three years ago.

Captain Bertram Mills' Christmas Season

Captain Mills, the most debonair of showmen, has gotten up another successful program for his fourth season of Fun Fair. Lord Londsdale is again the president despite the fact that the canine (or was it the Performing Animals' Defense League?) dethroned him from one of their patrons last year. The Lord Mayor of London will, as usual, open the show on Thursday afternoon, December 20. This happens with each successive Lord Mayor and he attends in state, with robes and postillions and all. Better than even Lord John Sanger's Circus parade. That lunch is some real gourmet affair. London will certainly be glad to hear that Band Leader Merle Evans with his silver cornet can be heard away over the whole of the players, and Clyde Ingalls with his big figure and tall presence directing the Fun Fair. Olympia has been greatly extended since last year with additional site, enabling the whole of the last Motor Show to be staged under one roof well, and in this new annex Mills has laid down what will be one of the best dance floors in London, capable of allowing 6,000 dancers at one time. This opens December 12 and will run for eight weeks. Captain Mills has gotten together an all-British band which has been modeled on the lines made familiar by Paul Whiteman, and Mills says that's his idea and he is out to beat Whiteman's reputation. That's the stuff, still Mills doesn't mean this in any slighting way, but just as an idea as to the high grade he is aiming at.

Tower, Blackpool's Good Year

George Harrop is to be congratulated on the trading success of the most popular place in Britain's Coney Island. The balance shows that with bringing forward \$7,000 from last year makes the total amount \$200,950, and from this the directors have written off suspense account with regards to the Palace Picture Pavilion of \$58,140 and transferred to maintenance fund \$62,500. They recommend dividends of 6 per cent on preference and 8 per cent on ordinary, as against 6 per cent previous year and carrying forward \$39,150.

FOR SALE Campbell's New Orleans Minstrels

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MINSTRELS

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to the death,
your right to
say it."

name of common sense, why should the actor receive mention for being an "also ran"?
(Signed) **FREDERICK ROLAND,**
Care The Lambs' Club.

Request Spare Songs and Scripts

Trenton, N. J., Dec. 7, 1923.

Editor The Billboard—To readers of The Billboard we make request for any manuscripts which can be spared by them for use by an all-male cast. We are inmates of the New Jersey State Prison and have put on two successful entertainments for the men here. Our last show was given Thanksgiving Day for the men and in the evening we played to an outside audience, which was very much pleased with our efforts, several of them being kind enough to send us commendatory letters. Our show consisted of a minstrel first part and several vaudeville acts.

We are laboring under a severe handicap, as it is almost impossible for us to obtain up-to-date material and songs. We have been forced to take old scripts and revise them to the best of our ability. We feel certain that we will receive many replies to this appeal and wish to assure one and all that any contributions along these lines will be greatly appreciated. The men here only see a show about three times a year, and it is all "local" talent, so it is easy to understand how big a thing can be done by sending good serious and comic material.

Any communications or contributions should be addressed to P. Ruggiero, Drawer "N", Trenton, N. J.

Thanks in advance to every one who will assist us in our endeavors to make our lives a little more cheerful.

Entertainment Committee, New Jersey State Prison.
(Signed) **PETER RUGGIERO.**

Correction by Joe Carroll

Chicago, Dec. 13, 1923.

Editor The Billboard—I thank you for the publication of my open letter in your Christmas Special issue and call attention to an error regarding the date. The caption, "Used After-Dinner Idea in 1913", gives the year correctly, but in the body of the letter the date appears as November 2, 1923, instead of November 2, 1913, which makes the article rather confusing.
(Signed) **JOE CARROLL.**

American Pianist Was Pictured

North Chelmsford, Mass., Dec. 9, 1923.

Editor The Billboard—In the October 13 number of The Billboard, on page 15, is a photo from London of a new "Slamese Twin" pianoforte, seated at which is an American boy, Walter E. O'Neill, who is product of the Faelton Pianoforte School, of Boston. Mr. O'Neill is now director of the Savoy-Orpheus Band, of the Savoy Hotel, London, having held similar positions at the Copley Plaza Hotel, Boston, and the New Willard Hotel, Washington, D. C. He also was a member of the Meyer-Davis organization which toured the South and West. His present contract calls for a two-year stay at the Savoy Hotel. A number of the musicians in the Savoy-Orpheus Band are Yankees and the London press notices of them are very flattering.

Mr. O'Neill's name does not appear in the reading matter accompanying the cut in "Billy-boy", but he has been recognized by his many friends here and, being a reader of The Billboard, I take the liberty to so advise.
(Signed) **GEORGE F. O'NEILL.**

More Irene Franklins in Vaude. Is Wish of "Dramatic Sister"

Chicago, Dec. 12, 1923.

Editor The Billboard—I wish to express my views concerning the modern comedienne of big-time vaudeville. Why haven't we more Irene Franklins and Elizabeth Murrays instead of the Samuels and Sophie Tuckers? After witnessing the bill at the Palace Theater here this week, on which Miss Samuels is headlining, I say with much regret that her "dramatic sister actresses" are indeed embarrassed at the vulgarity—aye, even to use the common phrase, "smut"—that she sells to the theater-going public. Two seasons ago Miss Samuels was a charming comedienne. Now, I am sorry to say, she has succumbed to the commercial end of the game by selling what the public is trying to make itself believe that it wants. Daniel Dougherty, an excellent pianist, should not be proud of the fact that the same brain which reflects his "musical intellect" has also helped concoct such vulgar songs as Miss Samuels uses. Oh for more artistes with clean, wholesome heart-interest songs as our beloved Irene Franklin uses. With the general cleaup

AARON J. JONES



President of Jones, Linick & Schaefer, extensive operators and owners of Chicago amusement enterprises. (See his article on page 68, this issue.)

of carnivals, circuses and the supposedly less refined branches of the profession, please, oh, please, make one general survey of vaudeville and clean it up.

The material I spoke of caused unfavorable comment among the artists in Chicago who saw the current bill at the Palace. I trust this may find space in your Open Letters page.
(Signed) **RENEE DUREAU.**

Good Things About Arkansas

Wichita, Kan., Dec. 7, 1923.

Editor The Billboard—On page 48 of the current issue of The Billboard is discussion of the sound "R" in Arkansas.

Recently while visiting a very well-versed political friend in that State the subject of the origin and meaning of the word Arkansas was brought up. I was informed that Arkansas is an Indian name, meaning "Bow of Smoky Water". In the old days two State Senators pronounced the name of the State so differently that one was called "The gentleman from Ar-kan-sas" and the other was called "The gentleman from Ar-kan-saw." For many years the pronunciation and spelling of the name was not definitely settled between residents in the north and south parts of the State. Then the Legislature decided mutually in favor of the two Senators by spelling the name Arkansas and pronouncing it Ar-kan-saw.

Arkansas is jokingly referred to on numerous occasions, but I am sure that the people who do such joking would stop it if, as has been my pleasure, they visited the State and learned many of its good features. Arkansas has a pleasant climate. The largest known spring, Mammoth Spring, is located in Fulton County. Arkansas strawberries and watermelons are shipped to every State. The alligator farm at Hot Springs is said to be the

largest in the world and the ostrich farm, also located there, is perhaps without an equal in this country. The largest hauxite fields in the country are in Arkansas. Aluminum is made from bauxite. Large and valuable diamonds and pearls also have come from Arkansas and our finest art ware is made from Arkansas clay.
(Signed) **LEWIS H. DAUGHERTY,**
Daugherty's Boxing Kangaroo Company.

Praise for Small-Part Actor?

New York City, Dec. 5, 1923.

Editor The Billboard—An alleged Frederick Roland, with "White Cargo", has sent broadcast a letter in which he asks: "Why the actor playing small parts does not receive the same, or nearly the same, amount of newspaper mention as the star?"

How asinine! Why should he? If anyone connected with the production deserves mention, surely it is the star who carries anywhere from one-half to two-thirds of the work, worry and burden of a performance on his or her shoulders.

Being neither a star nor a small-part actor and having received excellent mention from all the critics for my work in "White Cargo", my opinion should be without prejudice in this matter.

Without doubt the small part which gives an opportunity for a vivid, artistic and truthful portrayal and receives such treatment at the hands of any actor deserves mention and in nine cases out of ten is singled out by the dramatic critic, but the small part is usually carried along in the rush of events without any particular effort or worry to the small-part actor.

In a great many cases the small part might be eliminated (and often is) without the performance suffering as a whole. Then, in the

THEATRICAL MUTUAL ASSN.

By **DAVID L. DONALDSON**, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

TO ALL T. M. A. LODGES—Holiday greetings. I also at this time wish to thank all those lodges which have not only given me their support in keeping up our column in The Billboard but have been the means of bringing us out into the open and causing comment and investigation from persons eligible to join our order. It has also been the means of bringing in quite a few new members, starting lodges toward drives for members, getting us all acquainted with one another—in fact it has been a benefit to all concerned. Now as the new year approaches let those who in the past have boosted keep up the good work and those who have done nothing make a New Year's resolution to come out of their "Rip Van Winkle" and help the others who have been on the job.
D. L. D.

New York Lodge No. 1

At the regular meeting Sunday, December 2, election of officers was held with one of the largest attendances in some years. The following officers were elected for 1924: J. C. McDowell, president; Thomas Boylan, vice-president; William T. Butler, financial secretary; Edward W. Otto, secretary-treasurer; Charles Higgins, marshal; Patrick Savage, sergeant-at-arms; A. M. Ruland, trustee, three years; Fred C. Greene, chaplain; W. J. Bradley, outer guard. Plans are now being made to install these officers in their respective offices at the regular meeting in January. Some of them have been thru this service many times and are faithful members of No. 1. There are three in particular that are worthy of mention, i. e., Rutler, Otto and Ruland, who have given many years to this lodge.

Louisville Lodge No. 8

Bro. James Duncanson, the faithful secretary-treasurer of this lodge, who has been at Niles, Mich., the past summer on account of his eyes falling him, expects to be home and spend the holidays with "the boys".

Cleveland Lodge No. 9

Brother Isadore Friedman of this lodge and also grand marshal of the Grand Lodge, met with an accident December 1, being hit by a street car and dragged about twenty feet before rescued. He is confined to the house at present, but is getting along nicely.
Brother James Ryan is right on the job as

Deputy Grand President, not letting any grass grow under his feet.

Buffalo Lodge No. 18

Buffalo Lodge has started a drive for more members and to date there are eight candidates ready to go to the doctor. If nothing happens this class will be initiated at the next regular meeting Sunday, December 23.

Brother Louis Oberwarth, manager of the "Whirl of Girls", which played the Gayety Theater, week of December 3, is an old member of this lodge.

The lodge expects to pass a resolution at its next meeting to raise its sick benefits from \$5 to \$7 a week.

Brother P. J. Sullivan, who has been confined to the house for some time, is able to get out and was seen going down to Barney's the other day.

Brother John Harris, of New York Lodge, who is working at the Majestic, is as enthusiastic as if he belonged to this lodge. Brother John O. Mella, of the same house, is giving Brother Harris a run for new members. Brother Dan Murphy is busy selling raffle tickets and looking for new members at the same time. Brother John Donovan says he will have a couple for the next meeting. Brother Dave Hutchinson has got on the job and is running around with a bunch of applications in his pocket. Look out for Dave when he gets after them.
Election of officers will be held Sunday, December 23.

Pittsburg Lodge No. 37

At the regular meeting held Sunday, December 2, the following officers were elected for 1924: Frank Poulson, president; Grant Conter, vice-president; George Hausman, treasurer; W. A. Bauer, financial secretary; W. H. Torrence, recording secretary; James Gorman and J. C. Burke, trustees; Peter Conrad, marshal; Thomas Edkins, sergeant-at-arms; Charles Gorman, chaplain; James A. Munster, physician. Bro. Torrence, the obliging recording secretary, has started his term year in this office. Genial Brothers Bauer and Hausman also have a few years to their credit.

Bronx Lodge No. 38

Bronx Lodge held nomination of officers Monday evening, December 17. Brother Richard E. Weiss, who has held the office of president

for the past three years, was renominated without any opposition. There will be a friendly battle for vice-president, the following having been nominated: Brothers Curry, Friedman and Caputo. Brother Bendheim is running for financial secretary with no opposition. Brother Giovanni is out for recording secretary with opposition; for trustees, Brothers DeBella, Miller and Greenberg; for chaplain, Brothers Bernard and Fonda; for sergeant-at-arms, Brother Romeo; for Marshall, Brother Taylor. The lodge is looking for a new doctor.

Brother Frank Giovanni, chairman of the hall committee, reports progress on the bill and the sale of tickets is going very good. The hall will be held February 11. The committee has secured one of the best orchestras in the Bronx—Vincat Steffanellis' Broadway Melody Boys.

On Saturday evening, November 24, this lodge had a special initiation night, and took in four new members as follows: Brothers Banman, E. Lorange, C. Santora and J. Harris. Brother Stewart, vice-president, met with a slight accident while acting the part of chief of the initiation ceremonies. He was trying the William Tell part on one of the candidates when he happened to pick up the wrong gun and shot himself in the eye. After the initiation refreshments were served.

New Orleans Lodge No. 43

New Orleans Lodge held its regular meeting November 23, at 11 a.m., at 1011 Common street. Nomination of officers was held, also memorial services with a very impressive service.

New Haven Lodge No. 110

New Haven Lodge is getting ready for its Annual Benefit Concert to be held the Sunday before Washington's birthday.

The following officers have been elected for 1924: President, Brother J. S. O'Connell, twelfth consecutive year; vice-president, Brother Thomas Clark; recording secretary, Brother B. Watson; financial secretary, Brother H. C. Miller; treasurer, Brother J. Kelly; trustee for three years, Brother S. Richard. Brother H. C. Miller is serving his fourteenth year as financial secretary.

This lodge is in a flourishing condition and always lends the helping hand to everybody, especially performers who are not in the T. M. A. The latter are always boosting the order and do not forget the motto of C. B. and I.

Beaver Falls Lodge No. 130

Beaver Falls Lodge has plans completed for its eighth annual benefit to be held New Year's Eve at the Regent Theater. This lodge is progressing nicely and now has the largest membership since it was organized May 11, 1900. The present treasurer, James H. Cutson, has held this important office since the institution of the lodge. The president is William H. Powell and the efficient and courteous secretary is Shirley D. Boyle, who, last term, held the office of trustee in the Grand Lodge. He has represented Beaver Falls as delegate at several of the conventions and has made a fine record for the T. M. A.

The lodge has a fine clubroom in the Lyceum Theater Building and visiting T. M. A.s will
(Continued on page 53)

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Wireless Theater

LONDON, Nov. 27.—As an experiment in its policy of producing plays for wireless fans only the British Broadcasting Company is arranging a production of a farce, "Five Birds in a Cage", at the London station, with Athene Seyler, Trislan Rawson, J. H. Roberts and Clifford Mollison in the cast. Milton Rosmer is director of this attempt to foster a new type of work, of which the company entertains high hopes.

They claim to have discovered more in the broadcasting of plays than is generally believed and—somewhat significantly—assert that this policy is not by way of counterblast to the theater managers' broadcasting veto.

Calthrop's Shakespeareanisms

By report and from personal visits to the Kingsway, I am glad to attest the interest that is being shown in Donald Calthrop's first two Shakespearean presentations, "Twelfth Night" and "A Midsummer Night's Dream".

By giving us a chance to witness the exquisite clowning of Balliol Holloway, Frank Cellier and Nicholas Hannen in the former play, and of Cellier, Holloway, Pittar and Harold Scott as the base artificers in the "Dream", Calthrop has provided a couple of first-class examples of the master comedian's comedy. Nicholas Hannen's Oberon, too, is a musical, other-worldly and ethereally dignified portrayal of a difficult role. And for the Maria of Sydney Fairbrother let more temperate admirers speak.

The Fortune

Alongside Drury Lane Theater, opposite the stage door of that historic house to be exact, is the new Fortune Theater, which Lawrence Cowen has built and of which Dennis Eadie is to be the first lessee.

It will hold some 700 people and has a large stage to be fitted with the Schwabe-Hasalt lighting system. Seating is uniform thruout and the house and programs and cloakroom accommodations are to be free. The bars and catering are to be in the hands of the management.

The site is historic, for there was built the Cockpit in 1610. This afterwards became the Phoenix Theater, where many Elizabethan and Restoration plays were performed. Dennis Eadie hopes to produce the first play in this new house about New Year's Day.

Lawrence Cowen is to build two other theaters beside the Fortune and work will be started on these in the early spring. They will be called the Curtain and the Hope.

Critic's Circle Shield

The Critic's Circle Schools of Acting second competition was held last week. The trophy, a silver shield, once more fell to the Royal Academy of Dramatic Art.

Of the two scholarships (for a three-year contract with the Readean management) only one was given. It fell to Robert Harris. A pupil of the Central School of Speech Training and Dramatic Art, Evelyn Pullinger was, however, highly commended. In the subsequent speechmaking Basil Dean, Sydney Carrol, Kenneth Barnes (director of the R. A. D. A.) and Walter Payne spoke on stage training.

Ainley's Confectionering Paunch

A nice tale is going the rounds of Henry Ainley's witty reply to the Queen when recently he was commanded to the Royal Box during a performance of "Hassan".

"Harry" went round in his makeup and complete with property embonpoint. Queen Mary indicated the Oriental confectioner's corpulence and laughingly remarked: "That's not you, Mr. Ainley." To which this ideal courtier replied: "Madame, a true subject with a false stomach!"

A Notable Failure

Halcott Glover's notable play, "The Second Round", was withdrawn from the Everyman Theater after only a fortnight's run. It is proof positive that there is much that's rotten in the state of theaterdom when a work of the kind fails to attract even the diminutive public that serves to keep this small experimental theater flourishing.

The fault certainly does not lie with the author, for this young English dramatist has given us a richly dramatic, well-conceived and wisely balanced piece of work. The subject matter, the revolt of an erudite English gentleman turned sea-captain, against life itself, is one which in Goethe, a Sophocles or an Ibsen might well have tackled. And in his method Glover has not done violence to the tragic quality of the theme. For the significance of its content, for the completeness of characterization and for its deep sincerity I find no play by a contemporary writer that compares with this work save C. K. Munro's "The Rumor", and that these two plays have not been presented by one of our leading metropolitan managements is a rude reflection upon the intelligence and responsibility of these gentry.

Glover's play is more amenable to ordinary stage treatment than Munro's. It is more con-

ventional in construction. The cost of presentation would be low and the cast is small. And as what is too good for London has a way of appearing in New York, I hope my readers will have an opportunity of seeing this play, which I strongly recommend to American managers.

Its failure at the Everyman I confidently ascribe to miscasting. Michael Sherbrooke, who played the part of Captain Paul Hatteras (a fine dramatic star role), is a brilliant actor for whose talent his fellow artists and the public have a sincere esteem. But he has neither the appearance nor the presence nor the national characteristics nor the accent suitable for this part. Several of our "leading men" could have made this prophet of sterility also a deep-water seaman with the unmistakable cachet of the English public school. The sensitive and dramatic rendition given by the Jewish actor remained—Jewish. It was not the voice, the consonants, the inflections nor the temperament of Glover's pessimist hero.

The daughter and her lover were even more unsuitably cast. In the first act where these two complete strangers recognize in each other their destiny, Nan Marlott Watson and Peter Godfrey let a great histrionic occasion pass for nothing at all. Neither had apparently the imagination and certainly not the skill to rise to a great acting opportunity.

"The Second Round" is a sound attempt at expressing a first-class theme. It was sacrificed to mediocre production and ludicrous miscasting. Gerald DuMaurier or Franklin Dyal, with good

support playing, would have placed it as one of the dramatic events of the season. Glover owes no thanks to Macdermott and the London playgoer has, by this bungling, in all probability lost a chance of seeing what one of our few dramatists of real power and insight can turn out.

Brevities

"Enter Kiki" finished at the Playhouse on the 15th prox. and Cecil Barth has secured the house for the Christmas season for "The Private Secretary". Later Madge Titheradge will be seen there in "The Camel's Back", Somerset Maugham's play. Frank R. Curzon is responsible for this production. Meanwhile Gladys Cooper will be at the Adelphi as "Peter Pan" from December 20 to January 26.

Also on December 15 "The Dancers", now over 200 up, will finish at Wyndham's. Sir Gerald du Maurier will have a continental holiday and the theater will house Bronson Albery and Lewis Casson's production of Harris Dean's Thackeray adaptation, "The Rose and the Ring".

When "Katinka" ends its run at the Shaftesbury on December 1 it will be transferred entire to Glasgow for the Christmas season. "The Rising Generation" follows it into the West End house.

The "Eastern spectacular production", which is announced for the Christmas attraction at the Scala, is called "Almond Eye" and is to have Winifred Barnes as leading lady.

Bernard Shaw has almost completed a new play about John of Arc, in which Sybil Thorne-dike will probably appear.

Italia Conti is producing "Where the Rainbow Ends" at the Holborn Empire for Yuletide. The Prince of Wales has paid six visits to "Stop Filting".

J. L. Sachs is to produce Lehar's musical piece, "The Three Graces", on Boxing Day, but

as negotiations for a theater are incomplete it may be seen first in the provinces. He also has acquired "Tailor-Made Man", which will be seen in Arthur Wimperis' adaptation under the title, "The Perfect Fit".

Charles Doran has his Shakespearean company at the Grand Theater, Croydon, this week. He began on Monday with a fine impersonation of Othello, which was enthusiastically received. Arthur Bertram, for many years manager of the Savoy, was presented on Wednesday of last week with a silver salver and lunched by friends on the occasion of his retirement.

Basil Dean announces "A Magdalen's Husband", by Milton Rosmer and Edward Percy, as the third of the Playbox matinee series. It will not be produced for some time, however.

Arthur Sinclair and Keith Kenneth have acquired the touring rights of "Send for Mr. O'Grady" from T. C. Dagnall. They will play Kerrigan and O'Grady, respectively. The fine Irish character actress, Marie O'Neill, will play Mrs. Kerrigan.

Mary Glynn (Mrs. Dennis Nelson-Terry) underwent an operation for appendicitis last week and is progressing favorably.

Ltd., is getting everything in order prior to his return to America next month.

Tim Wiseman has been appointed Inspector of Biographs by the Film Renters' Association of N. S. W., and starts on his duties immediately.

Walter Fuller, brother of Sir Benjamin and John Fuller, recently arrived in Sydney from New Zealand via Melbourne. It is almost a decade since his last appearance in this city.

Reg De Talworth, musical director, quits the King's Cross Theater, Darlinghurst (Sydney), in order to return to the Fuller fold.

R. L. Ralton is the recently arrived leader of the New York Havana Band, from the Savoy Hotel, London. He is the saxophonist of the party. The band opens at the Ambassador's when that place is completed.

Harry Muller, general manager for Hugh J. Ward's theaters in Melbourne, will come to Sydney next month as manager of the Grand Opera House. Hugh Ward, Jr., will then go over to Victoria in lieu of Mr. Muller.

Archer Whitford, well-known Sydney slide man and managing director of Everyone's, Ltd., has booked passage for himself and wife for London, leaving next January. Miss Peggy Kermod, of Australasian Films, will accompany Mr. and Mrs. Whitford abroad. The party anticipates being absent for about nine months.

Dunbar Poole, who was American manager of Sydney's Own Dancing Palais, has vacated that position in favor of Charles Lay, right-hand man for Walter Brown. Mr. Poole, it will be remembered, had been manager of the Glaciarium as a skating rink for a number of years.

Frank Levy, advance representative, is touring the Victorian towns with "When the Kellys Were Out", now controlled by Quality Features under the management of Bob Tweedie.

Wirth's Circus and menagerie is at present at the Olympia, Melbourne.

During the seven years that he has held the office of Censor of Moving Picture Films in New Zealand 32,500,000 ft. of films have been screened for inspection by W. Joffe. Fifteen were condemned and of those the Appeal Board allowed five conditional on cuts being made in them.

Vaudeville entertainers in conjunction with picture houses are to be provided for New Zealand audiences. Arrangements have been made by Musgrove's Vaudeville Company of Australia to send a company of artists to appear at one picture theater in each of the chief centers of the Dominion for one week, and also at some of the large towns, and the tour will be under the direction of R. A. Shepherd, formerly general manager in Australia for Fullers, Ltd.

Stella Power (the Little Melba) opened in New Zealand this week. D. B. O'Connor is in town making arrangements.

The Four Tully Sisters, American instrumentalists, who made their Australian debut recently at the Haymarket Theater, Sydney, will play New Zealand shortly.

John Rizzo, young Italian actor, who has appeared in several Australian film productions has left for the United States.

Cinematograph Exhibitors' Association of Victoria, at its annual meeting recently, elected the following office-bearers for the ensuing year: President, Robert McLish; vice-presidents, W. J. West and F. C. Yeomans; executive, Messrs. G. F. Garden, J. MacFurlane, S. Makelam, W. A. Gibson, O. B. E.; E. W. Thring, Allan Beckerley, B. R. Talbot and J. D. Hillin; secretary, J. C. Langley.

W. A. Gibson, O. B. E., returned to Melbourne last week. He has been one of the most active members of the film world since his return from Java.

The Westminster Glee Singers are playing a brief farewell season at the Town Hall, Sydney. Imperial Films, Ltd., with authorized capital of £25,000, in shares of £1 each has been registered in Sydney. It will acquire the business and buildings, etc., of Clement Mason Films (1922), Ltd., manufacture and deal in

(Continued on page 53)



A scene from Donald Calthrop's production of "Twelfth Night" at the Kingsway Theater, London, England. Center, left to right: Ralph Truman (Orsino), Dorothy Cheston, kneeling (Viola), Viola Tree (Olivia), and Bruce Belfrage, kneeling (Sebastian).

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

SYDNEY, Nov. 10.—A meeting of the Theatrical Alliance was held recently to discuss the desire of the Sydney stage hands to abolish the system of "interchangeability" (the working of men in more than one "sub-department" on the stage) in vogue at one of the Sydney theaters. At the conclusion of the meeting the president of the Alliance (Walter Baker) stated that it had been decided unanimously that the whole strength of the workers in the theatrical industry should be devoted to assisting the stage hands in their endeavor to defeat the employers' demands for the retention of the system, as the essential principle of unionism was "one man, one job". It had been decided that steps should be taken to arrange a conference with the employers to discuss the matter. More drastic steps would not be taken unless all other means of settling the matter failed.

Arthur Shirley, actor-producer, as representa-

tive of a big syndicate, has purchased the world rights of the famous story by Fergus Hume, entitled "The Mystery of a Hansom Cab". The continuity is already written, and the work will be commenced almost immediately. Shirley will play Brian Fitzgerald. The actual locations in Melbourne, as mentioned in the book, will be adhered to as far as possible.

"The Boy of the Dardanelles", an Australian photoplay, was recently screened at the Piccadilly Theater. It is a permanent source of Australian heroism in the "dardanelles".

During a fire which raged at Coraki, N. S. W., Mr. Spratt, who runs the pictures in the local hall, had the misfortune to be burnt out. Fortunately, the film program was saved.

Mr. Alexander, of Dalby (Q'ld), has recently started new picture theaters in Bell and Jan, downe, Queensland.

Cresson Smith, of United Artists (Australia),

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Home Productions

"The Real Thing", directed by Leona Nelken, was the attraction at Le Petit Theater du Vieux Carre, New Orleans, recently, in which Harry Foster, John A. Woodville, Alice De Lays, Florence Baxter McCrory, Adele Levy, Florence Vaccaro, Elizabeth White, Flora Baird, Minnie Barkley and Laura Finley Butler appeared to advantage. Louise Jacobs and Rhea Goldberg also appeared in an afterpiece entitled "The Stronger", which was well received.

Victor Chenias, Mrs. Thomas Hill and Harry Matheo, with Henry Wehrmann, organist, contributed to the sixty-sixth organ recital of the local lodge of Elks, New Orleans, December 19.

Harriet Judd and Dorothy Snyder have been given the leads in the play of the Northeast High School Mathematics Club of Kansas City, Mo., which will be presented January 6. "The Stepmother", by Arnold Bennett, has been chosen as the vehicle and it will be directed by Olga Hoffacker of the Northeast High faculty.

The fame of the Craig Dramatic Club of Craig, Mo., is spreading and the club is receiving requests to appear in neighboring cities. As a result the club, after presenting its annual play here to packed houses, has agreed to present it to a number of town audiences in this section during the next several months for the benefit of charitable organizations.

Students of Assumption College of Greendale, near Worcester, Mass., presented the five-act drama, "Four in Couronne" ("For the Crown"), in the Worcester Theater, December 16.

Jeannett Willey, representing the Bock Producing Company of Chicago, had charge of the musical revue, "Cheer Up", which was given at the Majestic Theater in Kansas City, Mo., December 10 and 11, for the benefit of the Howitzer National Guard. The cast was of the near-professional order and the play made a decided hit.

The Elks of Clinton, Ia., have started on their "Elks' Jollies of 1924", which will be presented in the Clinton Theater January 1 and 2. The play will be put on by the Joe Bren Producing Company, using local talent exclusively.

The "Nine O'Clock Revue", presented by the Junior League of St. Joseph, Mo., at the Auditorium, December 7 and 8, was handled by amateurs, but it is doubtful if St. Joseph ever saw such a well-rounded, finished amateur production. John T. Hall directed the play and a ten-piece orchestra furnished the musical roles.

A series of three one-act plays were presented recently in Columbin, Mo., by the Harriet Jean Little Players' Club, under the direction of Mrs. Bonnie B. Chorlton, and made a distinct hit. The plays were "A Bad Case of Aches", "The Elf That Stayed Behind" and "When Love Is Young". A cabbage dance, an Irish jig, a sailor's hornpipe and a rope dance given by the pupils of Mrs. Robert I. Simpson were feature extra numbers.

The Shire City Club of Pittsfield, Mass., will present a frolic at the Colonial Theater in Pittsfield January 2 and 3. Arthur W. Brown, of the Harry Miller Producing Company, will direct the show. Mr. Brown recently staged a minstrel show for the Rotary Club of Pittsfield at the Colonial and his success with that production led the Shire City Club to engage him for its show.

"What Pools These Morals Be", a play written by Mrs. E. G. Higgins, of the American International Faculty, was presented at a meeting of the Daughters of the American Revolution in Springfield, Mass., recently. In the cast were Mrs. Howard A. Pinney, Mrs. Marie E. Fowler, Mrs. Frank W. Jackson, Mrs. D. Watson Flannery, Mrs. C. F. Faxon, Mrs. Theodore Winters, Mrs. Charles B. Rose, Gladys Frost and Helen McVeigh.

The third annual musical comedy production of the American Legion Auxiliary of Westfield, Mass., was presented for two nights at the Strand Theater in Westfield recently. "Princess Bonnie" being the play. The music was catchy and well sung. "Princess Bonnie" was staged under the direction of the John B. Rogers Producing Company.

The second annual minstrel serenade and musical comedy of Henry P. Smith Post, American Legion, was recently presented before two large audiences at the Family Theater, Rome, N. Y. Don Crabtree, of Fostoria, O., staged the show.

"The Caterer's Saturday Night", a play adaptation of Robert Burns' poem, was presented December 14 in Tuckerman Hall, Worcester, Mass., by a big cast, under the direction of the Worcester County Home Economics Association. The scene was laid in 1790, and the play included a group of Scottish folk songs.

THE BILLBOARD HOTEL DIRECTORY

(Continued from opposite page.)

Table listing hotels in various cities including Pittsburg, PA., Richmond, VA., Rochester, N.Y., Rock Island, Ill., St. Louis, Mo., Springfield, O., Texarkana, Texas, Toronto, Canada, Utica, N.Y., Wichita, Kan., Williamsport, Pa., and Worcester, Mass.



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MINSTRELSY

(Continued from page 45)

end, also putting on a spectacular drill and dance number with twelve boys. In the act at that time were the Whipper Twiss and Eddie Herron (yes, the famous comedian of today). Others with the company at that time were: Lew Bonollet, Charlie Goodyear, George Leslie, Charlie Haywood, Horace Rushby, Harry Horton, Matt Elder, Johnny Gardner and others

equally as famous. The Major also worked with Al Martz's Wagon Show, Stone & Murray's Circus, Johnny Prindle's "Ruben Glue" Company, Stover's "Uncle Tom's Cabin" Company and in the variety theaters with Cool Burgess, Pat Shortes, the famous minstrel and banjo player; Golden and Hughes, Morrissy and Proctor, Hines and Blossom, Daisy Remington, Ed Crissia, Harry Leslie, Jerry Grady, Collins and Moore, Olympia Quartet and other famous stars of that time. I myself played with the Major twenty-five years ago in George Snow's "Humpty Dumpty" pantomime company. The oldtimer is in good health and puts in the summer around South Boston clowning at picnics, etc."

THE OLDTIMERS

A WAY back in the shadowy mists of yesterday, more years than we dare confess even to ourself, a lad listening with eager ears to his first minstrel show, heard a handsome young chap with an orotund voice sing that classic of ocean ballads, "Asleep in the Deep." The magic of that first minstrel show never quite melted away; and the mellifluous tones of that swaying old bass melody somehow linger undimmed in memory. Over at the vandyville show the other night the same "lad" again heard the same "chap" singing that same classic lullaby of the billows. The singer was a dignified, stately old gentleman with whitened hair and distinguished mustachios. Time had sprinkled—even showered—Joe Norcross with its frosts and snows; but the old song rolled forth sonorous and deep, with the lilt of yesterday in its rhythm. There is something fine and inspiring about the minstrel act of the oldtimers who are staging a "come-back" stunt long after the age when the good Dr. Osler would mercifully have put them out of their misery by way of the anesthetic route. Here was Eddie Moran, old enough to be hobbling on a trusty stick, putting over a cane dance that would make George Cohan hump himself. Here was Jimmy Bradley, pioneer of the golden-throated ballad tunes of minstrelsy, bringing back the old days with songs that grandmother used to know. Here was Al Edwards pushing marvelous music out of a cornet at a time of life when he oughtn't to have teeth enough left to eat sausage, let alone making an embouchure. And George Cunningham, with his calisthenic pranks and eccentric dances that would break the neck of a modern jazz band. All of them away past sixty—some so far past that they don't even admit the whole truth in their advance publicity. Samuel Johnson said a true but cynical thing when he remarked that a woman preaching was like a dog walking on its hind legs; the wonder being not that it was done but indifferently well, but that it was done at all. It might seem wonder enough that a troupe of hoary minstrels—some of whom were cavoring in burnt cork before John D. Rockefeller had a hundred dollars all his own—could put up any semblance of a show at all. But they did it, and did it well. Who is there among you, gentle readers, that expects to fill an opera house with singing at 75? Who that dares hope to dance a clog or turn a series of back handsprings at three score and ten? Who that would imagine himself peeling off melody on a cornet when even the bridgework could hardly be expected to find a place to rest itself comfortably? "Old age," isn't it pretty much a state of mind, after all? Isn't it a great deal more on the inside than on the outside? What keeps these oldtimers young? How do they cheat the hoary gentleman with the hour glass and turn back the clock like an Arabian magician? Victor Hugo probably knew more about these things than Ponce de Leon when he said, "The snows of winter are on my head, but eternal springtime is in my heart." There is something a little finer and better about the fashion of the old-time minstrels—a little flavor of an art that is gone, a finesse and a courtliness that has passed with the burrah and hurry of modernity. It is good to see them and breathe a transient scent of yesterday's lavender and old lace. It is good to see the triumph of enthusiasm and interest over mere years on a calendar. Bless your ageless hearts, oldtimers. Bless your sweet old songs and your wholesome pranks that outshine so splendidly the tawdry tinsel of an age of jazz and jamboree. May you go on singing the old songs and unlocking the treasure chests of placid memories until you all join in chorus on the shining parapets of the New Jerusalem. If that's a press notice, let the advertising department make the most of it!

—AKRON (O.) EVENING TIMES.

MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

A jolly Christmas and a prosperous 1924 for all musicians and readers of this department is the wish of the Muse.

W. R. "Jimmy" Leath, solo cornet with Fingerhut's Band the past summer, informs that he had charge of the band for the military circus held recently in Norfolk, Va.

Mother and other folks back home will greatly appreciate remembrance by a letter or card during the holiday season from the boy on the road or in another town who seldom writes.

M. F. Shreve, lately of the Omar Four, is now acting as manager and entertainer for the Bellhops Society Dance Orchestra, of Plymouth, Ind., toning the northern part of the Hoosier State.

Joseph Palmer narrates that he closed as baritone player with the Murphy Producing Company in Utica, N. Y., November 8, and has lately been presenting a mystery attraction in Colorado.

Tassilo's Orchestra, of Hartford, Conn., is filling a winter engagement at Luna Park, Miami, Fla. Rainbow Gardens, Miami's beautiful outdoor dance pavilion, was opened recently with Johnny Johnston's Indiana Serenaders as the musical feature.

Harry Spindler canceled the contract for the appearance of his Cincinnati orchestra at the Beaux Arts, Atlantic City, after a stay of some weeks and opened December 10 for an indefinite engagement at the Club Gallant, Greenwich Village, New York City.

The roster of Schwarz's Royal Orchestra, playing in and around Omaha, Neb., is: Everett Welsh, piano; Rollin Barnes, trumpet; Jerry Zaehner, violin; Edward Sterner, sax, and clarinet; Burton Thompson, trombone; George Gray, banjo; Frank H. Schwarz, drums.

Art Payne's Orchestra, formerly of Hawaiian Gardens, Louisville, Ky., was the added musical feature choice last week of Theodore Mousson, manager of the Knickerbocker Theater, Nashville, Tenn., where Harry P. Harris' Orchestra appeared with great success a short time back.

With Christmas and New Year greetings from Hank P. Young, widely known bass drummer, comes the cheerful information that he is in good health and taking things easy at his home, 1513 Metropolitan street, Pittsburg, Pa., preparatory to another season with the white tops.

Ed. Bressler, bandmaster, and Ed. Fowler, clarinet, of the Cooper Bros.' Circus, which recently finished its 1923 tour in the South, visited the Muse while passing thru Cincinnati. Mr. Bressler was on his way to his home in Fairfield, O., and Mr. Fowler was headed for Chicago.

The members of Oxley's Society Entertainers, now appearing as added feature at Chamberlain Enterprise houses in central Pennsylvania, are Cholly Storm, piano and arranger; Harold Oxley, violin; Pat Berryman, banjo; Cecil Crafts, Sousaphone; "Saxie" Henkel and Tick Beeber, saxophones; "Duteh" Wendt, trumpet, and Jim Purcell, drums and chimes.

"The Stars and Stripes Forever", is the most popular march written by Sousa, but the famous composer and bandleader thinks "Semper Parvulus", which he dedicated to the U. S. Marines, his best effort. Before the nation began to hum "The Stars and Stripes Forever", commencing with the Spanish-American war in '98, Sousa's "The Washington Post" was the best liked march by Americans.

The Newport Symphonic Orchestra, which began an indefinite engagement at the West Baden (Ind.) Springs Hotel December 1, includes Earl Newport, director, sax, and xylophone; Harriet Stuart, piano; Charles Furry, violin; Lawrence Westerberg, sax, and clarinet; Paul Dillon, trumpet and French horn; Mac McKinstler, trombone; Bud Roberts, banjo; Jean Richmond, sax, and drums; Don West-tuba.

Word from Oklahoma City tells of the departure December 9 of the Don Leon Symphony Orchestra, a local combination, for San Francisco as the first leg of a trip around the globe that is to occupy sixteen weeks. The route includes Hawaii, China, Russia, Egypt, Italy, Spain, England, Scotland, Ireland and Canada. The plan is sponsored by Famous Players-Lasky, under direction of Eugene L. Perry, manager of the Oklahoma district. The orchestra is made up of Don Leon, violin-leader; W. J. Dornaus, piano; Scott Hamilton, cornet;

(Continued on page 53)

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Magiciansland

Edited by Mark Henry



THURSTON HONORED BY BALTIMORE DEMONS

Brand of Hospitality for Which South Is Famous
Feature of Unique Affair

HOWARD THURSTON and Mrs. Thurston were the guests of honor at a unique banquet and entertainment given Thursday evening, December 13, by the Demons' Club of Baltimore Magicians in the Martha Washington, a dining car, furnished thru the courtesy of the Baltimore & Ohio Railroad. This was the first banquet ever held in the dining car of the railroad, and, followed by an entertainment in an attached club car from the Capitol Limited, proved the most unique affair of its kind ever given.

Following a box party at Ford's Opera House, where Thurston and His Wonder Show of the Universe were playing, the guests were whisked away in cars to the Mt. Royal Station and ensconced in the club car until the dinner was served at the stroke of midnight. Afterward there was given in the club car an unusual and brilliant entertainment, including magic, motion pictures, radio numbers and several other novelties. The magicians of Baltimore outdid themselves as entertainers and Howard Thurston and Mrs. Thurston were never in better humor. A number of speeches were made by prominent guests and the entire affair was voted by them all as the greatest of its kind ever given.

Praise was bestowed upon Arthur D. Gans, "Maryland's Merry Magician", Vice Arch Deacon and member of the Safety Department of the Railroad. It was largely due to Gans, who was in charge, that everything ran smoothly. It was also due to arrangements made by Gans that copies of the Christmas issue of The Billboard were distributed gratis, having been rushed to Baltimore at the instance of the editor of Magiciansland and thru the co-operation of the advertising department of the New York staff.

The Demons' Club for the past ten years has tendered a dinner to Howard Thurston and Mrs. Thurston, the banquets having previously been held at local hotels, but determining to do the unusual this year the Demons did—and the affair certainly clinched their determination—even Thurston, used to the mysteries, expressed himself as surprised and delighted.

Many Prominent Guests Present

In addition to all the members of the Thurston company, including Mrs. Thurston, Earle Davis, his manager, and the entire staff, there were present the mayor of Baltimore, Aaron Strauss, capitalist, of the Belvedere Hotel; P. Boss Budnick, president Service Terminal Company; Clarence F. Klingel, president Howard Drug Company; C. D. Bond, general manager of the Frederick Amusement Park; E. Lester Muller, secretary Board of Police Examiners; Joseph Katz, president Joseph Katz Advertising Agency; Dwight Burrows, publicity manager United Railways and Electric Company; Dr. Louis P. Hamburger, physician; William H. Koester, manager Koester's Bakery; Harry Kratz, Commercial Credit Company; Mark Hamburger, proprietor of the Manufacturers' Binding Company; Louis Smith, district manager Sylvester & Levy, New York cotton mill; Robert W. Test, sales and advertising manager Armstrong Cater Company; F. L. C. Wollenburg, Jr., assistant secretary Baltimore American Insurance Company; Isaac Twamley, Howard G. De Mille, proprietor hardware company; Howard Cone, insurance adjuster; William V. Gallagher, proprietor hardware company; Harry Solomon, of the Henry Sonneborn Company, and Jerome P. Fleishman, Fleishman Advertising Agency. The Governor of Maryland was also an invited guest.

M. T. Pope was in charge of the club car and the dining car was taken care of by J. F. Holshouer, steward; W. S. Daniels, chef; Clarence Nichols, William Chapelle, Robert Beck, John Ireland, Robert M. Smith, H. K. Brown, Ben Bohman, Robert Brooks and Robert Britt. The dining-car arrangements were under the supervision of E. V. Bunch, manager of the dining-car and commissary department, assisted by James Phillips, D. A. Galinari and W. H. Eversman.

LE ROY'S NEW SHOW

Servais Le Roy, the world-famed illusionist, will take a new magic show on the road after the first of the year, probably opening in Pennsylvania, negotiations having been under way to that end.

The show will include some of Le Roy's latest illusions and productions, together with a great deal of small magic, live stock, splendid stage settings and hangings.

Assisting the well-known illusionist will be Taina, the equally famous "Queen of Colus"; Carl, Le Roy's brother, and several other male and female assistants. Featured will be "Witchcraft" and "Transfixing a Woman With Bayonets".

RE-ELECT PRESIDENT STOCK

George W. Stock was re-elected president of the Cincinnati Magicians' Club at a recent meeting. Stock promised a rebirth of magic in Cincinnati for 1924 and said in part: "New illusions and deceptive effects are constantly springing up and I hope to see a number of new ideas developed during the coming year."

Other officers elected at the meeting were: Frank P. Schopper, Jr., vice-president; Harry Stevenson, secretary; Frank Williams, treasurer, and Louis E. Levassor, sergeant-at-arms.

MYSTIC CLARKE IN CUBA

Joe R. (Mystic) Clarke is making a hit thru Cuba with his magical act and has received many offers to penetrate the interior of the island on a guarantee, playing the theaters only.

Clarke recently played Habana Park at Havana, where his success was such that he was retained for an unlimited engagement, and this despite the fact that he was warned by several magicians in the United States that people did not appreciate magic in Cuba.

From the S. A. M. to The Billboard

December 3, 1923.

Editor Magiciansland, The Billboard,
1493 Broadway, New York City.

Dear Sir:

I am instructed by the Parent Assembly of the Society of American Magicians to express to you the congratulations and appreciation of the society in the prominence given by you recently in your publication to the subject of magic and the intelligent and interesting manner in which the pages entitled "Magiciansland" in The Billboard have been edited.

The Society of American Magicians is nationwide and its membership is approximately twelve hundred, and the Parent Assembly and the Council of the society desire you to know that the work of The Billboard is thoroughly appreciated and is becoming increasingly appreciated by magicians generally. In particular the society commends you for the stand taken by you against the exposure of magic.

Very truly yours,
(Signed) BERNARD M. L. ERNST, First Vice-President.

ZANCIGS A HIT IN LONDON

Following a hit of unusual proportions aboard the Aquitania on November 17 The Zancigs recreated upon their arrival at the Alhambra Theater in London the sensation formerly made in the English capital by Julius Zancig and his first wife with their remarkable presentation of mental telepathy fifteen years ago.

Upon the occasion of Zancigs' former appearances newspapers devoted whole pages to their wonderful performances and many clippings of today sent to the office of The Billboard also give a great amount of space to the new offering, which features "Thought Pictures". The Evening News comments upon The Zancigs editorially. One newspaper said: "It was all very unanny, as well as extraordinarily interesting, whether viewed as a genuine exhibition of telepathy or as an almost diabolically clever trick."

The Zancigs were tendered a reception at the Savoy Hotel and gave an exhibition for the Critics of Higher Arts which was a "huge success".

Salt Lake City, Utah—Alexander, known and billed theatrically as "The Man Who Knows", made a big hit at the Pantages here. The engagement marked his return this season to the stage, and the premiere appearance of his new act at the local playhouse was well received. Instead of resorting to his many tricks and devices of magic, such as featured his former shows, he confines himself exclusively to answering queries. He is assisted by three clever dancers, two of them twins, whose work greatly adds to that of the magician. Alexander's new act is lavishly staged and a number of new features are introduced. H. H. JENSON.

SELBIT MYSTIFIES SIR ARTHUR, CONAN DOYLE PAYS BILL

P. T. Selbit, the English conjurer and illusionist, recently accepted a challenge issue by Sir Arthur Conan Doyle to satisfy Doyle that what he and others had seen at a recent seance was the result of trickery.

Selbit, with the assistance of a lady, had produced the effects and "ghost" at the first seance and Sir Arthur had placed his stamp of approval as to the genuineness of the manifestations. After the second demonstration, which has been given the sobriquet of "The John Bull Seance", Doyle said, "I am still greatly impressed," even after he had given twenty-five pounds to have his previous erroneous impressions corrected.

The challenge was made thru Sydney A. Moseley, who was conducting an inquiry into psychic matters and who had asserted that Sir Arthur had been tricked at the former seance.

Selbit terms his latest mystery "The Medium in the Mask" and has produced "Sawing Thru a Woman", "Avoiding the Crush", "The Wrestling Cheese", "The Elastic Lady", "The Living Pin Cushion", "Walking Thru a Wall" and a number of other illusions.

HEVERLY, "The Mystic", writing from Centralia, Ill., says: "I wish to applaud your efforts to clean out the 'Palm Grifters' in the crystal realm. While I have done gazing for a long time, I use it ONLY as an act, or a part of my performance. I do not sell readings, books, mail slips, etc. As to a union of mentalists, I second the motion as outlined in Clayton's letter in a recent issue, and am for cleaner, clever(er), clarified cryptologists."

NOTES FROM CHICAGO

By HOMAR H. WOULFFE

Ralph Richards, a recent Chicago visitor, has his show routed to play the South and West.

Ziska showed a new act in Chicago recently in which he was assisted by Myrtle Black with piano and vocal numbers.

H. S. Paine, of the Chicago Magic Company, received the third degree in Masonry November 10 at Downer's Grove, where he resides. Several members of the Chicago Assembly, S. A. M., members of the Masonic lodge, were present and presented Mr. Paine with a fine diamond pin.

Olaf Gylleck, a former professional magician and now residing at Grand Haven, Mich., was a recent Chicago visitor.

Arthur D. Gans, the "safety first" magician, stopped off for a visit on his way east from Cincinnati, where he furnished entertainment for the vice-president of the Baltimore & Ohio Railroad.

Recent magic acts playing in Chicago were: Ziska, Allen Shaw, La Temple, the Juvenile Wonder Workers and Leipzig.

James Sherman, of the Chicago Assembly, S. A. M., is the busiest and best paid club worker in Chicago. His act is a scream.

Leslie P. Guest, secretary Cincinnati Assembly, S. A. M., was in Chicago recently getting acquainted with the Chicago bunch.

W. O. Baumgardner, member Chicago Assembly, S. A. M., formerly of Jacksonville, Ill., now resides in Chicago.

FRED STONE STUDYING MAGIC

Fred Stone, the comedian, who is appearing at the Globe Theater, New York, in "Stepping Stones", has taken up the study of magic under the careful direction of Clyde Powers, who formerly conducted several magic stores in New York and was more recently stage manager of the Hippodrome. Powers is also stage manager for "Stepping Stones".

Stone does several of the tricks that Powers taught him in the show.

REFUSES MAGIC FOR CHRISTMAS

The Auditorium at Toledo, O., will be without the Dante Show Christmas week due to the refusal of Manager Vogt to sanction the booking.

The managers of most theaters that book road attractions are more anxious to have this sort of show during the holidays than at any other time, for if there is any entertainment that appeals more than any other to the children, and many of the grownups at Christmastime, it is magic.



W. C. TURTLE, who hails from Waterloo, Ia., but who does not confine his activities as an entertainer to that particular locality. He has built up quite a following thru the Middle West with an excellent magic show.

MAGICIANS I HAVE SEEN MAGICIANS AND CRYSTAL GAZERS

By WALTER B. GIBSON

This is the eighth installment of a series by the editor of Magicland.

(Continued from last week)

Goldin afterward presented a much smaller act in vaudeville in which he did The Cut and Restored Turban, The Egg Bag, The Pyramid of Glasses (a juggling feat), The Hindoo Rope Trick and Walking Thru a Plate Glass Illusion.

Then came the "Sawing a Woman in Half" period, which is so recent that it is familiar to every magician. There were more copies of this trick than any other within my recollection. A. tho not new, and a different version having been previously performed in London by Selbit, Goldin gave it staging and atmosphere as well as a different twist or two.

Recently Goldin presented a fortune-telling film illusion, but has returned to "Sawing a Woman in Half" with a burlesque show, according to latest reports.

Fred Gay was a clever fellow with whom I had the pleasure of appearing on the same bill many years ago. Gay was a handoff expert and a good one. He featured the trunk escape and did it, in conjunction with his wife, in very rapid style. I haven't seen or heard of Gay since, nor do I know whether he is still engaged in the business or not.

By the way, the magician I referred to recently in speaking of the Robert Houdin Theater in Paris was La Follette. In looking over some old programs I came across the name. I shall print the program later.

Those who were wont to play around Chicago about twenty-five years ago will no doubt recall the late Vernello. He was a clever fellow of the old school, altho he kept constantly up to date in his tricks. You could find Vernello almost any time at the old Clarke Street Museum, where he presented the Cook Trick, Linking Rings and the Torn and Restored Cigaret Paper which he did with exceptional cleverness. Vernello played the Sullivan & Conditine Circuit and made other appearances in vaudeville, but for the most part, at least in the latter years of his life, played local dates in and about the Windy City. He was a fine gentleman both on and off.

Jerome "Silent" Mora was not always "Silent". I recall having played with him at the old Family Theater in Pittsburg when Morganstern booked it and Pittsburg was spelled with an "h". We appeared four or more times a day and used to go upon the stage at 10:30 in the morning. Maybe we would see one person half way back in the narrow "shooting gallery" reading a newspaper and maybe we would see no one. Mora together with an assistant by the name of Sullivan (I forget under what name he was billed) closed the show and I opened it. This gave him an advantage. (There were only three acts.) The next day he would open and I would close, which was no advantage either way.

In this particular act "Silent" Mora talked, he didn't talk much—but he talked. He impressed me as being particularly clever with his fingers. In fact his digital dexterity and "movies" were the acme of neatness, careful forethought and diligent practice. He did billiard balls well, handkerchief tricks and The Disappearing Lamp Trick which he invented and which was a decided improvement on any that I had ever seen up to that time. It is today the simplest and best form of this trick. The effect was used by all the leading magicians, including Germain, Thurston, Goldin and others. At present Mora is manufacturing magical apparatus and playing local dates around Pittsburg, Pa.; he is also president of the Pittsburg Society of Magicians. If he sees this article—and I hope that he does—I would like to hear his views as to the authenticity of what I have written.

James Barton, "El Barto" of Philadelphia, is another of the old school magicians whom I had the pleasure of seeing perform. El Barto impresses at the outset as being forceful. His address and attack are positive. Of commanding appearance, when I witnessed his dexterity, he did The Color Changing Handkerchiefs, The Linking Rings and The Flag Staff, producing a very large American flag. There were also several other effects handled in fine style and with admirable sequence. I haven't seen Barton in many years, but Ducrot tells me he is in New York.

La Temple is a short, rotund magician, who makes the mistake of wearing a dress suit. He also makes the mistake of featuring The Egg Bag, with which he generally opens his performance. As he does this now to well, and as the majority who attend vaudeville theaters, especially in the large cities, have seen the trick not once but hundreds of times, some other effect would serve him to better advantage. La Temple does The Rising Cards, old method, and "an Huston or two. Altho not physically fitted for magic as far as appearance is concerned, he might do better were he less careless and routinized his program differently.

(To be continued)

In The Billboard for November 24 Mark Henry voices a strong denunciation of the methods employed by crystal gazers. Too much can not be said on this subject, and it is a crime that thinking magicians should have allowed it to go on as long as they have.

Magie is an art in every sense of the word—an art that stands for the betterment of mankind, an art that brings joy to mankind, and stands as a bulwark against fraud, evil, and superstition. The amateur magician who devotes his time to entertaining his friends does not always realize this fact. He is often performing for his own amusement as well as the entertainment of those who witness him. He is deceiving his audience with no thought of malice, with a real friendliness that opens the eyes of his onlookers and causes them to realize how easily they may be duped by unscrupulous parties.

The magician is clever with cards; so is the gambler. The magician is adept at cunning sleights; so is the pickpocket. The magician has mechanical devices that deceive; so has the carnival grifter. The magician is an artist at misdirection; so is the spirit medium. The magician has a smooth line of "matter"; so

Consider the member of a magical society who recounted at a meeting of that organization the means whereby he convinced the police that he had a perfect right to conduct his "psychic parlors". Consider the carefully framed statements contained in books sold chiefly to magicians; statements for them to use at the beginning of their crystal-gazing acts, statements that are "within the law", yet which lead listeners to believe the performer is laying claim to supernatural or psychic powers.

A book was published not so long ago for the benefit of the magical fraternity. It contained plenty of information on how to deliberately swindle the public, even to the extent of fake advertising that would thoroughly mislead the readers. This book was thinly veiled as an exposure of such methods, whereas its obnoxious purpose was to explain them for the benefit of those who wished to enter the game.

But why go deeper into the subject? Every keen-minded magician knows the evils that are being perpetrated. He has seen capable performers who no longer profess to be magicians, but who prefer to be styled "psychic experts", "mindreaders" and the like. He has seen audiences filled with "plants"; he has seen "hokum", bluster and "hull" replace mystery and real magic.

If a "medium" uses a dictaphone to overhear conversations of prospective "sitters" who are awaiting their turn in the afternoon he is a crook. Expose him and his methods! But

we average between two and three hundred letters a week.

Do not send anonymous communications—no attention will be paid to them. And remember to put the name and address on the letter—not only on the envelope.

Start the new year right and give attention to the details mentioned—those who are careful in the matter of sending information to Magicland are careful in the matter of their performances, apparatus, etc. Carelessness in little details of mail, photos and unsigned communications, or those asking for information and sending no address, indicate lack of care in other things just as vital.

Read all the books on magic you can possibly buy, beg or borrow. Be a library pest every opportunity you have. If you come across a trick that you know or have in your program, don't skim it over. Read it carefully to see whether there is not some little detail or variation that will improve your presentation. Get the other fellow's viewpoint.

Don't ignore or look down on the amateur or the youngster who is just starting in. One may learn something from even the merest tyro, and many a novice has a brilliant idea.

The editor has noted a tendency of even some of our best professional magicians to grow lax in the matter of vocal delivery. Lapsing into the intimate style, the casual, the conversational upon the stage, may entertain those in the few front rows, but what about those in the rear of the auditorium, in the balconies and even in the gallery? Whenever one has to strain to hear what is being said in a theater half the enjoyment and interest is lost. Speak plainly, enunciate—don't slight a syllable. There is such an ending as "ing"—use it. Nora Bayes is playing the Palace in New York City at the present time—any magicians in New York could spend an enjoyable and profitable evening watching her and studying the vocal method she employs. To those outside of New York see Miss Bayes if you have the opportunity. Ruth Royce is another artist who sings "million" instead of "million".

NOTES FROM ST. LOUIS

By BEN R. BADLEY

The St. Louis S. A. M. was two years old November 5. Twenty-five local and five out-of-town members, and each one a real hooster and magic lover. Not so bad, is it?

WILLIAM MAYER keeps busy playing local as well as out-of-town dates.

PAUL BRADER is still foolin' 'em with his clever card act.

SHARP AND WILLIAMS are meeting with great success with their burlesque and mind-reading offering.

LINDHORST is booked up for many engagements running well into the New Year.

KODAK, "The Girl Who Sees Without Eyes", played the Grand here recently. The act is the same as "Shireen", which was seen here last season.

K. J. KUMA AND COMPANY present one of the most finished and beautiful magic acts in vaudeville. Kuma is a Jap who appears in evening dress and uses three assistants. The program consists of Triple Box Production, Asrah, Production Cabinet, Mimmy Case, Costume Trunk and concludes with a very baffling trick with two leather cylinders and a brass jug. The entire act runs without a hitch and would be a feature on any bill.



MR. AND MRS. GU DERE, who closed their magic show recently and are contemplating an entry into vaudeville around New York with sleight-of-hand and comedy featured.

have all the swindlers and bunco men who trap their "snickers" every day.

Yet no sane thinker will class the magician with these crooks and grafters. There is as much difference between them as there is between the minister who preaches brotherhood and the soap-box holier-than-thou who stirs up the baser natures of the rabble. The one advocates friendship and truth, the other ignorance and fraud.

Why, then, should there be this tendency among many magicians to welcome the grafting crystal gazer and to look aside when he entrap his victims? The mere fact that he is a public performer, that he plays theaters and occasionally does magic with his show, is no reason. The very connection of magic with such an individual is an outrage.

Magicians have long taken steps against the methods of unscrupulous mediums. They have ever been alert to expose frauds of this nature. Why, then, should they commend the crystal gazer, who is often following his line of work because he can gain more dupes than by giving private seances?

Take for example the case of a certain well-known "psychic expert" connected and identified with the magical profession, who had a flock of followers—mostly women—who believed that he possessed actual clairvoyant powers, who were delighted when he would consent to give "readings" after his show to a circle of the elect at ten dollars ahead. Readings that were subject to his "mental condition" due to the "great strain" he was under in his performances on the vaudeville stage.

If he uses a turban in order to pack a theater he is an artist! He and his methods are sacred and inviolable, and whosoever shall expose him is a miscreant!

Presented as a form of genuine entertainment pseudo-psychic performances are to be commended. Thurston's "Spirit Cabinet" is an example of true art; it contains plenty of fun and genuine entertainment with a mantle of real mystery surrounding it. And there are plenty of other worthy performances of a similar nature.

Let the grafting crystal gazer go his way, let him think up his alibis and his swindles. But let him go unprotected by the ethics of magicians. Let him go with the knowledge that his methods are NOT sacred and protected. Put him where he belongs—on the other side of the unchangeable line that separates the true artist from the false swindler. Keep the art of magic clean.

HINTS & SUGGESTIONS

When communicating with the Magicland Department of The Billboard by mail and no typewriter is available write plainly. The editor used to do a mind-reading act, but he's not working at it now!

Write name and data on the backs of photographs. We receive a great many and it is difficult to mentally associate the photos with letters saying the photos have been sent. Especially is this apparent when one considers that



JENNIE FORDYCE, a clever dancer, who is appearing with Dean Powell in his presentation of "Shooting Thru a Woman".

CRITICAL COMMENT

R. A. NELSON, of the Nelson Enterprises of Columbus, O., has favored me with a copy of his latest creation, "THOUGHT PICTURES", which has been prepared in conjunction with Win. Larsen, Jr. I have carefully read the typed sheets and examined the blue prints. For clearness in direction I have seen nothing which could excel it. Anyone with sufficient intelligence to present any kind of telepathy act will find no trouble in presenting this newest form of thought transference. There is in addition an excellently prepared initial address, very diverse to the stereotyped form in common use, to serve as a model (which is a very good suggestion by the author). The method is thoroughly practical and while the basis is not new, having been the first mind-reading method the editor ever was acquainted with, nevertheless its adaptation, variation and application make an entirely different production. The effect has the advantage that it may be performed anywhere at any time, with no apparatus, no fakes of any kind and no assistants—but two persons being required. Anyone may draw any picture in the audience and the same picture is drawn upon the stage or platform. There are no switches, changes or faking of the pictures.

To those who do not know how the act is performed and seriously contemplate producing it, the price, \$20, will not seem too much much more has been paid for ideas that are impractical and useless. In addition the price will keep the act from falling into the hands of every Tom, Dick and Harry who simply want to learn the secret. The address of the Nelson Enterprises is 55 Woodland avenue. The editor appreciates greatly the copy received.

I was particularly interested in the November issue of THE SPHINX, which contained in addition to considerable information of value, a number of interesting articles, together with much from the pen of Doctor Wilson at his editorial best.

THAYER'S MAGICAL BULLETIN for November has reached me. It is Volume II, Number I, and I hope I shall be lucky enough to get every succeeding number. It contains many brilliant ideas and new wrinkles. There is much to interest not only the amateur but also the professional both in the advertisements of latest novelties as well as the reading matter.

THE MAGIC WORLD for October-November, edited by Dr. J. E. Pierce of Philadelphia, Pa., is bigger and better than ever. (All the magic magazines that have reached me seem better for November. Keep it up—I am glad to see more activity in this direction than formerly.) Any one of the tricks described in The Magic World is well worth the modest sum of fifteen cents charged for the paper—for instance the Spelling Card Trick by Ellis Stanton. The Magic World may be secured by writing Dr. Pierce at 2332 South Seventeenth street.

Thru the extreme courtesy of Dr. Pierce, I am enabled to publish in another column of this issue the article "Magicians and Crystal Gazers", by Walter Gibson, which is to appear in the December issue of The Magic World. The Billboard and the editor of Magicland thank Dr. Pierce for this unusual courtesy.

NEWS AND VIEWS

ALBERT and JENNIE GREEN, who have been appearing with Powell in Shooting Thru a Woman, will in all probability be members of his company when he begins his chautauqua season next June.

WALTER SCHWARTZ of 203 Vley road, Scotia, N. Y., who is the son of Louis Schwartz, Sr., has just closed with Traver's Shows after a very successful season. He is now playing club dates.

GEORGE DE LAWRENCE has sent me the "X-RAY EYE" act, which will be reviewed in an early issue. Many thanks.

THOMAS C. WORTHINGTON, the 3d, whose presentation of magic received a very high compliment from no less than Howard Thurston, has sent me a brief history of the Society of Osiris of Baltimore, which appears in another column. It contains some ideas that might well be adopted by other societies.

COLIN W. CAMERON is doing escapes and club work around Washington, D. C. He has sent me a small book in which quite a number of tricks are exposed. The books are given away in boxes of candy—what a pity!

"Waverly, N. Y., December 7, 1923.

"Mr. Mark Henry,

"The Billboard, 1493 Broadway,
New York, N. Y.

"My Dear Mr. Henry:

"Having read several articles of late in Magicland to the effect of specialization in



JACQUES MOREAU doing an upside-down strait-jacket escape in front of the Hearst Building, Chicago. He accomplished the feat in fifty-two seconds.

magic, I wish to call your attention to the new and what I consider original idea club act which I am just completing.

"Of course you can see that this kind of act is only suitable for the club magician, and if there is anybody who has presented the idea before I would like to hear from them, or I will take the credit on my own shoulders.

"Under the title of 'The Doll's Dream' the act consists of stage illusions reduced in size to accommodate a fourteen-inch doll in place of the living person commonly used. The act, running approximately thirty minutes, opens with the producing of the doll from an empty cabinet shown on all sides before and after. Then an original presentation of a one-man levitation, the hoop (as in the stage version) being passed completely over the doll and then tossed into the audience; a version of the Upside-Down girl, the cabinet in question being shown all sides before and after, and finally a disappearance from a breakaway box on a glass plate.

"I am contemplating including another effect but so many of the stage illusions are not appropriate for a doll that, at the present time, I have no idea of what it will be. Any hints gratefully accepted.

"The above was drawn up and constructed by myself so that no assistants are needed or used, the doll, which can be examined at any time, being totally unprepared, and the whole act being built so that the various boxes and cabinets nest together, packing into an 18-by-8 valise, which is all I carry, with the exception of a special carrying case for top of my one-side table.

Sincerely,
" (Signed) THEO J. ANNEMAN."

The idea as outlined seems a very good one, and as far as I know has never been done before. Anneman certainly deserves credit.

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You can't even be the great Keller,
Nor the Chinese Ching Ling Foo;
But you can be known and can be great
By being yourself clean thru.
No one grows great if he imitates—
That is the sure way to fail—
The one who wins from all the Fates
Must start out on his own trail.

You may not reach to a famous height,
For not all can climb that high,
But you can at least play a wonderful game
Any time you want to try.
You may not get halfway to the top
Or never meet fame or pelf;
But go or stay, climb or fall,
You can at least be yourself.

—WM. C. TURTLE.

ZAMCAR with his own company is presenting a big show and uses big words to describe it. One that affords some mystery is "BAS-SILICONTAMATHURGIST". Now come on, you magicians, solve that one. It does really mean something.

D. V. ALLISON writes in appreciation: "Your 'Hints and Suggestions' column represents the most practical advice that is being given to magicians at the present time. I have received more actual aid from this weekly of yours than I have from my small library of some fifty

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books." We are certainly glad of it.—The Editor.

The GREAT CAUPERT announces: "Thru some misunderstanding with the advance agency of the Caupert Magical Show, the show has closed; but having procured one of the best agents in the country, we will start out again the first of the year."

GEORGE W. JOHNSTON, who was with MYSTIC SPENCER, earlier in the season, rejoined RAJAH RABOID at Atlanta recently. The RABOID motorized show carries six persons, who do five acts, the feature being RAYNELL, "The Miracle Girl". MAJOR SAMMY WEST, Scotch bagpiper, with two lady pipers, opens the show.

To the many others who wrote the editor of Magicland, lack of space has prevented printing your letters in detail in this issue. Watch succeeding numbers of The Billboard.

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Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Chlen Landis, who plays a pleasing crook part in "The Midnight Alarm", which was recently shown at the Princess Theater in Duquesne, Pa., entered the film game years ago as a property man. From "props," he graduated to the assistant cameraman's chair. Then he discovered he could act. Today he is considered one of the best juvenile actors on the screen.

The editor of this department takes this opportune moment to wish the readers a merry Christmas and a happy New Year and to convey sincerest thanks for the loyal support given by members of the allied crafts of the I. A. T. S. E. during the past year for various news items contributed and the wish that our mutual relations will become more gratifying as time goes on.

Local No. 361, Kenosha, Wis., reports one of the most prosperous years for both the local and theaters there. The Orpheum Theater has one of the snappiest crews in years and is comprised of the following: Arthur (Dneck) Drake, carpenter, formerly with Robert B. Mantell and various other attractions; John Faulhaber, assistant carpenter; Elmer Abrahamson, electrician; Phil Pellock, flyman, and last, but not least, Clarence Webb and Bert Nelson, the two operators that "make the machine talk", and Harry Cliden, the property man with the Tocorville trolley hat.

THEATRICAL MUTUAL ASSN.

(Continued from page 46)

always find a cordial welcome here. The employees of the Lyceum Theater are enthusiastic members of the Theatrical Mutual Association. Ben Walken is now managing this theater, which is running road shows, tabs, and vaudeville and meeting with great success. Mr. Walken is well liked by the patrons of the theater, the T. M. A. and the I. A. T. S. E. JAMES H. CARSON, Lodge Reporter.

AUSTRALIA

(Continued from page 47)

cinematograph films, and carry on the business of theater proprietors, etc. Adelaide's Animal Act is being extensively booked around the better class of picture houses, where it is going over in much appreciated manner. Norman French, who played heavy lead in "Shona of the South Seas", the Annette Kellerman picture made in New Zealand, left for Los Angeles recently. He was a member of the original Famous Diggers, brought to Australia by J. C. Williamson, Ltd.

RALPH T. KETTERING



General representative of Jones, Linick & Schaefer, Chicago. (See his article on page 70, this issue.)

Ridgway's Circus recently played Ararat (Vic.) to good business.

Worley & Ashton's Circus was in Jamestown (S. A.) recently, but it felt the wet weather along with other showmen, so that business was bad.

Inna Park, Melbourne, is listed to open on December 2. It is some years since this park has operated.

Cracknell's Dog and Monkey Circus was a feature act at the opening of the Britannia Theater, Manly (N. S. W.), last Saturday.

Ted Silveni, who returned here from South Africa last week, after an absence of fifteen years, was, in his day, one of the most prominent acrobats in the Australian circus field.

Max Balto, juggler, returned here last week from America, accompanied by his wife and baby. Balto spent a most enjoyable time in the States, and found plenty of work during his stay there.

Joe Valli and Stan Lawson returned from San Francisco last week, after a record stay. American vaudeville—three and four a day—was much too strenuous work for these performers, so, rather than waste too much time they decided to return. They say that any performers who are able to get a fair amount of work here should never be in a hurry to get out of Australia.

Charles Zoll, with his newly organized costume comedy company, commences a return season at Newcastle next Saturday. Toby Barton will have charge of the front of the house.

bone; Joseph Schwadlenek, bass violin; Sam Weidman, cello; Sam Ruster, drums.

"Pleasing every night somewhere in the State with high-class music," is the report from Maine on the Welch-Lambert Orchestra, of Waterville. The personnel: Norman J. Lambert, piano-leader; Eddie W. Welch, drums and xylophone; Ralph M. Manter, banjo and sax; "Tank" Holse, trombone; Allan P. Wassell, violin; Herman E. Rowe, trumpet; Connie Donette, sax; Lloyd Dearborn, sax, and clarinet.

Freda Sanker and Her Ragamuffins created such a bit during their initial appearance at the Liberty Theater, Covington, Ky., a few weeks ago that L. B. Wilson, manager of the house, is continuing them indefinitely as an extra attraction. Miss Sanker is pianiste, Armond Hoefe plays sax; Eddie Hayer, xylophone, clarinet and banjo; Al Mauensenmaier, violin; Irwin Elhoff, banjo, and Jewell Wainer, drums, with Charley Aylward in song and dance specialties.

During the closing program for the summer and fall season at Miami, Fla., of the twenty-five piece orchestral band a short time ago Director Erdell Mutchler was presented with a diamond ring, valued at \$750, as a token of appreciation for the pleasure he and his musicians gave the "home folks" during the series of concerts in Royal Palm Park. Mr.

THE ACTOR ON THE SINGLE TRACK

UPON several occasions in the past this paper has raised its voice in mild expostulation against the practice of bringing plays to Broadway and keeping them there in constant repetition until the public finally refuses to finance a further continuance of the routine. We have argued that the uninterrupted repetition of a single play tends to stultify the actor and thus inevitably to starve the public; and now we are reminded, by a story which has come recently to our attention, that the system of casting now in vogue may extend the process of stultification far beyond the "run" of any one play, and reduce the career of the actor virtually to a life-long run in a single part.

The story was related to us by a demure young person who might well have blushed behind her fan in some front parlor of fifty years ago. Actually she has followed the metropolitan stage for several years, and has been called upon to blush behind her fan in several plays which we might mention. However, since this young lady has some notion of the actor's art, she is not altogether satisfied with this kind of thing, and accordingly she embarked a short time ago upon an interesting experiment. She had heard that a cast was being assembled for a new play which numbered among its characters a young feminist of very forceful personality. She determined that she would play this part; but she knew the ways of managers in general, and she laid her plans accordingly. After several days of preparation she presented herself at this particular manager's door in a tailored suit, mannish boots and a severely disciplined hat, walked in, stated her case in a precise and somewhat hardened voice, and presently had the pleasure of hearing the manager say: "It's your job. You're just the type!"

The practice of limiting the individual actor forever to parts of one type is exactly of a piece with the practice of limiting a company of actors as long as possible to one play. A point often lost sight of is that the repertory theater in its highest development has rid itself of the one practice as well as of the other. The Moscow Art Theater not only revolves a number of different plays upon its calendar, with the occasional addition of new offerings; it also cast Mr. Vassily Katchalov for such widely different characters as the Tsar Fyodor, and Tuzenbach in "The Three Sisters"; and then, on top of this, it revolves the company within the limits of the individual play, and thus assures to the actors a richness of opportunity which can not be obtained in any other fashion.

This is essentially a program of co-operative endeavor. It requires the abandonment of typecasting, of the star system, of the interminable gold-digging repetition of a single play. It is hardly likely that any commercial manager will be sufficiently farsighted to see the ultimate advantage, perhaps economic and certainly artistic, of building a company on this new foundation. We have a right to expect rather more of the Theater Guild and the Actors' Equity Association, but up to date our expectations have been largely in vain. However, the Neighborhood Playhouse has borrowed an idea or two from Moscow, another enterprise of the kind is rumored to be in incubation, and there are signs that we shall not always watch and pray in vain. —THE FREEMAN.

Gerald Harcourt, well-known legitimate and vaudeville actor, had rather an unenviable experience at the Stadium recently, when his efforts to please the audience were received with disfavor in no uncertain manner. Mr. Harcourt, however, proceeded with his turn, and a battle royal ensued between the artist and the dissenting faction. When he announced that he would stay on the stage until the management called him off he was warmly applauded by the fair-minded sports, but the other kind were greatly in the majority, and this clever actor had to retire somewhat ignominiously.

Director St. Clair will open at the Theater Royal, Brisbane, for a brief season, after which he goes into the pantomime in which Ada Reeve will be star.

Mamie Watson, principal of "The O'Brien Girl", had her long and uninterrupted series of stage appearances broken by a mild attack of measles, which has put her off the bill during the past week. She is now almost recovered.

Gladys Moncrieff, it is said, will go abroad next year. Her new Williamson contract at \$120 a week began to operate this month, but this has been adjusted so as to enable her to have a holiday, after which she will return to the firm. She has been working almost incessantly for eleven years, and is looking forward to the trip.

MUSICAL MUSINGS

(Continued from page 40)

Roger Fenn, trumpet; Homer Clarke, clarinet; J. E. Boxheimer, flute; Arthur Fenn, Trom-

bone; Joseph Schwadlenek, bass violin; Sam Weidman, cello; Sam Ruster, drums.

At the annual meeting of the Troy (N. Y.) Musical Union held December 9, four officers who served the organization for many years were re-elected. They are George Burger, who starts his tenth consecutive term as president; John G. Rommel, who has long been vice-president, and George A. Severance and J. H. Ellis, who have been financial secretary and treasurer, respectively, for twenty years or more. Other officers are: Fred D. Gregware, recording secretary; Walter B. O'Connor, Harry Moore, William J. Wheeler, Charles Wright and William Lott, trustees.

Ray Stillson advises that his orchestra recorded "I Love You" and "Trying" for Genett, to be released December 15, and adds that the aggregation has been signed for a long stay at East Market Gardens, Akron, O., to be followed by an engagement in New York City, commencing about May 1. Of late the orchestra has been playing thru Indiana and Ohio. The lineup: Ray Stillson, sax; Mora Huber, sax and clarinet; Fred Koons, banjo and guitar; Preston Moore, piano; James Collier, trumpet and French horn; Pete Knight, trombone; Leo "Taz" Wolter, traps and entertainer.

William Crosbie, founder and organizer of Crosbie's 181st Infantry Band, Worcester, Mass., was presented with a gold watch and

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Waas Toe Slippers, Pink Satin.....	5.50
Waas Ballets, Black Kid.....	2.50
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emblem by members of the band at a complimentary concert in Mechanics Hall December 2. A week later he left for a Christmas visit to his birthplace in England. Mayor Sullivan enlorged Mr. Crosbie's efforts to promote the cause of good music in Worcester. Col. Frank L. Converse, of the 181st Infantry, and other prominent military men and hundreds of friends were present. Edmund Abbey, character man of the Poll Players, gave a dramatic reading of Kipling's "Gunga-Din", a quartet sang several selections, and there were two soloists. Arthur Crosbie, present leader of the band and musical director of the Grand Theater Orchestra, acted as accompanist.

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:

BRADFORD, JACK, AND WIFE, actors. Complainant, Norman F. Thom, Owner-Mgr., Princess Floating Theater

PISONI, PAUL, Owner-Mgr., "The Dolly Revue". Complainant, Fred D. Fitzgerald, Care The Billboard, New York City.

THORNTON, BILLY, tab. show manager. Complainant, E. A. Okley, Rose Theatrical Costume Co.

Picked Up by the Page

We've made two "pick-ups" the past week of which we are intensely proud. One was The Billboard Christmas number. Who could help feeling a deep sense of pride at being a part of the machine that created so wonderful a product, and who would not be even more proud of the co-operation that was accorded the Page by the profession from Coast to Coast? FOLKS, your generous help in obtaining accurate news, your advertising support and your very evident readers' interest has been the greatest possible gift of cheer to the humble writer. You've made it a great Christmas for the Page.

The other "pick-up" will be told about in a story of its own; it was big. We went to Paterson and picked up the GEORGE WINTZ "Shuffle Along" road show. More in another column.

Last week we were interrupted on our way up Broadway at 45th street to lunch by about a hundred and forty pupils from Union High School, who blocked the sidewalk before the Astor Theater. The group in charge of the MISSES ROSAMOND and ALLEN, teachers, included nine Negro children scattered thru the group, with a colored boy leading. They were being taken to see "The Hunchback", a great film, showing at the Astor. Thus does the broader education of the children of New York take place.

EDDIE McCARVER, who says he is a son of the late HOWARD McCARVER, one of the famed McCARVER BROTHERS' act of other years, is working at JACK JOHNSON'S cabaret in Harlem. Speaking of that reminds us that HARRISON BLACKBURN has sent a card from Market Square in Matamoros, Mexico, with a reference to a cantina that is highly reminiscent. Yes, the Page has been in Mexico and knows what he means: "Querle Usted por un hotel della Cervaca con migro." No, thanks.

BABE ALDRICH had her new act at the Orpheum Theater, in Brooklyn, first half of this week, and it went big.

The GONZELLE WHITE act is back. RASTUS, the drummer; EDDIE LANGFORD, the husband of GONZELLE, and several of the other members of the act were Billboard callers during the week the act rested prior to opening at PROCTOR'S 58TH STREET THEATER.

LUCILLE HEGEMAN dropped in with CYRIL FULLERTON, her pianist, to bid us good-by before going to the Avenue Theater in Chicago for two weeks, with an option on two more. By the way, we are advised that a new producing comedian will be in charge of the stock company there.

Folks, you should see the nice silk-embossed souvenir programs the DRESSING ROOM CLUB Board of Hyman (directors) presented to each of the artistes and others who contributed to the big show of November 25. The class of the thing simply compels one to frame it for keeps.

Another program has come to us. This time the initial one for the reopened Orpheum Theater in Newark. JACK LINDER booked the bill of ten acts. GREEN and BAILEY, AL BAILEY'S TRIO and ANDREW COPELAND were our representation on the program, and, besides doing his act, ANDREW acted as master of ceremonies.

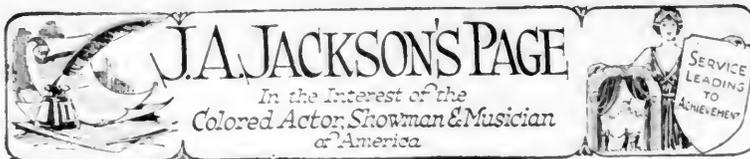
The town has a couple of good films just now. CHAS. McCLANE has the ROBINSON-JACKSON wedding coupled with the HOWARD-LINCOLN game here, and WILL HERMAN has just arrived from the Coast with a thousand feet of the NATIONAL BAPTIST CONVENTION and some GARVEY organization activities. His first showing of a reel that should be a big draw with the church people was at LIBERTY HALL, under the auspices of the U. N. I. A.

DUKE ELLINGTON, the pianist, at HOLLYWOOD INN, has succeeded BOLAND IRVING in the professional department of the FRED FISHER publishing house. We are advised also that LEMUEL FOWLER has retired from the JACK MILLS house.

These remind us that BOB RICKETTS, PORTER GRANGER and WIFE, PERRY BRADFORD and WIFE, JOHNNIE CAREY, CASIO NORTHWOOD, JOHNNY POWELL and ANITA THOMPSON, were all at the game in Philadelphia. The Page missed them in his list last week.

The PAGE thanks the PERFORMERS and other show people who so very generously responded to the appeal made on behalf of the 25th Infantry martyrs by signing the petitions sent out from the N. A. A. C. P. offices. In their publicity sheets they have thanked the "RUNNIN' WILD" Company as being the most important show group. The Page thanks especially the big show and ALL of the SHOW-FOLKS, NAUDEVILLIANS, CARNIVAL PEOPLE, WRITERS and COMPOSERS who signed at our desk, and the "FOLLOW ME" show, the two "SHUFFLE ALONG" companies, the "SHAS GREEN" company, the HARVEY MINSTRELS, the GEORGIA MINSTRELS, and all the others who sent their petitions thru the Page.

JHA-EL-MHOES and RUTH BOYD MHOES. Would like to answer your letter, but you



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

provided no street address. Just heard thru The Billboard staff correspondent at Macon, Ga., that MR. DOUGLAS, of the T. O. B. A. house in Macon, is advertising The Billboard on his picture screen. Thanks, MR. DOUGLAS and MISS GILBERT. In passing, we might tell you that this house enjoys a big white patronage.

The artistes are now helping the Urban League. On December 9 THEODORE HERNANDEZ, CHAUNCEY NORTHERN, DR. GERTRUDE FAYDE, GARETH ANDERSON and a MR. MUSSENDEN donated their services to the league, appearing at the ASSOCIATION OF TRADE AND COMMERCE auditorium in the interest of the drive for funds. A week prior to this, HAPPY BONE, the "NEST" and several other cabarets and their artistes donated an evening business to the league. Yes, humanity may always depend on the showfolks. They don't ask about social status or anything else. They just lend a hand.

"DINAH" as staying at the Lafayette Theater for a total of three weeks. Then the MITTENTHIAL production, "COME ALONG, MANDY", opens December 24. The show, which will be starred by MASON and HENDERSON,

Janeette Slaughter, Everett Brown, Theodore McDonald, Percy Verwayen, Dewitt Davis, Al Baldwin, Manton Moreland, Nellie Brown, Ed Gary, James Jackson, J. Johnson, Charles Norton and Usher Flinn.

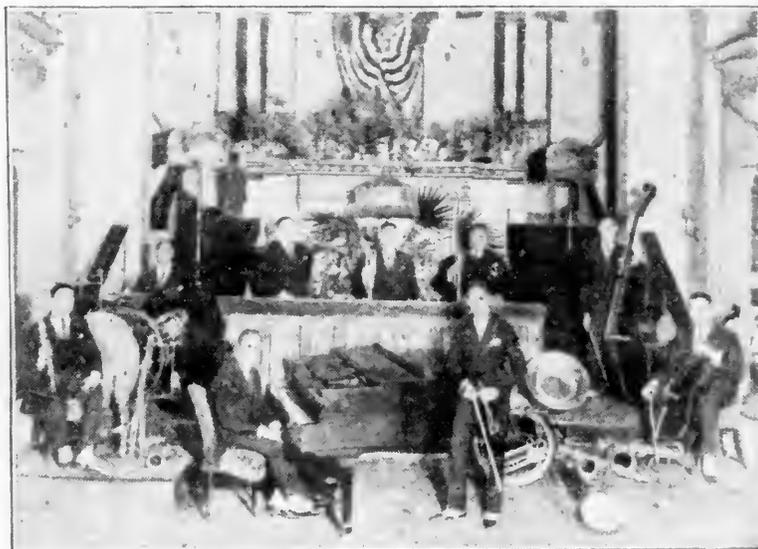
Manton Moreland is a dancing phenomena. The Misses Slaughter and Holland are girls of unusual promise. Walkie at the piano and Alston Baldwin do the Sissie and Blake bits to perfection.

The show is equipped with nice drapes, good scenery and the choristers are well costumed and the garments fit well.

The relation that exists between staff, crew and company is most pleasant, and is only threatened by the manner of conduct that has prevailed with some people no longer with the show, whose reprehensible deportment has left a foul smell on the memories of those remaining; and the disregard for financial obligations on the part of some others, whose records Mr. Shaeffer has in red ink figures on his books. The show as now organized is a group of ladies and gentlemen. We are glad to have visited them. "Frog" Williams joined here.

The show played the Lyceum Theater in Paterson, and we would be lacking in appre-

LEROY SMITH AND HIS ORCHESTRA



Nine musicians with a knowledge of harmony, symphony and syncopation. They have just finished their second successful season at the LeMorne, Atlantic City, N. J.

has a nice line of paper out already. All special stuff.

Fellow alumni and trustees of Fisk University gave a dinner at the Civic Club, 14 West Twelfth street, for ROLAND HAYES, tenor, who is with the Boston Symphony Orchestra this season.

THE "SHUFFLE" ROAD SHOW

After eighty-five weeks' absence from the city, the George Wintz "Shuffle Along" road show came as close as Paterson, N. J., for a three days' engagement December 6, 7 and 8, and the Page, like many other New York friends, went over to visit the show. Many of the show people likewise visited the city; some, as Edgar Conners, the little principal, did, to make their Christmas purchases and to make a bank deposit (his just missed being four figures by a mighty small margin), and some, regrettably as we say it, to carouse and forget their responsibilities to a show whose management has been most generous to them.

We saw the Saturday matinee and the performance we witnessed fully justified all the newspaper comments that have been coming in about the show since its departure from New York. By the same token we can now definitely differ with the many self-appointed critics who have tried to say nasty things about the attraction. The show was short four chorus girls who had overstayed their time in New York; Mildred Scott was substituting for Emma Jackson, who had to lay off for a visit to Chicago, and Al Watt's, stage manager and character man, was doing the "Steve Jenkins" part, which we are advised will hereafter be played by "Happy" Holmes, who joined in Paterson.

Miss Scott and Al delivered the goods in true showmanship style. They displayed both talent and loyalty of a high order.

Edgar Conners heads a cast that includes

elation if we failed to enumerate the staff that makes it pleasant for shows and visitors alike. Dan Guggenheim is manager; Henrietta Natanson is treasurer, with Rose Berger as assistant. W. J. Curran is the advertising agent; W. Spring, carpenter; E. Mazalis, electrician; T. Moore, props; John Lawlor, flyman; Tom Brady, doorkeeper; Mildred Parks, head usher, and Nellie Repelo, assistant. Harry Cooke, with the show, says they are a fine group as he has ever worked with, and the Page can testify that they were nice to him.

Among the interested spectators at the Saturday matinee were Bertha, Ann and Ishelle Watson, children of Harry Watson, and—oh, how they seemed to enjoy that show!

BURNS HEADS BIG COMPANY

Sandy Burns, who for some time has headed a stock company, has enlarged his group, and on December 10 opened at the Dunbar Theater, Philadelphia, in "Swanee River Home", a musical comedy in two acts and twelve scenes. Sandy wrote the book, Benton Overstreet the music, and the piece was staged by Inez Dennis.

The cast includes Sam Russell, Helen Dolly, Inez Dennis, Grace Smith, Millie Holmes, Alex. Lovejoy, Fred Hart, George Whitshire, Dinah Scott, Brownie Campbell, Al Curtis, Leroy and Rastus and the Swanee Four. The show is booked in for two weeks.

Publicity Man Dunson advises that the week prior to that the house had a vaudeville group that included Justa and Company, Quintard Miller's Company, the Byron Brothers' musical act and Kid Norfolk, the prize fighter.

"Herman" Yerger, magician, with three assistants and an advance man, traveling the show in two trucks overlaid, is showing thru Mississippi and headed for the Coast, which he hopes to reach by March 1. L. Christopher Chappie is manager of the company.

Minstrel and Tent Show Talk

W. E. Graham, Ernest Ward, Nathan Robinson, Richard Leathers, William Webster and Eddie Roberts, working under the title of Webster's Harmony Kings De Luxe, are with the Miller Brothers' Show. Robinson is the business manager of the outfit. Webster does a blues all his own, with an original conception of saxophone playing. The group has made an excellent record this season.

The correspondents on the "Shas Green" show, good friends that they are, have just informed us that Warren (Stuffy) Thorne, who left the show November 5, lived only five days after reaching his home in North Carolina. The show is doing a phenomenal business in Florida, and Bob Russell has them all busy rehearsing new material and numbers.

Oskazuma says that he will remain in Florida all winter and sell soap and Indian oils. He gives a long and detailed description of life on the Sparks Circus that we know to be true.

C. E. Warren closed his traveling museum, and, with two monkeys trained to do the comedy effects, has gone into vaudeville. He opened doing his cartoons at the Lincoln Theater in Cincinnati, playing Detroit and Northern Michigan, and has gone into Chicago, where "Jiggs" and "Maggie", the monks, presented the act with an addition. The little Reese monkey is doing nicely according to reports.

Arthur Nelson writes from Columbus, O., that he has closed his show for the season. For 1924 he will be a partner in the Nelson & Shaw Hiusion show, with six people, and states that the outfit has a new Hiusion, Princess Olga, V. R. Woods, Ena Young, Geneva Dalton, Chas. Edwards and Nelson Shaw are with him.

Petrona Lazzo joined the Harvey Minstrels at Clyde, N. Y., about the first of December. The show staged a Thanksgiving vaudeville bill for the inmates of Auburn Prison. Cross and Jackson, Sidney Durham, Johnnie Woods and Little Harry, Harry Fidler and the famous "Slim" and his trombone participated.

Lester Carter, who was the principal comedian with the Herbert Minstrels last season, is now living in Newark, N. J., where he owns a barber shop and shoe-shining parlor. The Harvey bunch favored him with a call when they played the city.

Wm. E. (Crawford) Croft and his wife, Emma, closed after 81 weeks with the "Way Down South" Company, when the show closed December 8. On December 10 they went into rehearsal with their own show, "The Dixie Sunflowers", with which they will tour the one-acting in New York State.

Jake Smith, little deacon with Campbell's Minstrels, informs us that A. J. McFarland, stage manager, has a nice group of ladies and gentlemen on the show. Harrison Blackburn and Loudon Johnson are the principal comics. John McKinney has charge of the band and orchestra. Others are Willie Edwards, wire artiste; Big Boy Anderson, Ester Webster, Shirley May Jones and Jimmie Thomas.

The Lee and Johnson show with the Beasley & Boucher Shows includes Mary Gould as leading lady, Elnora Johnson, A. L. Bonzamoakes, James Pink, Minnie Robinson, Chas. Dillard, Harry Johnson and Ed. Lee.

After closing with the Dodson Shows the Dixieland Minstrels opened in theaters out of Fort Worth, Tex., and is doing a fair business under the management of R. C. (Doc) Allen and Billy Foster. Loudon Johnson and wife, "Jelly Roll" and wife, Frank Clemons and wife, Jere Shivers and wife, Will Collier, A. Watts, Will Rainey, Archie Sapp, Leon Hester and S. Taylor comprise the company.

WHITE EDITORS PRAISE JOHNSON

H. B. P. Johnson, who is doing choral development work in Texas, is meeting with the approval of both colored and white people in the different towns. In Fort Worth he had the honor of working colored and white choirs on the same program. The esteem with which his efforts are held is reflected in the following letter from the managing editor of the Express Publishing Company of San Antonio:

November 20, 1923.

H. B. P. Johnson,
General Delivery.

Fort Worth, Tex.:

"I take pleasure in knowing that you are continuing the work of collecting old Negro melodies and have no hesitancy in commending you to the co-operation of every one who is interested in preserving primitive music.

"The work of your chorus here was praised more highly by musicians with whom I talked than that of any group of Negro singers ever here. Since you worked with four singers and had only a few weeks, it is plain that the success was due to the melodies themselves and to your direction rather than to the quality of the voices.

Yours truly,

A. W. GRANT, Managing Editor.

"P. S.—An enclosing letter of introduction to Mrs. J. F. Lyons, president of the National Federation of Music Clubs, I am sure she will be interested in the work that you are doing."

CHAMBERS' REVIEW

Frolic Theater, Birmingham, Ala., Monday Evening, November 26)

Four acts of vaudeville opened to a full house. Just who is responsible for the drawing we can't determine, but from the reception given Fairchild and Scott it seems as if one of the members of the act has been seen here before and left a very favorable impression. They opened with Eddie Lemon's parody, "Are You From Dixie" (Do you drink, etc.), and engaged in a sketch that put Andrew in jail as a "bootlegger", providing him with a chance to sing his "Jail House Blues", pulling an encore that he refused. The lady's "Louisville Lou" got applause and the act closed with "Savannah Mammy", a Dixie stroll. The act was well dressed and clean, the lady working in man's attire.

Perhaps next in entertainment was the Columbus Jackson Trio, two men and a woman, Mrs. Jackson. Their dancing, singing and stagecraft show talent that will make this act. If kept together, a good one, despite the need of a much cleaner joke to replace the "eat and the milk" one that we think should be eliminated. Special attention is paid to Mrs. Jackson with her earnest renditions; her manipulations are wonderful.

Maxine and Rutherford opened the bill in "John Said So", taking their share of the laughs with sixty per cent of their lines being snub. The idea about John should be rearranged from start to finish, and the "jazz band" bit should be eliminated altogether, for Miss Maxine's part as the drummer has no intention of being clean. The gentleman has a wonderful voice. He sang "Dear Old Southland" to heavy applause. The ending of Maxine got its share for the evening. The audience here liked it, but some showed their disapproval. "Carolina Mammy" was the closing number.

Excel Rogers, under cork, opened second on the program with "Yoo-Hoo", getting away with an eccentric dance that knocked them a twister. Then his talk pulled the house into an uproar, altho the "dog joke" should be eliminated. It is not clean, altho the audience raved. Just like the other acts, he should clean up. He closed his act with a buck dance. They liked it, and he gave them more.

"Hot" Gibson, in "Shooting for Love", was the screen offering. It being a Western story, proved the house.

The acts did not make the usual change the policy of the house calls for by request, only Fairchild and Scott. But we would rather see them in their opening act.

BILLY CHAMBERS.

John Berringer, of the "Black Cat" Company, is still in town under a specialist. Mail will reach him at the Frolic Theater.—CHAMBERS.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., December 3)

Al Gaines' Variety Show of fourteen people was the offering. The show, which was assembled and rehearsed in the city, proved to be a ninety per cent attraction. Gaines personally is a favorite in the town. The show with eleven people left here for the Texas houses, opening in Dallas.

Mose Justin was the lead comedian, playing opposite Gaines' eccentric comedy. Cherokee Thornton, Theo. Cooke, Mrs. Madison, Carrie Williams, James Madison, John Brown, Robert Rice, George Talley, Lella Lewis, Fannie McKinzie, Rosie Talkington and Edna Brown made up the company.

After a full stage opening Thornton (straight) and Rice, Madison, Brown and Talley, all four under cork, gathered applause for some song and dance stuff. Gaines followed them in a Russian dance turn that drew an encore. Justin and Talley, the latter doing a wench, rioted the house.

Miss Williams opened the second scene with a song that drew heavy applause. She and Justin, a comic, pull some lines in an effort to teach Gaines how to be a hold-up man that were genuinely funny. The plot was built on this bit.

Thornton, first with the girls, then with the boys, sent over a routine of dances climaxed by some exceptionally clever hooding. Mrs. Madison rendered a blues number to satisfaction. Gaines and Gaston working up the scene. Gaines inserted his tumbling here.

After this the ghost scene is worked to good laughs. The show closing with an illogical finish as much as the chorons put on its finale in a cemetery. This is at least bad taste.

WESLEY VARNELL.

SHOWFOLKS IN COLUMBUS, O.

Columbus, O., is rapidly becoming a town of great consequence on the showfolks' map. The resumption of vaudeville at Mr. Clark's Dunbar Theater has had much to do with it. The activities of C. T. Ayres, a Y. M. C. A. worker and the drum major of the Second Regiment Band, who is senior deacon of the recently organized Deacons' Corner in that city, is another contribution.

During the week of December 3 "Shuffle Along" played the town and while there Circuit Rider Joe Simms, principal comic with

the show, presented no less than six members for initiation into the club. Ayres Hardy and the corner cabinet did the thing in great style and topped off the affair with a banquet in honor of the show, and Sissle and Blake, its stars, who were among the new deacons.

Later in the week another affair was given with Al Wells, of Wells and Wells, another circuit rider, in fact the first one, and Boatner, of Boatner and Boatner, as the guests. The club visits the theaters every week and has a notice on the call board inviting the performers to the headquarters in the Y. M. C. A. That invitation is not narrowly confined to deacons. It goes for the whole profession. The corner includes ten of the most representative race citizens in the Ohio capital.

The same week Lillian Havenport, orchestra leader at the Dunbar, celebrated her birthday by entertaining the house bill, three fine family acts, Boatner and Boatner, Wells and Wells and Stokes and Stokes.

The same week the Howard Washington Orchestra was broadcasting over the radio from station WPAL and the "Shuffle Along" Company did the same at midnight December 3. On the nineteenth Ayres sang from that station. Hereafter Mr. Ayres will review acts appear-

ing at the Dunbar. Thus the page will have reports from the three great divisions of the T. O. B. A.

AT THE AVENUE, CHICAGO

We learn from The Chicago Enterprise that the stock company that was installed a few weeks since at the Avenue Theater, Chicago, includes Joseph Jones, Marshall Rodgers, Sammie Lewis, Dopey Venable, Billie Hickman, Bonnie Bell Drew, Nina Hunter Vamps—Catherine White, Hadanna Motlmar, Annie Walker, Ruby Ward, Mammie Hall, Lella Mitchell, Flappers—Mimmie Lee Brown, Cordelia Catlin, Games Monsanto, Alice Frampton, Josephine Williams, Pear' Lewis, Louise Warner, Posies—Gladys Robinson, Lily Guer, Bobby Vineson, Flash Vineson, Monzella Lewis, Dorothy Williams, Alice McDonald, Marie Saunders, Clara Lewis, Mammie Smith.

The New York office of the syndicate that now controls the house, along with four others in which it has installed white shows, informs the Page that several drastic changes are in contemplation, and by the time this appears in print there no doubt will have been effected several changes of considerable consequence.

Pickett. He has his own show with three trucks, plays under canvas in summer and in the theaters in winter. He confesses to sixty-four years and if we were to believe the other fellows' stories about their age, Dave is now the dean of active showmen. Dave sends a lot of clippings that show he has won a great lot of respect for his talent, showmanship and department in the Middle West and Northwest.

Dusty Murray left the Bowlow Company in Cleveland and has been working with a burlesque stock show in that city. He and George Byrd had an "oldtimers' week" when they met late recently.

Cleota Collins, handsome little concert artist, is on a tour of the South, from Florida to Texas and Arkansas. Olive Morvath, of Bellfontaine, O., is handling the publicity and knows her stuff. Going to tell more about both of them in an early issue.

Chas. De Bonitto, a female impersonator, says that his act, "Vantios of the Antilles", in which he is assisted by two American men, was the feature at the Belmont, a white theater in Baltimore, week of December 3. The act went so big, according to his letter, that it has been re-announced for two weeks in January.

The Whitney and Tint copy for the Christmas (Continued on page 105)

HERE AND THERE AMONG THE FOLKS

Aaron Gates joined the "Follow Me" Company during its Detroit engagement.

Rose Brown and Gertrude Struflin have joined hands and are doing a sister act. They opened on the T. O. B. A. at Richmond, Va., December 10.

Harry Johnson, of Ed Lee and Johnson's "Colonious Steppers", celebrated his 42d birthday with a party at Logrange, Tex. The whole company participated.

Charles Gaines and his trio played under Mr. Reevyn's eye at the Liberty Theater in Chattanooga the first week of December. Charlie doesn't care who sees his work. It's that kind.

Mrs. Mary E. Baker, of West Philadelphia, Pa., has just sold "The House of Mystery" to one of the bigger film producers for a reported \$10,000. This is the third scenario she has successfully submitted. She has a husband and a twelve-year-old daughter and is a former Georgia school teacher.

Now Josarel, infant daughter of Joe Russell, is credited with stealing "Dad's" stuff. That's why he is doing his acting at Proctor's theaters—keeping it away from home and youngster. Of course, the rest of the Masten act is there, too.

Charles English is for the time being out of the military hospital and in Indianapolis, from where he sends out a long letter of thanksgiving and appreciation to the profession. He is as yet unable to work, but the boys and girls playing the Hoester town have seen that he has the essentials of life, and Charles' letter breathes gratitude to them all. Let's think of Charlie on Christmas and the others similarly situated so much less fortunate than most of us.

Jimmie Dick and his wife write from Raymond, Wash., that they are happily situated, playing the third spot on a five-act bill on the Bert Levy Time. Jimmy met Farrell and Hatch and some others along the way and seems to be having a nice pleasant engagement in many ways.

Daisy Martin and Billy simply tore up Chicago, according to reports on the engagement of the Jack Reid show in the Columbia Circuit houses there. Maybe they were not "some pumpkins" around the Vincennes Hotel, too.

Mary Mack's "Merry Makers", Billy Mack (friend husband) managing, with fourteen people, including a four-piece band, has done remarkably well thru Texas in the T. O. B. A. houses. While the show did all this Mrs. Mack was at the home in Chicago. When she rejoined her show on December 17 she brought with her the newest addition to the family, a six-week-old baby girl. The show will play Christmas week at the Washington Theater, Houston, Tex.

Dan Wiley, the skater, was the special attraction at the Gayety Theater, Baltimore, week of December 17, and is contracted for Carlin's Park, a return engagement, for Christmas week. Surely they like colored novelty acts—when they are good.

"Follow Me" is playing the big Southern cities. The show is going along nicely, but the performers (some of them) are showing a lot of disregard for the efforts of the management to keep them employed.

Mame Smith, the original recording girl of the race, with her jazz band, was at the Bijou Theater in Nashville, Tenn., week of December 3. During the stay she played a performance at the Orpheum, a white theater, on the sixth. She drew packed houses at both theaters. A Billboard representative personally interviewed her and developed the fact that her pet aversion is the fear that the public will regard Bessie Smith, another blues singer, as a sister, a fact she most strenuously denies.

Henry Hartman, vice-president of the Western Virginia division of the National Association of Colored Fairs, is in immediate charge of

making preparations for the second annual meeting of the fair fellows. He advises National Secretary Robert Cross that he has about concluded plans to hold the sessions at the Whitehall Hotel in Washington. Dr. Paey, of the Virginia-Maryland division, who cared for the first session, has set a high plane for the Rockville publicity man to beat. But, believe it or not, there will be some meeting on next Washington's birthday.

Howard Washington, composer and the conductor of a musical bureau in Columbus, O., radioed four of his numbers from the WPAL station December 11.

W. S. Scales is a busy man these days. Besides being secretary of the T. O. B. A. and doing a steady turnaway hustlers at his Winston-Salem (N. C.) theater he is the president of a bank in that city that is paying out a hundred thousand dollars in Christmas savings. Billy is one of the genuinely substantial colored citizens of the land.

W. J. Nelson, ever on the lookout to help, has sent us a full column clipping from The Boston Post of December 3 that tells of full naval honors being bestowed upon Charles Henry Green, who died in Charlestown, Mass., and was buried there. His neighbors had not been aware that he was a retired veteran of the service.

Billy Butler, of Detroit, Mich., bandmaster of the Craftsmen's Band of that city and a past master of Huron Lodge, of New York, is the newly appointed senior of the national Deacons' Club for the Detroit corner. Deacons playing the town will find pleasure in meeting him, according to Al Wells, circuit rider responsible for the appointment.

J. W. Hopkins, owner of the State Theater, a big house with a capacity of 300, at Fulton, Ky., is contemplating adding vaudeville if his negotiations to that end can be satisfactorily concluded. Mr. Hopkins' correspondence indicates that he is a man of ambitious and constructive ideas. His town would "kill" some layoffs and break jumps out of either Memphis or Louisville for T. O. B. A. acts.

Joe Russell informs us that the big act in which he is featured comic, "Holiday in Dixie", was at Proctor's 23d Street Theater, December 6, 7 and 8. Incidentally he says his wee daughter, Josarel, playing her sixth week at "the home theater", continues to sing the milk blues. Joe swears she has a robust voice and inclines toward frequent encores.

Dike Thomas and Strawberry Russell spent Thanksgiving at the Joffe Strand Theater in Saginaw, Mich., and have a lot of dates following that in the State. These boys can make good anywhere.

Ralph DeMund and Bobbie Coles, a new and sensational dancing and singing team, worked behind a twelve-people act at the Dunbar Theater in Philadelphia week of December 10. The youngsters have made a good impression at each of their appearances recently. Bert James is booking the act.

The Jack Mills Publishing Company's press agent has, in a recent press release concerning Walter Richardson, the baritone who is plugging their numbers, given Harlem a new designation, and it is a rather apt one. The P. A. calls that part of New York where 200 colored people live "The Capital of Colored America", and there is not much imagination in his statement.

BURLESQUERS, GET THIS! The situation referred to in a recent loved story that was sent out as a warning has, we hear, been just a bit eased up, but it is still a delicate one, and more news of "bad acting"—off stage—is coming in. The report from Canada is disgusting. Another from Chicago is filled with shame. For the sake of the profession that furnishes your living, and for your own good, make the rotters get good—or get out.

We have had another letter from Dave

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29TH YEAR

The Billboard

The largest circulation of any theatrical paper in the world.

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Vol. XXXV. DEC. 22. No. 51

Editorial Comment

THE enormous multiplication of corporations recently prompted Lindsay Russell to recommend "corporation birth control" as a means of curbing a great and growing evil. He points out that these children are coming into the business world at an alarming rate, so rapidly indeed that they cannot be properly regulated, nor restrained to useful work, nor taught truthful and honest ways. Mr. Russell declares that "a corporation and a car for every family seems to be America's goal."

He also avers that "charters should be issued as carefully as are licenses to carry revolvers," and that "only five out of every hundred born have a sound basis to build on."

In New York State around 2,000 new ones are chartered every month, 1,200 solely for the purpose of protecting the promoters of highly speculative propo-
sitions from liability in the event of

financial disaster and 800 for no other purpose than selling worthless stock to unwary small investors.

Equity has succeeded in throwing up quite a dike for the protection of legitimate players against this sort of thing, but in the motion picture field nothing whatever has been done about it.

THOSE artistic souls who are so greatly pained by the billboards and bulletins on country roads may easily end their aesthetic sufferings. All that is necessary is for them to get together, chip in and buy a strip of land, say four or five hundred feet wide, on both sides of all roads and plikes. It will then be their land, and they may park it, landscape it, wildwood it or do with it as they see fit.

As long as the farmer-owner can get more out of it in signboard rentals than he can by cropping it, it is going to be rather a difficult matter to convince him that he should not, merely because the city dweller's artistic sensibilities are painfully lacerated.

On the other hand, it is "good business" for the sign companies to see to it that their billboards are as sightly, neat, well-ordered and smart as they are conspicuously placed. They will

duce the sharp dialog and pointed social criticism of revue. They just turn out the old familiar stuff, and the result is that, until the comedians have worked up their parts into acceptable music hall turns by exploiting their own gags and tricks of the trade, musical comedies constitute about as grave a strain on human tolerance as the modern theater presents."

It is a safe bet that more attention will have to be paid to the books of American productions—very shortly, too. Revues that do not revue, travesties that do not travesty, and even burlesques that do not burlesque, have about seen their day.

ISRAEL ZANGWILL, in criticizing the way in which Americans' time is wasted in American restaurants and hotels, has done us a real kindness. There is no valid excuse for the very slow service rendered by a large and increasing number of taverns and hostleries. The offenders are largely those that come under the classification of "spenderies", which means that their prices are outrageously high. The inroads upon the purses of their victims are serious enough in all conscience. To compel the latter to pay doubly in precious time should not be tolerated. Hurrah for Zangwill! A playwright

some vice breeders—Hyde Park in particular.

What next?

It has been the theater, then dancing, then card playing, and now parks.

There is only one more step for the professional deplorers to take—the home. The divorce evil is growing. The first rift—the initial spats and quarrels that culminate in the divorce courts—occurs in the home. A goat must be had. Down with home, and home life!

Sir Oliver Lodge has declared that there is a natural explanation for all spiritual phenomena and that science will find it.

Possibly, but we will pin our faith to investigations conducted by hard-boiled showmen and professional magicians or the death-bed confessions of mediums.

David Belasco's new lighting system has proved to be all that was claimed for it, and more.

But David Belasco's showmanship continues to be most signally attested by the way he runs the front of a house—not one program boy, but three, and none of them working for tips; efficient and polite ushers, always a capable and courteous ticket taker, an auditorium invariably clean as a new pin and well ventilated, etc.

Let others sing of Mr. Belasco's great achievements in developing actors and actresses, of his triumphs as a playwright, producer, realist and master of stagecraft—to us he is great in all of these because he is first of all a great showman.

Hereafter clean humor is to be the policy of the Harvard Lampoon. It is in the air. The sentiment is spreading among the youngsters. They will invoke "the bird". The days of the smutshooter are numbered.

They had vagabond players in old Japan, too. They were called "River-Bed Players", says W. G. Blake Murdoch in a recent issue of Asia.

Their drama also grew out of religious ceremonial via the "No" plays, first rendered exclusively by priests and later by laymen, who later developed non-religious plays.

The marionet theater blossomed and enjoyed its vogue in pretty much the same way it did in the Occident.

New productions in New York are willing to accept two weeks, and even less time than that, in Broadway houses pre-empted by other attractions, and are paying fancy rentals even therefore, despite the fact that they will have to move on almost before they can hope to prove that the show has made good.

Yes, there is a real theater shortage on the wayward way right now.

Roi Cooper Megrue recently declared to newspaper men in London that the reason American plays failed there so often was because they lacked the cache of the American producer. Whereupon The Era opined that that was strange, inasmuch as American producers could be picked up "thirteen to the dozen in the Strand."

There has been a lot of wise and otherwise editorial comment in the newspapers anent modern translations of the Bible, but the Western paper which referred to the "Saint James version" reeled off a column of the most arrogant, positive and authoritative cockadoodle of them all.

In his book, "Shakespeare's Use of Song", Richmond Noble's aim—a very important one and fully accomplished—is to prove that producers who omit, transfer or belittle the importance of Shakespeare's songs are guilty of a great mistake—a mistake that markedly impairs not only the beauty but the worth of the plays.

Edward Bok on Today's Advertising

"I HAVE been removed for four years from a close association with advertising and have been intensely interested in sitting on the side lines, so to speak, and watching the procession of advertisements day by day and year by year," says Edward W. Bok in *The Atlantic Monthly*.

"I have, of course, thus secured a perspective which close association makes difficult, if not impossible. And I speak with a due regard for conservatism when I declare that I know of no line of economic endeavor, unless it is the distribution and selling of books, in which, considering the vast amount of money involved, so little originality and advancement of standards has been shown as in what we call 'the science of advertising.' It may be that the rapid increase of volume has been a deterrent to careful thought and to the creative faculty. Here and there one sees a glimmer of greater care; of a realization of the potentiality of the advertisement; of a desire, at least, to lift the standard either of the construction of the message or its presentation. But, taking it by and large, considering the encouragement which the public has so generously indicated to the advertiser, it is pathetic to see the barrenness of initiative and originality in the modern advertisement.

"It is not that the desire does not exist, or that the attempt is not made. Experts in advertising there are today—departments in advertising agencies and in publishing houses exist, devoted singly and solely to the development of the advertisement. But the fact remains that results in ideas commensurate with the growth of the business are not visible."

pay better and that will enable them to build more of them.

IT IS entirely possible that neither the Moscow Art Theater nor "Chauve-Souris" would ever have visited America had not their way been paved by Oliver Saylor thru the medium of his book on the Russian theater.

It was just when the second Russian revolution was at its hottest that Mr. Saylor, then a dramatic critic in Indianapolis, determined that he would never be happy until he had seen performances at the Moscow Art Theater.

He met with all kinds of obstacles and difficulties on his trip to Russia, but lived thru them and returned to the Hoosier State to write one of the most valuable contributions to the stage ever made by an American author.

SPEAKING of the "mixed" receptions given two very pretentious and expensive musical comedy productions at the premieres in London, *The Manchester Guardian* thinks that it is a good thing for the gallery to at times forget its manners and remember its sufferings. *The Guardian* seems to think that the librettists are solely to blame and goes on to say: "The authors of these pieces will not meet the more delicate taste of the huge public that there is for comic opera, nor will they trouble to intro-

duces a ringing protest. If the players would now resent the plundering by cutting out the time-wasteries something may be done about it.

And now the French are claiming credit for the invention of jazz.

Crusty?

Rather.

But it is a fact.

The French theatrical paper, "Comedia", which might be aptly termed "The Billboard" of France, declares that Phillippe Musard, well known as the Napoleon of orchestra leaders, invented practically all of the modern jazz effects during the reign of King Louis Philippe, i. e., prior to 1850.

That would be almost fifty years before the advent in America of our earliest "rags".

To the ordinary observer up a tree it would seem as if most playwrights are the creatures of the producing managers and would not be other if they could. Either that or their spokesmen belie them.

Apparently they are ready to say anything, do anything or sacrifice anything for managerial approval and favor.

How a manager must despise a playwright of that ilk.

And now, according to the Bishop of London, that city's parks are awe-

CAPITAL LEVY IN ENGLAND

Is Not a Capital Levy But a Proposed Levy on Wealth

Says SIR OSWALD STOLL

Following is a copy of a letter to me from Sir Oswald Stoll, who is the E. F. Albee of England as regards influence. He has given me permission for The Billboard to publish this letter on the Capital Levy, which is the fundamental plank in the Labor Party's policy. Sir Oswald is an expert in finance and what he says must be read as something which is something as regards a constructive policy in international finance. The letter was a reply to one which I sent him in regard to an article in The Daily Herald by Pethwick Lawrence relative to the Capital Levy.—"WESTCENT" (London Representative The Billboard).

Carlton House, Putney Hill,
Sunday, Nov. 18, 1923.

Dear "Westcent":

Thank you for the copy of The Herald. The article does not explain any practical proposal. The words show that the Capital Levy is not a Capital Levy but a proposed Levy on Wealth.

To take part of a coat leaves behind a mutilated, useless, valueless garment. It would reduce all to the level of those who would escape because of being without coats.

The return upon wealth as such is nil. The appropriation of wealth valued—how?—at £5001 would merely break up comfortable homes or reduce them to a low standard. Much trouble would arise from evasion by the distribution of the smaller fortunes by secret agreements.

Five thousand pounds of Capital, as distinct from Wealth, even if it is not being lost in the business, may not yield a larger income than five per cent, which means an income of £250, or hardly £5 per week. It is therefore pretended that people poor enough for the Labor Government to exempt from Income Tax are rich enough to deplete their possessions or deprive of capital on which their slender income depends.

Spreading the blow over 15 or 20 years does not alter the principle of appropriating vital resources. It certainly leaves more time for intended victims to get away, leaving as little as possible behind them.

The country has suffered enough already from Appropriation. It is a policy to be checkmated, not extended. For a Government, or a Party with a prospect of having to form a Government, to make it its deliberate policy is the apotheosis of the Crime. If the crime is to be spread over 15 or 20 years and £3,000,000,000 is to be the total of the Levy, the situation is to be made the more absurd. Revenue will not be helped. Fifteen years would mean £200,000,000 per annum. Budgets are already £800,000,000 and Labor does not want to spend less. By present methods it has been difficult to collect this sum, but it has, up to now, been done. But how can so much be collected by depleting the resources of the payers by £200,000,000? Those who pay this would be poorer and less able to play the taxes they now yield. Those who receive it in cancellation of national debt would not then get the return or interest on that debt, and would not, therefore, have to pay Income Tax, or super tax, upon it. Both market price of, and income from, remaining shares, whose turn had to come, would collapse thru the fate in store for them and thru the disorganization of a business in these paper claims to a share in income or profits, which shares constitute and which at the best of times cannot avoid being precarious in value. The shares will not sell and dividends will vanish. Taxable income will decrease enormously and the rate of taxation will be increased correspondingly upon whatever is left.

The idea that a Levy will not "reduce land, houses and factories, mines and forests and railways, machinery, plant, and so on," is fallacious. These things will fall into decay because the necessary incentive to make them into, and maintain them as, productive capital will not exist. It will have disappeared with the impoverished markets for their products, the profits of running them and the means to bear ensuing losses. They will become derelicts.

Threatened enterprises and individuals are already transferring as much as they can of their wealth to America and elsewhere by selling here and buying there.

The crowning fallacy of the article (re Capital Levy) is the assumption that benefit to the community in general can result from inflicting such a blow upon the community as individuals.

The principle will have been laid down that if a man works and saves in this country what he gains will, as a deliberate Government policy, be taken from him. That is a sentence to national death and has before now made populous countries into deserts. It is an imitation of Turkish Policy today.

In any situation to juggle with bits

of paper that are mere symbols or evidences of debt under the delusion that they are either Capital or Wealth is atrocious folly. Symbols of debt have no value in themselves, and, once dislodged from the set of circumstances, including the atmosphere of confidence, which happens to be the special reason of their existence, they are as empty and valueless as soap bubbles.

No scheme, except an immense increase in cheap production in ways compatible with high wages, as exemplified by the Henry Ford enterprise, enabling debt to be honestly repaid at the due dates and meanwhile all the other requirements of the community to be fully satisfied, will bring about the very laudable objects which the writer of the article aims at. The so-called Capital Levy will greatly intensify the evils that he would cure. Therein lies the Tragedy. We should have killed that power of Credit which rightly used is the one real remedy.

The most valuable asset of this country—the belief that in England honesty is considered the best policy—the foundation of much of the Credit which makes even present dire conditions at all workable would have been struck down for a century, if not for all times.

Yours sincerely,
(Signed) OSWALD STOLL.

DOLLY DUMPLIN'

Becomes a Lecturer

Little Dolly Dumplin', comedienne and monologist, is now appearing before mothers' clubs in the various cities which she plays a little talk to children and sings songs on safety first for "kiddies". Everything she says or does in these clubs is pure and simple "kiddie" stuff.

CLEAN SHOWS

WILL the public patronize clean shows? Many producers, both of stage and movie shows, say no, and proceed to pattern their productions with that thought as their guide. But Fred Stone, the noted comedian, who became a Christian a few years ago, thinks differently. He has recently produced a show called "Stepping Stones". A strange thing happens. It is probably the most popular show in New York—New York, that is supposed to give the bounce to any show that does not have sex appeal. Fred Stone's show is so clean that any Sunday-School might put it on for an evening's entertainment, yet thousands of people are paying five dollars a seat to see it and to hear Mr. Stone make his little talk on Christianity. Fred Stone is a Christian who believes in the goodness of other people. He says that what folks really want is clean fun and he proves his case. His wife and daughter are with him in the cast. New York newspapers have said more nice things about his show than about any other show in New York. It speaks well for the newspapers, and it speaks well for the public taste. The people want clean shows. But too many producers are trying to hide mediocrity of production with a mask of smut.

—ENID (OK) EAGLE.

PLATFORM NEWS NOTES

A. H. Anderson, the lyceum printer of Streator, Ill., is a doctor not afraid of his own medicine. He not only prints circulars for lyceum people, but for himself as well. He has just issued a regulation circular for himself describing the lyceum service of the Anderson Printing Company.

The Carthage Conservatory Lyceum Bureau of the college at Carthage, Ill., is supplying courses to a number of communities in Western Illinois. They are offering a course of three numbers this season: First, the Peerless Quartet, composed of members of the musical faculty; second, a lecture by Dr. Hoover, Dr. Hefelbower or some other member of the faculty; the third, an entertainment by the Men's Glee Club.

W. G. Broelsch, president and general manager of the Peninsula Telephone Company at Tampa, Fla., wants some lyceum attractions for the present season. Those who are traveling in Florida can secure some engagements by writing him.

At Stillwater, Minn., the lyceum course is sponsored by the Rotary Club. A delegation from that club asked the support of the Elks for the enterprise and that organization entered into it wholeheartedly. The result of the co-operation of the clubs was that the course is a most popular institution in Stillwater, so much so that the season ticket sale had to be discontinued, as all available seats were sold. Co-operation always spells success.

The Afton (La.) Enterprise says that the Old Colony Male Trio gave some of the best musical numbers that Afton has ever had the opportunity of hearing. Their marimbaphone playing is declared to be a genuine feature. The company is costumed in colonial costume and features music of the colonial period.

Dr. Maxwell, president of the Winona (Minn.) State Normal School, gave his lecture, "Factors That Determine a Man", recently before the high school at Albert Lea, Minn. In this lecture he states, according to The Tribune of that city, that environment has a greater effect on the individual than most of us realize. "Each of us is the result of all things that have battered us into individuals. A person acquires the things he does not inherit." Chance for a debate with Albert Edward Wiggam there.

Professor A. K. Rule, of Illinois College, Jacksonville, Ill., has been giving interesting illustrated lectures on New Zealand. Mr. Rule is a native of Australia.

Maude Willis and Paul Dietrick met en route in Kansas and were able to travel to Iowa together. Miss Willis is out for Redpath and Dietrick for the Federated. Next summer Miss Willis is with the Independent Co-Operative Chautauquas and Dietrick is with the White & Brown Circuit.

The Steubenville (O.) Gazette reports on the appearance in that city of the Ladies' Rainbow Orchestra as follows: "The Ladies' Rainbow Orchestra, under the personal direction of Sue

Ernest Hewling, delighted hundreds of music lovers with its exquisite and finely tempered selections. The program was an enjoyable combination of classical and popular music. Solo arrangements with unusual electrical effects contributed highly to the beauty of the entire performance. The organization took its name from the famous "Rainbow Division" in the World War, following extensive work by Mrs. Hewling and her group in war entertainment service. The Rainbow idea is not only conspicuous in the name of the orchestra, but predominated in the entire program and costuming of the group. The whistling solo work of Mrs. Hewling, who is a Victor record artist in this particular line of musical entertainment, received a pronounced ovation from the audience. Each member of the group is talented in two, three or four different lines. This made it possible for the program to contain a great variety of splendid features."

Rev. George F. Conrrier, of Plainfield, Ill., has been having a battle royal with resort owners and managers near that city and is emerging victorious. Conrrier is a lecturer and a chautauqua booster well known to many platform people.

Will Rogers, the movie star and vaudeville headliner and who came very near to being a platform star, has been having a most interesting time with Dr. James Whitcomb Brougher, famous lecturer and pastor of the Baptist Temple, of Los Angeles. They recently staged a debate at the Hotel Biltmore. Judge Hledsoe, the chairman, announced the debate a draw.

At Leipsic, O., the lyceum committee holds a contest each year. The committee is divided equally and the half selling the largest number of course tickets is banqueted at the expense of the losers. This season the banquet was served at Hotel Putnam, the landlord of which was on the losing side. It is needless to say that there is no deficit at Leipsic.

Prof. Murden, in one of the "short courses" of Iowa, speaking at Albia, Ia., recently said: "One often hears that good roads are a damage to the small towns and will soon kill them off, as people can so easily motor to the larger centers to do their trading. That is a mistaken idea if the smaller towns will give good service. If the small town idea it will be suicide and not murder. They will be killed by poor service and not by good roads."

Twenty-five years ago the writer was booking Frank Regan, of Rockford, Ill., as a cartoonist. But that is ancient history, as for the past twenty years Regan has been lecturing on "Taxes" and is now traveling with the "Flying Squadron", assisting in the work of arousing people everywhere to the necessity of law enforcement and a respect for law. Regan still uses the crayon to demonstrate his points and is as popular with his audiences as in the old days. The message he carries on the question of the imposition and collection of taxes will cause any audience to take notice.

The Emerson Lyceum Bureau is opening a branch office in Des Moines, Ia., under the management of Mr. Allen, who has been connected with the Holiday Bureau for a number of years.

The many platform people who have worked with the Allen Lyceum Bureau will be interested in knowing that that bureau is now located at Pittsburg, with branch offices at Lima, O., and Lansing, Mich. S. C. Sorenson, manager of the bureau, has been in Lansing organizing that branch, which will be left in charge of one of the bureau representatives at the beginning of the booking season.

Charlie Paddock, the noted sprinter, who has been filling lecture engagements for the Affiliated Bureaus, had the misfortune to fall and seriously injure one leg while on his recent tour. Two of his engagements had to be postponed.

The Lyceum course at Knoxville, Ia., is sponsored by the Chamber of Commerce of that city. The first number was the Harp Ensemble Company, which appeared on the course on December 14.

One of the most notable lyceum courses in the United States is the one held at Goodwyn Institute in Memphis, Tenn. This great series of lectures is given free to the people and the most distinguished speakers of the world are secured. Dr. E. R. Baumgardt, one of the most famous of our platform speakers, a traveler and scientist, lectured before the Institute on the night of November 28. His subject was "Eclipses of the Sun". Dr. Baumgardt has given twenty-four lectures before the Institute.

Dayton, O., is running a "Civic Lecture Course" in which only speakers of national reputation appear. The first number was a lecture by Irving Bacheller, the famous author. It is becoming more and more the custom to offer courses of lectures instead of the old-time mixed course. In other words, the American people desire to select the class of entertainment they wish to attend. Hence we see many

(Continued on page 62)

MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

New National Exhibitor Organization Possibility

Expected To Be Directly or Indirectly Connected With Hays' Group

New York, Dec. 15.—A new national exhibitor organization, connected directly or indirectly with the Motion Picture Producers and Distributors, of which Will H. Hays is the head, is a possibility in the near future.

Since Will Hays accepted the leadership of the admission tax fight proffered to him by the nine-State alliance perfected at the recent French Lick conference, which resulted so satisfactorily in President Coolidge's pronouncement favoring the elimination of the tax, the feeling has quickly spread that a new national body would be born at the time of or before the next convention of the Motion Picture Theater Owners of America, scheduled to take place next spring. At the recent convention of the Texas association of motion picture theater owners Col. Harry A. Cole, president of the organization and one of the representatives at the French Lick meeting, stated that it would not be long before a national organization satisfactory to all elements would be functioning.

While leading exhibitors have more than once declared that the executive chair of a national organization should be filled by a man of the Hays caliber, the fact that Hays is primarily the employee of the producers and distributors is conceded to be a big obstacle in the way of his being accepted to head an association of exhibitors.

It is known to The Billboard that almost two years ago the head of one of the largest national producing-distributing corporations approached a man at the present time guiding the destinies of a co-operative association and who is well known for his remarkable talents as an organizer, and offered him a large salary to start a new association of exhibitors for the purpose of weakening the M. P. T. O. A., then at the height of its effectiveness. It is believed that the big producers still desire to form an exhibitor organization over which they can exert their influence, and that the existing influence Hays now has with the progressive exhibitor groups is looked upon by them as being a strong foundation for one.

Hays' ability is unquestioned by exhibitors and it is possible that, in the event a new national organization does come into existence, the exhibitors may at least agree to a working affiliation with his association.

The nucleus of a national body is contained in those independent and progressive exhibitor bodies which were represented at the French Lick meeting, among them the theater owners of Michigan, Texas, North Carolina, Virginia, Washington (D. C.), Kansas, Minnesota, Indiana and Illinois. The New York State M. P. T. O., of which William Brandt is president, also looks with favor upon the projected new national society.

TALMADGE TURNS DOWN FRENCH INVITATION

New York, Dec. 17.—Word from Norma Talmadge and Joseph M. Schenck, her husband and producer, was received here to the effect that the invitation proffered by the French government giving her permission to use the famous Versailles Palace for a historical picture has been refused. The picture was to have been mainly financed by Schenck, with the French government sharing in the profits. Much adverse criticism in France against allowing foreign actors and producers to make the picture, which was to be based upon the life of Marie Antoinette, arose, and it is to this that Miss Talmadge and Schenck attribute their refusal, saying that they do not wish to go against popular sentiment in France.

Back of this refusal, however, it is believed, is the real reason, that Schenck considers costume pictures have had their day and that he does not wish to sink \$500,000 or more in another one.

It Strikes Me—

BELIEVING that the voice of the exhibitor is too little heard in the industry, that the trade papers are more concerned with what is said by the producer and the distributor, The Billboard is sending a questionnaire to theater managers throughout the country, seeking their views and observations upon the conditions in the business. It is a most surprising thing, judging from those answers already received, that the exhibitors have been allowed to remain undiscovered for so long. These answers prove beyond a doubt that a great proportion of the country's exhibitors, especially thru the South, Middle West and West, are men of ideas, possessing a keen insight of their business. They speak authoritatively, in the majority of instances, of the likes and dislikes of their audiences, their answers to the questionnaires proving beyond a doubt that they know what they are talking about.

When the returns are all in a summary of the answers to the query will be published in these columns. It should be of great interest to both exhibitors and the producer-distributors.

Some of the exhibitors, in answering the questionnaire, feel strongly enough on the subject to volunteer ideas that are, in many instances, amazingly concise. For instance, those answers already in show a preponderance of opinion in favor of fast, exciting pictures. One exhibitor—J. G. Torbett, of the Palace Theater, Graham, Va., has this to say about the need of the exhibitor:

"As this question is very much before the producing-distributing and exhibiting world today, each branch realizes that something must be done to give relief to those in need of relief.

"The producers are giving us too much slap-stick, love-sick star vehicle stuff and old stories from a new angle.

"This is the age of the Flapper and the Flappered—they do not want to see mushy love scenes and rube characters. Girls and boys alike are seeking freedom from conventions and pet bondages. They want to see a young man roll up his sleeves, grab a shovel and go after it and rise by determination and brawn. They want to see the heroine punished so that she may exert her energies for freedom; and some obstinate object or situation; mob scenes, brawny actors, excitement—and then some more excitement.

"The producers will do the exhibitors and patrons the greatest favor if they will quit making serials or chapter pictures and burn up all negatives now on hand. These chapter pictures are killing the theaters today."

It is plain that Mr. Torbett has strong ideas about serials. He must have his reasons, and perhaps I will be able to prevail upon him to recite them.

Another interesting letter comes from R. B. Wilby, operating theaters in Selma, Tuscaloosa and Birmingham, Ala. Mr. Wilby is concerned with the question of what and when is good business. He writes:

"That question of 'good' business is interesting. "If a picture goes into, say, the Howard Theater in Atlanta and plays to 25,000 people it has had a great week. Of that 25,000 probably 3,000, maybe 5,000, will have been transients. The 20,000 to 22,000 admissions represent some ten per cent population of the town. And they're aided in getting that money by an orchestra, some vaudeville junk and a million-dollar theater.

"Take that picture to, say, Opelika, Ala., with its 4,800 people, and play to ten per cent, or 480 people. No orchestra, no jazz to help. Top admission necessarily less than half the big house's, because it can't make the show so good without the additions. About \$100 net in two days. And the film distributor will yell his head off if he hasn't got \$75 of that. And the house can't pay it.

"Yet, if ten per cent is a good proportion of Atlantians to see the film, why isn't it also a good proportion of Opelikians? If it's 'good' business in one town it must be in the other."

There is a great deal of truth in what Mr. Wilby says. Proportionate to the business he does, the exhibitor with the small theater in the small town pays far higher rentals than the man with the million-dollar house in the larger cities.

A new motion picture trade paper as been launched in Australia by the Famous Players-Lasky Film Service, Ltd. This paper is designed to buck Everyone's, which is too much concerned with seeing that the Australasian exhibitor gets fair treatment to please Famous Players.

You don't see Famous Players starting a trade paper of its own in the United States, do you? Yet it has enough money to keep two of them going if it wanted to. Is it reasonable to assume that Famous Players-Lasky is perfectly content—even happy—with the manner in which the picture trade papers treat it? I reckon so.

"Flaming Youth", according to Richard A. Rowland, general manager of First National, cost \$190,000 to make. It sounds low enough to be the truth, and, if it is, what we have said before about hokum production costs of alleged "big" pictures hits the nail on the head. Rowland could have said that "Flaming Youth" cost \$350,000 and nobody would have been surprised.

H. E. Shumlin

Producers Show Signs of Moving to New York

Many Independent Productions To Be Made in East—Producers Losing Faith in Los Angeles

New York, Dec. 17.—With Associated First National reported negotiating for the old Biograph Studio here, Famous Players-Lasky arranging to keep at least four companies busy all the time at its Long Island plant, Cosmopolitan planning to build three studios in Manhattan, and many independent producers reported certain to produce here after the first of the new year, it looks very much as though New York is going to become a much more important producing center than it has ever been before.

The motion picture producers, following out the suggestion of Richard A. Rowland, general manager for First National, that by doing all their picture-making in Los Angeles they are suffering from the monopoly thus created. W. R. Hearst has often stated that New York is the logical center for producing, as there are always plenty of stage stars on hand ready to go to work in pictures, while in Hollywood the recognized movie stars—the free-lancers—are so much in demand that they can demand, and obtain, exorbitant salaries.

It is expected that much independent producing will be done in New York after January 1, as a number of agents of producers who have never made pictures anywhere but in Hollywood have been making inquiries about studios here. There are a number of finely equipped leasing studios in New York and over on the Jersey side.

The reported First National tenancy of the Biograph Studios is for January, and the rumor has it that at least two companies will go to work there. After that First National may build or buy its own plant.

LABOR ASKS CENSOR REPEAL

Albany, N. Y., Dec. 17.—The repeal of the State motion picture censorship law is included in the legislative program of the New York State Federation of Labor, which met here last week and submitted its plans to Governor Smith. The Governor promised his support of the labor program, which also asks for the eight-hour day and minimum wage for women and minors.

At the same time Arthur Levy, secretary of the Motion Picture Censorship Commission, is in Albany to ask the Board of Estimate and Control to make an additional appropriation to meet increased expenses of the censors. The Censorship Commission has already asked for an annual increase of over \$6,000 to pay the salaries of another deputy commissioner and another assistant.

"DIVINE RIGHT" THRU F. B. O.

New York, Dec. 17.—Film Booking Offices of America will handle the distribution of "By Divine Right", made by Grand-Asher Distributing Corporation. This picture features Elliot Dexter and Marlon Harris, and is Dexter's first starring venture. This is the first Grand-Asher picture to be distributed outside of the firm's own associated exchanges. No reason has been given for the placing of the film with F. B. O., altho the picture cost so much more than the regular Grand-Asher releases that it was thought best to distribute thru a separate channel.

T. O. D. C.'S FIRST COMING:

New York, Dec. 17.—Carl Anderson announced this week that the first release of the Theater Owners' Distributing Corporation, which has the backing of Sydney S. Cohen and other M. P. T. O. lenders, will be "After the Ball", which was produced by H. J. Reynolds. Anderson, who is the head of the Anderson Pictures Corporation, will handle the distribution of the T. O. D. C.'s pictures, and the Film Booking Offices will in turn distribute for Anderson.

REVIEWS

By SHUMLIN

"IN THE PALACE OF THE KING"

A Goldwyn Picture

This picture caps the climax of photoplay abortion. It is the most ponderously worthless picture that ever cost enough money to produce ten pictures with. It is a work of art; not dramatic art, but pictorial art; and as such it belongs in an art museum, and not in a motion picture theater where people come in the hope, however faint, of being entertained.

There is an excuse for stupid pictures made by ignorant people, but is there anything more pitiable than a stupid, uninteresting picture upon which hundreds of thousands of dollars have been spent for gigantic sets, costly costumes and big mob scenes, directed by a man who has previously shown himself a capable workman and noted by high-salaried, talented artists who are not given an opportunity to display their accomplishments?

"In the Palace of the King" will go down in motion picture history as marking the apogee of the wild orgy of wasteful spending thru which the producers passed during 1922 and 1923. Heaven and the Goldwyn office only know how much the picture cost to make, but it is a matter of common observation to report that if it had cost ten thousand dollars it would have cost nine thousand too much, on the basis of entertainment value. The picture has less than one-tenth of one per cent of drama. It is just a collection of beautifully photographed scenes of great impressiveness.

The biggest set in the picture is a palace two hundred and eighty feet high and three hundred feet long. If you think your audience will be satisfied with gazing at this huge structure for an hour and a half look the picture. If you think they are looking for interesting stories, dramas of emotions and action, leave it alone.

"In the Palace of the King" is laid in Spain during the sixteenth century. It tells a feeble story of court intrigues when Phillip II was King. Sam de Grasse plays the King, Edmund Lowe his brother, John, the idol of the people; Blanche Sweet the daughter of a general, loved by John; Pauline Stark, her blind sister; Hobart Bosworth, their father, the general; William V. Mong, the King's secretary, and Alleen Pringle, a plotting princess conspiring with the King's secretary to overthrow Phillip and place John on the throne.

The King, who is a treacherous, sinister figure, is jealous and afraid of the growing popularity of his brother, John. When John goes off to fight the Moors, the King refuses him aid, and when he comes out victorious the King fears him more than ever. He plans to marry him off to a foreign princess, and so get him out of France. But John is in love with Dolores, daughter of General Mendoza. She is not of royal blood, and the love affair seems hopeless. The Princess Ebbell and Perez, the King's secretary, see Phillip's power waning and try to get John to lead an uprising against his brother. John scorns the thought, but when the King sees a note being handed to him he becomes suspicious and demands it. John refuses to give his brother the note, so the King treacherously runs him thru with his sword. General Mendoza takes the blame for the deed, and the evil King sentences him to death for a crime of which he himself is guilty. Dolores rushes to the King and threatens to inform the soldiers, who love John, of the truth about the crime unless he releases her father. Just then John regains consciousness, having only been stunned, and the situation is cleared, with the King giving him permission to marry Dolores.

This threadbare story is stretched over scenes of royal magnificence, architectural display and a few meaningless mob scenes. There is nothing to hold the interest, no tense situations, little comprehensive display of emotions. On the whole, "In the Palace of the King" is worth very little of the exhibitors' money. Directed by Emmett J. Flynn. Produced by Goldwyn. Distributed by Goldwyn-Cosmopolitan Corporation.

"SLAVE OF DESIRE"

A Goldwyn Picture

Balzac's story, "The Magic Skin", modernized and retitled, has been made into an interesting drama of love and mystery, altho it is boring. A reel of film cut out of it would have eliminated several draggy spots. Outside of this unnecessary padding "Slave of Desire" is a most entertaining picture, one that should please almost any audience.

It has been produced with Goldwyn's usual disregard for expense (Goldwyn must have tremendous confidence in the ability of its men, for the expense of its pictures demands high rentals to show profits). The story, which concerns the spiritual and physical adventures of a young poet who finds a magic

"SIX-CYLINDER LOVE"

A Fox Picture

To say that this film version of "Six-Cylinder Love" does ample justice to the stage play which kept a Broadway theater jammed for over a year is saying enough. Such a delightful comedy-drama as this was on the stage could not help but be a rare treat as a picture, even with inferior treatment; but the technical and artistic handling the picture has received make it a photoplay which I am sure will be one of the most popular to be shown in the movie houses. It is a splendid picture. A remarkably fine cast and highly intelligent direction have mixed a super-abundant amount of humor with just that trace of tears that make for real comedy.

Always "Six-Cylinder Love" is real; where at times the comedy leans toward farce, it is quickly brought back by touches of realism made all the more effective by the slight exaggerations. The picture is indeed a winner, one that will provide genuine entertainment.

As in the stage play, the leading role is filled by Ernest Truex, the diminutive comedian who has a humanness, a personality that is hard to beat on either screen or stage. Truex has the flame of genius; he has a phenomenal capacity for the expression of humor emotions. It is to be hoped that his work in this picture will lead to his being seen more often on the screen. In Florence Eldridge, Truex has a leading woman who fits her part as the it had been written with her in mind. Donald Meek and Ralph Sipperly, who played in the stage production, are two admirable screen comedy types. Sipperly especially should be watched. He is the possessor of a breeziness that is peculiarly American, along George M. Cohan lines.

"Six-Cylinder Love" is a play of early married life, of the perilous first year when experience is being gathered, of the danger of living beyond one's income. It tells how a loving young couple, leaving all their plans go by the board in order to own an expensive automobile, are led into a temporary disaster which serves to show them the real truths and values of life.

The Sterlings, Gilbert and Marilyn, newly married, typical lovey-doveys, live in a cute little home in a suburb of New York. They are happy, but they have no motor car. Next door to them live Richard Burton, middle-aged, his wife and daughter. Burton had been fairly well fixed in a moderate way, but he bought an auto and found that it cost too much for him, what with the sponging acquaintances who took advantage of his generosity. Forced to put a mortgage on his home to buy the car, Burton loses his home, and looks for a purchaser for his car. An enterprising young salesman, blessed with the gift of gab, William Donroy, who was Phyllis Burton's sweetie before she got ritzy, pursues the young Sterling to buy the car.

The purchase of the car necessitates Sterling putting a mortgage upon his home also, and brought to him and his wife the same trio of spongers who caused Burton's downfall. From a happy, home-loving young couple the Sterlings change into a pair of fast-living spendthrifts. Gilbert realizes what a fool he has been when he hears his "friends" knock their former patron, Burton. When his employer, George Stapleton, visits his home and offers Gilbert a partnership, and then withdraws the offer when he discovers Gilbert has "borrowed" some of the firm's money to keep his head above water, the worm turns. Facing the prospect of losing his home and his job, Gilbert chases the spongers out of the house, and, in an intensely human scene, he and his vamping little wife have it hot and heavy. Reduced to poverty, the Gilberts go to live in a dingy little Bronx flat, in the same building where the Burtons live. Light breaks thru the gloom when Gilbert sells the car and pays back his former employer the money he "borrowed". When his ex-boss gives him back his position, Gilbert's cup of happiness is filled to the brim, and then overruns when his wife tells him he will have to buy a car—with handles—to accommodate an expected addition to the family.

One of the features of the picture is the musically fine titling. There are a great many subtitles, but they are all immensely funny. Directed by Elmer Clifton. Adapted by Carl Stearns. Clancy from the play by William Anthony McGuire. Distributed by Fox Film Corporation.

skin which grants his every wish, but takes payment at the end, has been handled with great skill. Recently a picture was produced, "The Brass Bottle", with a plot similar in that it also contained an object that granted the owner's desires, but it was produced so crudely that it was ridiculous. The magic idea in "Slave of Desire" is introduced with such cleverness that the thought of disbelief never enters one's mind.

George Walsh, Bessie Love, Carmel Myers, Wally Van, Edward Connelly, Eulalie Jensen and George Periolat are in the cast. Walsh

(Continued on page 60)

"THE DANGEROUS MAID"

A First National Picture

Another costume picture, another wearying, tiring, boring display of old English streets and inns, sword play, men with long hair and short pants, women with bustles. How they come rolling in, these costly, unwanted pictures! By this time surely every star has appeared in at least one costume picture and every prominent director and producer has made at least one, so they should all be satisfied to lay off. If the producers are not satisfied that the public is tired of these weak stories dressed up in costly settings and old-time costumes, a look-in at the Broadway theaters last week should have made a plain, even to them. At the Rivoli the popular Constance Talmadge in this picture played to many empty seats at every performance, while at the Capitol and the Strand packed houses greeted modern dramas. Lay off the costume stuff, O ye mighty of the movies, lay off!

Constance Talmadge is the only bright spot in "The Dangerous Maid"; bright because she's just Constance and not because of anything in the picture. What a miserable shame that she should waste her time in this sort of thing when her unusual comic talents are in such great demand! Others in the cast are: Conway Tearle, Morgan Wallace, Marjorie Daw and Kate Price and Tully Marshall in small parts.

"The Dangerous Maid" is the story of a young English girl who impersonates her brother, wanted by the King's soldiers as a rebel, in order that he may escape. Captured, she is sentenced to prison and the officer who tried to aid her to escape is sentenced to die. She gets her hands upon certain papers, by which she forces a cruel, traitorous judge to free herself and her lover, and together they sail away to Europe and freedom.

Barbara Winslow is the name of the maid and Captain Prothero of the man. When he fixes it for her to escape a villainous colonel, who has designs on Barbara, has him arrested for treason. The cruel judge sentences Prothero to die, and when Barbara denounces him in court he sentences her to three years in prison and a public flogging each month. Cast into prison, all of them escape. They hide in an inn, where they overhear the secretary of the judge buy three letters from a man who found them on a battlefield. These letters, written by the judge, offered to betray the King. Barbara gets the letters, goes to the judge, forces him to sign pardons and saves Prothero's life. Prothero's pardon contains the modification that he must leave England within twenty-four hours. He leaves suddenly, when an infantile, foppish man, who considers himself Barbara's fiance, informs him of that alleged fact. But Barbara follows and sails away with Prothero, leaving the fop boobishly waving his handkerchief on the beach.

These costume pictures, so costly to produce, cost exhibitors much more than most modern dramas; yet a picture such as "The Dangerous Maid", only mildly entertaining, is worth no more of the exhibitor's money than an ordinary average feature.

Direction by Victor Heerman. Scenario by C. Gardner Sullivan. Produced by Joseph M. Schenck. Distributed by Associated First National Pictures, Inc.

"THE SHEPHERD KING"

A Fox Picture

For gripping drama, downright pictorial beauty and stirring scenes of conflict and battle it is difficult to conceive of anything in the line of Biblical photoplays better than Fox's "The Shepherd King". Made in Palestine and Egypt by an American director, this picture has been produced with a fidelity, a sincere respect for the subject and an unerring sense of drama and spectacular effect that makes it one of the outstanding features of the present season, a season long to be remembered for the amazingly high quality of the silent drama.

"The Shepherd King", from the stage play by Wright Lorimer and Arnold Reeves, tells the story of David, the shepherd boy who slew Goliath, the Philistine giant, and later became the King of Israel. It tells this ageless narrative with a wealth of pictorial splendor, of great armies struggling for the supremacy of Judea, of dramatic incident that never allows the interest to wane from the very beginning until the last foot of film is unrolled. It is a genuine triumph of the art of the motion picture, a tribute to the showmanship of William Fox and to the great talents of the director, I. Gordon Edwards, and his staff of American technicians. It is perhaps on the cards of fate that this production will be overshadowed by the forthcoming Biblical picture made by Cecil deMille, but since "The Shepherd King" will be widely released long before "The Ten Commandments" is allowed to play in houses other than in a few of the large cities the Edwards film will undoubtedly get the recognition due it.

It will unquestionably prove unusually entertaining to all classes of people. It has everything, love, conflict, melodrama and, above all, a deep spirit of reverence which will appeal to all, high and low.

The large cast of players is mostly made

"OUR HOSPITALITY"

A Metro Picture

Buster Keaton's second full-length feature is unsatisfying entertainment. Reduced to two reels it would be a very funny comedy and unusual comedy. But stretched over five or six reels the funniest two-reel comedy in the world becomes rather boring. And that's just what "Our Hospitality" is for long periods—tiresome, boring.

There is no question about Keaton's cleverness, nor any doubt about the unusual ideas in his pictures. But neither of his two features have as yet proved themselves worthy of their length. The trouble with them is that too much dependence is placed upon the main idea or gag, with little effort made to build up rapid-fire surprises such as Harold Lloyd does in his features. In "Three Ages" it was the idea of similar situations in different epochs that was monotonously carried out, and in "Our Hospitality", which is laid in the early part of the last century, the piece de resistance is a replica of one of the early railroad trains that is hammered and hammered thruout the picture. It is exceedingly funny at times, but when the train is kept before the eyes for thousands of feet its oddities become familiarities and are no longer laughable.

In the cast with Buster are his wife, Natalie Talmadge, who is much prettier than she used to be; his elderly father, Joseph Keaton, and his baby son, Buster, Jr. The other players' names are unimportant.

It is a genuine pity that Keaton ever went into the feature field. His short comedies were scintillating gems of comedy; his features are plain window glass with an occasional glint.

The story of "Our Hospitality" is the familiar one of feud between two Southern families, ended when the male descendant of one marries the female offspring of the other. This old standby has been dressed up by placing it in the picturesque period of 1840, when America was very young, railroads used wood for fuel and stage coaches for carriages and when Trenton was way out west. In part, the theme is satirized and, again, an element of danger and melodrama is introduced for the big punch, on the style of Harold Lloyd's "Safety Last".

The picture opens with a scene showing the hero as a baby, on the night when his father, John McKay, and James Canfield, carrying out the feud between their families, killed each other. The hero is taken by his mother to an aunt in New York, living there on a farm at Broadway and Forty-second street. He is brought up in ignorance of the feud. Twenty years later our hero packs his bag and returns to his native heath to claim the family estate. He travels via railroad—see models of the first American train for description—and scrapes acquaintance with a sweet young girl who is bound for the same destination. Upon their arrival our hero is invited by the girl to have dinner at her home. She is a Canfield and her father and two brothers have sworn to kill the last of the McKays. When the male Canfields discover the presence of our hero in town they do their damndest to end his life, but are repeatedly foiled. When the unsuspecting McKay calls at the Canfield home for dinner and is introduced consternation prevails. Our hero becomes aware of his danger when he overhears the head of the house telling his sons not to kill McKay while he is in the house. Consequently McKay, thru one pretext and another, manages to remain in the house for several days. Finally he leaves and is chased up hill and down dale. He falls into a nearby river, and when the girl goes to save him and her boat is overturned he saves her most spectacularly from being hurled over a high waterfall. He marries her quickly, and when the Canfields greet him as a new in-law they make peace and live happily ever after.

Direction by Keaton and Jack Blystone. Produced by Joseph M. Schenck. Distributed by Metro Pictures Corporation.

up of Italian actors, all of whom are well fitted to their respective roles, acting in perfect keeping with the atmosphere of the play. The only two American players are Violet Mercereau, in the leading feminine role, and Gordon McEdward, in a secondary part. Miss Mercereau is perhaps the only jarring note in the picture. Her blondness is a trifle out of keeping among the dark features and hair of the rest of the actors. As David Nerio Bernhardt is very good indeed, Guido Trento makes a striking Saul and Virginia Lucchetti, as Adarah, the handmaiden of the family of Jesse, is a little dark-eyed girl who would be a fine addition to the American studios.

The first scenes of the picture show the exodus of the Jews from Egypt, with the Pyramids and the Sphinx as background. Thousands of people are used in these scenes and many more thousands in subsequent battle scenes. Tremendous palace sets, beautifully executed, are the background for much strong drama and stirring action.

After the prolog of the exodus the story proper begins, showing the opposing armies of Israel and the Philistines encamped on two

(Continued on page 60)

Nat'l Movie Day Receipts Not as Big as Expected

Estimated That Total Receipts Fall Under \$100,000—Many Exhibitors Refused To Participate

New York, Dec. 17.—While no statement has as yet been issued by the Motion Picture Theater Owners of America regarding the amount received as subscriptions from exhibitors from National Motion Picture Day, although nearly a month has passed since it was held, it is reported that the total is less than \$100,000. Some state that little more than \$75,000 has been turned in from all over the country.

Sydney S. Cohen, president of the M. P. T. O. A., has announced that the celebration was a great success, but has so far refrained from giving the figures of the collection. Many exhibitors gave 25 per cent of their receipts November 19, while others subscribed fixed sums. Not all the State bodies affiliated with the national organization participated in the drive for funds. Many of them are conducting their own campaign for the tax repeal.

T. O. C. C. Movie Day Report

The Theater Owners' Chamber of Commerce announces that it has collected a total of \$7,571 from its members as a result of the celebration of National Motion Picture Day November 19. This amount was received from 229 members, with fifty-six yet to be heard from. The T. O. C. C. covers the New York distributing zone and is not affiliated with any other organization, although it endorsed the Movie Day program of the Motion Picture Theater Owners of America.

J. Arthur Hirsch, chairman of the committee which handled the plans for the fund, reports that the money collected has been turned over to the M. P. T. O. A., thru Sydney S. Cohen, to be used in the campaign for the repeal of the admission tax. The collections were received from the following members and theaters: \$500 and over, A. H. Schwartz, Sydney S. Cohen; \$400 and over, Consolidated Circuit; \$250 and over, Mayer & Schneider, H. Yoost, I. Weinstein; \$200 and over, Steiner & Blinderman Circuit, Grob & Knoble, Raehml & Binzer; \$100 and over, Grand Opera House, Gotham Theater, Olympic (Brooklyn), J. Unterfeld, New Atlantic, Salkin, L. Brecher, H. Sackmann, Charles Moses; \$75 and over, Yaffa-Landau Circuit, Max Barr, Acme, C. O'Reilly, A. Rapf, Sol Brill; \$50 and over, Olympia, Harlem Grand, New 125th Street, H. Harris, Marathon, Colonial, Genell, Roosevelt, Circle (Richmond Hill), Flushing, Idle Hour and Vince (Long Island City), Garden, Stadium, Mt. Morris, Fuzgozy; \$40 and over, Variety, Lyric, Pastime, Oxford, Aron, Eden, Beverly, Normandy (Far Rockaway); \$25 and over, Adelphi, Symphony, Academy, First Avenue, Wintergarden, Yorkville, Casino, Regim, Jewel, Orient, Franklin, Seventy-Seventh Street, Superior, Court, Eden, Park, Electra, Midwood, Reel, Garden, Ozone Park, Capitol, City Line, Osceola, Peerless, Concourse, Castleton (West Brighton), Peekskill, Park (Corona), New Rivoli, Park (Rockaway Park), Bay-side, City Line, Arcade, G. Anson; \$10 and over, Orpheum, Lyceum, Queens, New Third Avenue, Progress, Harlem King, Colonial (Brooklyn), Imperial, Central, Wilson, Lincoln, Cleveland, Elite, New Singer, Select, Narsau, Willoughby, Garden, New Chester, Livonia, Etude, Miracle, Lyric, Park, Bronx Plaza, Hub, Bronx Savoy, Meeker, Comedy, Globe Palace, Montauk; under \$10, Seaside, Sheridan (Brooklyn), Review, Blake, Nicoland, Belle Parce, Apollo (Bronx), Westchester, Harbor.

PURSES TIGHT ON GRIFFITH'S PRODUCTION OF "AMERICA"

New York, Dec. 17.—Rumors are current on Broadway that D. W. Griffith is not spending money so liberally upon "America" as is his wont. During the past few weeks, it is said, a plainly noticeable effort is being made by the Griffith officials to cut down to the bone the cost of the scenes still to be made for the big historical picture of the American Revolution.

The reason for this is said to be that those handling the picture are nervous at the sight of the picture's cost having already passed the initial budget. It is generally believed that much of the money for the picture is being put up, directly or indirectly, by the Daughters of the American Revolution, who are sponsoring the picture.

Despite the fact that in many scenes soldiers of the regular United States Army appeared in scenes at no cost for wages to Griffith, the cost of the many mob scenes taken in New York and in the South is said to be terrific. Extras were asked last week to accept unusually low wages for working at the Mamaroneck studios.

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler

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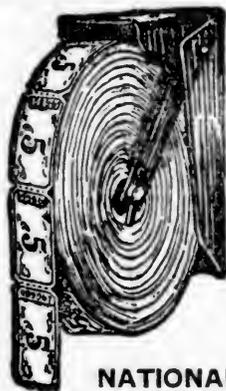
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in "America". Mr. Barrymore goes back to Mr. Griffith after an absence of many years. The part assigned to him is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the Belasco Theater, where he is appearing in "Laugh, Clown, Laugh".

In addition to Barrymore the cast for "America" now includes Carol Dempster, Neil Hamilton, Erylle Alderson and Marie Burke.

ANOTHER TITLE CHANGE

New York, Dec. 17.—Cosmopolitan's pictureization of Jack Boyle's "Boston Blackie" story, "The Daughter of Mother McGinn", after undergoing several changes in title, has been definitely christened "Thru the Dark", under which title it will shortly be presented on Broadway. Originally the film was titled after the story by Boyle and later changed to "Out of the Dark".

Colleen Moore, who is featured, is supported by such prominent players as Forrest Stanley, Hobart Bosworth, Margaret Seddon, Eddie Phillips, George Cooper, Carmelita Geraghty, Wade Boteler and hers, George William Hill directed from the scenario by Frances Marion.

CHADWICK TO MAKE MANY MELODRAMAS

New York, Dec. 17.—Chadwick Pictures Corporation, which recently announced a forthcoming pictureization of Harkins' and Barber's famous stage meller, "The Fire Patrol", also has five other productions on tap which are worthy of mention because they recall the stage joys of yesterday. There are to be pictureizations of "The Sunshine of Paradise Alley", by Denman Thompson; "Romance of an Actress", by Langdon McCormack; "Driven From Home", by Hal Reid; "The Coast Guard", by Louis Mitchell, and "The Shamrock and the Rose", by Owen Davis.

HODKINSON GETS NINE FILMS

New York, Dec. 17.—The W. W. Hodgkinson Corporation, Ltd. (Canada), thru Harry Kaufman of Premier Films, has secured three years' distribution rights in Canada for the following productions: "Bright Lights of Broadway", "Marriage Morals", "Passionate Friends", from the novel of the same name by H. G. Wells; "The Spider and the Rose", starring Gaston Glass and Ailee Lake; "Don't Marry for Money", starring House Peters; "East Side, West Side"; "Temporary Marriage", starring Mrs. Harold Lloyd; "The World's a Stage", an Eleanor Glynn story, and "Flesh and Blood", starring Lon Chaney.

EDMUND LOWE SIGNS FOX STARRING CONTRACT

New York, Dec. 17.—Edmund Lowe has been selected to play the leading role in the Fox production of "The Fool", Channing Pollock's famous stage play. It will be directed by Harry Millarde, who made "If Winter Comes". Lowe has also been signed by Fox for five years, to be starred.

GUIDO ORLANDO

New York, Dec. 17.—Guido Orlando, a young actor new to the screen, is rapidly working upward on the scale of motion picture prominence. Picked out of a mob scene, he has completed several important bits in Paramount's "Big Brother" and "The Humming Bird", soon to be released.

METRO BUYS RIGHTS FOR POPULAR NOVEL

New York, Dec. 17.—Metro has purchased "Wife of the Centaur", by Cyril Hume, for screen production. The purchase was effected early last week from the George H. Doran Company, publisher of the book, by Col. J. E. Brady and William E. Atkinson. By the purchase of this novel Metro has acquired what is considered in many quarters the sensation of the current literary season.

Cyril Hume is a young writer who suddenly astonished the literary world in America with a novel that is not only unique and original in theme and treatment, but which displayed great brilliancy and a gift for striking satire.

WEED DICKINSON, WRITER, JOINS FILM WORKERS

Los Angeles, Dec. 15.—Ashley Weed Dickinson, for a number of years a noted sports humorist on the staff of The New York Morning Telegraph, has joined Ralph Lewis, the veteran character star, to serve as literary counsel in connection with Lewis' production activities, which are scheduled to begin soon at the Robertson-Cole studios. Mr. Dickinson recently resigned as managing editor of The Casper (Wyo.) Tribune and has purchased a home in Hollywood, where he intends to settle down and devote himself to literary work.

HURLEY LEAVES F. B. O.

New York, Dec. 17.—Ed Hurley, general press representative for the Film Booking Offices, leaves that organization this week to go into business for himself. He will handle the production of several special features. Hurley is succeeded by Louis Kramor, exploitation man for F. B. O. in the Chicago territory.

"SLAVE OF DESIRE"

(Continued from page 59)

has certainly developed into a fine dramatic actor from the days when his speciality was acrobatic heroes. Miss Love is adorable, as sweet a personality and as capable an actress as the screen world lists. Any picture that has Bessie Love in its cast of players can be assured of having at least one attraction. The only bad taste shown in casting the picture was in the case of Carmel Myers, who plays the role of a Russian countess, the toast of Paris, but has the mannerism and actions of a Bowery flirt. Wally Van is very good indeed in a comedy part.

Walsh appears as Raphael Valentin, a struggling, starving poet, whose rich uncle refuses to aid him. He lives in the attic of the home of Madame Gaudin, a woman of good family, whose husband was lost at sea and who has been forced to support herself and her daughter, Pauline. Pauline loves Raphael. The poet's friend, Rastignac, a carefree chap, who lives by his wits, takes Raphael to the home of the beautiful Countess Fedora, whose charm has made her the center of artistic Paris. She reads his poems and gets them accepted by a great publisher. Raphael becomes famous almost over night. He falls in love with Fedora, but she tires of him and refuses to see him. He loses all his money at gambling and contemplates suicide. Going to a curio shop to pawn an ancient scarab watch charm left him by his father, the old shopkeeper tells him it is the key to a magic spell, which grants any wish of its owner, but shrinks with each wish, until, when it can be held within the palm of his hand, he will die. Taking the

skin in his hands Raphael wishes for wine, women and song. Instantly the skin shrinks, going out of the shop he meets several friends, who take him to a party where there are just those things he wished. At this party Raphael's uncle is brought in injured from an attack by thugs. The uncle accuses Raphael of having set the thugs upon him so that he would die and all his wealth be left to him. He threatens to disinherit his nephew if he can live until the next day to change his will. Raphael again wishes, this time for a fortune to match his uncle's. Instantly the uncle drops dead and his fortune is Raphael's.

Seeing the skin rapidly growing smaller Raphael becomes fearful of death. He is visited by Fedora, who now says she loves him, being attracted by his new wealth. When Pauline, her mother and her father, just returned to his family, are announced Raphael hides her behind a screen. She is discovered and Pauline is heartbroken. When they leave Raphael punishes Fedora by making a wish that from that moment on no man will be attracted by her. The magic skin now nearing the time when it means he will die Raphael has a dream, in which he makes his last wish to save the life of Pauline and is saved from death by his selfishness. When he awakens he rushes to Pauline, prays for her love and they are happy. The story carries a moral, that selfishness brings unhappiness.

Direction by George D. Baker. Produced by Gilbert E. Gable. Distributed by Goldwyn-Cosmopolitan.

"THE SHEPHERD KING"

(Continued from page 59)

hills divided by a valley. Saul, the King of Israel, incurs the wrath of the prophet Samuel, who curses him and foretells his downfall. David, the shepherd boy, brought to the King's tent to win him, with his music, from the clutches of despair and madness, becomes the hero of Israel when he kills Goliath and puts the Philistines to flight. Saul had promised the hand of his elder daughter, Herah, in marriage to the conqueror of Goliath, but David desires the younger princess, Michal, who loves him. Herah, a voluptuous type of woman, is affronted and conspires with a Philistine spy against her father. Saul becomes afraid of David's growing power and sets him an almost impossible task, to defeat the encroaching Philistines with a small army. David accomplishes the task, but when he returns victorious Saul again breaks his promise and attempts to kill David, instead piercing with his spear the heart of Adorah, a little handmaiden who also loves David. David goes away into the hills and surrounds himself with loyal followers, awaiting the moment when he can be of service to his King and Israel. Saul is entrapped by the plots of his daughter, Herah, and the Philistine spy, and is killed with his son, Jonathan, when the Philistine army overruns his palace. But David and his followers come in time to rescue the palace and the holy temples from the invaders, winning Michal and the throne.

The battle between the Jews and the Philistines, surging around the walls and thru the great palace, has been accomplished most effectively, with many thousands of people used. Direction of J. Gordon Edwards. Produced and distributed by the Fox Film Corporation.

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CHRISTMAS "SUCCESS" A PLATFORM NUMBER

The Christmas issue of Success magazine seems to be largely devoted to the interests of platform people.

There is a splendid article on Irvin Cobb, "the man with a million friends". This attractive article is written by Mary Stewart Cutting, Jr. It is attractively illustrated, splendidly and interestingly written. It is in the form of an interview. The illustrations show various portraits of Mr. Cobb, together with illustrations of him among home surroundings. Mr. Cobb has been one of the



IRVIN S. COBB

—Photo by R. E. Morningstar.

great features on the affiliated list for several years past.

Another article of particular interest to platform people is the one by Walt Holcomb, entitled "My Experiences on the Circuit With the Famous Sam Jones". As our readers well know Walt Holcomb is the son-in-law of Mr. Jones, and this article of his is a genuine bit of platform history. It is safe to say that Sam Jones entertained, delighted and edified more people on the chautauqua platform during his chautauqua lifetime than any other person in America. There is a column of epigrams by Sam Jones in the article which should be clipped and kept by all who remember that famous chautauqua character. One of these epigrams, which is very much like Sam, is: "I dislike botany, but I like flowers. I hate theology, but I love religion." Holcomb has handled his article in such a personal and intimate way as to make it teem with interest.

There is a short paragraph by William Jennings Bryan in with a number of other famous men, stating their hobbies, in which he tells that his favorite exercise is horse-back riding and cutting wood, but that he does not have much time to do either. In passing, pardon the remark, it is very easy to have wood chopping for a hobby when we do not have time to do the chopping.

A splendid article by Clare Feeler is entitled "What a Great Singer Thinkers of His Admirers" and it is an interview by Mr. Feeler of Renaud Werrenrath, the famous American baritone, who is filling concert engagements for the Wolfsohn Musical Bureau.

Lastly there is an ad by the Institute of Psychology giving a picture of our own Stanley L. Krebs as the author of the advertising booklet entitled "LIMI".

Every platformist in America should read this Christmas number of "Success", for these articles are all very much worth while.

BACHMAN'S "MILLION-DOLLAR" BAND



Many persons may have wondered what that title, "The Million-Dollar Band", really means. Harold Bachman organized a band at the beginning of the World War which became attached to the 116th Engineers. It was while serving in France that this organization received its name. They were playing at a Christmas day celebration in 1917 in a little French village. General Hunter Liggett, noticing the cheering effect of the music on the homesick boys, said: "That band is worth a million dollars to the United States." The

name stuck and Bachman's Band has kept the name ever since. For several years past this musical organization has been spending its winters at Palm Beach, Fla., and is now playing for its fourth season at that famous Southern resort. During the summers it has appeared upon the programs of the Independent Co-Operative Chautauquas, where it has always been enthusiastically received. Last summer it played fifty-seven chautauqua engagements without an open date.

CHILDREN'S DAY AT THE CHAUTAUQUA

It has been a question in the minds of the public as to the desirability of children appearing upon the stage or platform, but thinking people have usually reached the conclusion that there is no harm done, and many times a great deal of good accomplished, provided such appearance does not encroach in any way upon the educational period of the child. For a child entertainer to appear upon the chautauqua program, if the little one is properly chaperoned and cared for, does not interfere with schooling, and such a feature makes an especially desirable element in the program for Children's Day.

It is doubtful if there was ever a more dainty and more pleasing entertainment of this

nature than the one given by Labert Boggs. He is ambitious to make every minute count, and begrudges any moments lost in his part of the program. He is nature's own comedian. His Scottish dialect and mimicry come to him naturally. With his various costumes he makes a splendid appearance upon the stage and entertains his audience tremendously from start to finish. As a "baby Harry Lander" he carries his audience by storm, and I think he is just as good in his Italian dialect and in his Riley. It is not sufficient for a chautauqua entertainer to be considered good in consideration of his age. He must compare with adult entertainers, and this is what young Boggs can do. His lilliputian size is merely an added element in his success.

The partner of little Mr. Boggs is Miss Maurine Bailey, dainty, pretty and sweet, and



LABERT BOGGS



MAURINE BAILEY

able to entertain her audiences with readings, violin selections and novelty features. She has in her the makings of a real musician, and it is a delight to any audience to listen to her and to look at her. During the summer of 1923 Miss Maurine entertained chautauqua audiences by herself. Her partnership with young Mr. Boggs makes of the attraction one of the strongest children's day features ever placed on the chautauqua platform.

Labert Boggs is a genius not only in his voice, but in his real showmanship. No mature artist was ever more eager to make his en-

DR. E. A. ROSS WRITES OF THE CHAUTAUQUA

There are few university men of America better known both to science and to the public than Dr. E. A. Ross, of the University of Wisconsin. He has been a world traveler and has studied social conditions all over the world. His books are considered authoritative upon all sociological subjects. He has been upon the American platform and knows the chautauqua and the lyceum, hence his endorsement of the chautauqua movement is one of peculiar value. Here is a portion of his letter to Dr. Paul Pearson:



Dr. E. A. Ross, of the University of Wisconsin.

"Dear Mr. Pearson—Absence, on account of a tramping trip in the Appalachians, has delayed until today receipt of your request of August 17 to say something about the fiftieth anniversary of the first chautauqua assembly. You may quote me as follows:

"More than ever the preservation of American democracy calls for the lyceum and chautauqua. Owing to the fact that in half a century the contribution of advertisers to the receipts of newspapers has grown from 41 per cent to 70 per cent, the newspapers generally are becoming less loyal to the people and more subservient to the interests from whom they hope for advertising. That calamitous degradation of the printed word makes the spoken word more and more the vital factor in the formation of the public opinion. Then long live the free platform afforded by the chautauqua and lyceum! (Signed) E. A. ROSS."

ELLISON-WHITE CONSERVATORY GIVES SCHOLARSHIPS

The Ellison-White Conservatory of Portland, Ore., is offering scholarships to students of certain colleges, and Gooding College of Gooding, Id., reports the matter as follows:

"President Charles Wesley Teuney has just received word from Manager C. H. White, of Portland, Ore., stating that the Ellison-White Conservatory of Music will award a scholarship, good for one major subject and such collateral work as is needed in theory, harmony and history of music, to the honor graduate from the music department this coming year and in future years, until such time as the donors may see fit to revoke their offer.

"At Gooding College the requirements for graduation for the College of Liberal Arts provide that a student must have 121 semester hours' credit over and above his high-school work, two-thirds of which must be of 'C' grade or better. To graduate from the Department of Music the student must still have 121 semester hours' credit, one-half of which must be from well-chosen academic subjects, so only those students who have had four years of post high-school work will be in line for this new honor. In determining the winner of the award each year the donors will take into consideration not only the records made in the College of Liberal Arts and the Department of Music at Gooding College, but the general ability and promise of the respective graduates as well."

NEWS NOTES

(Continued from page 57)

courses consisting of nothing but musical numbers of genuine worth, another of lectures by eminent speakers. Still another class is that of the lectures given in series. Finally is the old lyceum course, which has become in many localities a course of entertainment—a sort of community vaudeville—all of which is very excellent. This is not an evidence of weakness in the platform, but of strength. It means that there will be several courses, each varying in its aims, in each community. It means that the up-to-date booking bureau is ready to meet that new phase of development in the platform work.

Most of us who have been upon the platform have been there primarily for two reasons: first, because it is the thing we love to do, and, second, because we need the money. Years ago Father Vaughn gave some wonderful lectures upon the subject of "Sermons From Shakespeare". He was a wonderfully dramatic orator and quickly won his way to the top, receiving \$250 for each lecture, which was an extraordinary fee at that time. People were startled when they learned that Father Vaughn did not profit from that fee, but donated every cent he made on the platform to a boys' school in Wisconsin. Then it was discovered that Russell Grenfell was donating all his income from that wonderful lecture, "Acres of Diamonds", to an educational enterprise in Philadelphia. "Barns of the Mountains" has made a similar use of his lyceum and chautauqua moneys, and Booker T. Washington donated his receipts to Tuskegee. One of the latest to work upon this basis is Dr. Grenfell, who lectures on "Mid Ice and Snow in Labrador". In this lecture he tells of conditions in that far northern country, and his receipts go toward the hospital fund, which enables Dr. Grenfell and his little corps of workers to do such a wonderful work along that bleak bit of coast. There may be others who are devoting their time and energies and fees in the same generous manner. The above come to the mind of the writer as he read a glowing eulogy of a recent lecture by Dr. Grenfell, and it is only fair that people should know that every dollar spent for such lectures is entering into such a worthy cause.

I failed to reach a definite decision regarding a chautauqua for Poplar Bluff, Mo., have failed so far, since the Chamber of Commerce has ruled that it cannot assume the responsibility as an organization to sign a contract to make good any financial deficits should any occur. Members of the Chamber are almost unanimous in desiring a chautauqua, but agreed that it should be handled on the underwriting plan. This has not been possible, since those who have met deficits of lyceum and chautauquas in the past are sufficiently numerous in Poplar Bluff to preclude the idea of getting the required number of signers for the 1924 season. Representatives of the White & Brown chautauqua bureau have been here to talk over the matter with the Chamber and other Poplar Bluff citizens, but, unless there is some new development in the near future, it seems that Poplar Bluff is not destined to have a chautauqua this season. The White & Brown company announced that it would take a contract, signed by the officers of the Chamber, in lieu of a regular list of guarantors. Members of the Chamber ruled that underwriting the chautauqua was outside the regular province of the organization. Some speakers also asserted that experience of the past had taught guarantors that bringing the chautauqua here was forcing something on the community. Unless enough interest is developed to insure the holding of the chautauqua without the possibility of a deficit, the Chamber officials ruled that it would be ill-advised to have one. Those who seek to have a chautauqua declare that they may be able to work out a plan to insure bringing it here next year.

The senior class of the high school at Troy, Mo., is sponsoring the lyceum course that is being offered in that city, and for the first number had a quartet secured thru the Brown County Lyceum Company of St. Louis November 20. These singers were booked at the Missouri Theater in St. Louis and gave a fine program. The second number will be a lecture by Robert L. Keopie and the third number will be a play, "Out in the Dark".

The Chicago Circuit Lyceum, which is providing the numbers for the annual lyceum course at Ponca City, Ok., already has presented the Qualen Trio and Roseth Knapp Bred, humorist and reader. Both numbers have been well received, and the program is expected to be the best ever given in that city.

The lyceum course which is being given by the Women's Club of Erie, Ill., has not been a financial success so far this season, but the newspapers of that city declare that those who are sponsoring the course are to be congratulated on their public enterprise and that they should be supported with full houses the re-

"MAID OF THE WEST"



—Photo by Morningstar.

Here we have three very energetic and enthusiastic young men. No, they are not singing; they are only trying to. Reading from left to right they are: Clay Smith, Frank Pallma and Roscoe Gilmore Stott. They are the writers of the much-talked-of ballad, "Maid of the West", and Mr. Pallma is the man who is introducing it to the trade thru the West. When this beautiful Sam Fox edition was received from the press these three graces slipped away out to the lake front, where they could be alone and gloat over it. Notice the diminutive gentleman in the middle seems to be leading the gloating. Well, let him; he has to sell it, and a music salesman needs to have a couple of gloats ahead nowadays. You will notice the questioning expression of the portly gentleman—he is the composer and has just noticed where he could have used an augmented thirteenth instead of an adenoid seventh. The serious expression of Mr. Stott is caused, no doubt, by his inability to sing. All poets like to sing, or at least like to think they like to sing.

mainder of the season. The DeWille Concert Company appeared there November 30 and it was considered one of the best entertainments ever given in Erie. The next number will be a lecture by Granville Jones January 6.

Belle Plaine, Ia., held an indoor chautauqua last season and did not pay out. In fact, there seemed to be an absolute lack of enthusiasm. It is strange, but true, that the summer chautauqua, held indoors, is seldom a success. Next summer Belle Plaine is to have a Mutual-Ewell chautauqua with a tent and all the fixings and it is believed that there will be no lack of enthusiasm.

Many of the oldtimers will remember Wheelock and his Indian Band, which was booked by Slayton in the old days. Now Wheelock is out with a new Indian company and is looking for a booker.

Down at Macomb, Ill., the churches each take one page in the chautauqua program, thus giving their influence toward besting a good enterprise. In the program of last summer the Baptist Church of Macomb used the following paragraph: "The motive and spirit of chautauqua is to educate the mind and spirit. It is to uplift and build the intellectual and moral sides of man's nature. The end is towards noble living and better thinking. Its value is to serve the individual. The chautauqua in a community like ours gives its citizens an opportunity to hear and see some of America's foremost talent. Its purpose is to enlighten the mind and quicken and stimulate the soul. The citizens of our city should more than ever embrace the privilege and reinforce by its best support. The need of the Nation is that which uplifts and helps society. The aim of the chautauqua is that very spirit. Let every citizen stand back of it."

THE CHAUTAUQUA SPIRIT IN CANADA

Indications are that during the 1924 chautauqua season every city and town in Eastern Canada will be visited by at least one chautauqua organization. Some of the centers will be included in the itineraries of two of the circuits. The 1923 chautauqua season, insofar as the Eastern Canada territory was concerned, was a signal success. More cities and towns were visited than ever before. Already negotiations are under way that will greatly widen the scope. In the great majority of instances the guarantors are entirely satisfied with the

financial statements. While some of the guarantors will be called on to face a deficit, in most cases there has been registered a profit. Originally the chautauqua entertainments failed to please in the pioneer chautauqua centers of Eastern Canada. The people had to be educated to this form of entertainment and instruction. During the past three years it has been conclusively shown that the chautauqua is rapidly becoming a favorite medium of entertainment and further improvement is the prospect.

The chief difficulty experienced has been in securing a lot adjacent to the heart of the city or town. In many cases the guarantors were compelled to go slow on expenditure and thus were unable to offer a high rental for grounds. However, in some cases guarantors were able to secure excellent grounds, within easy reach of the business district of a city or town at a nominal figure. This was largely due to the activity of the guarantors. For there are guarantors and then more guarantors. Some are active chautauqua fans and others are lukewarm.

The following centers in Eastern Canada have proven good chautauqua centers: Sherbrooke, Quebec, Campbellton, Chatham, Newcastle, Fredericton, Woodstock, St. Stephen, Moncton, Bathurst, Sackville, Amherst, Truro, Charlottetown, Summerside, Sydney, Glace Bay, North Sydney, Halifax, Dartmouth, Windsor, Yarmouth, Bridgewater, New Waterford, Antigonish, Kentville, Annapolis, Royal and St. John. A dozen other centers can be added to this list. The year 1924 will find many additions to the chautauqua roll in Canada.

THE ROTARY AND THE PLATFORM

The Rotary Club of Chicago has decided to pay for its noon luncheon entertainers and speakers. This is a move in the right direction. The credit for the move should be given to Dave Grant, an old-time lyceum man. The building of the program was placed in his hands, and he said that he could not get any speakers and ask them to come for nothing, hence a reasonable amount has been set aside for taking care of program matters.

There are a great many clubs in America that are depending on the good fellowship of speakers and entertainers to come and entertain them. There is not a member of these clubs who would be willing to give of his own stock in trade time after time and make no charge for it. The tailor does not give of his work without charge to his fellow club members neither does the other business men, but when it comes to the professional speaker and entertainer they are expected to give of their services freely and never think of remuneration.

We are aware that this situation has come about thru the fact that those in charge have never thought the matter out thoroughly. They have not realized that they were asking people to give their stock in trade and to receive no remuneration whatever for it. The platform man is foolish to accept engagements of that sort. Of course there are plenty of people who are willing and anxious to accept them, and those are the people who have some ax to grind, some propaganda to put over, but they are exactly the people who should not be encouraged to give this service.

There is no reason why every Rotary, Kiwanis and Lions' club can not pay a reasonable fee for this service. On the other hand,

because the entertainment is usually given for a noon luncheon and does not interfere with the night engagements, and because the time required is shorter than for an ordinary program, they can well afford to make a club fee which is lower than the regular fee.

It is time that the clubs wakened up to this situation and treated their entertainers just as fairly as they should wish to be treated in their own lines of work.

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Dave Grant, Rotarian and former Platform Favorite.

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A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

RATES AND CONDITIONS

Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, Associations, etc. Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

COMBINATION OFFER

One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.

RATES FOR TWO-LINE NAME AND ADDRESS

If a name and address is too long to insert in one line there will be a charge of \$9.00 made for a whole or part of second line used, or \$21.00 a year. The Billboard and two-line name and address, under one heading, \$24.00 a year.

BEADED BAGS

Fair Trading Co., Inc., 207 6th ave., N. Y. O. A. Koss, 2012 N. Halsted st., Chicago. Products of American Industries, Inc., 17 E. 33d st., New York City.

BEADED NECKLACES

Rachman Nov. Co., 16 E. 18th st., N. Y.

BEADS

Mission Factory Co., 519 N. Halsted, Chicago. National Bead Co., 14 W. 37th, New York City.

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V. H. Robillard Co., 134 Davis, N. Bedford, Mass.

CARS (R. R.)

Houston R. R. Car Co., Box 223, Houston, Tex.

CAROUSELS

M. O. Illions & Sons,oney Island, New York. C. W. Parker, Leavenworth, Kan.

CARRY-US-ALLS

C. W. Parker, Leavenworth, Kan.

CHEWING GUM MANUFACTURERS

The Helmut Gum Shop, Cincinnati, O. Toledo Chewing Gum Co., Toledo, O. Zahn Mfg. Co., 509 St. Clair, Chicago.

CHINESE BASKETS

A. Koss, 2012 N. Halsted st., Chicago. Oriental Nov. Co., 28 Opium Place, Cincinnati, O.

ACCORDION MAKER

K. Galanti & Bros., 71 3d ave., N. Y. C.

ADVERTISING CELLULOID BUTTONS FOR DOLLS

Phila. Badge Co., 942 Market, Phila., Pa.

ADVERTISING NOVELTY GUNS

Keil Novelty Works, 241 E. 5th, Erie, Pa.

ADVERTISING NOVELTIES

Cohen & Son, 821 S. 2nd, Philadelphia, Pa.

ADVERTISING PENCILS

S. Musial & Co., 8-12 Lincoln st., Yonkers, N. Y.

ADVERTISING SONGS

Roy L. Burtch, 307 E. North, Indianapolis, Ind.

AERIAL ADVERTISING

Aerial Adv. Co., 1165 Broadway, New York.

AFRICAN DIPS

Cooley Mfg. Co., 530 N. Western ave., Chicago.

ALLIGATORS

Alligator Farm, West Palm Beach, Fla.

AIR CALIOPES

Electro-Air Music Co., 217 W. 16th, N. Y. Pneumatic Caliope Co., 345 Market, Newark, N. J.

ALUMINUM COOKING UTENSILS

Amer. Alum. Ware Co., 371 Jelliff, Newark, N. J.

ALUMINUM COOKING UTENSILS

Carlin & Bazaar Supply Co., 122 5th av., N. Y.

ALUMINUM COOKING UTENSILS

Illinois Pure Aluminum Co., Lemont, Ill.

ALUMINUM COOKING UTENSILS

Leyce Aluminum Co., Kewanee, Wis.

ALUMINUM COOKING UTENSILS

Perfection Alum. Mfg. Co., Lemont, Ill.

ALUMINUM COOKING UTENSILS

Southern Aluminum Co., 513 Conti st., New Orleans, La.

ALUMINUM COOKING UTENSILS

Warehouses: 130 Whitehall, Atlanta, Ga.; 2122 Ave. E., Galveston, Tex.; 1911 Live Oak, Dallas, Tex.

ALUMINUM COOKING UTENSILS

Sanite Aluminum Co., Milwaukee, Wisconsin.

ALUMINUM COOKING UTENSILS



Drumming Up Trade

It is a common phrase for traveling salesmen to say that they are "drumming up" trade when on the road. Their personal calls are limited to the number of prospective customers they can see each day.

You can "drum up" business by keeping your name and address in The Billboard Trade Directory. A greater number of people can be reached thru this method and at a lower cost than in any other way.

Our Directory advertises your special line of products to readers. Your name and address, properly listed under a heading, is all that you need to create new customers. Fill out the coupon.

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Greater St. L. P. S. Co., 1190 Market, St. Louis.

Mussog's Bird Store, 818 N. 12th, Philadelphia.

Pan-American Bird Co., Laredo, Texas.

BIRD CAGES

Nat'l Pet Shops, 2355 Olive, St. Louis, Mo.

Nowak Importing Co., 84 Cortland st., N. Y. C.

BLANKETS (Indian)

Gilham, Kelseyville, Calif.

C. C. McCarty & Co., Williamsport, Pa.

BURNT CORK

Chicago Costume Wks., 116 N. Franklin, Chgo.

CALCIUM LIGHT

St. L. Calcium Light Co., 516 Elm st., St. Louis.

CALIOPES

Tangley Mfg. Co., Muscatine, Ia.

CAMERAS FOR ONE-MINUTE PHOTOS

Chicago Ferratype Co., Chicago, Ill.

CAMERAS FOR PREMIUMS

Seneca Camera Mfg. Co., Rochester, N. Y.

CANDY FOR WHEELMEN

Puritan Chocolate Company, Cincinnati, Ohio.

CARNIVAL GOODS AND CONCESSIONAIRES' SUPPLIES

Advance Spec. Co., 164 W. Mound, Columbus, O.

Am. Nov. Sup. Co., 422 E. Water, Embira, N. Y.

B. R. Novelty Co., 308 5th st., Sioux City, Ia.

James Bell Co., 34 Green st., Newark, N. J.

2082 E. 4th st., Cleveland, O.

Bestyet, Fair & Carn. Sup. Co., 784 Broad, Newark, N. J.

Karl Guzenheim, Inc., 45 W. 17th st., N. Y.

Midway Nov. Co., 302-04 W. S. K. C. Mo.

A. Mitchell, 16 Sutton ave., New Rochelle, N. Y.

T. H. Stanley, 452 Broad, Providence, R. I.

Singer Bros., 536 Broadway, New York City.

O. Schwarz & Co., 404 W. Baltimore, Baltimore.

CIGAR LIGHTERS AND MOISTENERS

Drake Mfg. Co., 290 E. Water, Milwaukee, Wis.

CIGARETTES

Lizgett & Myers Tobacco Company, 212 Fifth ave., New York City.

CIRCUS AND JUGGLING APPARATUS

Edw. Van Wyck, 2843 Colerain, Cin'ti, O.

CIRCUS WAGONS

Beggs Wagon Co., Kansas City, Mo.

COFFEE URNS AND STEAM TABLES

H. A. Carter, 409 E. Marshall, Richmond, Va.

Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

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Exhibit Supply Co., 509 S. Dearborn, Chicago.

The Ilanec Mfg. Co., Westerville, Ohio.

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Blade Pub. Co., Elmwood Place, Cincinnati, O.

CONFETTI AND SERPENTINES

Kindel & Graham, 785-87 Mission, San Fran.

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Hagerstown Decorating Co., Hagerstown, Md.

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Brooks-Mahieu, 1437 Broadway, New York City.

Chicago Costume Wks., 116 N. Franklin, Chicago.

Harrison Costume Co., 910 Main, K. City, Mo.

Hooker-Howe Costume Co., Haverhill, Mass.

Kampmann Costu. Wks., 8 High, Columbus, O.

E. Monday Costume Co., Inc., 117 E. 34th, N. Y. C.

Piecher Costume Co., 511 3d ave., N. Y. City.

Stanley Costume Co., 306 W. 23d, New York.

A. W. Tapp, 218 W. 10th st., New York City.

Carl A. Wustl, 940 6th ave., New York City.

COSTUMES (Minstrel)

Chicago Costume Wks., 116 N. Franklin, Chicago.

Hooker-Howe Costume Co., Haverhill, Mass.

COSTUMES (To Rent)

Brooks Costume Rental Co., 1437 B'way, N. Y.

COUNSELORS AT LAW

Leon A. Berezniak, 7 W. Madison, Chicago.

COWBOY AND WESTERN GOODS

Harrison Costume Co., 910 Main, K. C., Mo.

CRISPETTE MACHINES

Long Eakins Co., 1976 High st., Springfield, O.

CRYSTAL AND METAL GAZING BALLS

All Baba, Box 55, Station 1, New York.

Crystal Gazing Co., 300 Sta. B., K. O., Mo.

B. L. Gilbert Co., 11135 S. Irving ave., Chicago.

CUPID DOLLS

Cadillac Cupid Doll & Statuary Works, 1262 Gratiot ave., Detroit, Mich.

CUSHIONS—GRAND STAND

Pneumatic Cushion Co., Room 360 Coma Bldg., 443 So. Dearborn st., Chicago.

DART WHEELS AND DARTS

Apex Mfg. Co., Norristown, Pa.

DECORATIONS AND BOOTHS

M. E. Gordon, 190 N. Wells st., Chicago.

DOLLS AND TEDDY BEARS

James Bell Co., 34 Green st., Newark, N. J.

2082 E. 4th st., Cleveland, O.

Fair Trading Co., Inc., 307 6th ave., N. Y. C.

Kindel & Graham, 785-87 Mission, San Francisco.

DOLLS

Allied Nov. Mfg. Co., 161 Eldridge st., N. Y. C.

Amer. Doll Co., 1313 N. Broadway, St. Louis, Mo.

Arance Doll Co., 417 Lafayette st., New York.

Capitol City Doll Co., 125 W. Reno, Oklahoma City, Ok.

Carnival & Bazaar Supply Co., 122 5th av., N. Y.

Charles Doll Mfg. Corp., 199 Greene st., N. Y. C.

Dallas Doll Mfg. Co., 2215 Main, Dallas, Tex.

Da Prato Bros. Doll Co., 3174 Rivard, Detroit.

Eagle Doll & Toy Co., 174 Wooster St., N. Y. C.

Evere Day Mfg. Co., 224 W. Madison, Chicago.

Karr & Auerbach, 415 Market st., Phila., Pa.

Mich. Baby Doll Co., 374 Gratiot ave., Detroit.

Midwest Hair Doll Factory, K. C., Mo.

Mineral Doll & Nov. Co., 15 Lilspeard St., N. Y.

DOLLS—DOLL LAMPS

Calitania Dolls, Tinsel Dresses, Plumes, etc. PACINI & BERNI, 1424 W. Grand Ave., Chicago.

Silver Doll & Toy Co., 9 Bond st., N. Y. C.

U. S. Doll Co., 148 Greene st., N. Y. C.

DOLL DRESSES

Edwards Novelty Co., Ocean Park, Calif.

DOLL HAIR—DOLL WIGS

Herman Grant, 390 E. 4th st., N. Y. C.

DOLL HAIR SUPPLIES

Rosen & Jacoby, 195 Chrystie st., N. Y. City.

DIRECTORY

(Continued on page 63)

FUR TRIMMINGS AND BANDINGS

Auron Michel, 15 W. 38th st., New York.
GAMES
Diamond Game Mfg. Co., Malta, Ohio.
H. C. Evans & Co., 1528 W. Adams, Chicago.

GASOLINE BURNERS

H. A. Carter, 100 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.
Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

GASOLINE LANTERNS, STOVES AND MANTLES

Waxham Light & Heat Co., 550 W. 42d, N. Y. C.
GELATINES
James H. Channon Mfg. Co., 223-233 West Erie st., Chicago, Ill.

GLASS BLOWERS TUBING AND ROD

Nicholas Wapler, 42 Warren st., N. Y. C.
GLASS DECORATED NOVELTIES
Lancaster Glass Co., Lancaster, Ohio.

GOLD LEAF

Hastings & Co., 817 Filbert, Philadelphia, Pa.
HAMBURGER TRUNKS, STOVES, GRIDDLES
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

HAIR FRAMES, ETC.

R. Scheanblum, 47 W. 42nd, New York.
HAIR NETS
Wholesale Nov. Co., Inc., 136 5th ave., N. Y. C.

HINDU BOOKS

Hindu Publishing Co., 907 Buena ave., Chicago.
HORSE PLUMES
H. Schaembs, 10414 89th, Richmond Hill, N. Y.

ICE CREAM CONES

Alco Cone Co., 480 N. Front, Memphis, Tenn.
ICE CREAM CONES AND WAFERS
Columbia Cone Co., 61 Palm, Newark, N. J.
Consolidated Wafer Co., 2922 Shields ave., Chi.

ICE CREAM CONE MACHINERY

Kingery Mfg. Co., 420 E. Pearl, Cincinnati, O.
INDIANS AND INDIAN COSTUMES
W. H. Barten, Gordon, Neb.

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Lois Anona Cummins, Box 71, Montebello, Cal.
INSURANCE (Life)
Kilpatrick's, Inc., Rookery Bldg., Chicago.
Rich. A. J. Jefferson Bldg., Peoria, Ill.

INVALID WHEEL CHAIRS

G. F. Sargent Co., 138 E. 35th st., N. Y., N. Y.
JEWELRY
Singer Bros., 536 Broadway, New York.

KNIVES

Hecht, Cohen & Co., 201 W. Madison, Chicago.
LABELS
American Gummed Label Co., Dover, N. J.

LAMPS

Aladdin Mfg. Co., Muncie, Ind.
C. F. Eckhart & Co., 315 National, Milwaukee.
C. O. McCarthy & Co., Williamsport, Pa.
Reesman, Barron & Co., Inc., 121 Greene, N. Y.

LAWYERS

Leon A. Berezniak, 7 W. Madison, Chicago.
F. L. Boyd, 17 N. LaSalle st., Chicago.
LEECHES (For Medicinal Use)
Aquarium Stock Co., 174 Chambers st., N. Y.

LIGHTING PLANTS

J. Frankel, 224 North Wells st., Chicago, Ill.
Little Wonder Light Co., Terre Haute, Ind.
Waxham Light & Heat Co., 550 W. 42d, N. Y. C.
Windhorst Supply, 1426 Chestnut, St. Louis.

MAGIC BOOKS

Adams Press, 210 Broadway, New York City.
MAGIC GOODS
Chicago Magic Co., 140 S. Dearborn st., Chicago.
A. P. Felsman, Windsor Clifton Hot. Lobby, Ch.
Petrie-Lewis Mfg. Co., New Haven, Conn.

MAGIC PLAYING CARDS

S. S. Adams, Ashbury Park, N. J.
Aladdin Spec. Co., 102 N. Wells, Chicago.
H. C. Evans & Co., 1528 W. Adams, Chicago.

MAIL ADDRESS (Representation)

G. Shumway, 2816 N. 28, Philadelphia, Pa.
MANICURE SETS
Paramount Leather Goods Co., 13 E. 20th, N. Y.

MARABOU TRIMMINGS

Amer. Marabou Co., 67 5th Ave., N. Y. City.
MASKS
Newark Mask Co., Irvington, N. J.

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Amogen Chemical Co., San Antonio, Tex.
Becker Chemical Co., 235 Main st., Cin'ti, O.
Cel-Ton-Sa Rem. Co., 1011 Central ave., Cin., O.
De Vore Mfg. Co., 185 E. Naghten, Columbus, O.
Nu-Ka-Na Remedy Co., Jersey City, N. J.
Lizero Medicine Co., Des Moines, Ia.
The Puritan Drug Mfg. Co., Columbus, O.
The Quaker Herb Co., Cincinnati, O.
Dr. Thorner Laboratory, Carthage, Illinois.
Washaw Indian Med., 329 N. Brighton, K.C., Mo.

MERRY-GO-ROUNDS

C. W. Parker, Leavenworth, Kan.
MEXICAN DIAMONDS AND RESUR-RECTION PLANTS
Mexican Diamond Impt. Co., D-S-La-Cruces, N.M.

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Cagney Bros., 395 Ogden ave., Jersey City, N. J.
MINSTREL JOKES AND GAGS
Dick Thert, 521 W. 153th st., New York.
MINSTREL PUBLICATIONS
Hooker-Howe Costume Co., Haverhill, Mass.

MINT CANDY, COMPRESSED

Radio Mint Co., 1652 Central ave., Cin'ti, O.
MOVING PICTURE SUPPLIES AND ACCESSORIES
Movie Supply Co., 844 So. Wabash, Chicago.
Stebbins Picture Supply Co., Kansas City, Mo.

MUSIC COMPOSED & ARRANGED

Chas. L. Lewis, 429 Richmond st., Cincinnati, O.

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Rayner, Dalheim & Co., 2054 W. Lake, Chicago.
The Otto Zimmerman & Son Co., Inc., Cin., O.
MUSICAL BELLS & SPECIALTIES
R. H. Mayland, 51 W. 109th, Brooklyn, N. Y.

MUSICAL GLASSES

A. Branneis, 9512 109th st., Richmond Hill, N. Y.
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Lindeman Harp Co., 4140 Kelzie ave., Chicago.

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Singer Bros., 536 Broadway, New York.
PROMOTERS
Of Bazaars, Celebrations, Conclaves, Etc.
W. M. Gear, 27 Opera Place, Cincinnati, O.

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Chicago Costume Wks., 116 N. Franklin, Chgo.
PUSH CARDS
Peerless Sales Co., 1190 E. 35th st., Chicago.

RADIO

Peerless Mfg. Co., 2408 Central, M'P'te, Minn.
RAINFOATS
Goodyear Co., Inc., 520 B'way, N. Y. C.
Goodyear Rubber Mfg. Co., 31 E. 9th, N. Y. C.

RESTAURANT CHECKS

Laudin Trg. Co., 2708 Belmont ave., Chicago.
ROLL AND RESERVED SEAT TICKETS
Hancock Bros., 25 Jessie st., San Francisco, Cal.
Hoes Ticket Co., 10 Harney st., Omaha, Neb.
Trimount Press, 115 Albany st., Boston, Mass.

ROLLER SKATES

Chicago Roller Skate Co., 4428 W. Lake, Chgo.
The Samuel Winslow Skate Mfg. Co., Worcester, Mass.

RUBBER STAMPS (And Accessories)

Hiss Stamp Co., 33 E. Gay st., Columbus, O.
SALESBOARD ASSORTMENTS AND SALESBOARDS
Fair Trading Co., Inc., 307 6th ave., N. Y. C.
Hecht, Cohen & Co., 201 W. Madison, Chicago.
J. W. Hostwin Co., 2949 Van Buren, Chicago.
Iowa Nov. Co., 318 Mullin Bldg., Cedar Rapids.
Kindel & Graham, 785-87 Mission, San Fran.

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1028 Arch Street, PHILADELPHIA.

ORIENTAL NOV. CO., 28 Opera Pl., Cincinnati, O.

Pardue Nov. Co., 26 N. 15 st., Richmond, Va.
Singer Bros., 536 Broadway, New York.

SAXOPHONES AND BANJOS

Geo. Stone & Son, 5 Elm st., Boston, Mass.
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Aladdin Scenic Co., 1440 Wash., Boston, Mass.

ERNEST W. MAUGHLIN, Scenery

Most modern and finest equipped studio in America. YORK, PENNSYLVANIA.

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Emil Neiglick, 4557 Woodlawn ave., Chicago.

SCENERY TO RENT

Amelia Grain, 819 Spring Garden st., Phila.
Hooker-Howe Costume Co., Haverhill, Mass.

SCENIC ARTISTS AND STUDIOS

M. Armbruster & Sons, 274 S. Front, Col'bus, O.
Lee Lash Studios, 42nd st. & B'way, N. Y. C.
Tiffin Scenic Studios, Box 812, Tiffin, Ohio.
Toomey & Volland Scenic Co., 3711 Cass, St. Louis.

SERIAL PAPER PADDLES

Schulman Printing Co., 59 West 5th, N. Y. C.
Smith Printing Co., 1331 Vine st., Cincinnati, O.

SHOOTING GALLERIES

Shooting Galleries and Carnival Goods
Send for Catalog.
F. C. MUELLER, 1801 Nebraska Ave., Chicago.

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E. W. Allen & Co., Ala. & Forsythe, Atlanta.
Dallas Show Print (Robt. Williams), Dallas, Tex.
The Hennequin Co., Cincinnati, O.

JORDAN SHOW PRINT

229 Institute Place, CHICAGO, ILL.
Type and Engraved Posters, Etc.

Planet, Chatham, Ont., Can.

SHOW BANNERS

E. J. Hayden & Co., Inc., 106 B'd'y, Brooklyn.
SIGN PAINTERS' BRUSHES
Dick Blick Co., Box 437-B, Galesburg, Ill.

SIGNS, PARAFFINED CARDBOARD

The Harrison Co., Union City, Ind.
SILVERWARE
Continental Mfg. Co., 368 6th ave., N. Y.
Fair Trading Co., Inc., 307 6th ave., N. Y. C.
Karr & Auerbach, 415 Market st., Phila., Pa.
Kindel & Graham, 785-87 Mission, San Fran.
A. Koss, 2012 N. Halsted st., Chicago.
Kettle Cutlery Co., 368 6th ave., N. Y.

SLIDES

Art Slide Studio, 52 Niagara st., Buffalo, N. Y.
Movie Supply Co., 844 S. Wabash, Chicago.

SLOT MACHINES

Automatic Coin Machine Supply Co., 542 W. Jackson Blvd., Chicago.
Sleeking Mfg. Co., 1922 Freeman ave., Cin'ti.

SLUM GIVEAWAY

Bayless Bros. & Co., 704 W. Main, Louisville.
Premium Nov. Co., Box 842, Providence, R. I.

SNOW MACHINES

Crystal Creamed Ice Mach. Co., 428-434 E. Second st., Cincinnati, O.

SOAPS FOR MEDICINE MEN

Columbia Laboratories, 18 Col. Hgts., Brooklyn.
Indianapolis Soap Co., Indianapolis, Ind.
Geo. A. Schmidt Co., 296 W. North ave., Chi.

SONG BOOKS

H. Rossiter Music Co., 331 W. Madison, Chgo.
SPANGLES AND TRIMMINGS
Arthur B. Albertis Co., 7 Fulton, Br'klyn, N.Y.
J. Baum, 527 South st., Philadelphia, Pa.
Chicago Costume Wks., 116 N. Franklin, Chi.

STAGE LIGHTING APPLIANCES

Frederick Bohling, 556 11th ave., N. Y. C.
Display Stage Light Co., 334 W. 41th, N. Y. C.
Chas. Newton, 331 W. 15th st., N. Y. City.
Universal Electric Stage Lighting Co., Kilgell Bros., 321 W. 54th st., New York.

STREETMEN'S SUPPLIES

M. Gerber, 506 Market st., Philadelphia, Pa.
Singer Bros., 536 Broadway, New York.

SWAGGER STICKS FOR LADIES

Frankford Mfg. Co., 906 Filbert st., Phila., Pa.
TATTOOING SUPPLIES
Wagner, Prof. Chas., 208 Bowery, New York.
Percy Waters, 1050 Randolph, Detroit, Mich.

TENTS

American Awn. & Tent Co., 238 State, Boston.
American Tent-Awn. Co., Minneapolis, Minn.
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AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

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AT LIBERTY—ACROBAT. UNDERSTANDEK for leaping hand-to-hand; also good Comedian and can do some Tumbling. PAUL VICTOR, 301 So. 18 1/2 street, Reading, Pennsylvania.

AT LIBERTY—Top Mounter, for hand-to-hand, and Ground Tumbler. Do three routines of tumbling. Weight, 128; 5 feet, 4; age, 23. Would like to join comedy acrobats or girl partner. BILLY STAN BEDELL, 16 3rd St., Norwich, Connecticut.

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AT LIBERTY—Advance Agent, 23 years' experience; active, single, sober and strictly business; thoroughly acquainted with South, Southwest and all territory west of the Mississippi River to the Pacific Coast. Best of references. With Ed C. Nutt Comedy Co. season 1922, and Geo. C. Robinson Players season 1923. Address WALTER J. CLARK, 1535 Hood Ave., Chicago, Illinois. dec22

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Armantrout's Society Six at Liberty after Jan. 1 for first-class dance halls, cafes and hotels. We are just closing a successful sixteen weeks' engagement at the Rainbow Gardens, Appleton, Wis. We have a splendid six-piece combination for a dance orchestra, playing eleven different instruments. All young and neat appearing. Can furnish the best of references. All union. Tuxedos. Reliable managers write or wire. O. M. ARMANTROUT, 2316 North 25th St., Philadelphia, Pa.

California Jazz Bandits—A

quintette of hot musicians at Liberty Jan. 1 for dance hall or musical comedy. Now featured with Harry ("like") Evans' Rainbow Girls. Strong features, with plenty of novelties. Tuxedo, Valentino and Bandit Costumes. First time this band has been at Liberty in two years. Reliable managers, state your offer. Address CHUCK WILSON AND HIS CALIFORNIA JAZZ BANDITS, Grand Theatre, Muscatine, Iowa.

D'Avino's Concert Band —

Signor Alfonso D'Avino, conductor. Minimum instrumentation, twenty. Perfected organization. Fifty instrumentalists especially designed for patrons of the best. One of the four bands of America. Signor D'Avino famous as conductor of the never-to-be-forgotten "Band of 400", largest band in the world. Exclusive management VICTORIA LAWTON, P. O. Box 3695, Boston, Mass. Write for terms and dates.

First-Class Dance and Concert

Orchestra open for engagements. BOX 1, 2321 W. 7th St., Brooklyn, New York.

Orchestra at Liberty—Red-Hot

established organization of eight musicians. All clean-cut young men, union, tuxedos and all gold instruments. A positive feature attraction of big-time caliber. Open for vaudeville, cafe, hotel or dance hall. References exchanged. Wire or write. BROADWAY ENTERTAINERS, Windsor Hotel, St. Paul, Minn. feb2

DANCE DRUMMER AT LIBERTY JAN. 1—

Experienced, young, union, appearance and real equipment. Like to join or locate in Central States. State all. Responsible managers only. FRED HANEY, North Vernon, Indiana.

BAND AT LIBERTY—For season 1924. Union musicians, 8 to 12 pieces. Carnival managers that want a real, snappy band to feature downtown, write WALTER PELLE, P. O. Box 407, Bennettsville, S. C. dec22

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At Liberty—Punch and Judy

for Children's Entertainment. Best of references furnished. A. McNULTY, 5517 Belmont Ave., Chicago, Illinois. Wentworth 4722. x

At Liberty for Indoor Circus—

Four good Acts, Head-balancing, Trapeze, Juggling on Wire Swing, Perch and Club Swinging. Address W. J. & MLE. IRWIN, Steelville, Missouri.

Robinson and Excella, Comedy

trouble and contention. Bazaars or indoor events of any kind. Address care Billboard, Cincinnati, Ohio. dec22

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THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

The Original Nelson Family

will rest till after the holidays and then play a few winter dates and have not booked with any circus for next season. Mt. Clemens, Mich.

AT LIBERTY FOR INDOOR CIRCUSES, BAZAARS or indoor events of any kind. The Parents, Lady and Gentleman. Three first-class different and complete platform circus acts. For price and description of acts write, wire our permanent address. BOX 15, Tiduloute, Pa.

TRACYS' DOG AND MONKEY CIRCUS—LADY and Gent, one dog and three monkeys. Four different platform acts. Have magnavox for announcement and indoor music. THE TRACYS, 545 Canal St., Eaton Rapids, Mich. dec29

AT LIBERTY JAN. 1—Would like to hear from good, reliable Western act or indoor circus, or anything in Wild West line. Indian Dancer and Trick Rope Spinner, spinning one and two ropes at once and dancing, and can deliver the goods. Ticket? Yes. Best of references. JAMES B. HAWK, Gen. Del., Shreveport, Louisiana.

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AT LIBERTY FOR BURLESQUE—A NOVELTY Act. WALTER BROADUS, care Billboard, New York City.

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CLOWNS, NOTICE—Young Man, age 27, 5 ft. 2; 110 lbs., desires position as Clown, Assistant with circus season 1924. Can furnish own wardrobe if necessary. M. L. ANDREWS, 183 Shaw St., New London, Connecticut.

COLORED PERFORMERS

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YOUNG MAN (COLORED) WISHES TO JOIN minstrel, vaudeville or show of any kind. Can sing, dance, blackface or straight. Have done only amateur work, but will work for anything until I have made good. Age, 22; height, 6 ft., 2 1/2 in.; weight, 170 lbs. HARRY WHITE, 385 Woodland, Toledo, Ohio.

COLORED PIANIST desires connection with orchestra, theatre, dance or vaudeville; also double as Chorus Girl. Reply before Jan. 1st. Ticket? Yes. MAY C. FORD, 456 5th Ave., N., Nashville, Tenn.

AT LIBERTY DRAMATIC ARTISTS

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Young Lady French Dramatic Actress, Good English speaking for drama or otherwise. Desire engagement for New York or vicinity. Write VARNIER, 225 West 23rd St., New York City. dec22

ENTERTAINER WANTS ENGAGEMENTS—Character monologues, stories. CLARKE, 12 Arlon Place, Brooklyn, New York. Jan12

AT LIBERTY—For Characters and General Business. Single and double specialties. Cornet, Violin and Piccolo in orchestra. Cornet and Drum Major in band. Have six feature novelty acts. Address KIRALFO BROS., Dallas, Texas. dec29

AT LIBERTY—Juvenile, 13, for coming summer season, dramatic stock or vaudeville. Plays violin, fates piano. Vaudeville experience. KEITH SINGLES, Mitchell, South Dakota.

AT LIBERTY—Team, Unruh—General Business, some Comedy. 5 ft., 11; 160; age, 32. Sutton—Ingenues. Small type. Single and Double Specialties. AL UNRUH, care Gen. Del., Jacksonville, Florida.

M. P. OPERATORS

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At Liberty—M. P. Operator. Want work in Texas or Oklahoma. Seven years' experience. Age, 25. Married. Address HENRY L. GROVES, Box 886, Pioneer, Texas.

Projectionist — Experienced, reliable, married. For first-class house. Make own repairs on Powers and Simplex. Simplex preferred. Go anywhere. CHAS. E. METZLER, 423 West Main, Clinton, Ill. dec29

PROJECTIONIST—FIVE YEARS' EXPERIENCE. Own maintenance. Any equipment. Powers preferred. EARL ABBETT, Royal Theatre, Indianapolis, Indiana. dec29

AT LIBERTY—First-class Motion Picture Operator. Prefers Simplex machines. References furnished. Protection guaranteed. Salary reasonable. H. A. NELSON, 925 Wisconsin St., Eau Claire, Wis. dec29

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A-1 ALL-ROUND THEATRE MAN, single, 20 years' experience. Manager, M. P. Operator, Stage Carpenter, Scenic Artist, Banners, etc.; Billposter, Electrician, Props. Road or locate. Will go anywhere at once. Ticket? Yes. Theatre closing reason for this ad. State all in first letter. C. NICHOLS, P. O. Box 17, Edson, Alberta, Canada. dec29

AT LIBERTY MISCELLANEOUS

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AT LIBERTY—Money-getting Medicine Lecturer, on or about Jan. 7. All essentials. No an experiment, but a success. Address LECTURER, Billboard, Cincinnati, Ohio. Jan12

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A-1 Drummer—Dance or Hotel. After January 1. Have marimbas, Young, neat, sober and reliable. Will also consider music as a side line. Write or wire your proposition to JOHN S. FOGLESONG, 1417 Washington Ave., Altoona, Pennsylvania.

A-1 Experienced Clarinet for theatre or band teacher. Would consider evenings only. Address J. D. SPEARS Box 454, Sutton, Nebraska. dec29

A-1 Union Trap Drummer—Reliable, competent, young, married. Reliable people answer only. ROSS STEELE, Box No. 276, Marlow, Oklahoma.

A-1 Violinist Leader and Pianist desire permanent position with first-class picture theatre. Both experienced and reliable. Library, Union. Guarantee satisfaction. Address VIOLINIST, 722 East Edwards, Springfield, Illinois.

After Jan. 1—Alto Saxophonist. Other saxophone and some clarinet. Sight reader treble or bass clef. Improvise properly and memorize. Can work single or team. References as to ability and personality. Four years' experience in dance and cafe. Age, 23. Single. Would like to hear from reliable manager or orchestra leader and will locate anywhere if job is satisfactory. C-BOX 190, care Billboard, Cincinnati. dec29

After Jan. 1—Drummer and Alto Saxophonist. Desire joint engagement if possible. Both A-1 men. Sight readers. Thorough experience in dance and cafe. Just finishing year's roof garden contract. Drummer has plenty of syncopation with perfect tempo and rhythm and can play any style of drums desired. Has very good and complete outfit. Sax. reads both clefs and can improvise and memorize. Also uses Baritone Sax. and Clarinet. Location no object if with a good band and reliable job. C-BOX 191, care Billboard, Cincinnati.

At Liberty After Dec. 22—Experienced Clarinet. Best reference. Wire or write. R. ANDREW, Gen. Del., Greensboro, North Carolina.

At Liberty—A Real Violinist, doubling some Banjo. Play theatre as well as jazz. All-round, young, neat-appearing man. Have some library for theatre. Salary reasonable. Make me an offer. HARRY PETERSON, Box 543, Hopkins, Minnesota. dec22

At Liberty—A-1 Drummer. Traps, bells and marimbas. WM. HRUBES, 3825 Delmar Blvd., St. Louis, Missouri.

At Liberty—A-1 Flutist. Thoroughly experienced in all kinds of theatre work. Theatre preferred. Union. ARTHUR NEWMAN, 46 Vick Pl. A, Rochester, N. Y. dec29

At Liberty—Cellist. Member A. F. of M. Good tone and technique. Wish permanent engagement. Experienced in theatre work. Both pictures and vaudeville. Address C-BOX 195, care Billboard, Cincinnati, Ohio.

At Liberty—Competent Clarinetist for vaudeville, pictures or concert band. Good tone, attack and experienced. Address CLARINETIST, Savoy Hotel, Cleveland, Ohio.

At Liberty—First-Class Cello and String Bass, also can double Violin and Viola. Experienced in pictures, vaudeville, concert work. Only joint position considered. Address MUSICIANS, 10 North 4th St., Apt. 303, Richmond, Virginia.

At Liberty—Hot Banjoist and Saxophonist for dance and cabaret orchestra. Each have had four years' experience in dance and vaudeville. Age 21 and 22, respectively. From, Tex., congenial. Both sing. Banjo plays lead in four string harmony or straight chords. Alto Sax. double clarinet and trumpet (good tone). Can cut the stuff. Must take both or none. Do not misrepresent. Wire BANJO AND SAX., Kampeska Hotel, Watertown, S. D.

Clarinetist Wants Position—15 years' experience all lines. Transpose. Age 32. H. BABCOCK, Jamestown, New York.

(Continued on Page 66)

At Liberty—Lady Organist. Cues pictures correctly. Splendid library. Play any make organ. A. F. of M. Address 1619 Sumter St., Room 21, Columbia, S. C.

At Liberty—Violin Lead or side. Union. Experience in vaudeville, pictures. Must work out notice before leaving present engagement. Address C-BOX 193, Billboard, Cincinnati.

At Liberty—Violin Leader or side man. Experienced in all branches. Wishes to hear from reliable managers. Work guaranteed. J. J. ADKINS, 100 No. Wilkinson, Dayton, Ohio. dec29

At Liberty—Violin Leader or side man. Vaudeville or pictures. \$1,000 library. Three years at Orpheum Theatre, Detroit. References, C. H. Miles, NORVAL MASSEY, Jefferson Theatre, Jefferson City, Missouri.

At Liberty—Violinist With Solo Tenor Voice. Top, lead, read or fake. T. SCHOCK, 1225 Wrightwood Ave., Chicago, Illinois. dec22

Bass Player—Thoroughly Experienced—Wishes engagement. MUSICIAN, 447 W. 24th St., New York.

Cellist—Thoroughly Experienced professional player, combining saxophone and clarinet, disengaged. MUSICIAN, 447 W. 24th St., New York City.

Cornetist, Double Violin, at Liberty. Sight reader. Old Trouper. Prefer road show. GEO. W. STITSEL, Gen. Del., Memphis, Tennessee. dec22

Dance Saxophonist—C-Melody, double Soprano. Read, fake, transpose, memorize. Union, young, tux., sober. Go anywhere. Wire or write. BOB TURNER, 418 So. McClain St., Lincoln, Illinois.

Drums, Bells—Locate. Band and orchestra. Road shows and pictures. Also double vaudeville specialty. Prefer South. FRANK L. ALLEN, Gen. Del., Memphis, Tenn.

Drums, Tympanis, Marimbas and Bells. Reliable, experienced drummer. Vaudeville, picture or dance. Married, union and a hard worker. M. C. WHEATLEY, 320 Grand Bldg., Atlanta, Georgia.

Extraordinary Xylophone Soloist, also an snappy syncopating Drummer. Perfect Rhythm. Featured in lights on Broadway. I make them all sit up and take notice. FEATURE MUSICIAN, care Billboard, New York City. dec22

First-Class Experienced Violinist. Side Man. Union, good tone and interpretative knowledge. Will travel. FRANCIS VAN RAALTE, Majestic Theatre, Streator, Ill.

Flutist—A-1, Desires Permanent engagement with first-class theatre orchestra. Must give two weeks. References if desired. Address FLUTIST, care Billboard, St. Louis, Missouri.

Hot Faking Trumpet at Liberty. erty. Read, memorize, double alto sax, and arrange. Age 21, neat, personality, no boozing. Must be an orchestra with reputation. Will furnish excellent references. Address C-BOX 188, care Billboard, Cincinnati. dec29

Hot Trumpet and Banjo Would like to play aboard ship going to Europe. Must be A-1 orchestra. Address C-BOX 189, care Billboard, Cincinnati.

Lady Cellist—Union. Experienced in highest class concert, pictures and hotel work. Address C-BOX 192, The Billboard, Cincinnati.

Nationally Known Cornet Soloist. Bandmaster, Orchestra Director or Cornetist. Side man. Union. Open for immediate engagement. Experienced all branches of the profession, including theatre, etc. Only the best considered. State all. Address MUSICIAN, 621 Boonesboro Ave., Lexington, Ky.

Organist—Young Man, Capable. Pictures properly cued. Song, slide solos. Good organ essential. Prefer with orchestra. J. C. O., 3d Apartment, 2939 Broadway, Chicago. dec22

Organist, a Real Musician, Desires change. Present position leading loop theatre two years. Ten years' experience best houses. Solos, overtures with orchestra. Anything from jazz to Bach. Young man. Good organ essential. Salary your best. Union. Best Chicago references. ALLEN COOK, 2 West Walton Place, Chicago. dec22

Organist at Liberty—Cue Pictures. Large library. Play for reasonable salary. MARY CASTER, Hillsboro, Indiana.

Organist at Liberty—Would prefer small town of 25,000 people. Teaching side line. Best references. Full library. Reliable and capable. LUCIUS LESCALE, 1929 Archambault St., New Orleans, Louisiana.

Real Hot Dance Pianist—Read at sight, fake, transpose, memorize everything, perfect tempo, neat appearance. Tuxedo; union. Strictly temperance and reliable. Will go anywhere. Prefer Central States. Write or wire, stating highest. BOB SMITH, Alhambra Dance Gardens, Winnipeg, Canada. dec22

Sensational Singing Drummer at Liberty January 1. Young, neat, reliable, Union. Tuxedo. References furnished. Paul Specht, write. MEL KUNDSON, Gen. Del., Winnipeg, Canada. dec22

Sousaphone Bbb (Gold Bell Front), doubling Violin Solos, at Liberty shortly for vaudeville act, hotel, dance or any first-class organization. Address C-BOX 196, care Billboard, Opera Place, Cincinnati, O.

Tenor Banjoist—Read, Fake, improvise, harmony, strong and correct chords. Union, tuxedo, young, fine personality, singer, good, strong voice. Feature banjo and songs. Ballads and blues. Late of Garber-Davis Melodians, Brigod's Virginians. Address BANJO, Box 442, Raleigh, North Carolina.

Trap Drummer—Play Bells, Xylophone, Tympani. Play them in tune. Vaudeville and pictures. Sight reader. Handle all selections and overtures. Make own cue sheets for picture effects. Wife, Xylophone Soloist, 3 and 4 hammers. Relieves piano. Union. Can give reason for this ad. Best reference. T. W. FLYNN 503 Jackson Ave., Dixon, Ill.

Trombonist at Liberty Jan. 1. Route: Dec. 17, 18, 19, York, Pa.; 20, 21, 22, Reading, Pa.; 24, 25, 26, Allentown, Pa.; 27, 28, 29, Easton, Pa. M. L. DUMONT, care Van Arman's Minstrels.

Trumpet, Doubles Alto Sax—Experienced in hotel and dance work. Play concert and dance music. Can read the spots and improvise on both instruments. Young, good appearance and congenial. Am union. No vaudeville considered. ROY COLEBOURN, 535 Zane St., Louisville, Kentucky.

Want To Locate—Eb Bass. Industrial or other band. Address C. B. PATRICK, 108 N. Lawn St., Atlanta, Georgia.

Wanted—Student Organist Desires position on standard organ. Good sight reader, pianist. Understand picture playing; has good library. Will play for reasonable salary. FLOYD YURTE, Ft. Madison, Iowa. dec22

A-BASS PLAYER WANTS STEADY ENGAGEMENT in theatre, vaudeville or pictures; knows the work. All standard overtures; symphonies, operas last two engagements. Three years each. Write, I'll answer. January or February. Anywhere. A. F. of M. Age, 37; not a boozier or agitator. Satisfaction guaranteed. VICTOR, 33 Valley Avenue, Walden, New York.

A-1 ORGANIST AND PIANIST—CUE PICTURES accurately. Large library. Write or wire. MUSICIAN, 609 East Mound St., Columbus, Ohio, Bell, Main 6512.

A-1 TRUMPET, EXPERIENCED MAN, WANTS location. A. F. of M. Sober and reliable. Write or wire. CLARENCE VOGT, 511 No. 16th St., Lincoln, Nebraska. dec22

AT LIBERTY—LADY CORNETIST. UNION. experienced for band, orchestra, pictures, etc. GLADYS SLATER, 422 Garden St., Hartford, Connecticut. dec22

AT LIBERTY—ONE Eb SAX, DOUBLE Bb Soprano, Jazz, one Violin, double Drums, Xylophone. Address MUSICIANS, Box 323, Churubusco, Indiana. x

A-1 PIANIST, DOUBLES DRUMS. PLAY dances, theatres and bands. Will locate in Cleveland or Detroit. MAX MELZAK, 67 Montrose Ave., Brooklyn, New York. dec22

SUCCESSFUL, EXPERIENCED, CAPABLE ORGANIST desires change. Present position two years without criticism. Specialize solo accompaniment. Essentials, good organ, fair salary. E. KAY, care Bunny Theatre, Broadway and 147 St., New York. dec29

TRUMPONIST—THOROLY EXPERIENCED. Vaudeville and pictures. C. DUBLE, care Billboard, New York City.

TRUMPET—THOROUGHLY EXPERIENCED. Concert, vaudeville, pictures, dance; no det. Tuxedo. Wire or write. "TRUMPET", 2118 So. Royce St., Sioux City, Iowa.

A-1 TRUMPET AT LIBERTY—For Vaudeville, Theatre, Motion Pictures and Concert Orchestra. All around union man. Address TRUMPETIST, 172 East 95th St., New York City.

A-1 VIOLINIST—Leader or Side. Experienced all lines. Large library. References. Can turn other musicians. Address "VIOLINIST", 1908 South Cincinnati Ave., Tulsa, Oklahoma.

AT LIBERTY—Drummer; plays Xylophone, double bass, sax and Violin. Eastern location preferred. Married. Address W. W. DRUMMER, care of Billboard, New York City.

AT LIBERTY—Saxophonist, C-Melody and C-Soprano. Union. Age, 22. Good wardrobe. Real tone, harmony and strong lead. Not a good sight reader. Wish to join dance orchestra or vaudeville act. Experienced in both. Plenty references. Can also furnish "real" Piano Player. Reliable managers, wire or wire. Ticket if far. HARRY R. JONES, care Broadway Entertainers, Russellville, Indiana. x

AT LIBERTY—Trap Drummer, after Dec 10, for any first-class engagement. Prefer hotel, theatre or dance orchestra. Carry bells and full line of traps. Am young, union, plenty of "pep"; have also full LLOYD NICHOLSON, care General Delivery, Montgomery, Alabama. dec29

AT LIBERTY—Trombonist and double Baritone. Desires steady engagement in Pictures or Vaudeville. Long experience on both. Address TROMBONIST, Revue Theatre, Anderson, Indiana.

AT LIBERTY—First-class Lady Organist. Play pictures alone. Library. Good job preferred. Must work out two weeks' notice. OGANIST, 11 E. Pittsburgh St., Greensburg, Pennsylvania. dec22

CLARINET, experienced in band and orchestra, wish position with band or theatre work. Join at any part of U. S. A. Write to G. SCASSERRA, General Delivery, Jacksonville, Florida.

HOT CLARINET and Alto Sax. Can read, but fake and memorize better. Would like to join act now working. Can cut the Ted Lewis stuff. Can sing blues and ukulele specialty. State all. No steno experience or wardrobe. J. RICHMOND, 211 Congress St., Bridgeport, Connecticut. dec22

TANGO ARGENTINE ORCHESTRA wishes engagement for Florida, hotels, etc. Write MR. LOUIS, Orchestra Leader, care Billboard, Chicago. dec29

TROMBONE—Long experience, reliable, wishes theatre engagement. Best reference. TROMBONE D, Billboard, New York City. Long experience Keith Vaudeville.

TROMBONIST—Double Baritone. Union. Experienced for band, orchestra, theatre, etc. Play any kind of music and also solos. Address TROMBONIST, 113 Washington Place, New York City. jan5

VIOLINIST AT LIBERTY—Experienced in pictures and vaudeville. Doubles Piano. Good library. Will accept any size town. Address VIOLINIST, 216 W Washington St., Anna, Illinois. jan25

AT LIBERTY PARKS AND FAIRS 30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Mrs. Florence DARLING, for an established Aerial Act playing parks and fairs for 1924. Address 1263 South 37th St., Kansas City, Kansas. dec22

Rue and Laura Enos—Two acts. Contortion, acrobatic and monkey trap-ape. Permanent address, R. No. 1, Box 933, Oakland, California. dec29

GAYLOR BROS.—Four Free Acts. Fairs, Celebrations, Two Acrobatic Frogs, European Hand-Head Balancers. Chinese Novelty Equilibrist. Comedy Clown and Doz. 3906 17th St., Detroit, Mich. jan12

GEYER AND MARIE—Two Feature Free Acts, embracing sensational Pyramid Building, Rolling Globe, Contortion, Elevated Dog, Hitch-Diving Monkey. Address BOX 886, Dayton, Ohio. feb2

THE FIRE WALKERS—Three people walk on bed of hot stones, one feature of Torrid's Outdoor Magic Show. Correspondence invited from ball parks, etc. for 1924 season. DAVID CLIFORD DUNNICK, 1259 Birch St., Los Angeles, California.

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"TOO LATE" WE RECEIVED considerable advertising copy that was too late for insertion in The Christmas Billboard. Forms must close promptly in order to issue the paper on time. Subscribers and buyers at the news stands look forward for The Billboard on certain days. It means much to advertisers to have their messages in The Billboard reach readers promptly. Advertisers often complain bitterly because their ad did not appear, and, in most cases, we find it was because their copy was received after the forms had closed. We are just as anxious to have our advertisers pleased by inserting their ads as they are to have them appear. Please bear in mind that the classified advertising forms close earlier than display ad forms. In order to have your ad published copy must reach Cincinnati by Thursday, 5 p.m., for insertion in the following week's issue.

Trumpet—Thoroly. Capable. Experienced pictures and vaudeville. Good tone, technic and intonation. Use Bb Trumpet only. Age, 27; union. Give working conditions and salary. Permanent only. W. B. PENLEND, Salt Creek, Wyoming. dec22

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OBSERVATIONS AND PREDICTIONS OF AARON J. JONES

"VAUDEVILLE is the only branch of the amusement profession that is not being censored by long-haired men and short-haired women," was the first wallop from Aaron J. Jones when asked for his observations and predictions at this year's end. It has been an annual habit for reporters to visit Mr. Jones, guiding spirit of Jones, Linick & Schaefer, that prolific and energetic trio of Chicago showmen, who are always keeping one jump ahead of the proverbial pussy. "We have motion picture censors galore and the stage is now feeling the smothering effect of censorship," said Mr. Jones. "After viewing Broadway's dramatic output of stage plays, I am convinced that the smut and scum injected into this sort of entertainment needs cleaning. However, wise managers will purge their own branch of theatricals in time to forestall the inevitable censorship which is sure to be thrust upon the spoken drama. Vaudeville is clean, always has been clean, and will never need censorship. Fred Stone called it the cleanest branch of the amusement profession, and he was right. At the opening performance in every vaudeville theater in the country the local manager sits with pencil and pad ready to eliminate anything that borders upon double entendre or suggestiveness. There are a few so-called comedians who still believe that filth is fun, and it is these fellows who attempt to slip over a nasty gag and make it necessary for the local manager to be alert. But the vaudeville profession as a whole is composed of clean-minded individuals who still believe in morality and the golden rule. Vaudevillians appear more domestic than other players, carrying their children about the country and keeping the home circle intact. Vaudeville was my first love, my first stepping stone in the theatrical game, as long ago as 1896, when I organized and toured with Schiller's Varieties, and the game was just as clean then as it is today. 1924 will see the building of numerous large vaudeville theaters thruout the country and the further expansion of vaudeville entertainment."

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WURLITZER 44-NOTE ELECTRIC PIANO, 9x12 and 8x9 Printing Press. Want Portable Moving Picture Machine, Automatic Card Printing Press, or what have you? HOOSIER EXCHANGE, Winchester, Indiana.

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BOOK FORM, PAMPHLETS OR SHEETS. 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

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AUTO POLISH FORMULA, \$1.00. Saves painting, makes your old car look like new. Rub on, wipe off. No long polishing. Agents wanted. STATED COMPANY, 500 5th Ave., Room 430, New York City. dec29

CHEMICAL PRODUCTS, Formulas, duplicated, improved, cheapened. Ethical, reasonable. New Recipe a winner. Circular free. HARDING, Box 1029, Chicago. Jan5

FINE COLLECTION of Money-Making Formulas. No junk. All prepaid, 10c. Address BOX 160, Jackson, Michigan. dec22

FORMULAS—Household Remedies, Flavoring Extract, Toilet and Beauty Creams, Reliable. Six for \$1.00. OLLIE BROWN, York, Pennsylvania.

FORMULAS—Dandruff Lotion, Bay Rum, Brilliantine, 3 for \$1. Guaranteed. Start your own business. A. G. MASON, Suite 707, 1123 Broadway, New York, New York.

FORMULAS—Every description. Lists and privilege card free. BYRON, 27, Station 1, New York. dec22

MILLER, "The Formula King. He supplies any Formula. 528 Main, Norfolk, Va. Formula Book, \$1.00. Jan5

OVER 500 SUCCESSFUL FORMULAS and Recipes. 25c. LEONARD'S ENTERPRISES, Box 737, Milwaukee, Wisconsin. dec22

PITCHMEN—Make your own goods. Formula for a self-addressed envelope and silver dime. MATT PITTMAN, Parkville, Kentucky.

TATTOO MARKS REMOVED—Guaranteed. No chemicals or solutions. See Importing Tattoo Supply ad, under Tattooing head. Jan5

TATTOOS REMOVED SUCCESSFULLY, \$1.00. PROF. WATERS, 1020 Randolph, Detroit, dec22

688 FORMULAS TO MAKE MONEY—2,716 Formulas. "Encyclopedia Business Opportunities", 3 volumes, \$1. IDEAL BOOK SHOP, 3501-BE, North Hobey, Chicago. dec22

FOR RENT, LEASE OR SALE PROPERTY

3c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR SALE—Garage, good size, concrete and brick. Reasonable for quick buyer. Cash. ARNOLD'S EXCHANGE, P. O. Box 875, Troy, New York. x

FOR SALE OR LEASE—Theatre. Only one in town of 5,000. A gold mine for right party. Address A. B. C., 209 Bradford St., Bennington, Vt. dec22

FOR SALE—NEW GOODS 3c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR SALE OR TRADE—All or part of ten thousand new copies Popular Sheet Music, regular 30 and 60-cent sellers. Large assortment. Make me an offer. OTTO SHERMAN, Billboard, Chicago.

MOCCASINS—Great for foot comfort. For hunting, fishing, street or camp wear. Free catalogue. PARK HILL SHOE CO., Dept. 3, Auburn, Maine. Jan12x

RADIOGOM is a practical, highly efficient Crystal Radio Receiving Outfit. One set, \$1.00, with 500 Gummed Address Stickers. Circulars, 10c. Nona free. CLARK RIGBY, 621 Salt Spring Road, Youngstown, Ohio. dec22

FOR SALE—SECOND-HAND GOODS 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

For Sale, Cheap—A Set of 12 Venetian Swings, near new. Address W. F. WUNDER, 497 Pennsylvania St., Roxborough, Philadelphia, Pennsylvania. dec29

Namograph Machine—Complete, electric socket, plugs, etc. Guaranteed perfect; like new. Cost \$100 new; \$25 takes it. LA CHAINTY, 816 N. Rush St., Chicago.

FOR SALE—Wisconsin Motor, Model B, suitable for Parker Swing, Ford Gas Engine, for Eli Wheel. J. L. ELDRID, Box 63, Provo, Utah. Jan19

KEY CHECK STAMPING OUTFIT—Alphabet, Figures, Hammer, Gauges, April, lots of Key Tags, Name Plates; all in wooden case. Cost \$15.00, sell everything for \$3.50. MRS. DOUGLAS, 888 Sixth Avenue, New York.

MILLS VIOLANO-VIRTUOSO, Self-Playing Violin and Piano, for sale. J. J. PRICE, 1071 Union St., Schenectady, New York.

PUNCH AND JUDY FIGURES and Cabinet, good condition; bargain. MUSICAL PINKY, 6 Liberty, Charleston, South Carolina.

SAWING A WOMAN IN TWO CABINET, with Banner, \$25.00. FRANK HUDDLESTON, Lucasville, Ohio.

SLOT MACHINES—Mills Liberty Bells, \$50 each; Cattle Silver Cup, \$65; Ben-Hur, \$75; Firefly Electric Shocker, \$10; Mills Puritan, \$15; Little Perfection, \$15; Standard Spring Scale, \$30. UNIVERSAL OPERATING COMPANY, Yonkers and Central Ave., Yonkers, New York. dec22

POPCORN POPPER—Slightly used. Kettle trunk machine. Guaranteed, \$19.50. NORTHSIDE CO., 1306 Fifth, Des Moines, Iowa. feb2

SLOT MACHINES—First \$50.00 takes two good Mills O. K. Gum or Mint Vendors; \$85.00 takes two Mills Operator Bells. Mints, \$30.00 for 2,000. C. J. HOLZBACH & CO.; 2353 Dupont, So. Minneapolis, Minnesota. dec22

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills of Jennings O. K. Gum Vendors, all in 6c or 25c play. Also Brownies, Eagles, Nationals, Judges, Owls and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting two-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long distance operation with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pa. Jan12x

TENT BARGAINS—Slightly used 60x90 O. D., \$190.00; also 30x45, 30x50, 30x60, 30x90, 60x120, 60x150 and large stock of Concession and other Tents; also three 40-ft. Center Poles. Write for bargains. D. M. KERR MFG. CO., 1007 W. Madison St., Chicago. Jan26

DECORATIONS FOR THE CLOWN

ENGLAND knights her playrights and her men of wealth, and so does France, but France has gone a long step further and awarded academic palms to three clowns, the Fratellini Brothers, for their beneficial effect on the public morale. No task is harder than finding new jokes or making old ones appear funny. There is a continuing dearth of merriment, only occasionally relieved by obliging amateurs. When a good story comes to light the city pounces on it like a hawk; it is passed from mouth to mouth in every office and factory till it wears thin with handling. Obviously the market is undersupplied, and the art of eliciting smiles should be subsidized as well as honored. Charlie Chaplin and the better comedians of the revues, who receive but a shame-faced fame, deserve at the least Congressional recognitions and pensions from the Public Treasury. They are in line of descent from Will Kemp, Shakespeare's clown, Grimaldi, whose memoirs were edited by Charles Dickens, and all the harlequins of history. Since there are no orders of nobility in this country, those who succeed in being particularly excruciating should receive cash prizes or gold medals easily convertible into cash. As a nation we are too serious, not as a matter of choice, but because there is so little first-rate wit to be found. And we deserve our fate. What have we ever done to encourage the successful clown except to laugh at him? —NEW YORK WORLD.

Salesboard Bargains — Terri-

tory closed. Disposing of all sizes at greatly reduced prices. Write for description and prices. MINOT ADVERTISING SPECIALTY CO., Minot, North Dakota. dec29

AUTOMATIC CARD PRINTING PRESS and Type. Cabinet, Cards, etc. practically new, \$110; 12 Hot P-Nut Vending Machines, almost new, cost \$80, will sell \$20 each; 5 Columbia Peanut Machines, \$4 each; 5 Gum Vending Machines, 1/2 case of gum, \$30 for the lot; Sunkist Fruit Extractor, D. C. current, cost \$17.50, sell for \$25; Flat Waffle Iron, now \$35, cost \$27; Soda Fountain, 6-ft., good condition, \$30; Kris-Krackle Waffle Irons 16, makes a crispy waffle, \$25. All of the above are in good condition. Will trade any part to equal a Crispette Outfit. H. H. ALDERMAN, 182 State St., New Haven, Conn.

CAILLE 25c BEN-HURS, \$75; Caille 5c Ben-Hurs, \$80; Waffling 5c Brownie Jack Pats, \$65. Above machines run only short time, good as new. GUST RISTAU, Kaukauna, Wisconsin. dec22

DOUGHNUT MACHINE—Will sacrifice \$1,250 brand new Jarvis Automatic Doughnut Machine for \$300. Makes 125 dozen Doughnuts hourly. Big money maker. Fine exhibition machine for Doughnut Shops, Concessions, etc. Full directions and formulas. Act quickly. FANT'S WAREHOUSE, 1319 South Oakley, Chicago. Jan5

FOR SALE—Circus Seats, 50 lengths 10 high, 30 lengths 8 high. Sell all or part. WELSH BROS., 1207 W. Thompson St., Philadelphia, Pa. Jan5

FOR SALE—15-H. P. Cushman Engine, used 9 months in park on Whip; also one new Water Tank, same as used on Whip. Price, \$350.00. CHAS. HOFFMANN, 953 23d St., Milwaukee, Wisconsin.

FOR SALE—Electric Popcorn Machine, used two weeks; cost me \$50.00, first \$100.00 sets it. CHAS. BURKE, Uriana, Ohio.

FOR SALE—Slot Machines: 50 National Ball Gum, at \$3.25, and two Mills Counter D. K., at \$35.00 each. AUTO VENDING CO., 515 Plymouth Bldg., Minneapolis. dec22

FOR SALE—High-class Spidora Illusion, with two big banners, \$100; Two-headed Baby, in bottle, with new banners, \$40; 20x60-ft. Tent, excellent condition, poles and stakes, \$200. W. H. D. AMENT, Silver Spray Pier, Long Beach, California.

NOTE—Count All Words, Also Each Initial and Numbers. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

SLOT MACHINES AND SUPPLIES. LANG, 631

Division St., Toledo, Ohio. feb23

U. S. CAPITOL Engraved on Pinhead, complete outfit, \$6.00. PORTER, 487 Massachusetts Ave., Washington, District of Columbia.

VENTRILOQUIST FIGURES of every description. SHAW, Victoria, Missouri. dec22

10,000 INDESTRUCTIBLE 4-MINUTE Cylinder Phonograph Records, only 3/4c each for entire lot. RISTAU LANG CO., Kaukauna, Wisconsin. dec22

FURNISHED ROOMS

1c WORD. CASH. NO ADV. LESS THAN 25c. 3c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Ricton's (Cincinnati, Ohio) Rooming Houses. A chain of 8. All centrally located.

HELP WANTED

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Earn Money at Home During spare time painting Lamp Shades, Pillow Tops for us. No canvassing. Easy and interesting work. Experience unnecessary. NILE-ART COMPANY, 2256, Ft. Wayne, Indiana. Jan12

Singer for Hotel—Steady, A-1 place; \$30. board and room, per week. J. DUNNING, Delawanna Hotel, Delawanna, New Jersey. Phone, 606 Passaic.

Wanted—Young Lady for Ring Act. Must have very good figure, about 5 feet 2 inches, 125 lbs. One willing to learn. Must be reliable. L. H. FRENCH, 1405 Broadway, Room 211, New York City.

ADVANCE MAN of big time caliber, for Vaudeville and Dance Orchestra of eight. Must know game and experienced. State age and lowest. BROADWAY ENTERTAINERS, Windsor Hotel, St. Paul, Minnesota. dec29

AMATEUR ACROBATS, DANCERS, CLOWNS—See Plans and Instructions. JINGLE HAMMOND. dec29

CAN YOU TEACH DANCING?—Dancing Teachers can earn free tuition in shorthand and bookkeeping. Address JACKSON UNIVERSITY, Chillicothe, Missouri. dec22

DETECTIVES WANTED—Work home or travel. Experience unnecessary. Write GEORGE B. WADSWORTH, former Government Detective, 1988 Broadway, New York. Jan19

FREE TUITION in Shorthand and Bookkeeping to good Dance Musicians able to pay board. Address JACKSON UNIVERSITY, Chillicothe, Mo. dec22

WANTED—Singing Comedian interested in comedy Act in one with Comedienne. BOX 10, Billboard, New York City.

WANTED—50 Teachers, Music, Dramatic, Dancing, all instruments, for Iyecum, chautauqua, vocal. Solicitors, \$100, \$125 per week. BEAK MUSIC SCHOOL, 4747 Sheridan Road, Chicago, Ill. dec22

WANTED—A good first-class Burlesque Show, December 22nd or after holidays. Shelby Social Club, Elwood City, Pa. Write or wire WM. McGLINCZY, Shelby Social Club. dec22x

WANTED—Hawaiian Hula Dancers. Cleo L. Hernandez, wire or write. JOE C. RODRIGUES, Hawaiian Studio, 424 N. Park Sq. Asheville, N. C.

WANTED—Operator and Wife or Young Lady with State salary and particulars. ED LANG, 11 E. Grand Ave., Chicago, Illinois.

WANTED QUICK—Blackface Song and Dance Comedian. Eat and sleep in warm tent until going into halls. \$15.00 week; I pay all. Mention if you drive Ford. Show never closes. Salary sure. Wire or write. If you wire pay it. INDIAN REMEDY CO., care General Delivery, Grubbs, Arkansas.

HELP WANTED—MUSICIANS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

First-Class Violin Leader—Experienced vaudeville and picture man. Must have good tone. Capable playing solo. OPPORTUNITY, care Billboard, Cincinnati. dec29

Wanted—Organist of Ability. Capable of putting over novelties. Address C-BOX 185, Billboard, Cincinnati. dec22

Wanted, Immediately—A-1

Orchestra Pianist, Steady 7-day picture proposition. Union. Salary, \$35 per. Answer by wire or letter. Room 135, Pontiac Hotel, Oswego, New York.

A-1 COLORED CORNETS, Trombones and Saxophones. Must be hot for dance only. Year-round work. State lowest salary. V. L. LEWIS, Strand Theatre, Grand Island, Nebraska.

CLARINETIST AND DRUMMER who are experienced picture men, able to handle all classes of music. Preference given to Clarinetist doubling Saxophone and Drummer with Tympani, Xylophones. Join immediately. Salary, \$35.00, six days. Union. Wire MARLOW THEATRE, Ironton, Ohio.

DRUMMER WANTED—For ten-piece concert orchestra, playing high-class pictures with two acts of vaudeville. Must have tympani and marimbaphone and be able to play peppy jazz as well as standard music, and be able to give proper effects. Unless capable to deliver the goods do not answer. Salary, \$35. Job open at once. State experience and age. FRANK STANGL, Musical Director, Sedalia Theatre, Sedalia, Missouri.

FIRST-CLASS PIANIST—For Picture Theatre, in college town. Gentleman preferred. Familiar with Schirmer and Baldwin libraries. Address MUSICAL DIRECTOR, Billboard, Kansas City, Missouri.

WANTED—Piano Player, all kinds Meo. Performers. KIGGINS SHOWS, Glenville, Minnesota.

WANTED—Pianists, Organists, learn pipe organ theater playing; exceptional opportunity; positions. THEATRE, care Billboard, New York City. dec29

WANTED—Dance Piano-Accordionist, \$15; Alto Saxophone doubling Clarinet, Singing, Trumpet, \$25. Salaries include board, room, Young, tuxedos. Positively must deliver. Join on wire. "CHICAGOANS", Kampaska Hotel, Watertown, South Dakota.

WANTED—First-class Trumpet, for 7-piece dance orchestra. Tuxedo and union. Also Alto Sax. Man that handles Clarinet or Soprano Sax. No boozers or agitators. Year-round work. Wire or write. CRAVEN'S GOLDEN GATE BAND, Mason City, Ia.

WANTED AT ONCE—Lady Saxophone, A-No. 1, young, attractive, who can cut the stuff, to travel with Musical Act thru South, \$50.00 per week and transportation. Engagement open January 5. HARMONY GIRLS' ORCHESTRA, Mercer Hotel, Tulsa, Ok.

WANTED—Information as to whereabouts of David Greenfield, formerly of Brooklyn, N. Y., kindly communicate with me in order that I may convey some very important news to him. A. FUHRER, Box 67, Greenwood, Mississippi. dec29

GEO. TAYLOR, JR.—Anyone knowing his whereabouts write MRS. GEO. TAYLOR, 604 Palmetto St., Montgomery, Alabama.

WANTED—Information as to whereabouts of Wm. Fred or known as Wm. Speer on the circuit. Last heard from with Iluro Bros' Shows, San Francisco, Nov. 1921. H. D. PRIEBE, 2019 Second St., South, Minneapolis, Minnesota. Jan5

(Continued on Page 70)

INSTRUCTIONS AND PLANS

4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

Make Your Own Paper Flowers

Earn spending money making flowers. Samples, patterns, curling needle and full directions, one dollar. Directions for waxing roses one dollar extra. BON TON FLOWER MAKERS, 483 Wilcox St., Hammond, Indiana.

ACROBATIC STUNTS—Complete instruction on Ground Tumbling, Bending, Balancing, Climb, etc. Danzig Tricks, etc., fully illustrated, \$2.00. JINGLES HAMMOND, Adrian, Michigan.

AMATEUR ACTORS' INSTRUCTION COURSE, Dictionary of Stage Terms, Art of Acting, Characterization, Voice Culture, Expression, How to "Make Up", List of Theatrical Managers and other chapters. Complete, postpaid, 75c. LEONARD'S ENTERPRISES, Box 737, Milwaukee, Wisconsin.

FLOATING LADY SECRET, 10c. Others. PROF. HILLS, Sylvania, Ohio.

INSTRUCTIONS for Stage Cartooning and Chalk Talking, with 23 Trick Cartoon Stunts, for \$1.00. BALDA ART SERVICE STUDIO, Oshkosh, Wis. Jan 19

LEARN MARIMBA AND XYLOPHONE in ten easy lessons. Private instruction or by mail. BENITES, 256 W. 22d St., New York City. dec 22

ORIGINAL RESISTO'S SECRET—Strongest man cannot lift you. \$3.00. MILLER, 528 Main, Norfolk, Virginia. Jan 5

PLAY PIANO BY EAR in few weeks. Course, \$1.00. Remits guaranteed. STERLING SYSTEM, Mount Joy, Pennsylvania. Jan 5

SAXOPHONE JAZZING, Laughing, Tremolo, Triple Staccato simplified. Guaranteed, \$1.00. STERLING SYSTEM, Mount Joy, Pennsylvania. Jan 5

START Cleaning, Dyeing and Pressing establishment. First instruction book, 10c. BYRON, 27, Station I, New York. dec 22

THEATRICAL SCENE PAINTING taught by mail. Only course of its kind. It pays. It is practical and inexpensive. We sell Theatrical Scenery Models, lithographed in many colors. Send stamps for literature. ENKEBOLL ART ACADEMY, Omaha, Neb. Jan 19

VENTRILOQUISM taught almost anyone at home. Small course. Send 2c stamp today for particulars and proof. GEO. W. SMITH, Room M-835, 125 N. Jefferson, Peoria, Illinois. Jan 20x

MAGICAL APPARATUS

FOR SALE. (Nearly New and Cut Priced) 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Bargain List for Stamp, Bobby SWEET, 55 Johnson Ave., Brooklyn, N. Y. dec 22

Large Magical Catalog Free,

containing the latest illusions, magical goods, crystal gazing and mindreading supplies. Tricks, sensational escapes, jokes, novelties, card tricks, books. Write us today. Postal card brings our catalog. Large stock; immediate shipments. HEANEY MAGIC CO., Desk 7, Berlin, Wisconsin. dec 29

Laurice Magical Shop, 799 Broadway, Brooklyn, New York. Jan 12

Mindreaders, Crystal Gazers—

Our latest catalogue covers the most complete line of Mental Effects, Supplies and Apparatus in the world. Many new effects. Stamps appreciated. NELSON ENTERPRISES, 55 Woodland, Columbus, Ohio. dec 29

Wanted To Buy—Crystal Gaz-

ing Globes, all sizes. List free. Magical apparatus of all descriptions. OTTO WALDMANN, 1450 First Ave., New York.

Wanted To Buy—We Will Pay

cash or exchange New Goods for used Magic. Illusions, Novelty Acts. Get our catalog. HEANEY MAGIC CO., Berlin, Wisconsin. dec 29

APPARATUS, Illusions, Books, Crystals, Costumes, Secrets, Blue Prints; in fact, anything used by the Magician. New and used goods at bargain prices always. Lists for stamp. Write us before buying elsewhere. Used goods bought and exchanged. CHESTER MAGIC SHOP, 403 No. State, Chicago. dec 29

COMPLETE ACTS—Magic, Mind Reading, Spiritualism and Esoteric Acts. Feature acts for any bill, easy to present. Big money playing clubs, lodges, benefits. Free instructions. We start you right. Also have Main Bars, Cabinets, Handcuffs, Leg Irons, Packing Case Escapes, Musical Flower Production and many other bargains. Our low prices will interest you. Descriptive brochures for stamp. GEO. A. RICE, Auburn, New York. dec 29

MAGICAL APPARATUS, Mind Reading, Illusions, new and used catalog. Lists for stamp. Catalogue, 15c. MEMPHIS CO., Room 707, 1123 Broadway, New York City.

TRUNK FULL Second-Hand Magic. Some needs repairs. \$25.00. P. LAVIGNE, 193 Valley St., Lawrence, Massachusetts.

MISCELLANEOUS FOR SALE

5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ALL SIZES PRINTING PRESSES, Type and Materials. Make easy money printing for self and others. WATSON, 190 William St., New York.

ARTIFICIAL EYES, \$3. Fitted by mail. Booklet free. DENVER OPTIC CO., 537 Barclay, Denver, Colorado. dec 20x

MUSICAL INSTRUMENTS AND ACCESSORIES

FOR SALE—WANTED TO BUY. 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Deagan Una-Fon for Sale—Cheap for cash. C. W. DUCHEMIN, Rear 711 Mass. Ave., Indianapolis, Indiana.

Tenor Banjo for Sale—Wilson, Leather Case, Aluminum Resonator, \$75. Will ship C. O. D. R. E. KIRKPATRICK, Benton, Illinois.

BAND AND ORCHESTRA INSTRUMENTS—Deal with the professional house. Distributors of Buescher, Vega, Pezold, Robert, Deagan, Ludwig, Kruspe and other leading makes in all new Band and Stringed Instruments. Serving the profession everywhere at the present time and suggest you get our new catalog if not already on our list. We buy, sell and exchange used instruments. Have the following Saxophones, all late models, low pitch, in perfect condition, with cases: Conn Soprano, silver, \$90.00; Buescher C-Soprano, brass, \$75.00; Buescher Melody, brass, \$70.00; Harwood Melody, silver, \$80.00; Buescher Tenor, silver, \$100.00; Conn Tenor, silver, \$99.00; Wurlitzer Tenor, brass, \$65.00; Harwood Baritone, brass, \$85.00. Almost new King Trumpet, gold, with case, \$60.00; latest Helton Trombone, brass, with case, \$10.00; large York Bass, silver, \$95.00; good low pitch Clarinets, \$23.00 up. Many others. Get our new bargain bulletin showing all Band and Orchestra Instruments, some used, others new samples; all guaranteed like new and priced about half regular cost. This is an exclusive Band and Orchestra supply house, every employee a professional musician. Specialize in repair work and invite all professionals to make our store their Kansas City headquarters. CRAWFORD-RUTAN COMPANY, 1013 Grand Avenue, Kansas City, Missouri.

LADY'S STOLE—Cost \$10.00; Electric Grill, Violin and Case, 25 Piano Rolls, all like new. OLLIE BROWN, York, Pennsylvania.

LITTLE THEATRICAL PIANO, 43 inches high, weighs 375 pounds, full seven-octave keyboard. Player can look over top; two men can carry. Tone equals Baby Grand. Factory overhauled, like new. MESSNER PIANO COMPANY, 110 Iteed Street, Milwaukee. mar 5

SILVER PICCOLO, Bettey make, low "C", Boehm System, case with a swab, new; \$55 gets it. HCFMA, 150 West Seventh St., Jacksonville, Fla.

STYLE G WURLITZER ORCHESTRION—Has piano, organ, drums, traps, etc. Effect and volume of six-piece orchestra. Cost \$2,000, will sacrifice for quick cash. Fine for rink, dance hall or movie. NEW-TONIA THEATRE, Newton, Iowa. dec 22

VIOLINS—Musical instruments direct from importers. Violins, all sizes, best makes. Old Violins, over 100 years, \$25 up. Great opportunity for business men, teachers. Genuine Beson Trumpets, French Horns, Boehm System Clarinets, Long Model Trumpets, \$25. JOS. MACK, 1123 2nd St., New York. Jan 5

PARTNERS WANTED FOR ACTS

(NO INVESTMENT) 3c WORD CASH. NO ADV. LESS THAN 25c. 5c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

MIDDLE-AGED GENTLEMAN wants Lady Partner, experienced vaudeville act or will join act. S. LARENCE, care Farmham House, Torrington, Conn.

PARTNER TO GENTLEMAN—Vaudeville, Lady or Impersonator. Amateur preferred. Replies strictly confidential. ACTOR, Billboard, New York City.

WANTED—Experienced Lady, Must be A-No. 1 Gynastic Performer, over 21 age. Take charge big novelty electric revolving ladder act. Will split 50-50 or straight salary. Expenses paid. Please state all height, weight, photos returned. Answered at once. FOUR VANDERS, 925 Huntingdon, Philadelphia, Pennsylvania.

PRESS-AGENTING AS AN ART

By RALPH T. KETTERING

PRESS-AGENTING is an art! Without a semblance of exaggerated ego I make my cry far and wide that "press agents are born and not made." A man must have a knack for news in order to be a first-class, successful press agent. While the profession of press-agenting is an art, it is also a business. To anyone who has devoted his entire life to the study of press-agenting, it is apparent more and more the need of pure, unadulterated truth. Be honest with your city editor and your drama critic. Treat him on the square. Give him the benefit of your news-gathering propensities. The real press agent knows how to smuggle an item about his particular star or theater between two others of real news he has picked up along the line. And, whatever else you do, don't knock! I know one chap who is likable and a very good press agent, who has lost the friendship of five powerful newspaper men in Chicago thru knocking his opposition.

"Every knock is a boost." Play the game on the level. Plain English is another indispensable asset of the successful press agent. Fancy expressions or jaw-breaking words mean nothing to the average newspaper reader. Hit him squarely between the eyes with simple, plain statements, without frills or adjectives. Tell him what you are selling and present it in a cheery, tempting way. You know how good pumpkin pie is, served plain. You would not eat it if it had whipped cream and chocolate icing over it. That is superfluous. What you want is just plain, old home-made pumpkin pie. So does the newspaper reader. Be brief and simple.

"Press agents have a cinch," I have heard a dozen people say. They do not know of the hours spent nightly in the struggle to create real news that the papers will print. And that is no cinch, I can tell you. If a press agent's work were merely the act of writing notices and delivering them to newspapers, you may rest assured that every other man you'd meet on the street would be a press agent. Lobby displays, cards, billboard copy, newspaper ads and advance propaganda are only part of the press agent's duties. He has to rack his brain continually for a new idea.

A good press agent will create news, but not, however, at the expense of truth. Personal friendships and companionships have a great deal to do with the success of resident press agents. Theatrical data at your finger tips and information at all times regarding new productions or acts is a necessity. Be enthusiastic. Be simple. Be brief. And, above all things, be honest and fearless. Make up your mind that you are right and then tear into them.

CLARINET in "A", low pitch, buffet, 17 keys, 4 rings, no rollers, practically new. Trial allowed. \$38.00. WM. WEATHERALL, Washington, D. C.

COURTOIS TRUMPET, two real Cornets, Vega Banjo, JAN. C. DORTY, Sioux Falls, S. D.

FOR SALE—Large Xylophone, 3 1/2 octaves and high-grade Drum outfit, good as new. This set consists of fifteen fine articles. Price, \$120, complete. JAMES SINTERK, Bedford, Ohio. dec 29

FOR SALE—Buffet Bassoon, with case, low pitch, like new. Cost two hundred dollars, sacrifice at half price. Will send C. O. D. subject two days' examination. HARRY EYNON, Cambridge, Ohio.

FOR SALE—Violin, made in 1716 by Antonius Stradivarius. Wood and workmanship the very best and wonderful tone. Price, \$25,000. MILS. BIRD HINKSON, 722 Arkansas Ave., North Little Rock, Ark. x

FOR SALE—Old Italy (Tanagra) Cello, in A-1 condition; big tone; \$350. J. KEISER, 427 Quincy St., Brooklyn, New York.

FOR SALE—Buescher Trumpet No. 1092, Bb, low pitch, with case, for \$75.00. Trumpet has not been used and is nearly new. KENNETH MALTHY, Lake, Michigan.

IMPORTED CELLO, Bows, A, B low Clarinet, new leather box. PROFESSOR METZ, 210 East 83th, New York.

IMPROVED CHROMATIC SCALE DULCIMERS, played with beaters, easy to learn. Great for all occasions. Weight, 18 lbs. Price only \$16. Sent on approval if desired. F. M. REIFUSCH CO., La Crosse, Wisconsin. Jan 5

WANTED—Unnumbered lightweight, male or female, amateur, to learn on piano. FRED BREEN, 50 Albany St., Springfield, Mass.

WANTED—Young Lady, about 25 years of age, for athletic act. Show experience of some kind preferred. Send photo, will return. State height, weight, age. Y. VARNAID, Billboard, San Francisco.

WOMAN, about 21 to 25, medium weight, good singer, for vaudeville act with reputation. Going South. Act has played Keith Time. Answer soon. DON, care Burton Booking Office, Indianapolis.

WOULD LIKE TO HEAR FROM a woman who owns a Wreath-Bear to frame comical act. Address CHAS. S. GORE, 205 20 Halsted St., Chicago, Ill.

YOUNG LADY, blond, age 28, experienced medicine maker, wants to join a medical man. Go anywhere, but have a good territory built South. Drug stores, camps, etc., interested meaning business, rush answer. Trifling, nice stamps. MYRTLE NIXON, Box G, Greenville, Florida.

PERSONAL

4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

BLUEGRASS—Have you received registered letter sent October 26? Most important. Are you well and happy? Remember only night of August 12 and answer. BLUEGRASS.

JACK LEITNER—Your parents are worried about you. Write Mrs. G. W. LEITNER, 321 Quappaw Ave., Hot Springs, Arkansas. Jan 5

MYRTLE O. A.—Dec. 25, Nov. 10. O-T 11 of 1260-90, 1335 to Local 999-77 thru A-11 via 11-11 4-8. God, bless you for all, the song alive to quell a north wind raging over a burden of the sea; when silence comes again the lark call note alone can waken for a day the mystic fire, alive for you, it's all. HERMAN A. A. Z.

WANT TO HEAR FROM Miss Mabel Paige immediately. Address J. F. Y., care Billboard, Cincinnati.

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ARTISTIC MODERN SCENERY, Dye Drops, Banners, Fabric Draps at greatly reduced prices. Save big money. Send dimensions for cut prices and catalog. ENKEBOLL SCENIC CO., Omaha, Neb. Jan 12

EXCLUSIVE TRUNK SCENERY—Dye and all fabrics. MILO DENNY, 1000 Cherry, Grand Rapids, Michigan. dec 22

SCHOOLS

(DRAMATIC, MUSICAL AND DANCING) 2c WORD CASH. NO ADV. LESS THAN 25c. 4c WORD CASH. ATTRACTIVE FIRST LINE. NOTICE!

No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing taught in the Studio. Figure at One Rate Only—See Note Below.

CLASSIC, Toe, Ballet, Spanish, Aesthetic, Soft Shoe, Eccentric, Oriental, Fancy Stage, Exhibition Dances. JACOBSEN'S SCHOOLS (12, 35 years), 80 Auditorium Bldg., Chicago, Ill., 1207. dec 29

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Exceptional opportunities for positions. THEATRE, care Billboard, New York City. dec 29

OPPORTUNITY—Two easy methods that simplify the mastering of Saxophone, by Sierra; Xylophone and Marimba, by C. Hurnado, the greatest virtuoso of these instruments. We teach beginners, amateurs and professionals that wish to learn solos. Write SIERRA STUDIO, 121 W. 111th St., New York City. dec 22

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BEAUTIFUL SATEN DROPS (4), Purple, Old Rose, Blue or Black; 20 ft. high by 12 ft. wide; each has beautiful design across bottom and is splashed in gold. Price each, \$70.00, worth \$125.00. Shipped upon deposit, balance C. O. D. THE SHEPPARD STUDIO, 463 E. 31st St., Chicago, Ill. Jan 12

DEAGAN UNA-FON, 4-octave, with motor generator, in good condition. Price, \$125.00. MUSIC HALL ROLLER RINK, 14th and Elm Sts., Cincinnati, O. dec 29

FOR SALE—24 Merry-Go-Round Horses, in good condition; two 36-in Paddle Wheels, cheap, one 24-note Organ. W. E. DALE, 1227 Smailey Ave., Muscatine, Iowa.

FOR SALE—Sanico Ice Cream Sa Dutch Machine, \$15.00; Loug-Kalina Popcorn Crigette, complete outfit, like new, \$150.00; Automatic Doughnut Cutting Machine, with 24-in. kettle, strainer and large cabinet gas furnace, \$25.00; Talbot Hamburger Trunk, \$45.00; Copper Candy Kettles, \$5.00 up. OLD SHOWMAN'S STORAGE, 1227 College Ave., Philadelphia.

FOUR CARBIDE CIRCUS LIGHTS, \$25.00 each. POTTER, 437 Massachusetts Ave., Washington, District of Columbia.

MILBURN'S CARBIDE CIRCUS LIGHTS, No. 2, with reflectors, \$15 each. E. MATSUI, 608 H St., N. E., Washington, D. C. dec 22

MONKEY CANDY WHEEL, with motor, \$60.00; 30x 60 Khaki Top, 9-ft. white wall, \$90.00; Cassington Tents, Haws, Games, Wheels. Tell us what you need and sell us what you don't want. IT'S SHOW PROPERTY EXCHANGE, 1308 S. Broadway, St. Louis, Missouri.

NOVELTY BAG-PUNCHING STAND FOR SALE—Used for Vanderlic; also two new \$10 Banners. Best offer. MISS FOWKES, 2775 Cass, Detroit, Mich. dec 22

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PURPLE AND GOLD SATEN CYCLOMARA, 13 ft. high, 7 1/2 ft. wide; has beautiful design across bottom treated in gold; 1 border, 8 ft. deep by 12 ft. wide; used once. Price, \$165.00, worth \$250.00. Deposit with order, balance C. O. D. THE SHEPPARD STUDIO, 463 E. 31st St., Chicago, Ill. Jan 12

STATEHOOM CAR, 72 ft. long, 6-wheel steel truck, steel platforms, \$1,200. 391 Carroll, St. Paul, Minnesota.

STYLE G WURLITZER ORCHESTRION—Has piano, organ, drums, traps, etc. Effect and volume of six-piece orchestra. Cost \$2,000, will sacrifice for quick cash. Fine for rink, dance hall or movie. NEW-TONIA THEATRE, Newton, Iowa. dec 22

12 COIN SLOT SELF-WEIGHING BEAM SCALES, like new, cheap. OLD SHOWMAN, 1227 West College, Philadelphia.

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Sweeping the Country, New

Ku-Klux Song. Will put any act over. Professional copy free. WARREN OWNBY, Broken Arrow, Oklahoma. dec22

"Wonderful Helen", Snappy

fox-trot for sale. Interested publishers, please write. Also several Blues Numbers. MERRILL HANNA, 1103 Delaware, Detroit. dec22

HOKUM SONGS—1st free. JOLLY BERT STEVENS, Billboard Pub. Co., Cincinnati, Ohio. mar1

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LOWEST 1924 PRICES for Tattooing Goods. Our enormous business enables underselling others. Engraving the tattooer uses. Tattoo Removing Apparatus, patented, uses no needles to penetrate the skin; guaranteed. IMPORTING SUPPLY, 526 M. In. Norfolk, Virginia. jan5

TATTOOERS—Send for my new price list. Machines, Colors, Designs, Stencils, etc. Thirty years in the business enables me to give you the very best. Merry Christmas to all my customers. EDWIN E. BROWN, 2236 Michigan Ave., Detroit, Michigan. dec22

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1924 NEW YEAR—New Illustrated Catalogue. Get one of the first. "WATERS", 1050 Randolph, Detroit. dec29

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Theatre for Rent, \$50.00 Month.

Modern, suitable. Only colored theatre or picture house in town or nearby towns. All equipment for sale, five hundred. Includes piano, machine, seats, etc. NATHAN CARLINER, Mullins, South Carolina. dec29

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For Sale—Only Theater in a town of twenty thousand. Address A. J. OREM, 128 Hemenway St., Boston, Mass. x

Theater for Sale—Good House

In town of twenty-five hundred. Four hundred seats. Capacity for six hundred. CHRISTMAS MADFAN & CO., Adrian, Michigan. dec29

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Show Printing That Pleases at

a price that's right. New price list, just out, and samples, 4c. BLANCHARD PRINT SHOP, Hopkinton, Iowa. dec22

100 Noteheads and 100 Envelopes, beautifully printed, tinted background, not over four lines, \$1.25. SANOR'S PRESS, Box 421, Kankakee, Illinois. dec22

GOOD PRINTING—Sample 250 Letterheads and Envelopes, postpaid, \$2.50. This is good stuff, not junk. W. H. GILES, Harriman, Tenn. dec29

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. jan5

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. dec22

YOUR NAME AND ADDRESS, not exceeding five lines, printed in rich dark blue ink on white linen (ish Hammermill) Bond, 200 Sheets, 5 1/2 x 7 and 100 Envelopes to match, \$1.00. Or 100 double sheets and 100 Envelopes, \$1.50. Postage prepaid, except west of Denver, Colo., which is 10c additional. Send your Christmas orders today and they will be handled the day following. SWINNEY PRINTING COMPANY, Fort Branch, Indiana. dec22

ZINC CUTS—2x3, 1.00; 3x1, \$2.00, plus 15c postage. LOZATT, Danville, Ill. jan5

100 BOND LETTERHEADS and 100 Envelopes, \$1. postpaid. Service and quality. THE REGAL PRINTERS, 562 E. 12th St., Cleveland, O. dec22

100 LETTERHEADS AND 100 ENVELOPES, \$1.25; 100 Norely Cards, white, blue, pink or buff, 50c. Proprietor: CROWN MAIL ORDER PRINT, Sta. A, Columbus, Ohio. dec29

200 LETTERHEADS, Envelopes or Cards, \$1.25, postpaid. Other show printing reasonable. RECORD PRINTING CO., Lowell, Ohio. dec29

200 SOCIAL PAPER, 100 Envelopes, printed and mailed, \$1.00. Samples free. SENC0, Mohawk, New York. dec22

500 LETTERHEADS, Envelopes or Cards, \$2.00, postpaid. Established 1881. HICK & CO., 160 North Wells St., Chicago, Illinois. dec29

250 BOND LETTERHEADS or Envelopes, \$1.50; 100 Business Cards, 50c. GEYER PRINTERY, Box 886D, Dayton, Ohio. jan5

500 TWO-COLOR LETTERHEADS or Envelopes, \$2.75. Attractive samples free. Quick service. Get our estimate on other work. "SUPERIOR", 1825 Roosevelt, Indianapolis. feb23

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ALL MAKES REBUILT, reconditioned and guaranteed ten years, \$15.00 up. Thirty days' trial. Get our prices and agents' proposition. KING TYPEWRITER CO., 2316 University Ave., New York City. dec22

WANTED PARTNER

(CAPITAL INVESTED) 40 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Invest With Services, Act or Show. JUGGLER, Billboard, New York City.

EXPERIENCED, CAPABLE PRODUCER wants young ambitious Partner, male or female, with \$500.00 to produce high-class tabloid musical comedy on guaranteed bookings. I have extensive material. Open about Jan. 15. MURLYN, Billboard, New York City.

WANTED TO BUY, LEASE OR RENT

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Baggage or Combination Car.

60, 70 or 80-ft. car. No junk wanted. Describe fully and where car can be seen. LESLIE E. KELL, Gen. Del., Dallas, Texas. dec29

WANTED—Tents, all sizes; Candy Floss Machines, Trucks, Concessions. Pay cash. ROSETTER, Albany, Ohio. feb2

WANTED—Wagon or Truck Circus, complete. Must be cheap for cash. Address OVERLAND, care Billboard, Cincinnati. dec29

WANTED—Will pay cash for Banjo and Laughing Mirrors, if priced right. Address HARRY KING, Norfolk, Nebraska. dec29

WANT TO BUY—Candy Floss, Ice Cream Sandwich, Popcorn Crispette, Orange Juice, Waife Outfit or other suitable Refreshment Stand Machines. Must be cheap for spot cash and shipped subject to examination. CONCESSIONER, 807 21st St., Philadelphia. dec29

WANTED TO BUY—Two-Abreast Merry-Go-round. W. A. GIBBS, Erie, Kansas. dec29

WANTED TO BUY—Cabinet for escape work, 5 ft. by 3 1/2 ft. high. Made of light material. Must be subject to inspection. THE EL ROHS, 7250 Evans Ave., Chicago. dec29

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

EXCHANGE OR SWAP

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

GREEK-TURKEY WAR FEATURE, new print, 7 reels, Greek and English titles. ELMER G. SELL, 532 W. Evergreen Ave., Yungstown, Ohio. dec29

THOMAS HARDY'S NEW PLAY

SOME people have all the luck. A club of village players in Berkshire have Mr. Masfield to do for them what Goethe did for the ducal theater at Weimar. And now here is Mr. Thomas Hardy writing a verse play, "The Famous Tragedy of the Queen of Cornwall", just published by Messrs. Macmillan, for the Dorchester players to act a fortnight hence. The Fool in "As You Like It" has some nasty things to say about the unlettered life of the shires, but it looks as if we might all have to relinquish such "lives of painted pomp" as we live in the suburbs of London and Manchester and hie us to Roar's Hill or into Dorsetshire if we want to see a good play. Mr. Hardy's Queen is Iselt and the tragedy, of course, is that of her fatal love for Tristram and the vengeance of her lord, King Mark. The famous and unhappy lovers must have been sung by as many poets as Paolo and Francesca, whose fortunes their own so closely resemble. But if Mr. Hardy comes late to the theme, he comes with a pretty strong territorial title; for the ill-starred Tristram and Mark were Cornish people, West Country neighbors of his own, the some Cornishmen do to this day call Devon and Dorsetshire men "foreigners", as they dwell in far-off heathen lands like Middlesex and Surrey. The benefits that Mr. Hardy heaps upon his townsmen do not end with the text and stage directions of the twenty-two scenes of the play. He has drawn a delicate sketch—his own imaginative conjecture—of the great hall of Tintagel Castle at the date of the tragedy; and, being by training an architect and by inspiration a dramatist, he has produced a room and background beautiful in themselves and also perfectly apt to the action of his own and many other plays. For here, all carried out most naturally in fine austere architecture of the round-arched, dog-tooth age, are exits enough, right and left and up stage, for the most exacting producer; a minstrel's gallery from which it would look the most natural thing in the world for an eavesdropper to overhear unobserved a dialog passing on the floor below; and, at the back, a fine romantic distance of Atlantic waves seen across the castle's outer ward and a low rampart. Since the play is all about the love-sick flittings of the Queen and Tristram across and across the sea between Cornwall and Brittany, no scene could be fitter, or so fit. As to the actual verses of the tragedy, Melanippe forbid that we should try to criticize them now, in the cold print, when in a fortnight they may be heard spoken as Mr. Hardy bids. That would be like criticizing in the tailor's shop the sit of a royal robe that one may see a king wearing tomorrow. Of all who write in England he is the leader and teacher, and any rightly humble practitioner of letters to whom it occurred at a first glance that anything written by Mr. Hardy was amiss would ask himself many times whether he was sure that what seemed to him strange was not a new discovery in beauty. —MANCHESTER GUARDIAN.

Rolling Globe — 24-Inch or larger. JAMES G. ROOT, Strand Hotel, Hartford, Connecticut.

Una-Fon Wanted by Church.

Will pay cash. S. B. DEXTER, 218 California Building, Los Angeles, Calif. Jan5

Wanted To Rent a Theatre By

an experienced manager. Must be fully equipped suitable for pictures, vaudeville and road shows. No objections if theatre is now closed. CARL COOPSON, 934 Essex St., Lawrence, Massachusetts. dec29

Want To Buy—Two Small

well-trained Dogs. C. R. PICKARD, Tonawanda, New York. dec29

Will Buy for Cash—One or

hundred Mills or Jennings Mint Vending Machines. Address H. D. STANLEY, 1488 East 55th St., Cleveland, Ohio. dec29

ALL KINDS OF USED COSTUMES WANTED—Character, Comedies and Animals. Wiks, Hats, Dresses, Minstrel Outfits. Describe fully, with lowest price. JACK GOLDSTEIN, 605 Kanawha St., Charleston, West Virginia. dec29

WANT small Band Organ or Calliope, self-player, suitable for small skating rink. Describe, price, whether cylinder or roll. Also want light weight penny Slot Machines, Shuckers, Pictures, Fortune Tellers, Vendors. Male Rhessus, suitable for breeder; Capibaras, Buffalo, Deer, Peccary, anything hardy and cheap enough to keep over for summer gild show. SWIFT, Sterling, Colorado. dec29

WANTED—Circus Blues, Reserves, 70 or 80 Top, smaller tops, Marquee, Masking, Circus Lights, Calliope. What have you? GEO. ENGESSER, St. Peter, Minn. dec22

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All Kinds of New Religious

Films. Real money getters. KIDLAND FILM CO., 738 S. Wabash Ave., Chicago, Ill. dec22

Demon's Shadow — Tremendous

serial success. Twenty big reels. Only \$175. KEYSTONE FILM Altoona, Pennsylvania. dec22

Dirt Cheap—Westerns, Features, Comedies, Serials. KEYSTONE FILM, Altoona, Pennsylvania.

Educational News Weeklies.

New condition. \$2.50 each. Two-reel Comedies, \$10.00. Single Reel Comedies, \$1.50. Send for list. JACK MAHMARIAN, 410 West 29th St., New York City. dec22

BARGAINS—Features, Comedies, Westerns. Send for list. REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania. Jan5

BEYOND THE SHAADOWS, a Wm. Desmond North Woods picture, \$30; Faith Edgerton, Roy Stewart, \$15; High Stakes, a great crook story, with J. Barney Sherry, \$35; Kazan, the finest dog story ever written, made up in the North Woods, \$15. Hundreds of other five-reelers at lowest prices in history. Hundreds of one and two-reel Comedies at \$2.50 per reel up. Prices include posters. Send 25c with order, balance C. O. D., subject to rewind examination. Big new list just out. Write for it. INDEPENDENT FILM EXCHANGE, 393 W. Commerce St., San Antonio, Texas. dec29

FEATURES FOR SALE CHEAP

Big stars. Must clear them out. VICTOR FILM COMPANY, 1302 Vine St., Philadelphia, Pa. dec29

FEATURES, WESTERNS, COMEDIES, four dollars reel up. Lists available. ECONOMY CO., 811 Corinthian Ave., Philadelphia, Pennsylvania. Jan5

FILMS—Cheap or exchange. Moving Picture Outfit reasonable. Mazda, Calcium Cutlits, Supplies, Theatre and Road Machines, anything. GROBARICK, Eldridge Park, Trenton, New Jersey.

FILMS FOR SALE—Send for bargain list. FINLEY'S FILM EXCHANGE, Norfolk, Arkansas.

FIVE REELS GOOD FILMS—First \$10.00 gets them. LEWIS KIGGINS, Glenville, Minnesota.

FIVE, SIX AND SEVEN-REEL FEATURES at big sale-price, \$32.60 per feature. Condition first-class with a full line of advertising. Examination allowed. Act quickly and send for our list. HILL-LAND FILM CO., 738 S. Wabash Ave., Chicago, Ill.

FOR RENT—Pathe Pascon Play (Life of Christ Films), C. J. MURPHY, Elyria, Ohio. dec22

FOR SALE—"Ghost Flower", featuring Alma Reubens, five full reels, in good condition. First \$60.00 gets it. Other films for sale cheap. MORIUS L. ABRAMS, Lake City, S. C.

FOR SALE—High-class non-theatrical subjects: "The Life of Christ", in five reels; "Joseph and His Brethren", in six reels; "Uncle Tom's Cabin", five reels; brand new copies, "The Forgotten Player", four reels; "The Blot", two reels. PASTOR'S CO-OPERATIVE SERVICE, 518 Morgan Street, Rockford, Illinois.

GRAB QUICK—The administrators say sell 1,100 reels at \$1.75 per reel. Good commercial condition. Comedies, Westerns, Sensational, Love Stories. Positively no lists. No mail answered. Take as they come. No C. O. D. Not less than ten to an order. Also a good copy of fine Uncle Tom's Cabin for \$65.00. Lots of advertising with it. Money orders only accepted. BOYER'S EXCHANGE, 217 1/2 North Fourth, Albuquerque, New Mexico.

LARGEST STOCK OF FILM in Texas being sacrificed. Big Star Features, \$25 up. New list just published. INDEPENDENT FILM EXCHANGE, 303 West Commerce St., San Antonio, Texas. dec22

NEW STEREOPTICONS—Standard exhibition size, \$15; nickel plated, \$18; Aluminum, \$20; 110-reel Rheostat, with arc or 500-watt Mazda burner, \$7. GRONBERG MFG. CO., 1510 Jackson Blvd., Chicago, Illinois. dec22

ONE-REEL WESTERNS, featuring real Indians; good condition. E. L. C. COMPANY, 208 Turk St., San Francisco, California. dec22

ONE THOUSAND REELS—Religious, Educational, Comedies, Dramas, Westerns and all other kinds included. Write QUEEN FEATURE SERVICE, Birmingham, Alabama. Jan5

SERIALS—Perfect condition, paper, complete; bargains. H. B. JOHNSON, 538 So. Dearborn St., Chicago. dec29

TWO-REEL WILLIAMS S. HARTS, \$20.00; Chaplins, \$30.00; 1-reel Christie Comedies, \$15.00. All splendid shape. 5-reel Features, \$50.00 each. Send for list. E. H. FILM DIST. CORP., Box 565, Birmingham, Alabama. dec29

400 REELS OF FEATURES and Comedy and Educational. Bargain. Best free. NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minn. Jan5

2ND-HAND M. P. ACCESSORIES FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

BARGAIN LISTS—Machines, Films, Supplies. NATIONAL EQUIPMENT COMPANY, Duluth, Minn. Jan5

BARGAINS in Theatre Supplies. State your wants. TRUCCO THEATRE SUPPLY, Enid, Oklahoma.

COSMOGRAPH SUITCASE PROJECTOR, motor drive, runs film and slides, \$100; DeVry, like new, \$150; one for \$180; Powers Five, Mazda equipped, \$50; Pathoscope, \$75; 6A Lamp House and Arc, \$20; Fort Wayne Compressor, \$50 double size. Assorted Booth, \$75; Large Fire Curtain, complete, \$100; 450 Iron frame theater chairs, like new, \$2; 350 folding Assembly chairs, \$1.75, like new; full size Concert Piano, \$200 (Guard). Good Films, 4c foot. Send stamp for Features. H. C. WETMORE, 1106 Boylston St., Boston, Mass.

HERSTERN CONVERTER, double 50 ampere, brand new, 120 volt board, 250 volt 3-phase, 60-cycle, absolutely perfect condition, \$375.00. G. E. Converter, double 50 ampere, 440 or 220 volt, 60-cycle, 1, 2 or 3-phase, with panel board, guaranteed first-class condition, \$375.00. ATLAS MOVING PICTURE COMPANY, 536 S. Dearborn St., Chicago. dec29

MARTIN ROTARY CONVERTER, factory rebuilt, double fifty ampere, complete with emergency panel, ready to install. One-year guarantee. Special price, \$500.00. C. G. DEMEL, 815 South State Street, Chicago.

MAZDA 30-30 WESTINGHOUSE TRANSFORMER, for two machines. Opera Chairs bought and sold. GENERAL SPECIALTY CO., St. Louis, Mo. dec22

NEW AND USED PROJECTORS and Camera Paramount Portable Projectors, \$25. GAMBLE BROS., Mt. Airy, Philadelphia, Pennsylvania.

ROAD SHOWMAN'S OUTFIT, complete. Powers 5 Machine, Calcium Light, 480 Arc Lamp, complete. Films and other accessories. Bargain for quick sale. L. GULST, Odessa, Florida.

SIMPLEX, POWER'S AND MOTIOPHON M. films, rebuilt, first-class condition. Big bargains. Send for list. Write us your needs. ATLAS MOVING PICTURE CO., 536 S. Dearborn St., Chicago. dec29

WILL SACRIFICE brand-new Hallberg Motor Generator, either 110 or 220; single or three-phase. Cost \$75, sacrifice for \$28. Motograph Projector, almost identical bargain at \$5. Brand-new Assorted Ticket Seller and Register for \$12.75. New Theatre Air Washer and Purifier for \$7.50. FANTUS BROTHERS' WAREHOUSE, 1319 South Oakley, Chicago. Jan5

WANTED TO BUY M. P. ACCESSORIES—FILMS

30 WORD. CASH. NO ADV. LESS THAN 25c. 50 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

WANTED—Supplies Portable Machines, Lobby Frames, Theatre Entrances. GROBARICK, Eldridge Park, Trenton, New Jersey. dec29

Edwards, Julia (Pantages) Los Angeles; (Pantages) San Diego 21-23.
 Edwards, Gus, Rerue (Palace) New York.
 Egan (Pantages) Memphis, Tenn.
 El Clove (Rialto) Amsterdam, N. Y.
 Elliott, Fay & Ekins (Cosmos) Washington.
 Elliott & LaTour (Colonial) Erie, Pa.
 Elroy Sisters & Co. (Orpheum) Grand Forks, N. D., 20-22.
 Elsie & Paulsen (Pantages) Los Angeles; (Pantages) San Diego 21-23.
 Emerson & Baldwin (Orpheum) Boston.
 Emmett, E. & Co. (Gayety) Utica, N. Y.
 Emmy's, Carl, Pets (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 Entertainers, Four (Princess) Nashville, Tenn.
 Erie & Erie (Keith) Winston-Salem, N. C.
 Esmonde & Grand (Nixon) Philadelphia.
 Espe & Dutton (Majestic) Chicago.
 Evans, Will J. (Hinghamton) Binghamton, N. Y.
 Evans & Wilson (Pantages) Los Angeles; (Pantages) San Diego 21-23.
 Evans, Mero & Evans (Pantages) Vancouver, Can.
 Everybody Step (Palace) Cincinnati.
 Fawcett & Ryker (Grand) Raleigh, N. C.
 Explorers, The (Nixon) Philadelphia.
 Exposition Four (Orpheum) Detroit; (Fay) Rochester, N. Y., 24-29.

F. John Trio (Bucklen) Elkhart, Ind., 23; (Luna) Nankakee, Ill., 24-26; (Terrace) Danville 27-29.
 Fagan, Noodles (Lyric) Indianapolis.
 Fagan's, Raymond, Orch. (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 24-29.
 Fag & White (Orpheum) Boston.
 Fair, Nancy (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.
 Farrell & Hatch (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.
 Farrell-Taylor Trio (Albee) Providence.
 Farron, Frank (Hoyt) New York.
 Fawcett, Jewel (Hoyt) Birmingham, Ala.
 Fay, Rva (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.
 Fay's Girls (Keith) Cincinnati.
 Fazzola, Flyers, Five (Dokey's Circus) Texas, Ark.
 Fejor's Orch., Jos. (Temple) Detroit.
 Fenton & Fields (Palace) Chicago.
 Fenwick Sisters (Victoria) New York 20-22.
 Fields & Fink (Garrick) Norristown, Pa.
 Fifty Miles From Broadway; (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Fink's Mules (Majestic) Chicago.
 Fisher & Sheppard (State) Buffalo.
 Fitch's Minstrels (Avenue B) New York 20-22.
 Fitzgibbon, Bert (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.
 Fiveack & Claret (Majestic) Little Rock, Ark., 20-22.
 Flato & West (Victoria) Wheeling, W. Va.
 Fleming Sisters (Keith) Syracuse, N. Y.
 Fletcher, Jimmy (Broadway) Springfield, Mass.
 Flippin, Jay C. (Hipp.) Youngstown, O.
 Flotation (Palace) Cincinnati.
 Follis & Lora (Palace) Rockford, Ill., 20-22.
 For, P. S. Saks (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.
 Ford, Senator (Hennepin) Minneapolis; (Palace) St. Paul 24-29.
 Ford, Mabel & Co. (Empress) Grand Rapids, Mich.
 Fortunelli & Cirillino (Palace) Chicago.
 Four of a Kind (Palace) Cincinnati.
 Four Horsemen (Olympia) New Bedford, Mass.
 Fowler, Gus (Orpheum) Oklahoma City, Ok., 20-22.
 Fowler & Mack (Broadway) Springfield, Mass.
 Fox & Allyn (Strand) Saginaw, Mich., 20-22.
 Fox, Harry (State) Memphis.
 Foxworth & Francis (Columbia) St. Louis.
 Foyer, Eddie (Keystone) Philadelphia.
 Francis, Mae (Boston) Boston.
 Frank & Barron (Poll) Wilkes-Barre, Pa.
 Franklin & Vincent (Gayety) Utica, N. Y.
 Franklin, Irene (Orpheum) Des Moines, Ia.; (Hennepin) Minneapolis 24-29.
 Franklin & Charles (Bushwick) Brooklyn.
 Franks, Jessie (25th St.) New York.
 Frawley & Louise (Proctor) Yonkers, N. Y.
 Freda & Anthony (Majestic) Ft. Worth, Tex.
 Frolin & Co. (Hipp.) Peoria, Ill., 20-22.
 Freeman & Morton (Colliseum) New York.
 Fridkin & Rhoda (Pantages) Spokane 24-29.
 Friedland, Anatol (Princess) Montreal.
 Friend & Spurling (Rialto) Chicago.
 Friend in Need (Shea) Buffalo.
 Fros & Wilson (Keith) Dayton, O.
 Frizzanza, Trilite (Golden Gate) San Francisco.
 Friscoe, Sig. (Orpheum) San Francisco; (Orpheum) Oakland 24-29.
 Frorest, Julia (Temple) Rochester, N. Y.
 Fuller, Mollie (Orpheum) San Francisco; (Orpheum) Oakland 24-29.
 Furman & Evans (Greenpoint) Brooklyn.

Gabriel, Master (Bijou) Birmingham, Ala.
 Gandler's Dogs (Majestic) Paterson, N. J.
 Gannett Bros. (State-Lake) Chicago.
 Gardell & Pryor (Orpheum) St. Louis.
 Gordon, George & Lily (Strand) Washington.
 Gardsner, Grant (Pantages) Memphis, Tenn.
 Gardner, Bur & Mary (Fulton) Brooklyn 20-22.
 Gardner & Aubrey (Victory) Holyoke, Mass.
 Gaudin, Loyal (Palace) New Orleans.
 Gates & Finley (Broadway) Springfield, Mass.
 Gattison-Jones & Hand (Orpheum) Madison, Wis., 20-22.
 Geger, John (Kedzie) Chicago 20-22.
 Gells Trio (Rivoli) Toledo, O.
 Gersham Minstrels (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 24-29.
 Gerard, M. & Boys (Nixon) Philadelphia.
 Germaine, Gene (Harris) Pittsburg.
 Gezzie, Two (Keith) Boston.
 Gibson & Tommy (James) Columbus, O.
 Gibson & Tracy (Pantages) Seattle; (Pantages) Vancouver, Can., 24-29.
 Gillette & Lane (Kivora) Brooklyn.
 Gillette & Rita (Robinson Grand) Clarkburg, W. Va.
 Glette & Kakin (Orpheum) Oklahoma City, Ok., 20-22.
 Gibson, Billy (Keith) Cincinnati.
 Gibson, B. & B. (5th St.) New York.
 Giam & Jenkins (Main St.) Kansas City.
 Giam & Richards (Young St.) Toronto.
 Giffrey, Jean (Aldine) Wilmington, Del.
 Giff, Hazel & Bobby (Palace) Peoria, Ill., 20-22.
 Gold, Sid (Broadway) New York 20-22.
 Golden Gate Four (State) Sacramento, Calif., 21-22; (Victory) San Jose 25-29.
 Goldie & Beatty (Bijou) Birmingham, Ala.
 Goldies, Three (Avenue B) New York 20-22.
 Gomez Trio (Temple) Detroit.
 Gordon & Day (Main St.) Ashby Park, N. J.
 Gordon & Gates (Fauror) Lima, O., 20-22.
 Gordon & Stewart Sisters (Strand) Atlanta, Ga.

Gordon & Healey (James) Columbus, O.
 Gordon & Schubert (Platbush) Brooklyn.
 Gordone, Robbie (Pantages) Memphis.
 Gordon's Dogs (Electric) St. Joseph, Mo., 20-22.
 Goss & Barrows (Lyric) Birmingham, Ala.
 Gould, Venita (Orpheum) Los Angeles.
 Goulet, Violet (Globe) Kansas City 20-22.
 Graf, Victoria (5th St.) New York.
 Granese, Jean (Keith) Philadelphia.
 Graves, Douglas, & Co. (Majestic) Chicago.
 Green & Barker (Hipp.) McKeesport, Pa.
 Green & LaFell (Majestic) Paterson, N. J.
 Green, Harry, & Co. (Platbush) Brooklyn.
 Green & Myra (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.
 Green, Steve (Pantages) Portland, Ore.
 Greene, Gene (Regent) Muskegon, Mich., 20-22.
 Grey & Hyron (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.
 Griffin Twins (Alhambra) New York.
 Grindell & Esther (National) New York 20-22.
 Guerite, Laura (Seventh St.) Minneapolis.
 Guillian Trio (Orpheum) Boston.
 Gunport & Brown (Lincoln Sq.) New York 20-22.

Haas, Chuck (World) Omaha; (Pantages) Des Moines, Ia., 24-29.
 Hafter & Paul (Low) Dayton, O.
 Hai Jung Troupe (Majestic) Harrisburg, Pa.
 Haines, Nat Chick (Pantages) Tacoma, Wash., 24-29.
 Hall, P. & G. (Pantages) Salt Lake City; (Orpheum) Ogden 24-29.
 Hall, Billy S. (Pantages) Salt Lake City; (Orpheum) Ogden 24-29.
 Hall, Bob (Broadway) New York.
 Hall, Van & Lee (Terrace) Danville, Ill., 20-22.
 Hall, Sbl. & Co. (Grand) Atlanta, Ga.
 Hall, Ermine & Brie (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 24-29.
 Hall & Dexter (Orpheum) Allentown, Pa.
 Hall & Shapiro (Pantages) Pueblo, Col.; (World) Omaha 24-29.
 Halperin, Nan (Keith) Washington.
 Hamel Sisters & Stross (National) New York 20-22.
 Hamilton & Philiber (Iris) Muskegon, Mich., 20-22; (Temple) Grand Rapids 24-26; (Fuller) Kalamazoo 27-29.
 Hamilton, Dixie (Colonial) Erie, Pa.
 Hammer & Hammer (New Palace) Moline, Ill., 21-22.
 Hammond, Chas. Hoops (Orpheum) Green Bay, Wis.
 Hanans, The (Pantages) Spokane; (Pantages) Seattle 24-29.
 Haney, J. Francis, & Co. (Pantages) Winnipeg, Can.; (Pantages) Regina 23-25; (Pantages) Saskatoon 27-29.
 Hanley, Inez (Washington St.) Boston.
 Hanlon, Bert (Main St.) Kansas City.
 Hanneford Family (Pantages) Seattle; (Pantages) Vancouver, Can., 24-29.
 Hanson & Burton Sisters (Alhambra) New York.
 Hardy Bros. (State) New York.
 Harkins, Larry (Cross Keys) Philadelphia.
 Harmon & Sands (Pantages) Vancouver, Can.
 Harper, M., & Co. (Globe) Philadelphia.
 Harrington, Hazel (Orpheum) Wichita, Kan., 20-22.
 Harris, Mary (Gates) Brooklyn 20-22.
 Harris & Holly (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.
 Harris, Val, & Co. (Main St.) Ashby Park, N. J.
 Harris, Marion (Orpheum) Los Angeles.
 Haskell, Loney, & Co. (Albee) Providence.
 Hatten, Billy (Aldine) Wilmington, Del.
 Havel, A. & M. (Keith) Boston.
 Haworth, Verna, & Co. (American) New York 20-22.
 Hawthorne & Cook (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Hayden, Harry, & Co. (Grand) St. Louis.
 Hayes, Grace (Roanoke) Roanoke, Va.
 Haynes & Beck (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.
 Healy & Cross (Proctor) Newark, N. J.
 Heath, B., & Orch. (Franklin) Ottawa, Can.
 Heath, Bobby, & Co. (Crescent) New Orleans.
 Henrys, Elving (Fulton) Brooklyn 20-22.
 Henry & Moore (Grand) Philadelphia.
 Henshaw, Bobby (Adgemont) Chester, Pa.
 Heras & Wills (Keith) Indianapolis.
 Herbert, Hugh, & Co. (Towers) Camden, N. J.
 Hermann, Mimi, (Princess) McKeesport, Pa.
 Hiatt, Ernest (Orpheum) Kansas City.
 Hickey Bros. (State-Lake) Chicago; (Main St.) Kansas City 24-29.
 Hill & Quinell (Keystone) Philadelphia.
 Hillman, B. C., & Co. (Orpheum) Sioux City, Ia., 20-22; (Hennepin) Minneapolis 24-29.
 Hill's Circus (Pantages) Memphis.
 Hilton, Lew, & Co. (Broadway) Springfield, Mass.
 Hines, Harry (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.
 Hocum, E. V., & Co. (Indoor Circus) Hattiesburg, Miss.; (Indoor Circus) Mobile, Ala., 24-29.
 Holde & Lowell (Hipp.) Pittsville, Pa.
 Hoffman's Orch. (Rialto) Elgin, Ill., 20-22.
 Holland Romance (Rivoli) Toledo, O.
 Holland & Den (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.
 Holiday & Willette (Pantages) Spokane 24-29.
 Holmes & LaVere (Orpheum) Winnipeg, Can.; (Orpheum) Kansas City 24-29.
 Holt & Leonard (Shea) Buffalo.
 Homer Sisters (Loew) Montreal.
 Honey Boys, Seven (Lyric) Birmingham, Ala.
 Houdini (Majestic) Springfield, Ill., 20-22; (Orpheum) St. Louis 21-29.
 House of David Band (Strand) Brockton, Mass.
 House, Billy, & Co. (Majestic) Chicago.
 Howard & Clark Boyne (51st St.) New York.
 Howard & Lewis (Pantages) Spokane 24-29.
 Howard & Norwood (Pantages) Winnipeg, Can.; (Pantages) Regina 21-26.
 Howard's Ponies (Lynn) White Plains, N. Y.
 Howell, Ruth, Dore (Keith) Dayton, O.
 Howell & Turner (Keith) Washington; (Keith) Philadelphia 24-29.
 Hudson, Bert E. (Fm. Armstrong) Rock Island, Ill.
 Hughes, Ray, & Pat (Orpheum) Denver.
 Hughes-Merritt Co. (Pantages) Hamilton, Can.; (Chateau) Chicago 21-26.
 Hume, Sam, & Keyo (Palace) South Bend, Ind., 20-22.
 Hunters, Musical (Towers) Camden, N. J.
 Hunting & Francis (Strand) Greensburg, Pa.
 Hurlo (Palace) Pittsburg, Mass.
 Hurst & Vogt (Fifth Ave.) New York.
 Huston, A., & Co. (Adgemont) Chester, Pa.
 Hyams & Evans (Olympia) Lynn, Mass.
 Hymack (Orpheum) St. Louis.
 Hyman & Mann, (Boston) Boston.
 Hymer, J. B., & Co. (Proctor) Newark, N. J.

Ibach's Band (Grand) Philadelphia.
 Imhof, Roger (Hill St.) Los Angeles.
 In Transylvania (Pantages) Minneapolis 24-29.
 In Wrong (Columbia) St. Louis.
 Indoor Sports (Strand) Saginaw, Mich., 20-22.
 Irving & Ewood (Pantages) Kansas City; (Pantages) Memphis 24-29.
 Irving & Moore (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 24-29.
 Irving's Midgets (Pantages) Saskatoon, Can.; (Pantages) Edmonton 24-29.
 Ishikawa Bros. (National) Louisville 20-22.

Janet of France (Jole) Ft. Smith, Ark., 20-22.
 Jan & Whalen (Lincoln Sq.) New York 20-22.
 Jarrett, Arthur, Co. (Ben All) Lexington, Ky., 20-22.
 Jarrow (Grand) Philadelphia.
 Jean & Jaqueta (Victoria) New York 20-22.
 Jeffrie, Fleurette (Bushwick) Brooklyn.
 Jewell & Rita (Pantages) Portland, Ore.
 Jim & Jack (Franklin) Ottawa, Can.
 Johnson, J. Rosamund (Rialto) St. Louis.
 Johnson, Bounding (Orpheum) Clinton, Ia., 20-22.
 Johnston, Hugh (Majestic) Ft. Worth, Tex.
 Jolson, Harry (Golden Gate) San Francisco; (Orpheum) Fresno 27-29.
 Josefsson, Johannes, Icelanders (Winter Garden) New York, Indef.
 Joy, Al & Mabel (Temple) Grand Rapids, Mich., 27-29.
 Jurgieland (Able) Easton, Pa.
 Just Out of Knickers (Bushwick) Brooklyn.

Kafka & Stanley (Pantages) Spokane 24-29.
 Kahne, Harry (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.
 Kane, Morey & Moore (Crescent) New Orleans.
 Kara (Olympia) New Bedford, Mass.
 Kate & Wiley (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.
 Kay, Hamlin & Kay (Feeley) Hazleton, Pa.
 Kay, Dolly (Palace) Rockford, Ill., 20-22.
 Keane & Whitney (Orpheum) Wichita, Kan., 20-22.
 Keating, Chas., & Co. (Keith) Toledo, O.
 Keene & Williams (Kedzie) Chicago 20-22.
 Keely, Julia (Avenue B) New York 20-22.
 Keellam & Dare (Proctor) Albany, N. Y.
 Keller Sisters & Lynch (Imperial) Montreal.
 Kelly & Wise (Pantages) Kansas City; (Pantages) Memphis 24-29.
 Kelly, Sherwin (Proctor) Albany, N. Y.
 Kelly & Birmingham (Keith) Cincinnati.
 Kendall & Byron (Grand) Shreveport, La.
 Kennedy & Kramer (Loew) London, Can.
 Kennedy, Jack, Co. (Harris) Pittsburg.
 Keeny & Hollis (Hill St.) Los Angeles; (Orpheum) Denver 24-29.
 Kerr & Weston (Majestic) Cedar Rapids, Ia., 20-22; (Orpheum) Omaha 24-29.
 Kessler & Morgan (Alhambra) Philadelphia.
 King & Irwin (Jefferson) Auburn, N. Y.
 King & Beatty (State) New Brunswick, N. J.
 Kirk-Collier Co. (LaSalle Garden) Detroit 20-22.
 Kirkland, Paul, & Co. (Rialto) Racine, Wis., 20-22.

Kitamura Japs (Greeley Sq.) New York 20-22.
 Kluge & Brilliant (Palace) South Bend, Ind., 20-22.
 Kle, Mel (Palace) New York.
 Kler Bros (Orpheum) Los Angeles.
 Knowles & White (Irving) Carbondale, Pa.
 Knox & Inman (Harris) Pittsburg.
 Kodah (Seventh St.) Minneapolis.
 Kohmar, Lee, & Co. (Fifth Ave.) New York.
 Kola, Sylvia, & Co. (Lyric) Hoboken, N. J.
 Kramer, Birdie (Lyric) Birmingham, Ala.
 Krayona & Co. (Allegheeny) Philadelphia.
 Kronos (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.
 Krypton Sisters (Pantages) Des Moines, Ia.; (Pantages) Kansas City 24-29.
 Kuhns, Three White (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 24-29.
 Kuma, Hatsu (State) Newark, N. J.
 Kuter Trio (Poll) Scranton, Pa.

LaDent, Frank (Orpheum) Wichita, Kan., 20-22.
 LaFleur & Portia (Orpheum) Kansas City.
 LaMarr, Leona, & Co. (Loew) London, Can.
 LaMont, Larry & Dolly (Dome) Ocean Park, Calif., 20-22.
 LaPalra (Olympic) Watertown, N. Y.
 La Plarica Trio (Olympia) Lynn, Mass.
 LaPine & Emery (Pantages) Denver; (Pantages) Pueblo 27-29.
 LaRoche, Romy (Palace) Indianapolis 20-22.
 LaSalle Bob, & Co. (Bijou) Birmingham, Ala.
 LaVier, Jack (Lyric) Birmingham, Ala.
 LaVigne & Marie (Palace) Bridgeport, Conn.
 Lazollas, Merial (Geech) Mason City, Ia., 20-22; (Hildreth) Charles City 23-25.
 Lady Ten Mel (State) Memphis.
 Lahr & Mercedes (Orpheum) Sioux City, Ia., 20-22; (Hennepin) Minneapolis 21-29.
 Laird, Horace, & Five Merry Jesters (Grotto Circus) Mobile, Ala.
 Lambert & Flash (Orpheum) Los Angeles; (Golden Gate) San Francisco 24-29.
 Lambert (Majestic) Springfield, Ill., 20-22.
 Lams, The (23d St.) New York.
 Land of Fantasy (Majestic) Ft. Worth, Tex.
 Land of Tango (Pantages) Des Moines, Ia.; (Pantages) Kansas City 24-29.
 Lander Bros. (Crescent) New Orleans.
 Landfield, Sidney (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.
 Lane & Freeman (American) New York 20-22.
 Lang & O'Neill (Keith) Columbus, O.
 Lang & Voak (Boulevard) New York 20-22.
 Langford & Fredericks (Pantages) Winnipeg, Can.; (Pantages) Regina 24-29.
 Larimer & Hudson (Palace) Indianapolis 20-22.
 Lashay, Geo. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 24-29.
 Laurel, L., & Co. (Towers) Camden, N. J.
 Lavall, Harry (Strand) Greensburg, Pa.
 Lawbreakers (Poll) Scranton, Pa.
 Lawrence, David, Jr. (Majestic) Elmira, N. Y., 24-26; (Poll) Scranton, Pa., 27-29.
 Lawton (Albee) Providence, R. I.
 LeBlanc, Eugenie (Strand) Saginaw, Mich., 20-22; (Palace) Flint 21-26; (Regent) Kalamazoo 27-29.
 LeClair, John (Irving) Carbondale, Pa.
 LeGros, The (Keith) Syracuse, N. Y.
 Lee, Emily, & Co. (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 24-29.
 Leah Maid of Mist (Proctor) Newark, N. J.
 Leavitt & Lockwood (Golden Gate) San Francisco; (Orpheum) Los Angeles 24-29.
 Lebnit & Peters (Majestic) Milwaukee.
 Lee & Cranston (Orpheum) Allentown, Pa.
 Lee & Mann (Palace) Bridgeport, Conn.
 Lees, Three (Seventh St.) Minneapolis.
 Leipzig (Rialto) St. Louis.
 Lemaire, George, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 24-29.

Leo, Louis (Lyric) Fitchburg, Mass.
 Leon & Co. (Poll) Bridgeport, Conn.
 Leon & Dawn (Palace) Cincinnati.
 Leonard, Benny (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.
 Lester, Doris & Al (Loew) Ottawa, Can.
 Let the Public Decide (Orpheum) New York 20-22.
 Levolis, The (Keith) Boston.
 Levy, Jack, & Four Crowell Sisters (Murray) Richmond, Ind., 20-22; (Terrace) Danville, Ill., 24-26; (Family) Lafayette, Ind., 27-29.
 Lewis & Norton (Imperial) Montreal.
 Lewis, Philip J., & Co. (Orpheum) Sioux City, Ia.
 Lewis, Flo (Hennepin) Minneapolis; (Orpheum) Des Moines, Ia., 24-29.
 Libonati (Pantages) Portland, Ore.
 Liddell & Gibson (Lyric) Atlanta, Ga.
 Lime Trio (Majestic) Cedar Rapids, Ia., 20-22; (Rialto) St. Louis 24-29.
 Lindsay, Fred (State) New Brunswick, N. J.
 Ling Foo Troupe (Majestic) Bloomington, Ill., 20-22.
 Lippard, Mattylee (Victoria) Wheeling, W. Va.
 Little, Jack (Princess) Montreal.
 Little Cinderella (Strand) Washington.
 Livingston, Murray (Hivoli) Toledo, O.
 Lloyd & Christie (Palace) Cincinnati.
 Lloyd, Herbert (Regent) Detroit.
 Loftus, Cissie (Keith) Philadelphia.
 Lohse & Sterling (Rialto) St. Louis.
 Lomas Troupe (World) Omaha; (Pantages) Des Moines, Ia., 24-29.
 Lonesometown (Palace) Peoria, Ill., 20-22.
 Longfields, Three (Colonial) Lancaster, Pa.
 Lopez Red Caps (Welder) Zanesville, O., 20-22.
 Lordons, Three (Orpheum) New Orleans.
 Loner Girls (Palace) New Haven, Conn.
 Lorraine, Ted (Orpheum) Des Moines, Ia.
 Lorraine, Oscar (Colonial) Haverhill, Mass.
 Louise & Mitchell (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 24-29.
 Lovely, Louise, & Co. (Hipp.) Terre Haute, Ind., 20-22; (Rialto) St. Louis 24-29.
 Lovett, George, Co. (Ben All) Lexington, Ky., 20-22.

Low & Stella (American) New York 20-22.
 Lowry, Ed (Imperial) Montreal.
 Loyal, Sylvia (Shea) Buffalo.
 Lucas, Jimmy (Orpheum) New Orleans.
 Lucille & Cooke (Pantages) Los Angeles; (Pantages) San Diego 24-29.
 Luckie & Harris (State) Nanticoke, Pa.
 Lydell & Macy (Orpheum) Los Angeles.
 Lynn, Carr (Fordham) New York.
 Lyons Duo (Central Sq.) Cambridge, Mass.
 Lyons, George (Orpheum) New Orleans.
 Lytell & Fant (Maryland) Baltimore.

McAdam, Donald, & Sullivan Sisters (Grand) Fargo, N. D., 20-22; (Strand) Winnipeg, Can., 24-26.
 McConnel, Lulu (Palace) New York.
 McCoy & Walton (Hipp.) Baltimore.
 McDermott, Billy (Orpheum) Des Moines, Ia.
 McDermitt, Kelly & Quinn (Gates) Brooklyn 20-22.
 McDonald & Oaks (Keith) Boston.
 McDonalds, Dancing (Poll) Worcester, Mass.
 McFarland & Palace (Allegheeny) Philadelphia.
 McGivney, Owen (Orpheum) Denver.
 McGoods, Lensen Co. (Main St.) Kansas City.
 McGrath & Deeds (Regent) New York.
 McHenry & Hamilton (Murray) Richmond, Ind., 20-22.
 McIntyre & Brack (Orpheum) St. Louis; (Orpheum) Kansas City 24-29.
 McKay & Arline (Allegheeny) Philadelphia.
 McKissick & Holiday (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.
 McLallen & Sarah (Orpheum) Joliet, Ill., 20-22.
 McLaughlin & Evans (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 (Pantages) Portland, Ore., 24-29.
 McLeod, Tex (Keith) Washington.
 McWaters & Tyson (Keith) Philadelphia.
 McWilliams, Jim (Keith) Indianapolis.
 Mack & Stanton (Cross Keys) Philadelphia.
 Mack & Earl (Nixon) Philadelphia.
 Mack & Anger (Arcade) Jacksonville, Fla.
 Mack & LaTue (Keith) Winston-Salem, N. C.
 Mack & Manners (Boulevard) New York 20-22.
 Mack & Marion (State) Newark, N. J.
 Mack, Velmar & Co. (Keith) Boston.
 Mack, Geo. (Majestic) Milwaukee.
 Madcaps, Four (Scollay Sq.) Boston.
 Mahon & Cholet (Orpheum) Sioux City, Ia., 20-22.

Mahey, Will (Alhambra) New York.
 Maitland, Midge (Adgemont) Chester, Pa.
 Maker & Ittedford (Shea) Toronto.
 Making Movies (Majestic) Milwaukee.
 Malinda & Dada (Temple) Detroit.
 Mallia & Bart (Princess) Montreal.
 Man & Strong (National) Louisville 20-22.
 Mann, Alva, & Co. (State) Jersey City, N. J.
 Mann & Strong (National) Louisville.
 Mann Bros. (Regent) Detroit.
 Manning & Wheeler (Albee) Providence, R. I.
 Mansfield, Portia, Dancers (State) Roseland, Ill., 20-22.
 Marcel & Seal (Keith) Indianapolis.
 Margaret & Morrell (Palace) Cincinnati.
 Marguerite & Gill (Keith) Cincinnati.
 Marino & Martin (Proctor) Yonkers, N. Y.
 Markley, Frank (Grand) St. Louis.
 Marlin, Jim & Irene (State) Memphis.
 Martin & Martin (Shrine Circus) San Bernardino, Calif., until Jan. 12.
 Martin, Oscar, & Co. (Orpheum) Champaign, Ill., 20-22.
 Maryland Sinners (Empire) Fall River, Mass.
 Mason & Gwynne (Lyric) Mobile, Ala.
 Mason, Billy, & Co. (Boulevard) New York 20-22.
 Mason, Lee (Crescent) New Orleans.
 Massart, L., & Sister (23d St.) New York.
 Maxellos, Three (Loew) Ottawa, Can.
 Maxfield & Goulson (Proctor) Troy, N. Y.
 Mayhew, Stella (Loew) Dayton, O.
 Mayo, Harry (Metropolitan) Brooklyn.
 Medina, Four (Colonial) Haverhill, Mass.
 Medley & Dupree (Orpheum) Galesburg, Ill., 20-22.
 Mehan & Newman (Keith) Philadelphia.
 Melford Trio (Pantages) Winnipeg, Can.; (Pantages) Regina 24-29.
 Melino & Farrell (25th St.) New York.
 Melody Land (Capitol) Windsor, Can., 20-22.
 Melroy Sisters (Majestic) Ft. Worth, Tex.
 Melva Sisters (Arcade) Jacksonville, Fla.
 Melvin Bros. (Keith) Toledo, O.
 Mendozas, The (Keith) Syracuse, N. Y., 20-22.
 Merlan's Dogs (Orpheum) Sioux City, Ia., 20-22.

Merrill, George, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 24-29.

McAdam, Donald, & Sullivan Sisters (Grand) Fargo, N. D., 20-22; (Strand) Winnipeg, Can., 24-26.
 McConnel, Lulu (Palace) New York.
 McCoy & Walton (Hipp.) Baltimore.
 McDermott, Billy (Orpheum) Des Moines, Ia.
 McDermitt, Kelly & Quinn (Gates) Brooklyn 20-22.
 McDonald & Oaks (Keith) Boston.
 McDonalds, Dancing (Poll) Worcester, Mass.
 McFarland & Palace (Allegheeny) Philadelphia.
 McGivney, Owen (Orpheum) Denver.
 McGoods, Lensen Co. (Main St.) Kansas City.
 McGrath & Deeds (Regent) New York.
 McHenry & Hamilton (Murray) Richmond, Ind., 20-22.
 McIntyre & Brack (Orpheum) St. Louis; (Orpheum) Kansas City 24-29.
 McKay & Arline (Allegheeny) Philadelphia.
 McKissick & Holiday (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.
 McLallen & Sarah (Orpheum) Joliet, Ill., 20-22.
 McLaughlin & Evans (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 (Pantages) Portland, Ore., 24-29.
 McLeod, Tex (Keith) Washington.
 McWaters & Tyson (Keith) Philadelphia.
 McWilliams, Jim (Keith) Indianapolis.
 Mack & Stanton (Cross Keys) Philadelphia.
 Mack & Earl (Nixon) Philadelphia.
 Mack & Anger (Arcade) Jacksonville, Fla.
 Mack & LaTue (Keith) Winston-Salem, N. C.
 Mack & Manners (Boulevard) New York 20-22.
 Mack & Marion (State) Newark, N. J.
 Mack, Velmar & Co. (Keith) Boston.
 Mack, Geo. (Majestic) Milwaukee.
 Madcaps, Four (Scollay Sq.) Boston.
 Mahon & Cholet (Orpheum) Sioux City, Ia., 20-22.

Mahey, Will (Alhambra) New York.
 Maitland, Midge (Adgemont) Chester, Pa.
 Maker & Ittedford (Shea) Toronto.
 Making Movies (Majestic) Milwaukee.
 Malinda & Dada (Temple) Detroit.
 Mallia & Bart (Princess) Montreal.
 Man & Strong (National) Louisville 20-22.
 Mann, Alva, & Co. (State) Jersey City, N. J.
 Mann & Strong (National) Louisville.
 Mann Bros. (Regent) Detroit.
 Manning & Wheeler (Albee) Providence, R. I.
 Mansfield, Portia, Dancers (State) Roseland, Ill., 20-22.
 Marcel & Seal (Keith) Indianapolis.
 Margaret & Morrell (Palace) Cincinnati.
 Marguerite & Gill (Keith) Cincinnati.
 Marino & Martin (Proctor) Yonkers, N. Y.
 Markley, Frank (Grand) St. Louis.
 Marlin, Jim & Irene (State) Memphis.
 Martin & Martin (Shrine Circus) San Bernardino, Calif., until Jan. 12.
 Martin, Oscar, & Co. (Orpheum) Champaign, Ill., 20-22.
 Maryland Sinners (Empire) Fall River, Mass.
 Mason & Gwynne (Lyric) Mobile, Ala.
 Mason, Billy, & Co. (Boulevard) New York 20-22.
 Mason, Lee (Crescent) New Orleans.
 Massart, L., & Sister (23d St.) New York.
 Maxellos, Three (Loew) Ottawa, Can.
 Maxfield & Goulson (Proctor) Troy, N. Y.
 Mayhew, Stella (Loew) Dayton, O.
 Mayo, Harry (Metropolitan) Brooklyn.
 Medina, Four (Colonial) Haverhill, Mass.
 Medley & Dupree (Orpheum) Galesburg, Ill., 20-22.
 Mehan & Newman (Keith) Philadelphia.
 Melford Trio (Pantages) Winnipeg, Can.; (Pantages) Regina 24-29.
 Melino & Farrell (25th St.) New York.
 Melody Land (Capitol) Windsor, Can., 20-22.
 Melroy Sisters (Majestic) Ft. Worth, Tex.
 Melva Sisters (Arcade) Jacksonville, Fla.
 Melvin Bros. (Keith) Toledo, O.
 Mendozas, The (Keith) Syracuse, N. Y., 20-22.
 Merlan's Dogs (Orpheum) Sioux City, Ia., 20-22.

Merrill, George, & Co. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 24-29.

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 REAL HAIR, Imported. All Characters \$1.50 Each and Up. Irish, Dutch, Hebrew, Sily Kid, Canadian, Cutting free. A. FAUCHER
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Merritt & Coughlin (Loew) Ottawa, Can.
 Mincham (Keith) Syracuse, N. Y.; (Palace) Cleveland 24-29.
 Middleton & Spellmeyer (Lyric) Mobile, Ala.
 Middleton, Jean (Main St.) Kansas City; (Palace) Chicago 24-29.
 Midnight Marriage (Pantages) San Diego, Calif.; (Hoyt) Long Beach 24-29.
 Miller, Edward (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.
 Miller, Billy, & Co. (Colonial) Haverhill, Mass.
 Miller, Eunice, & Co. (Palace) Manchester, N. H.
 Miller & Mack (Orpheum) Denver.
 Milo (Pantages) Tacoma, Wash., 24-29.
 Minstrel Revue (Hipp.) Peoria, Ill., 20-22.
 Minstrel Monarchs (Palace) Milwaukee; (State-Lake) Chicago 24-29.
 Monroe Bros. (Victory) Holyoke, Mass.
 Monroe & Gration (Pantages) Des Moines, Ia.; (Pantages) Kansas City 24-29.
 Montana (Keith) Portland, Me.
 Montgomery, Marshall (Pantages) San Francisco 24-29.
 Monti & Parti (Lincoln) Chicago 20-22.
 Moody & Duncan (Majestic) Ft. Worth, Tex.
 Moore & Hager (Keith) Dayton, O.
 Moore & Arnold (Alhambra) Philadelphia.
 Moore & Mitchell (Palace) New Haven, Conn.
 Moore, G. & M. (Capitol) Hartford, Conn.
 Moore, Victor (Temple) Rochester, N. Y.
 Moore & Freed (Temple) Rochester, N. Y.
 Moore, Harry (Hennepin) Minneapolis.
 Moore & Shy (Unique) Eau Claire, Wis., 20-22.
 Moran, Hazel (Yonge St.) Toronto.
 Morgan, Betty & Jim (Orpheum) San Francisco; (Orpheum) Los Angeles 24-29.
 Morgan, Gene (Bushwick) Brooklyn.
 Morley & Anger (Arcade) Jacksonville, Fla.
 Morley, Frank (125th St.) New York.
 Morning Glories (Victory) Holyoke, Mass.
 Morris, Will (Keith) Indianapolis.
 Morris & Campbell (Orpheum) Oklahoma City, Ok., 20-22.
 Morrissey & Young (Orpheum) New York 20-22.
 Morton, George (Empress) Grand Rapids, Mich.
 Morton, Lillian, & Co. (American) New York 20-22.
 Morton & Glass (State-Lake) Chicago; (Orpheum) Winnipeg, Can., 24-29.
 Morton, James C. & Co. (Loew) Montreal.
 Mortons, Four (Palace) Milwaukee; (Palace) Chicago 24-29.
 Mosconi Family (Proctor) Newark, N. J.
 Moss, Harrison (James) Columbus, O.
 Moss & Frye (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 24-29.
 Moutiers, Four (Pantages) Spokane; (Pantages) Seattle 24-29.
 Morris Masque (Palace) Ft. Wayne, Ind., 20-22.
 Mullane, Frank, & Co. (Hoyt) Worcester, Mass.
 Mulroy & McNece (Imperial) Montreal.
 Murand & Leo (58th St.) New York.
 Murdoch, L. & P. (Lyric) Atlanta, Ga.
 Murphy, Bob (Towers) Camden, N. J.
 Murphy, Johnny (Columbia) St. Louis.
 Murphy, Senator (Orpheum) Madison, Wis., 20-22; (State-Lake) Chicago 24-29.
 Murray & Oakland (Orpheum) Kansas City; (Orpheum) St. Louis 24-29.
 Murray & Maddox (Pantages) Edmonton, Can.; (Pantages) Calgary 24-29.
 Murray & Allen (Orpheum) Brooklyn.
 Myra, Olga, & Co. (National) Louisville.
 Myrtle, Odette (Palace) New York.
 Mystic Revue (Palace) New Orleans.

Ortons, Four (O. H.) Jamestown, N. Y., 20-22; (Majestic) Elmira 24-26; (Strand) Ithaca 27-29.
 Overholt & Young (Pantages) Tacoma, Wash., 24-29.
 Owens-Kelly Syncopators (Kearse) Charleston, W. Va.
 Padula, Margaret (Keith) Boston.
 Pals, Four (Broadway) Long Branch, N. J.
 Pardo & Archer (Hoyt) Philadelphia.
 Parkers, The (Pantages) Denver; (Pantages) Pueblo, 27-29.
 Parks, Grace & Eddie (Miller) Milwaukee.
 Paul & Pauline (Lyric) Hamilton, Can.
 Pauline, Dr. (Yonge St.) Toronto.
 Pearl, Myron, & Co. (Pantages) Minneapolis 24-29.
 Pearson, Newport & Pearson (Empire) Fall River, Mass.
 Peirone & Oliver (State) Pawtucket, R. I.
 Peters & Leffing (Majestic) Milwaukee.
 Petleys, Five (Keith) Syracuse, N. Y.; (Keith) Boston 24-29.
 Philbrick & DeVoc (American) New York 20-22.
 Phillips, Evelyn, & Co. (State) Buffalo.
 Phillips, Four (Pantages) San Francisco 24-29.
 Pierce & Royle (Globe) Kansas City 20-22.
 Piller & Douglas (Keith) Portland, Me.
 Pineda (Seventh St.) Minneapolis.
 Pink Toes, Thirty (Pantages) Pueblo, Col.; (World) Omaha 24-29.
 Pinto & Boyle (Grand) Marion, Ind., 20-22.
 Pioneers of Variety (Gates) Brooklyn 20-22.
 Pirates, Six, & a Maid (Delaney St.) New York 20-22.
 Plantation Days (Pantages) San Francisco; (Pantages) Los Angeles 24-29.
 Polly & Oz (Hennepin) Minneapolis; (Orpheum) Omaha 24-29.
 Poster Girl (Pantages) Pueblo, Col.; (World) Omaha 24-29.
 Powers & Wallace (Palace) St. Paul; (Hennepin) Minneapolis 24-29.
 Powers' Elephants (Davis) Pittsburg.
 Pressler & Klais (Keith) Philadelphia.
 Pierce & Arrow (Kearse) Charleston, W. Va.
 Pisanio, General (Rivoli) Toledo, O.
 Primrose Minstrels (Majestic) Grand Island, Neb., 20-22.
 Primrose Four (81st St.) New York.
 Prosper & Maret (Pantages) San Diego, Calif.; (Hoyt) Long Beach 24-29.

Queens of Syncopation (Pantages) Memphis.
 Quinn Bros. & Smith (Cross Keys) Philadelphia.
 Quinn & Caverly (Rivoli) Toledo, O.
 Quinn, Jack, & Teddy (Sun) Springfield, O., 17-29.

Raffles (LaSalle Garden) Detroit 20-22.
 Rajah, Princess (State-Lake) Chicago; (Orpheum) St. Louis 24-29.
 Rankin, Joe (Nixon) Philadelphia.
 Raphael, Dave, & Co. (Warwick) Brooklyn 20-22.
 Rasso (Pantages) Edmonton, Can.; (Pantages) Calgary 21-26.
 Rawls & Von Kaufman (Majestic) Cedar Rapids, Ia., 20-22.
 Raymond, E., Trio (Victoria) Wheeling, W. Va.
 Ray's Bohemians (Globe) Philadelphia.
 Readings, Four (Admgment) Chester, Pa.
 Recco, Ridelious (Columbia) St. Louis.
 Reck & Rector (Hipp.) Pottsville, Pa.
 Recollections (Pantages) Denver; (Pantages) Pueblo 27-29.
 Reddingtons, Three (Palace) Brooklyn 20-22.
 Redford & Madden (Bijou) Birmingham, Ala.
 Redmond & Wells (Majestic) Ft. Worth, Tex.
 Reeves, Roe (Orpheum) Champaign, Ill., 20-22.
 Regan & Curless (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Regay, John, & Co. (Rialto) Amsterdam, N. Y.
 Rehearsal, The (Arcade) Jacksonville, Fla.
 Reichen, Joe (Pantages) Vancouver, Can.
 Reiffenach Sisters (Lalace) Waterbury, Conn.
 Reilly, R., & Co. (Proctor) Troy, N. Y.
 Remos, The (Maryland) Baltimore.
 Renard & West (Grand) Oshkosh, Wis., 20-22.
 Reno Sisters & Allen (Capitol) Union Hill, N. J.
 Renzetta & Gray (Regent) Detroit.
 Restell (Orpheum) Brooklyn.
 Retlaw (Bijou) Bangor, Me.
 Rottler, Deszo (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 Reveries (Orpheum) Champaign, Ill., 20-22.
 Rex Comedy Circus (Delaney St.) New York 20-22.
 Reynolds, Jim (Fulton) Brooklyn 20-22.
 Reynolds & Donegan (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.
 Reynolds, Dave-Devil (Princess) Nashville, Tenn.
 Rhoads & Broshell (Pantages) Denver; (Pantages) Pueblo 27-29.
 Rhoads & Watson (Foli) Scranton, Pa.
 Rich & Banta (Majestic) Chicago.
 Richardson, Frank (Palace) New Haven, Conn.
 Rigoletto Bros. (Pantages) Spokane 24-29.
 Rinaldo (Regent) Detroit.
 Klos, The (Lyric) Indianapolis.
 Rita & Dunn: Akron, O., 17-19.
 Ritter & Knapp (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.
 Rives & Arnold (Pantages) Hamilton, Can.; (Chateau) Chicago 24-26.
 Roberts, Theodore (State-Lake) Chicago.
 Roberts, Heene, & Orch. (Orpheum) Los Angeles.
 Roberts, Joe (Orpheum) Ogden, Utah; (Pantages) Denver 24-29.
 Roberts, Little Lord (Scollay Sq.) Boston.
 Robins, A. (Pantages) San Francisco 24-29.
 Robinson, Bill (Shea) Buffalo.
 Robinson & Pierce (Pantages) Des Moines, Ia.; (Pantages) Kansas City 24-29.
 Robinson's Elephants (Binghamton) Binghamton, N. Y.
 Robinson's Syncopators (Pantages) Vancouver, Can.
 Rockwell & Fox (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.
 Rogers, M., & Co. (Empire) Lawrence, Mass.
 Rogers & Williams (Jefferson) Auburn, N. Y.
 Rogers, Roy (Hipp.) Pottsville, Pa.
 Rogers, Francis (Sanger Bros.) Dallas, Tex.
 Rogers & Allen (Palace) New York.
 Rogers & Donnelly (Pantages) Minneapolis 24-29.
 Rogers, Chas., & Co. (Capitol) Hartford, Conn.
 Rolfs, Willie (Orpheum) St. Louis; (Orpheum) New Orleans 24-29.
 Rome & Grant (Orpheum) Omaha, Neb.; (Orpheum) Des Moines, Ia., 24-29.
 Rooney & Bent (Alhambra) New York.

Rooney's, The (Lyric) Atlanta, Ga.
 Rose, Jack (Palace) Milwaukee; (State-Lake) Chicago 24-29.
 Rose of Harem (Poli) Worcester, Mass.
 Rose & Thorne (Federal) Salem, Mass.
 Rose, Harry (Palace) St. Paul; (Hennepin) Minneapolis 24-29.
 Rose, Ellis & Rose (Lincoln Sq.) New York 20-22.
 Ross & Midgots (State) Newark, N. J.
 Ross & Edwards (Davis) Pittsburg.
 Ross & Foss (Novity) Topeka, Kan., 20-22.
 Ross, Eddie & Phil (Broadway) Philadelphia.
 Rowleys, Musical (Pantages) Minneapolis 24-29.
 Roy & Maye (Palace) New York.
 Roy, Ruth (Proctor) Newark, N. J.
 Rozellas, Two (Hipp.) Cleveland; (Lyceum) Canton, O., 24-29.
 Ruberville (Colonial) Norfolk, Va.
 Rucker & Perrin (Pantages) Denver; (Pantages) Pueblo 27-29.
 Ruegger, Elsa (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 Ruge & Rose (Hipp.) Baltimore.
 Rule & O'Brien (Orpheum) Germantown, Pa.
 Rulova, Shura (Riverside) New York.
 Runaway Four (Empress) Grand Rapids, Mich.
 Russell & Marconi (Admgment) Chester, Pa.
 Russian Art Co. (Maryland) Baltimore.
 Russo, Ties & Russo (Strand) Washington.
 Ryan & Lee (Orpheum) San Francisco; (Golden Gate) San Francisco 24-29.

Sabbott & Brooks (Pantages) Saskatoon, Can.; (Pantages) Edmonton 24-29.
 Sale, Chic (Rialto) St. Louis; (Palace) Chicago 24-29.
 Salle & Robies (Grand) Oshkosh, Wis., 20-22.
 Samaroff & Sonia (Pantages) Des Moines, Ia.; (Pantages) Kansas City 24-29.
 Samuels, Rae (Orpheum) St. Louis; (State-Lake) Chicago 24-29.
 Santley, Zella (Broadway) Long Branch, N. J.
 Santrey, Henry & Band (81st St.) New York.
 Sault, Anita & King (23d St.) New York.
 Saunders, Blanche G. (O. H.) Soldier, Ia.; (O. H.) Dow City 24-29.
 Sawyer & Eddy (Liberty) Lincoln, Neb., 20-22.
 Saxton & Farrell (Pantages) Los Angeles; (Pantages) San Diego 24-29.
 Saytons, The (Kedzie) Chicago 20-22.
 Seabury, Wm. (Hill St.) Los Angeles.
 Scanlons & Denno Bros. (Keith) Indianapolis.
 Schaeffer, Weyman & Carr (Palace) Manchester, N. H.
 Schneck, Willie (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 24-29.
 Scholder Sisters (Grand) Shreveport, La.
 Schuller, Jean (Empire) Lancaster, Pa.
 Seabacks, The (Orpheum) Madison, Wis., 20-22.
 Seed & Austin (Orpheum) Fresno, Calif.; (Orpheum) Oakland 24-29.
 Seeley, Blossom (Palace) St. Paul.
 Selbini & Albert (Majestic) Ft. Worth, Tex.
 Seron, P., & Co. (Orpheum) Germantown, Pa.
 Senators, Three (Seventh St.) Minneapolis.
 Senna & Dan (Foli) Wilkes-Barre, Pa.
 Severn, Margaret (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Seymour, H. & A. (81st St.) New York.
 Shadowland (World) Omaha; (Pantages) Des Moines, Ia., 24-29.
 Shannon & Gordon (Bijou) Bangor, Me.
 Shannon, Cissie (Globe) Kansas City 20-22.
 Sharp, Billy, Revue (Jolie) Ft. Smith, Ark., 20-22.
 Shaw & Lee (Princess) Montreal.
 Shayne, Al (Globe) Philadelphia.
 Sheik, The (Bushwick) Brooklyn.
 Sheiks of Araby (Strand) Brockton, Mass.
 Sheldon & Baggott (Keith) Philadelphia.
 Sheldon, R., & Bro. (Cosmos) Washington.
 Shely, Patsy, & Boys (Orpheum) New York 20-22.
 Sheppard, Bert, & Co. (Lincoln) Chicago 20-22.
 Sherman, Van & Hyman (Pantages) Hamilton, Can.; (Chateau) Chicago 24-26.
 Sherman, Dan, & Co. (Poli) Hartford, Conn.; (Playhouse) Passaic, N. J., 24-26; (O. H.) Morris-town 27-29.
 Sherri, Andre, Revue (Lyric) Indianapolis.
 Shields, J. & H. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 24-29.
 Show Off, The (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Sinclair & Gasper (Orpheum) Brooklyn.
 Sinclair, Catherine (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 24-29.
 Singer's Midgots (Capitol) Union Hill, N. J.
 Skatelles, The (Maryland) Baltimore.
 Skello & Co. (Tattersville Store) Camden, N. J.
 Skelly-Helt Revue (Majestic) Dallas, Tex.; (Majestic) Houston 24-29.
 Smith & Barker (Keith) Washington.
 Smith, Ben (Pantages) Hamilton, Can.; (Chateau) Chicago 24-26.
 Smith, Peter J. (Fauror) Lima, O., 20-22; (Palace) Detroit 27-29.
 Smith, D. H., & Co. (Loew's Uptown) Toronto, Can., 24-29.
 Smiths, Aerial (Harris) Pittsburg.
 Snow & Marine (National) New York 20-22.
 Snyder, Bud, & Bluech (Pantages) Edmonton, Can.; (Pantages) Calgary 24-26.
 Solar, Willie (Colonial) Lancaster, Pa.
 Son Dodgers (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 Song Fables (125th St.) New York.
 Song Birds, Four (Orpheum) Aberdeen, S. D., 20-22.
 Sothorn, Jean (Orpheum) Omaha, Neb.
 Spencer & Williams (O. H.) York, Pa.
 Splendid & Partner (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Spoor & Parsons (Fulton) Brooklyn 20-22.
 Stanley, Stan (Keith) Columbus, O.
 Stanley Tripp & Mowatt (Pantages) Portland, Ore.
 Stanley, Jos., & Co. (Globe) Philadelphia.
 Stanleys, The (Orpheum) Des Moines, Ia.
 Stanley, Art (Temple) Syracuse, N. Y.
 Stars, Eric & Val (Rialto) Amsterdam, N. Y.
 Stars of the Future (Hennepin) Minneapolis.
 Stedman, Al & Fannie (Palace) Cleveland.
 Steele & Winslow (Prospect) Brooklyn.
 Stephens & Hollister (Princess) Nashville, Tenn.
 Stoppers, The (Alhambra) Philadelphia.
 Stopping Point (Hipp.) McKeesport, Pa.
 Stevens & Brumede (Orpheum) Tulsa, Ok., 20-22.
 Stovers-Lovejoy Revue (Able) Easton, Pa.
 Stillwell & Fraser (Hipp.) McKeesport, Pa.
 Stoddard, Harry (Orpheum) San Francisco 24-29.
 Stone & Hayes (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.
 Stover, Helen (Keith) Washington.
 St. Ouge, Joe, Trio (Electric) St. Joseph, Mo., 20-22.
 Strain Sisters (Pantages) San Francisco 24-29.
 Strobel & Merton (Temple) Detroit.
 Strutz & Bingham (Hipp.) Youngstown, O.

Sullivan & Myers (James) Columbus, O.
 Sullivan & Mack (Pastime) Martins Ferry, O., 20-22; (Columbia) Alliance 24-26; (Orpheum) Franklin, Pa., 27-29.
 Sully & Houghton (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.
 Sully (Colonial) Erie, Pa.
 Summer, Fred, Co. (Orpheum) Seattle; (Orpheum) Portland 24-29.
 Sutton, Harry & Kitty (Loew) Dayton, O.
 Sutton, Larry (O. H.) Chebanse, Ill.
 Suratt, Valeska (Pantages) Portland, Ore.
 Sweeney, Beatrice, & Co. (Majestic) Chicago.
 Sweethearts, Five (American) Chicago 20-22.
 Sweeney & Walters (Liberty) Lincoln, Neb., 20-22.
 Sweethearts (Grand) Oshkosh, Wis., 20-22.
 Swift, Thos., & Co. (Fordham) New York.
 Swor & Conroy (Grand) Shreveport, La.
 Sydel, Paul (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.
 Sylvester Family (Lyric) Hamilton, Can.

Tarzan (Palace) Brooklyn 20-22.
 Taylor, Howard & Them (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 21-29.
 Taylor, Dorothy, & Co. (Grand) St. Louis.
 Taylor, Margaret (Royal) New York.
 Telank & Dean (Avenue B) New York 20-22.
 Terry, Sheila (Keith) Syracuse, N. Y.
 Thaler's Circus (Pantages) Minneapolis 24-29.
 Thank You Doctor (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.
 Theatre Conique Russe (Miller) Milwaukee.
 Thelma (Gates) Brooklyn 20-22.
 Thielon, Max, Troupe (Majestic) Chicago.
 Thomas, Jee, Saxotet (Liberty) Lincoln, Neb., 20-22.
 Thornton Sisters (Capitol) Windsor, Can., 20-22.
 Thibero, Alva (105th St.) Cleveland.
 Tiemann's, Tad, Six Entertainers (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 23-29.
 Timberg, Herman (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.
 Tinsdalen, The (Pantages) Hamilton, Can.; (Chateau) Chicago 24-26.
 Tomlins, The (Wm. Penn) Philadelphia.
 Tompkins, Susan (Feeley) Hazleton, Pa.
 Toner, Tommy, & Co. (Arcade) Jacksonville, Fla.
 Toney & George (Strand) Washington.
 Torchbearers, The (Riverside) New York.
 Teshow's Cats (Keith) Portland, Me.
 Tice (Hogen) New York.
 Tower & D'Horres (Orpheum) Denver; (Orpheum) Omaha 24-29.
 Tower & Darrell (Palace) New Haven, Conn.
 Towle, Joe (Empress) Decatur, Ill., 20-22.
 Toyama Japs (Orpheum) Sioux City, Ia., 20-22.
 Traveline, Nan, & Co. (Palace) Springfield, Mass.
 Trella Co. (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 24-29.
 Trennell Trio (Grand) St. Louis, Mo.
 Trovato (Loew) Ottawa, Can.
 Tucker, Sophie (Palace) Chicago.
 Tucker, Al, & Band (Proctor) Albany, N. Y.
 Turner Bros. (State) Memphis.
 Tuscano, Bros. (Aldine) Wilmington, Del.
 Twinkette-Bolla & Co. (Palace) South Bend, Ind., 20-22.

U S. Jazz Band (Coliseum) New York.

Vacation Days (Garrick) Norristown, Pa.
 Vadie & Gygi (Orpheum) Kansas City; (Orpheum) St. Louis 24-29.
 Vajda, Ross (James) Columbus, O.
 Van Arnam's Minstrels (Rajah) Reading, Pa.
 Van Dyke & Vinc (Temple) Syracuse, N. Y.
 Van Horn & Inez (Pantages) Tacoma, Wash.; (Hoyt) Long Beach 24-29.
 Van Horn, Bobby (23d St.) New York.
 Van Haven (Orpheum) Kansas City; (Palace) Chicago 24-29.
 Van & Irwin (Unique) Eau Claire, Wis., 20-22.
 Van & Schneck (Hamilton) New York 20-22.
 Van & Vernon (Greenville Sq.) New York 20-22.
 Vanderbilts, The (Gates) Brooklyn 20-22.
 Vanity Shop (Colonial) Lancaster, Pa.
 Vanity, Mlle., & Co. (Broadway) Philadelphia.
 Venetian Five (Hipp.) Pottsville, Pa.
 Verza, Nick & Gladys (State) Buffalo.
 Vernon (Central St.) Cambridge, Mass.
 Victoria & Dupree (Majestic) Houston, Tex.; (Majestic) San Antonio 24-29.
 Vincent, Claire, & Co. (Princess) Nashville, Tenn.
 Vine & Temple (World) Omaha; (Pantages) Des Moines, Ia., 24-29.
 Visser & Co. (Welcor) Zanesville, O., 20-22.
 Vokes, Officer, & Don (Lyceum) Canton, O.
 Volunteers, The (Keith) Winston-Salem, N. C.
 Von Cello & Mary (Orpheum) Tulsa, Ok., 20-22.

Wahletka, Princess (Rivera) Brooklyn.
 Walker, Dallas (Keystone) Philadelphia.
 Wallace & Irwin (Palace) Bridgeport, Conn.
 Wallace & May (Firepoint) Brooklyn.
 Walsh, Richard (Kearse) Charleston, W. Va.
 Walsh & Ellis (Keith) Portland, Me.
 Walters & Stern (Pantages) Saskatoon, Can.; (Pantages) Edmonton 24-29.
 Walters & Walters (Lyric) Hamilton, Can.
 Walton, Bert & Lottie (Yonge St.) Toronto.
 Walton, Florence (Keith) Indianapolis.
 Wanla (105th St.) Cleveland.
 Ward, Frank (Grand) Oshkosh, Wis., 20-22.
 Ward & Van (Keith) Washington.
 Ward, Will J. (Shea) Buffalo.
 Ward, Bolly & Tom (Kearse) Charleston, W. Va.
 Ward & Raymond (Pantages) San Diego, Calif.; (Hoyt) Long Beach 24-29.
 Warden & Burt (Empirewood) Chicago 20-22.
 Watson, J. K. (Orpheum) Denver; (Orpheum) Omaha 24-29.
 Watson Sisters (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 24-29.
 Watson, Harry (Golden Gate) San Francisco.
 Watts & Hawley (Colonial) Erie, Pa.
 Webb's Entertainers (Keystone) Philadelphia.
 Weber & Clifford (American) Chicago 20-22.
 Weber, Fred, Co. (Pantages) Spokane; (Pantages) Seattle 24-29.
 Weber & Elliott (Lyric) Indianapolis.
 Weber & Ralhor (Princess) Montreal.
 Weldon's Sensation (Federal) Salem, Mass.
 Wells & Eclair Twins (Pantages) Des Moines, Ia.; (Pantages) Kansas City 24-29.
 Wells, Gilbert (Orpheum) Tulsa, Ok., 20-22.
 Welton & Marshall (Orpheum) New York 20-22.
 Wendell, Gale, & Co. (Hipp.) Cleveland.
 Weston, Billy, & Co. (Pantages) Kansas City; (Pantages) Memphis 24-29.
 Westman & Ellice (Shea) Toronto.
 Westman & Companion (Olympic) Watertown, N. Y.
 Wheeler Trio (Orpheum) Quincy, Ill., 20-22.

Whirlwinds, Three (Palace) Chicago; (Orpheum) Winnipeg, Can., 24-29.
White, Eddie, & Co. (Scrology Sq.) Boston.
Whitlaw, Arthur (Majestic) Paterson, N. J.
Whiting & Burr (Orpheum) New Orleans.
Whitman, Frank (Palace) New Orleans.
Whitner, Rusty (Majestic) Grand Island, Neb., 20-22; (Electric) St. Joseph, Mo., 23-29.
Whitwits, The (Pantages) Saskatoon, Can.; (Pantages) Edmonton 24-29.
Wickens & Wilkens (Columbia) Far Rockaway, N. Y.
Williams & Wolfus (Keith) Syracuse, N. Y.
Willing & Jordan (Electric) Joplin, Mo., 20-22.
Wills & Robyns (Jole) Ft. Smith, Ark., 20-22.
Wilson-Aubrey Trio (Orpheum) Vancouver, Can.; (Orpheum) Seattle 24-29.
Wilson & Kelly (Poll) Worcester, Mass.
Wilson, Jack (Shea) Buffalo.
Wilson, Al H. (Miller) Milwaukee.
Wilson, G. & A. (Murray) Richmond, Ind., 20-22.
Wilson Bros. (Keith) Boston.
Wilson & Jerome (Lyric) Mobile, Ala.
Winsel, Louis (Pantages) Spokane; (Pantages) Seattle 24-29.
Wirth, May, & Co. (Orpheum) San Francisco; (Golden Gate) San Francisco 24-29.
Wunder Seal (Capitol) Windsor, Can., 20-22.
Wood, Wm. (George) (Orpheum) Brooklyn.
Wood & Wyde (Majestic) Little Rock, Ark., 20-22.
Woods Sisters (Hamilton) New York 20-22; (Proctor) Albany 24-26.
World of Make Believe (Keith) Toledo, O.
Wynne & Dolly (Dulancey St.) New York 20-22.
Wyse, Ross, & Co. (Pantages) San Francisco 24-29.
Yerks' Flotilla Orch. (Keith) Washington.
Yip Yip Yaphankers (Palace) Chicago; (Hialto) St. Louis 24-29.
Yoho, May, & Band (Albee) Providence, R. I.
Yong Wong Bros. (Orpheum) Los Angeles; (Hill St.) Los Angeles 24-29.
Yorke & King (Royal) New York.
Young America (Majestic) Milwaukee.
Young, Margaret (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 24-29.
Young, Madelyn, & Southern Singers (Grand) Moberly, Mo., 21-22; (Columbia) St. Louis 23-29.
Zarell, Leo, Duo (Orpheum) Sioux Falls, S. D., 20-22.
Zelaya (Keith) Columbus, O.
Zenero, Bobby & Betty (Shrine Circus) Hattiesburg, Miss.; (Shrine Circus) Mobile, Ala., 21-29.
Zieglers, The (Orpheum) Kansas City; (Orpheum) New Orleans 24-29.
Zimmerman, Max (State) Pawtucket, R. I.
Zimmerman & Grandville (Orpheum) Sioux Falls, S. D., 20-22.
Zuhn & Breis (Orpheum) Oakland, Calif.; (Orpheum) Fresno 27-29.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Chicago Civic Opera Co.: (Auditorium) Chicago Nov. 8, indef.
Dux, Claire: Chicago 27.
Hutcherson, Ernest: (Aeolian Hall) New York 29.
Metropolitan Opera Co.: New York Nov. 3, 20-22.
Paderewski: Boston 19; (Carnegie Hall) New York 27-28.
Polk, Rudolph: (Carnegie Hall) New York 19.
Salmond, Felix: (Aeolian Hall) New York 29.
San Carlo Grand Opera Co.: (Shubert-Detroit) Detroit, Mich., 16-22.
Slade, Louise Harrison: (Lyon & Healy Hall) Chicago 17-22; Milwaukee, Wis., 17.
Souza and His Band: Helena, Mont., 29.
Swedish Ballet: (Boston O. H.) Boston 17-22.
Wagnerian Opera Co.: (Manhattan O. H.) New York, Dec. 25-Feb. 2.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Able's Irish Rose, Arthur B. Benson, mgr.: (Grand O. H.) Toronto, Can., Sept. 17, indef.
Able's Irish Rose: (Colonial) Cleveland, indef.
Able's Irish Rose: (Republic) New York May 22, indef.
Able's Irish Rose: (Lyceum) Columbus, O., indef.
Aren't We All?, with Cyril Maude: (Gaiety) New York May 21, indef.
Artists and Models: (Shubert) New York Aug. 16, indef.
Bat, The (City Co.): (Michigan) Detroit 23-Jan. 5.
Bat, The: Ft. Worth, Tex., 17-26.
Bat, The: Monroe, La., 23; Shreveport 24-25; Alexandria 26; Baton Rouge 27; Lafayette 28; Lake Charles 29.
Battling Buttler: (Selwyn) New York Oct. 8, indef.
Best People: (Adelphi) Chicago Nov. 12, indef.
Blossom Time (No. 3): Layoff 17-22; (Tulane) New Orleans, La., 23-29.
Bridge, Al & Lois, Co.: (Garden) Kansas City, Mo., Dec. 16, indef.
Business Widow: (Ritz) New York Dec. 10, indef.
Cat and the Canary: Layoff 17-22; (Crescent) Brooklyn 24-Jan. 5.
Cat and the Canary (Coast Co.): (Empire) Saskatoon, Sask., Can., 24-26; (Regina) Regina 27-29.
Cat and the Canary: Layoff 17-22; (Hartman) Columbus, O., 24-29.
Chains: (Playhouse) New York Sept. 10, indef.
Changelings, The: (Henry Miller's) New York Sept. 17, indef.
Chauve-Souris: (Garrick) Chicago Dec. 16, indef.
Chicken Feed: (Little) New York Sept. 24, indef.
Children of the Moon: (Garrick) Detroit 17-22.
Clinging Vine, with Peggy Wood: (Colonial) Boston Dec. 10-Jan. 8, indef.
Clinging Vine (Southern): Nashville, Tenn., 21-25; Chattanooga 26; Knoxville 27; Lexington, Ky., 28-29.
Dance of Death (special matinee): (Princess) New York Dec. 18, indef.
Dancers, The, with Richard Bennett: (Ambassador) New York Oct. 17, indef.
David Copperfield: (Royal Alexandra) Toronto, Can., 17-22.

Dumbbells, The, in Cheerlo: Ft. William, Ont., Can., 29; Winnipeg, Man., 24-29.
Duso, Eleanor: (Daly) Washington, D. C., 20.
Eltzinger, Julian-Tom: Brown Revue: (Tulane) New Orleans, La., 17-22.
Fallures, The: (Garrick) New York Nov. 19, indef.
First Year: (Garrick) Philadelphia Dec. 3, indef.
First Year: Layoff 17-22; (Powers) Grand Rapids, Mich., 23-29.
Fool, The: (Selwyn) Chicago Sept. 2-Dec. 29.
Fool, The: (Co. P.) Lima, O., 24-26; Springfield 27-29.
Fool, The: H. E. Smith, mgr.: Layoff 16-22; (Shubert) Kansas City, Mo., 23-Jan. 5.
Fool, The, Chas. Hunt, mgr.: (Adelphi) Philadelphia Nov. 12, indef.
For All of Us, with Wm. Hodge: (Forty-Ninth St.) New York Oct. 15, indef.
Gingham Girl (Southern): Layoff 18-24; Montgomery, Ala., 25; Selma 26; Meridian, Miss., 27; Hattiesburg 28; Mobile, Ala., 29.
Go West, Young Man: (Punch & Judy) New York Nov. 12, indef.
Go-Go: Edwin Cort, mgr.: (Colonial) Boston 10-Jan. 5.
Good Morning, Dearie: Omaha, Neb., 27-30.
Grand Guignol Players: (Orpheum) Montreal, Can., 10-22.
Greenwich Village Follies: (Winter Garden) New York Sept. 17, indef.
Greenwich Village Follies, John Sheehy, mgr.: (Metropolitan) St. Paul 23-29.
Hampten, Walter, Co.: (National) New York Dec. 17, indef.
Helen of Troy, N. Y.: (Colonial) Boston Dec. 10-Jan. 5.
Home Fires: (Central) Chicago Nov. 11-Dec. 22.
I'll Say She Is, with Four Marx Bros.: (Studebaker) Chicago Oct. 14, indef.
In Love With Love: (La Salle) Chicago Nov. 18, indef.
In the Next Room: (Vanderbilt) New York Nov. 27, indef.
In Old Kentucky, Hockwald Production Co., mgrs.: Law Vegas, N. M., 19.
Irene, Welsch, Id., 24; Boise 25-26; Twin Falls 27; Pocatello 28; Idaho Falls 29.
Jolly Tailors: (Thomashofsky's) New York Nov. 2, indef.
Kid Boots: (National) Washington 17-22; (Nixon) Pittsburgh 24-29.
King for a Day, with Gregory Kelly: (Cort) Chicago Nov. 23, indef.
Lady in Ermine: (Wilbur) Boston Dec. 3, indef.
Lady, The, with Mary Nash: (Empire) New York Dec. 4, indef.
Lander, Sir Harry: (Cincinnati) 20.
Laugh, Clown, Laugh, with Lionel Barrymore: (Delasco) New York Nov. 28, indef.
Les Ballets Suedois: (Boston O. H.) Boston 17-22.
Little Miss Bluebeard, with Irene Bordoni: (Lyceum) New York Aug. 28, indef.
Little Jessie James: (Longacre) New York Aug. 15, indef.
Little Nellie Kelly: (Cohan's Grand) Chicago Dec. 16, indef.
Lollypop: (Tremont) Boston Dec. 10, indef.
Lullaby, The, with Florence Reed: (Knickerbocker) New York Sept. 17, indef.
Magle Ring, The, with Mitz: (Liberty) New York Oct. 1, indef.
Maid of the Mountains: (His Majesty's) Montreal, Can., 17-22.
Mantell, Robert H., Co.: Layoff 17-22; (Illinois) Chicago 23-Jan. 5.
Mary, Mary, Quite Contrary, with Mrs. Fiske: (Powers) Chicago Nov. 25-Dec. 22.
Meet the Wife: (Klaw) New York Nov. 26, indef.
Merton of the Movies: (Blackstone) Chicago Oct. 21, indef.
Moscow Art Theater: (Jolson) New York Nov. 19, indef.
Music Box Revue (Second Edition), Sam H. Harris, mgr.: (Colonial) Chicago Oct. 29-Dec. 22.
Music Box Revue: (Music Box) New York Sept. 17, indef.
Nervous Wreck, The: (Harris) New York Oct. 9, indef.
Nervous Wreck, with Taylor Holmes: (Grand) Cincinnati 17-22.
North Ain't South (Whitney & Tutt): Canton, O., 17-19; Youngstown 20-22; (Globe) Cleveland 21-23.
O'Hara, Fiske, A. Pitou, mgr.: Layoff 17-22; Quincy, Ill., 23; Peoria 25; Springfield 26; La Fayette, Ind., 27; (Macaulay) Louisville, Ky., 28-29.
Old Homestead, A. Pitou, mgr.: Layoff 17-24; Atlanta, Ga., 25-26; Birmingham, Ala., 27-29.
Old Soak, with Tom Wise: (Princess) Chicago Oct. 21, indef.
One Kiss: (Fulton) New York Nov. 27, indef.
Other Rose, with Fay Bainter: (Morosco) New York Dec. 20, indef.
Partners Again, with Bernard & Carr: (Lyric) Philadelphia Nov. 26, indef.
Passing Show of 1923, with Ted Lewis: (Apollo) Chicago Nov. 11, indef.
Passing Show of 1922: Scranton, Pa., 24-25; Wilkes-Barre 26-27; Wilmington, Dela., 28-29.
Patton, W. B., in The Slow Poke, Frank B. Smith, mgr.: Gwynon, Ok., 19; Liberal, Kan., 20; Dodge City 21; Hutchinson 22; Eldorado 24; Arkansas City 25; Independence 26; Bartlesville, Ok., 27.
Pellens and Melisande, with Jane Cowl: (Times Sq.) New York Dec. 4, indef.
Polly Preferred: (Walnut St.) Philadelphia Dec. 10-Jan. 5.
Pony, with Madge Kennedy: (Apollo) New York Sept. 3, indef.
Potters, The: (Plymouth) New York Dec. 8, indef.
Queen Victoria: (18th St.) New York Nov. 15, indef.
Rain, with Jeanne Eagels: (Maxine Elliott) New York Nov. 7, indef.
Robson, May, A. Pitou, mgr.: Layoff 17-22; St. Cloud, Minn., 23; Fargo, N. D., 25; Bismarck 26; Glendive, Mont., 27; Billings 28; Butte 29.
Romeo and Juliet, with Jane Cowl: (Times Square) New York Dec. 15, indef.
Ramin' Wild, with Miller and Lyles: (Colonial) New York Oct. 29, indef.
Sally, Irene and Mary: Layoff 17-21; Albany, Ga., 25; Columbus 26; Atlanta 27-29.
Sancho Panza, with Orla Skinner: (Hudson) New York Nov. 20, indef.
Seventh Heaven: (Booth) New York Oct. 30, indef.
Shadow, The (special matinee): (Eltzinger) New York Dec. 14, indef.
Shane Woman, The: (Comedy) New York Nov. 5, indef.
Sharlee: (Daly) New York, Nov. 21, indef.
Shuffle Along: (Majestic) Buffalo 17-22.
Shout, L. Verne, Players: Rogers, Ark., 19; Rolla, Mo., 20; Morrisville 21.

So This Is London: (Hollis St.) Boston Nov. 19, indef.
So This Is London: (Empire) Edmonton, Alta., Can., 24-26; (Grand) Calgary 27-29.
Song and Dance Man, with George Cohan: (Selwyn) Boston Dec. 3, indef.
Southern & Marlowe: (Shubert) Philadelphia 17-22; (Diana) Cleveland 24-29.
Spring Cleaning: (Eltzinger) New York Nov. 9, indef.
Stepping Stones, with Fred Stone: (Globe) New York Nov. 6, indef.
Sue, Dear: Vicksburg, Miss., 18-25.
Swan, The: (Cort) New York Oct. 23, indef.
Tartish: (Belmont) New York Oct. 1, indef.
Thank U: (Ford) Baltimore 17-22.
Time: (39th St.) New York Nov. 26, indef.
Topics of 1923, with Delysia: (Broadhurst) New York Nov. 20, indef.
Uncle Tom's Cabin (Newton & Livingston's Co. A), Thos. Alton, bus. mgr.: Geneva, N. Y., 24; Elmira 25; Binghamton 26; Corning 27; Williamsport, Pa., 28-29.
Uncle Tom's Cabin (Newton & Livingston's Co. B), Thos. Alton, bus. mgr.: Kane, Pa., 25; Warren 26; Cory 27; Erie 28-29.
Up She Goes (No. 1): (Shubert-Jefferson) St. Louis 16-29.
Vanities of 1923: (Earl Carroll) New York July 2, indef.
Warfield, David: (Illinois) Chicago 17-22.
Waltz Cargo: (Greenwich Village) New York Nov. 5, indef.
Whole Town's Talking: (Bijou) New York Aug. 22, indef.
Wildflower: (Casino) New York Feb. 7, indef.
Wildflower (No. 2): (Shubert) Cincinnati 16-22; Lexington, Ky., 24-25.
Wynn, Ed, in The Perfect Fool: (Lurie) Oakland, Calif., 16-22; Eugene, Ore., 24; Salem 25; (Heilig) Portland 26-29.
Zander the Great, with Alice Brady: (Broad St.) Philadelphia Dec. 17, indef.
Ziegfeld Follies: (New Detroit) Detroit 17-22.
Ziegfeld Follies (New Edition): (New Amsterdam) New York Oct. 20, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Abbott, Forest, Players: (Strand) Everett, Mass., indef.
Abbott's Criterion Players: (Criterion) Buffalo, N. Y., indef.
Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.
Auditorium Players: (Auditorium) Malden, Mass., indef.
Augustin, Wm., Stock Co.: (Olympia) Gloucester, Mass., indef.
Bainbridge Players: (Shubert) Minneapolis Aug. 17, indef.
Blaney Players: (Fifth Ave.) Brooklyn, N. Y., indef.
Boston Stock Co.: (St. James) Boston, Mass., Aug. 27, indef.
Broadway Players: (Broadway) Columbus, O., indef.
Broadway Players (Lyceum) Pittsburg, Pa., indef.
Brooklyn Players: (City) Brooklyn, Mass., indef.
Bryant, Marguerite, Players: (Globe) Washington, Pa., indef.
Buffalo Players, Inc.: (The Playhouse) Buffalo, N. Y., indef.
Burns-Kasper Players: (Garrick) Wilmington, Del., Oct. 22, indef.
Cameron-Matthews English Players: (Regent) Toronto, Ont., Can., Sept. 3, indef.
Carleton, Henry, Players: (Star) Pawtucket, R. I., indef.
Carroll Players: (Majestic) Halifax, N. S., Can., indef.
Carroll Players: (Opera House) St. John, N. B., Can., Sept. 3, indef.
Century Players: (Auditorium) Lynn, Mass., indef.
Chase-Lister Co., Glenn F. Chase, mgr.: North Platte, Neb., 17-22; Sterling, Col., 24-29.
Chicago Stock Co., Chas. H. Rosskam, mgr.: (Savoy) Auburn Park, N. J., 17-23.
City Players: (City) Roseville, N. J., indef.
Cloninger, Ralph, Players: (Wilkes) Salt Lake City, Utah, indef.
Colonial Players: (Colonial) Lawrence, Mass., indef.
Desmond, Mae, Players: (Desmond) Philadelphia, Pa., Sept. 15, indef.
East End Players: (East End) Pittsburg Nov. 26, indef.
Edwards, Mae, Players: Fredericton, N. B., Can., 17-29.
Egan Stock Co.: (Egan) Los Angeles, Calif., indef.
Empire Theater Stock Co.: (Empire) Salem, Mass., indef.
Empress Players: (Empress) Butte, Mont., indef.
Friedkin, Joel, Players: (Texas Grand) El Paso, Tex., Oct. 21-Dec. 29.
Forsyth Players: (Lyric) Atlanta, Ga., indef.
Fulton Stock Co.: (Fulton) Oakland, Calif., indef.
Garrick Stock Co.: (Garrick) Milwaukee, Wis., indef.
Glaser, Vaughn, Players: (Uptown) Toronto, Ont., Can., Sept. 17, indef.
Gordinier Players: Clyde H. Gordinier, mgr.: (Regina) Regina, Sask., Can., indef.
Gordinier Players: S. O. & Chas. A. Gordinier, mgrs.: (Princess) Ft. Dodge, Ia., Sept. 2, indef.
Grand Players: (Grand) Calgary, Alta., Can., indef.
Grand Players: Davenport, Ia., Sept. 2, indef.
Grand Players: (Empire) Edmonton, Alta., Can., indef.
Harder-Hall Players: (Hudson) Union Hill, N. J., indef.
Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Temple) Lewistown, Pa., indef.
Hawkins-Ball Stock Co.: (Auditorium) Kansas City, Sept. 2, indef.
Jewett's Henry, Repertoire Co.: (Copley Sq.) Boston, Mass., indef.
Kell's Comedians: Rusk, Tex., 17-22.
Kent, Richard, Co.: Grand Rapids, N. D., 19; Edgerly 20; Emerton 21; Genesee 22.
Kramer, Ella, Stock Co.: (Chestrnut St.) Sunbury, Pa., indef.
LaVeru, Dorothy, Players: (Grand) Evansville, Ind., Sept. 2, indef.
Lewis, Gene-Olga, Worth Co., Dave Hellman, mgr.: (Lyceum) Memphis, Tenn., Sept. 2, indef.
Lewis', Jack X., Players: (Jefferson) Roanoke, Va., indef.
Luttringer Stock Co. (Plaza) Bridgeport, Conn., indef.
Luttringer, Al, Players: (Lowell O. H.) Lowell, Mass., Sept. 3, indef.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.
Majestic Players: (Majestic) Utica, N. Y., April 2, indef.
Maurice British Players: (Comedy) Toronto, Ont., Can., Sept. 3, indef.
Maylon Players: (Circle Stock) Oroville, Calif., indef.
McKinley Sq. Stock Co.: (McKinley Sq.) New York, indef.
Mordant, Hal, Stock Co.: Kalamazoo, Mich., Aug. 26, indef.
Morosco Stock Co.: (Morosco) Los Angeles, Calif., indef.
Music Hall Players (Music Hall) Akron, O., indef.
New Bedford Players: New Bedford, Mass., Sept. 3, indef.
North Bros' Stock Co.: (Princess) Wichita, Kan., Oct. 1, indef.
Palace Stock Co.: (Palace) Houston, Tex., indef.
Park Players: (Park) Erie, Pa., indef.
Park, Edna Players (Royal) San Antonio, Tex., Sept. 2, indef.
Parmanent Players: (Winnipeg) Winnipeg, Can., indef.
Percut Stock Co.: (Lyric) Knoxville, Tenn., indef.
Pittsfield Stock Co.: (Union Sq.) Pittsfield, Mass., indef.
Plainfield Stock Co.: (Plainfield) Plainfield, N. J., indef.
Poli Players: (Grand) Worcester, Mass., indef.
Princess Players: (Princess) Des Moines, Ia., Nov. 4, indef.
Proctor Players: (Proctor) Elizabeth, N. J., Sept. 3, indef.
Sanger Players: (St. Charles) New Orleans, La., indef.
Sherman Stock Co.: (Strand) Ft. Wayne, Ind., Sept. 16, indef.
Somerville Theater Players: Somerville, Mass., Sept. 3, indef.
State Players: (State) Springfield, Mass., indef.
Strand Players: (Strand) San Diego, Calif., indef.
Swain, W. I. Show: Lexington, Miss., 17-22.
Temple Stock Co.: (Temple) Hamilton, Ont., Can., indef.
Toledo Stock Co.: (Toledo) Toledo, O., indef.
Trent Players: (Trent) Trenton, N. J., indef.
Waddell Players: (Rockford) Rockford, Ill., Sept. 26, indef.
Warburton Theater Stock: (Warburton) Yorkers, N. Y., Sept. 3, indef.
Wilkes Players: (Hingham) Denver, Col., indef.
Wilkes Stock Co.: (Wilkes) San Francisco, indef.
Williams Stock Co., Ed Williams, mgr.: (Orpheum) Racine, Wis., Nov. 11, indef.
Winniger, Frank, Comedy Co.: Wausau, Wis., 17-23.
Winnipeg Stock Co.: Winnipeg, Man., Can., indef.
Woodward Players: (Empress) St. Louis, Mo., Sept. 1, indef.
Woodward Players: (Majestic) Detroit, Mich., indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)
Acorn Serenaders, T. S. Wicheer, mgr.: (Acorn Dancing Academy) Roanoke, Va., Nov. 25, indef.
Ague's, Jimmy, Orch.: (Bowman's Dance Garden) Youngstown, O., Sept. 17, indef.
Allen, Jean, Band: (Tulhous) La., 17-22.
Alpre's Band: Valdosta, Ga., 17-22.
Bear Cat Orch.: (Clarence Christian, dir.: (Burke's Dancing Academy) Tulsa, Ok., Sept. 22, indef.
Black & White Syncopators, P. Burd, bus. mgr.: (Apollo Dancing Academy) Toronto, Can., Oct. 27, indef.
Bon John's Girls of Syncopation: Bellaire, O., 17-22; New Kensington, Pa., 23-29.
California Jazz Bandits, Chuck Wilson, mgr.: Muscatine, Ia., 17-31.
Castle House Orch.: Ernest Graepel, dir.: (Punch & Judy) New York City, indef.
DeCola's Band: Crowley, La., 17-22.
Dixie Serenaders, Tom O'Kelle, mgr.: (Linger Longer Lodge) Raleigh, N. C., indef.
Duncan's Mile High Orch.: (Empress Rustic Garden) Omaha, Neb., indef.
Emerson's, Wayne, Orch.: (Fort Steuben Hotel) Steubenville, O., until March 1.
Eubank's Philip Lee, Orch.: (St. Anthony Hotel) San Antonio, Tex., Sept. 4, indef.
Ferrante's Band: Malvern, Ark. 17-22.
Field's, Hazel, Knights of Harmony: (Sabarat-the-Beach) San Francisco, Cal., indef.
Fingerhut's, John, Band, Lakeland, Fla. until March 1.
Floridans, The, Shannon L. Austin, mgr.: (Danceland) Sulphur Springs, Tampa, Fla., Oct. 1, indef.
Great Lakes Six Orch., George E. Pelton, mgr.: (Chautauqua Lake (Fredonia), N. Y., indef.
Harris', Harry P., Orch.: (Knickerbocker) Nashville, Tenn., indef.
Hartigan Bros. Orch., J. W. Hartigan, Jr., mgr.: Crystal City, Mo., 20; Flat River 21; Centralia, Ill., 22; Herrin 21; Anna 25; Paducah, Ky., 26.
Hawkins' Night Hawks: (Modern Cafe) El Paso, Tex., Nov. 12, indef.
Hill's, Billie, Players, W. A. Hill, mgr.: (Hotel Dale) New Orleans, La., indef.
Hoyt's, Jack, Band: Cheraw, S. C., 17-22.
Johnson's, Curly, Orch., W. G. Prentice, mgr.: (The Pyramids) Chemung, N. Y., Dec. 11, indef.
Kemmier's Society Orch.: (Highland Country Club) Pittsburg, Pa., indef.
Kentucky Kernels, Jos. E. Hoffman, mgr.: (Winter Garden) Wichita, Kan., Oct. 15-May 1.
Kirham's, Don, Serenaders: (Winter Garden) Portland, Ore., Sept. 8, indef.
Knudson's, Mel, Northern States Syncopators (Alhambra Gardens) Winnipeg, Man., Can. Oct. 1, indef.
Landry's, Art, Call of the North Orch.: (Palace Cafe) Ciudad Juarez, Mexico, indef.
Lankford's, Walter, Band, Montgomery, Ala., indef.
Lee's, Homer F., Band, Statesville, N. C., indef.
Lenker's, R. E., Lenker, mgr.: (Misses' Academy) Williamsport, Pa., Nov. 12, indef.

ADDITIONAL ROUTES ON PAGE 111

(Continued on page 111)

CIRCUS MENAGERIE

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER



SPARKS CIRCUS HAS BIG DAY AT SAVANNAH, GA.

City Has Been Without Circus Four Years—Ideal Weather Prevailed

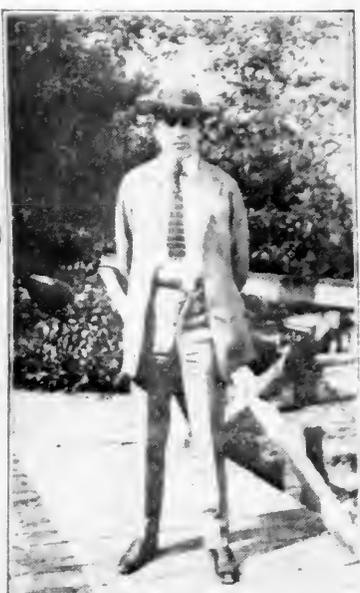
The two hundred and fourteenth working day of the 1923 circus season, with a total of 15,261 miles covered, completed the tour and ended the season December 10 in the famous old city of Savannah, Ga., for the Sparks Circus. It was a day of pleasant surprises and a succession of broken records for the Sparks management. December 10 is a very late date for a circus to exhibit in Georgia, but the weather man was in a friendly mood, seemingly disposed to favor the 14,000 school children and the anxious citizens of the city that has been over four years without a circus, and the ideal "made-to-order" circus weather was enjoyed thruout the day and night.

Under auspices of the Savannah Lodge of Elks the advertising and advance sale of tickets had been handled with telling effect. Arrangements thru the Board of Education resulted in closing all public schools at noon and the Elks had bought and reserved seats for all orphan children in the several orphan homes of the city and county.

The matinee performance started promptly at 2:15 p.m. to capacity of the big top; fans and ice cream cones had their innings and during the two-hour program one of the record-breaking events for the show was the necessity for dropping the side-walls sufficiently to relieve the heat inside the tent on a December day. Children of all ages, sizes and nationalities in countless numbers were perhaps as much interested and highly pleased as any audience that ever emerged from a circus tent after that matinee; the chorus of praise to be heard on all sides was ample evidence that Sparks had won the friendship and good will of Savannah's coming generation.

The matinee was only a mild start for a record-breaking December 10. When the doors opened at seven o'clock for the night show it was instantly demonstrated that a record up-town advance sale had been made and that the ticket windows of the red wagon were to experience a rush unusual for a closing date so late in the season. A steady stream of circus-hungry men, women and children poured thru the four entrance gates until 8:10 when it was announced that every seat was taken and straw was being placed on the hippodrome track to seat those who were still coming. In the meantime George Connor's Side-Show and the pit show were breaking records for a December closing date. Manager Charles Sparks stated that it was his first time in the history of the show to be compelled to seat people on straw on a closing date and almost enough people on the outside to justify a second show.

The writer has seen all the leading circuses of this country and been identified with the circus business since 1882 and find it a pleas-



A reproduction of Elmer S. Reynolds, who is a well-known person around the "white tops". During the road season of the circus Elmer can be found hobnobbing with the showfolk. He visits nearly all of the shows during the trouping period.

FRED DeMARRS "MOTORING"



Fred DeMarrs in his small electric car, which he used in parade, also on the hippodrome track with the John Robinson Circus.

ure to say that it is his frank opinion that no audience ever left a circus tent with greater feeling of satisfaction or more conscientious praise for a show and its management than the two capacity audiences which left the Sparks tents reluctantly at the afternoon and night performances which ended the Sparks season. Every number on the program seemed to carry a thrill of pleasure to the eager occupant of every available seat, and the hundreds on straw in the hippodrome track. The big circus and trained animal acts, presented in rapid succession, amazed the crowds. It is a circus so unique, clean and full of educational features that to pick any flaw or criticize in any way would be evidence of a prejudiced mind.

Sparks has put Savannah on the map as a circus stand for the future for which thanks are due jointly to Sparks and the Savannah Lodge of Elks. CHAS. BERNARD.

E. LIVERPOOL, O., MAY BE WITHOUT LOT NEXT SEASON

East Liverpool, O., Dec. 13.—The only available circus lot here, that of the West End baseball park, known to showmen for the past 50 years, may no longer be available for circuses and other tented attractions after the first of the year. Announcement is made that the East Liverpool board of education has taken an option on the site, which is seven acres, and will probably buy it for an athletic field, for the price is said to be very satisfactory. The board will make decision next week and if purchased the lot will be fenced and stands erected.

This lot for many years has been one of the regular stops of at least two circuses and as many carnivals each year. Its loss to the show world would mean that this city would be without circuses, for there is no other available lot within the corporate limits. It is one of the best show towns in the upper Ohio valley.

It is doubtful if the school board will permit the field to be used by circuses or carnivals, for it claims such attractions would ruin it for athletic purposes.

HORNE'S ANIMALS

Big Draw at Omaha Store

Omaha, Neb., Dec. 12.—During the past two weeks the people of this city have had the pleasure of seeing one of the best collections of wild animals ever exhibited in Omaha. The animals were on free exhibition at the Burgess-Nash Co.'s big department store. They are owned by Horne's Zoological Gardens, Kansas City, Mo., and appeared under the personal attention of Mr. Horne.

One of the largest attendance records ever made by an attraction in Omaha was registered one day when 10,000 persons visited the animal show. It is estimated that 125,000 were in attendance during the two weeks.

Both Mr. Italy, president, and Mr. Redmond, manager, were well pleased with the results obtained, as the animals attracted thousands to the store, besides giving the people a rare treat. No doubt the animal show will again appear at this store.

FELLOWS IN ADVANCE OF CONCERT ARTISTES

St. Joseph, Mo., Dec. 14.—Dexter Fellows, one of the Ringling-Barnum Circus press agents, was here recently to complete arrangements for the appearance at the Lyceum Theater of Josephine Luchese and Robert Ringling in joint recital. Fellows' large acquaintance in the newspaper and theatrical world is making their advance work show up most encouragingly and they are destined for a big season.

LITTLE ROCK GLEANINGS

D. C. Hawn, who is spending the winter at Little Rock, Ark., is suffering from a cold, but is able to be up and around. Harry Hunt and his Old Kentucky Minstrels are wintering there, and the pit is being used heavily on the cars and show paraphernalia. Mrs. Hunt is also there.

Cole Bros' Circus is in quarters at Little Rock. Dr. L. L. Leon being in charge. Pony Lewis and wife are taking it easy after a hard season. Alex. Jones and wife have gone to their home in Warren, Pa. After ten years of service to the Jones Bros., as pilot of their various shows, Ed. O. Gillette will next season be general agent of the Gentry Bros.-Patterson Circus.

Col. Andrews, legal adjuster, chartered a special coach and engaged a number of the people of the Cole Bros' Circus for Col. M. L. Clark's Show, among them Ray Wood, clown; Roy Lenhart and wife, and the band of ten pieces. Clark intends to play the South all winter.

The Rice Bros' Shows have one of the best winter quarters in the country at Louisville, Ky. Mr. and Mrs. Howard King have gone on an extended trip to California. Two animal trainers are busily at work breaking several new acts for the King Bros. O'Brien and his staff are building a lot of new stuff for the Rice Show. The writer will again serve as agent for the Rice Show, making his third year under contract to the King Bros. ED. SHAW.

ANDREW DOWNIE IN AKRON, O.

Akron, O., Dec. 13.—Andrew Downie, of the Walter L. Main Circus, reports things progressing nicely at winter quarters, Havre de Grace, Md., and says that five wagons already have been turned out. He said from now on the crew at winter quarters will go along more rapidly and that everything will be in ship-top shape soon after the first of March. He says that the show will be enlarged some next season and that a car of stock will be added. He is now negotiating for the purchase of a new stock car.

Mr. Downie said that he had several contracts for the elephant herd after the first of the year, including three weeks in the East, Syracuse and Utica being two of the engagements. "I have turned down several engagements because of conflicts," he declared, "two weeks of this being at Richmond, Va., late in January."

Three of the smaller elephants in the herd of five worked on a stage here for the first time and, while they felt a little insecure at first, by the middle of the week they went thru their turn like veterans.

JAMES SPAULDING RETIRES

Bridgeport, Conn., Dec. 14.—James H. Spaulding, for fifty-five years a freight conductor on the New York, New Haven & Hartford Railroad, stationed at Stamford, Conn., and a great friend of all the big circus men who have traveled in the East, has at last retired on a pension. "Uncle James", as he was affectionately called by everyone who knew him, has solved many a problem for the circus men and will be greatly missed. He was a personal friend of the late P. T. Barnum and tells many a good story about the late showman.

"WHITEY" LEHRTER AGAIN WITH U. S. T. & A. CO.

Chicago, Dec. 15.—Herbert (Whitey) Lehrter, boss caravan man with the Walter L. Main Circus this year, has been engaged again by the United States Tent and Awning Company. Mr. Lehrter worked for the same firm last winter. He and Mrs. Lehrter are at their new home, 701 Sangamon street.

RINGLING-BARNUM CIRCUS

Making Progress Toward Preparation of 1924 Tour—New Cars Being Built

Bridgeport, Conn., Dec. 14.—With the 1923 season barely finished, the progress toward the preparation for the 1924 season of Ringling Bros.-Barnum & Bailey Combined Shows is really remarkable. Nearly 300 men have been at work since the arrival in winter quarters and with the repair work so far advanced it will not be long after the new year before work on new equipment will be started. Several labor-saving devices have been perfected and will be put into use during the coming season. This does not mean that Ringling Brothers hope to reduce their working force, but the additions are in keeping with their policy of looking after the welfare of their employees in every way.

Many new wagons are to be built, some to replace old ones and others are additions. All new wagons are of steel construction with all modern appliances.

There are also to be some additions to the train. Some of the new cars will be built at the winter quarters' shops while others will come from outside builders.

Much new machinery is being added to the shops and by the first of the year Ringling Brothers will have one of the best equipped plants of its size for wood and metal working, even to the heaviest railroad work.

In the training department three-ring barns are in use for the schooling of horses and one for elephants, with additional room being used for wild animal training. Messrs. Manuel and Harry Herzog, Ernest and Percy Clarke, Christiansen and Mayer are working on the horses. The elephant training is in charge of George Denman and the wild animals in charge of John Patterson, with Capt. Ricardo, Theodore and Christian Schroeder and Rudolph Matthies doing the training.

Work has been started on a steel and concrete addition to the elephant house. The addition of new animals, making more than fifty elephants quartered here, has made the new addition necessary for both housing and training room.

A great deal of the artistes whose names appear on Ringling Brothers' program are working on new acts. Among these are the three Riefenach Sisters and the Ernestos, riders; Buck Baker, the clown inventor, and Hillary Long and Oscar Anderson, who are putting together a new act which promises to be a sensation.

MANY FLYING ACTS

Turned Out at Bloomington, Ill.

Bloomington, Ill., is known as the aerial town of the world in the show business, according to The Daily Bulletin, in its issue of December 10, which gave a survey of big circus and stage names that started in Bloomington. Speaking of present-day flying acts of Bloomington, The Bulletin says:

"Ed Ward and his troupe of sixteen aerialists will soon open at the New York Hippodrome. The Wards will be with the Sells-Floto Circus next season. Leo Hendryx and wife have joined the Bob Morton Circus and Charley Smith will again be with the Ringling-Barnum Circus. Harry Foreman (Lamar) will again be with the big show with the Aerial Nelsons. Ray Hendryx, last season with the Segrist-Sillson Troupe of the Ringling-Barnum Circus, will be with Robert Fisher and Herbert Fleming, the latter organizing a troupe of his own and opening in Texarkana, Ark., December 15, for a four months' engagement of winter circuses under the Masonic Order. Robert Fisher, who was for six seasons with the Barnum & Bailey Circus and last season with the Flying Wards, and Herbert Fleming, for the past three seasons with the Flying Lavans and last season with the Flying Wards, have organized their own flying return act known as the Five Fearless Flyers, which consists of Mr. and Mrs. Robert Fisher, Mr. and Mrs. Herbert Fleming and Ray Hendryx, and have been rehearsing daily at the Y. M. C. A. preparing for their opening, December 15. The Flying Fishers will play some winter engagements and next summer will play fairs as usual, as will the Fearless Flyers. They consist of Mr. and Mrs. Chas. Fisher, Elmo Rankin and Mary Fisher, of Chicago. They start their winter training this week. Harry Lavan will play parks and fairs next season."

The Bulletin carried three columns of data pertaining to showfolk who either make their home there or who started their careers in that Illinois city.

LES ZERADOS IN CHICAGO

Chicago, Dec. 14.—Mr. and Mrs. Frank Les Zerados (Frank and Jimmie) visited The Billboard this week. They said they had an enjoyable season with the Ringling-Barnum Circus and were on their way home to St. Paul. Mr. Les Zerados said he would go on a hunting trip soon. They will return to the circus next season.

HARRIS IN CHICAGO

Chicago, Dec. 15.—S. F. Harris, superintendent of reserved seats on the Sparks Circus the past season, arrived in Chicago following the close of the season. Mr. Harris said the season of thirty-five weeks and four days had been a successful one for the circus and a pleasant one for the employees.

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MANY VISITORS

At Barnes Circus City

Owner of Animal Show Establishing Permanent Zoo—New Animals Being Shipped

Palms, Calif., Dec. 14.—It is reported that more than 80,000 people have visited the Barnes Circus zoological gardens at Barnes Circus City, Palms, Calif., since the show went into quarters and opened to the public on Thanksgiving Day. Al G. Barnes recently refused an offer of \$1,000,000 for his zoo site, which was made by Los Angeles people. Five years ago Mr. Barnes bought the tract on which his animal collection spends the winter for \$20,000. When he purchased his zoo ground he wanted it for winter quarters. The ever-increasing flow of people past the grounds on Washington boulevard, bound for the beach cities, induced him to allow the exhibition of the animals at a small fee. This has developed into his latest plans to establish a great permanent zoo on his lot, where he will spend \$500,000 in making the animal land one of the finest in the world. The arrival of a shipment of wild animals from Singapore, valued at \$350,000, is expected soon at San Francisco.

HARRIMAN'S GOSSIP

James Heron, treasurer of the Walter L. Main Circus, after spending two weeks at his home in Worcester, Mass., is now located in New York City for the winter. He will return to the red wagon of the Main Show in April to again take up his duties as treasurer. Jimmy is at present employed at the New York Hippodrome, working in the Midset Land. Speaking of the Hippodrome, Heron claims that it will be a mecca for showmen this winter as the entire staff of the Main Circus, with the exception of the writer and Harry Seymour, legal adviser, is employed there. Jack Croke is in charge of the front door, Mrs. Croke is head usher, Mrs. Heron has charge of the candy stands, Joe Gilligan is superintendent of animals in Animal Land, with Charles Winslow as assistant. Ed. Holland, the youthful twenty-four-hour agent of the Main Show, calls at the Hipp. every twenty-four hours to see the boys and to make himself believe that he is on the job twenty-four hours ahead.

Monkey Marie, Mrs. Heron's pet, has been very sick, having contracted a cold while playing the fairs recently, and Mrs. Heron writes that she believes that Marie will soon be in monkey heaven.

W. Al White, of the Ringling-Barnum Circus, is spending the winter in Baltimore at the home of Mr. Standford of the same show. This is the first winter Mr. White has located in the East for many a year, as he always had the habit of journeying from the closing stand of the big show to his home in Burlington, Ia.

Otto Hoffman has returned to Philadelphia after a successful season with the Gentry Bros.-Patterson Circus, where he had the privilege car.

Mal Bates recently spent an enjoyable day in Havre de Grace, Md., with the Main show troupers. Mal is now with the Guy Bros. Minstrels, doing his bicycle act. Mal has forsaken the white tops for the past two seasons, but will be with one of the big circuses again when the blue birds sing.

Waltie Walet has returned to Havre de Grace after a successful tour of South America. Mr. and Mrs. Sweeney have returned to the Main Circus quarters after a brief vacation in Indiana.

Downie's elephants have left the quarters for Akron, O., where they will be the feature attraction of the Eagles' carnival. They were in charge of Capt. Jack Davis, assisted by Sam Logan and Precious Spain. Andrew Downie, Miss Snyder and Miss Sweeney also

(Continued on page 78)

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INFORMATION

CONCERNING WHAT BECAME OF

Robert ("Bob") Fryer

who traveled with the W. C. Coup Circus in the early eighties, will be thankfully received by CHAS. HAMMOND, No. 633 Main St., Charlestown, Mass.

A WONDERFUL CIRCUS TITLE FOR LEASE

The Miles Orton Circus

Title Is For Lease to Reliable Party or Parties Only.

The name Miles Orton has stood for all that is best in the circus business for over 60 years. It was the Miles Orton Circus that had the distinction of supplying the Ringling Bros. with part of their first menagerie. The name Miles Orton symbolizes with that of John Robinson, James A. Bailey, W. W. Cole, Adam Forepaugh and others. For terms and conditions address

MRS. MILES ORTON, Billboard, Cincinnati, Ohio.

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"DRIVER BRAND BEST ON EARTH."



Mrs. Miles Orton has decided to lease the Miles Orton Circus title.

Harry Benson, the balloon king, is playing Santa Claus at Ruben's Sport Shop at Asbury Park, N. J.

Horace Laird and his Five Merry Jesters were held over for a second week at the Odd Fellows' Indoor Circus at Macon, Ga.

Harry Davenport postcards that he closed a successful season clowning on the Sparks Circus.

Little Mack, tattooed artist, the latter part of the season with the Gentry Bros.-Patterson Circus, is resting at Louann, Ark.

John Everts informs that Frank Madison, sideshow boss canvasser, was married recently and is now in Southern California on his honeymoon.

Ray Glaum is presenting his Iron-jaw act and comes in at indoor circuses. Jack Palmer works the finish with Glaum in his come-in and they are getting big laughs, say they.

Chick Dalley, in advance of "The Gumps", musical comedy, while in St. Louis paid a visit to an old-time Ringling candy butcher, John (Slim) Clemens, on his farm at Ferguson, Mo.

Fred Nelson and Bernie Griggs, after enjoying a successful season on the John Robinson Circus, have joined Rostock's Riding Act and are doing nicely. Mrs. Nelson is with her husband and enjoying the sights around New York.

Doc Riedell, who is on his way south for the winter, writes that he recently met those two well-known circus hustlers, Irannan Bros., who worked the Army-Marine football game at Washington, D. C.

DeMencia Rutolo, for fifteen years in the band on the Al G. Barnes Circus, is confined in the Home of the Indigent at Holmesburg, Pa. He would appreciate word from friends. Rutolo says he expects to troupe again.

Pinkie Hollis, rider with the Sparks Circus, passed thru Cincinnati, O., last week on his way to Toledo, where he will remain for about six weeks. His stock was shipped to Toledo. Mr. Hollis gave The Billboard a call while in the city.

In our Christmas Number, our last week, appeared an article, entitled "Scanning the Big-Top Horizon", written by Lon B. Williams. If you missed it, Solly suggests that you get a copy and read it. Solly was very much impressed with Mr. Williams' story.

Don Darragh, equestrian director of the Christy Bros.' Circus, left at Fredericksburg, Tex., and Fletcher Smith was pressed into service by Manager Christy to direct the performance for the rest of the season. Fletcher also performs other duties around the show.

The Sparks Circus was given a big boost by The Evening Record, St. Augustine, Fla., when that show appeared there recently. Harry C. Hubbard, a reader of The Billboard first, last and always, located in St. Augustine, speaks highly of the show and all connected with it.

The Tianta Musical Midgets, with the John Robinson Circus the past season, are performing in New Orleans, having a good time and playing week-end vaudeville dates. State that they are

"ELMER"



Mascot of Gentry Bros.-James Patterson Circus Band, season 1923.

GENTRY BROS.-JAMES PATTERSON CIRCUS WANTS FOR SEASON 1924

FOR THE ADVANCE—Reliable Local Contractor, Checker-Up, Brigade Agent, Billposters, Bannermen, Lithographers and Programmers. Address MR. L. C. GILLETTE, General Agent, Pensacola, Fla.

FOR BIG SHOW BAND—Musicians on all instruments. Address MR. RODNEY HARRIS, P. O. Box 372, Paola, Kan.

FOR BIG SHOW PERFORMANCE—Two Riding Acts with stock, Comedy Bar Acts, Single and Double Trapeze Acts, Single and Double Wire Acts, two double Iron Jaw Acts that can also do Swivel Ladder Act, Juggling Acts, Comedy Acrobats, Young Ladies to ride Menage and Work Domestic Animals, two Young Ladies with strong voices to lead song numbers, Clowns who can double Clown Band, a sensational Circus Act that can be featured, and any good Novelty Act suitable for circus program. Want to hear from acts suitable for Concert.

HAVE OPENING for first-class Circus Trainers. Want man who is sober, reliable and one who can stand good treatment.

WANT Twenty-Four-Hour Man, Steward for Cook House and Man to handle Dining Cars and be Boss Porter.

A long season, the best of accommodations and good treatment is assured all who are connected with our organization. Ask any one who was with us last season. Address

GENTRY BROS.-JAS. PATTERSON CIRCUS, P. O. Box 372, Paola, Kansas.

SIDE SHOW PEOPLE WANTED FOR CHRISTY BROS.' Trained Wild Animal Shows SEASON 1924, STARTING MARCH 10.

All kinds Acts suitable for a high-class Side Show. Midlets, Giant, Fat Girl, Sword Walker, Sword Swallower, Tattooed Man, Fire Eater, Impalement Act, Lady with Snakes, Musical Act, all kinds of Dancers, eight Girls with singing voices, Inside Lecturer that does acts. For Colored Band and Minstrel, Musicians, Comedians and Chorus Girls. Side Show Boss Canvasser was that can build and keep show in repair. Good proposition to experienced man. For Pit Shows. Freaks that are not repulsive. Girl for Snake Pit. All lady acts enclose photo. Address

JAKE FRIEDMAN, Side Show Manager, Christy Bros.' Circus, Beaumont, Texas.

getting a large novelty act ready for the coming outdoor season.

The Christy advertising car closed December 4 and Schwitters, Rond, Vetter, Galleher and Frenchy brigaded the rest of the route. The brigade closed December 11. While in De Ridder the boys met Jim Savage, who is ahead of a minstrel show.

Jimmy Eviston, well-known circus car manager, was at the Savannah (Ga.) Theater last week as manager of Jimmie Hodges Musical Comedy Company. He has a company of 28 people, a car load of scenery and opened to very good business in competition with the Sparks Circus December 10. The show made a big hit.

Martin and Martin, aerialist and contortionist, will be with the Bob Morton Circus Company for the next twenty engagements thru the Western States, opening January 3 at San Bernardino, Calif. They have been with this circus since November 29, 1922, and played one American Legion, nineteen Shrine, seven Grotto and six Elks' engagements. The Morton company will close for the holiday weeks only.

Al Leonard, Billie Raney, Joe Pontico and Chuck Connors were visitors to the Sparks Circus at Miami, Fla., and were given a nice reception by Charles Sparks, Clifton Sparks, George Singleton, superintendent of canvas; Eddie Jackson, J. C. Kelly, Charles Henry, Fat Cross and Jake Posey. They extend thanks to all for courtesies. They also met Bob Stickey, Sr., in Miami, and say he is as young as ever.

Chas. A. Rippel, of Rippel Bros.' Shows, who had an advertisement in The Billboard, issue December 1, wishes to thank all that answered it. Mr. Rippel suffered a loss by fire December 3. The fire wiped out his three-room apartment and did damage that will take some time to repair. A bakery and restaurant downstairs were also burned out. Mr. Rippel will be unable to take to the road for a while.

Dr. Harry C. Chapman, ex-trouper, hale and hearty, will observe his 77th birthday on Christmas Day. He will be pleased to meet any of his circus friends that pass thru Columbus or Cleveland, O., inasmuch as he has offices in both cities. Writes Harry: "Once a trouper always a trouper. I love to meet my old circus pals and put up the big top and take it down again. Have trouped with all the big ones and a lot of the little ones. We surely can have a real old circus gabfest."

Lugh B. Trafton, of Portland, Me., says that no circuses will invade the State of Maine in 1924 an account of a "one-man bill", the man from Vanceboro, Me., asking a State license of \$500. Writes Trafton: "Only one circus visited Portland last season and that was Sparks", and Charles Sparks told some Portlanders he would not come this way again on account of this State license fee. Some years ago the writer played in the band of the Sparks Circus and was also with the Downie & Wheeler Circus."

A few Do You Remember by Buck Leahy: "When Bill Sears and Jimmie Johnson were doing their musical act in Monticello, N. Y., and Bill Conking pushed the scenery over. When Lee Smith, Fred Leslie, Bill Thorpe, Wiley Scott, Bill Fowler, Chas. Dedrick, Arthur Burson, Peasley Troupe and Roy Haag were with the M. L. Clark Show? When Duke Carey, Roy Trant, Mrs. H. Kerns, Doc Belmer, Henry Kerns, Harry Ramsey, Bob Williams, Clarence Casey, George Hart, Benz Hart's 'Toots' Coy, Arnie Simpsons, Marles Troupe, Barney Demarest, Jess Nichols, George Barton, May Barton, Kenneth R. Waite, Bones Hartzell, Pop Coy, Styles & Hubbard, Archie Dunlap and Kinko were with the LaTona Show?"

While stopping at Camp Grande, El Paso, Tex., Mr. and Mrs. James Beattie had the good fortune to spend a pleasant day with Mr. and Mrs. Wm. (Skinny) Matlock, of the Matlock Troupe of wire artists. The Matlocks are moving to Los Angeles for a visit, but will return east by the first of the year to appear at indoor circuses for the Gentry-Patterson Circus. The Beatties are also on their way to Los Angeles, taking their time and enjoying the delightful weather of the Southwest. When at El Paso The El Paso Post, issue December 7, carried an article concerning Mr. Beattie, mentioning that he was in that city with the Adam Forpaugh Circus in 1891, being the announcer. The Forpaugh Show was a great outfit and that year started from Philadelphia, making a loop around thru Montana, Colorado and New Mexico and back east.

The jump from El Paso was to Abilene, the longest in the history of the show and probably the longest ever made by such a big circus. There was not even a place to stop and feed between El Paso and Abilene.

Among the troopers in Los Angeles are Paddy Cleary, kid worker; Dixie Sanderson, hot dog man; Indian Madison, salimaker; Jack McCracken, eight-horse driver; Ennis, seat man; Molly Bailey, scenery man of R. & B.; Capt. Tate, ex-box canvasser; Kid Buttons, II, & B. coffee maker; Bunkie Rhodes, one-legged seat man; Whitey Hagerman, trainmaster; Eddie O'Connor, painter; Riland Dan Williams, seal man, who is doing good; Eddie Mullen, twelve-horse driver; Gabe McIlroy, potter from the big one; Hank Fitzgerald, horse doctor; Jimmy Daniels, boss hostler; Silent Bill Warner, boss canvasser; Piney, side-showman; Whitey McGuire, long line driver; Rabbit Bates, baggage-stocker; Buck McCormick, train hand. The foregoing was submitted by John McFarland.

A retrospective review of great equestrian directors (ringmasters) in the old days by J. B. Estelle: "Robert Ellingham (a very brilliant Irishman of the old school), Great London Show; Frank Howes, debonaire gentleman who held up his end with that Shakespearean jester, George M. Clark, whose rendition of 'How Can You Wonder at Crime?' was a revelation in the old days; John H. Murray, a showman from his finger tips, proprietor and everything—there was nothing he could not do and did not do around the lot. His show was the clearing house for many an act that, were it possible to exhibit today, would make a sensation in the show world. He was a man who encountered many obstacles in his career as a showman. The Lord knows he had many discouragements. The writer was to present-day circus fans (his wife was the splendid, also B. H. Dockrill. We will never see the equal of his wife, Mme. Elise Dockrill. She was 'Empress of the Arens' beyond a doubt, this with all due respect to the many splendid women riders of today. Then there was S. A. Stokes, circus proprietor, father of three talented Stokes girls, Emma (Mrs. Frank Milling, who died October 23, 1923), Kate (Mrs. John Stetson) and Ella (Mrs. John R. Davis, of Hatcher and Bords); Frank Aymar (in the old Garden, New York, Barnum's Grand Congress of Nations and Paris Hippodrome), Frank Whitaker, same; Sam Stickey, Sam S. Smith (Sunday School)—never will be seen his like again as an announcer and ringmaster (apologies to Lew Graham et al.); James Cook (Old Barnum Show, G. F. Bailey, Danbury, Conn., manager), James E. Cooke with his superior scene riding, his 'Fete Jenkins', a revelation could it be shown to present-day circus fans (his wife was the celebrated Carlotta de Berg); John O'Brien, Carl Nygaard, John DuCandew, Herbert Meers, Charlie Sweeney and Wm. H. (Bud) Gorman, Wm. (Pop) Ducrow went over as equestrian director with the McCaddon outfit on its European trip which came to a disastrous end in Grenoble, France. Well I remember his hurdle act with the old Barnum & Bailey Show. Wonder if Gerónimo Beil is still living?"

HARRIMAN'S GOSSIP

(Continued from page 77)

left for the Rubber City. Miss Sweeney will ride Skyrocket, Mr. Downie's wonderful high school horse, and Miss Snyder will work the elephants.

Capt. Sheesley recently opened his indoor season at Baltimore. Hunt's Circus Review opened the first part of the bill, and the last bill included Georgia Jones on the swinging ladder, Tetu Robinson, on rolling globe; Taylor and Taylor, comedy juggling act; Miss Jones, iron-jaw act, and Tetu Robinson on the wire. The program ran two hours with clown numbers between the acts. Mr. Sheesley has a real circus program. From Baltimore the show went to Richmond, Va.

Sidney Page pens from Boston that he is with the "Radio Girls" Company and is looking forward to the Baltimore engagement of that show, when he will be the guest of the writer and he will be to pay the Main showfolk a visit at quarters. Sidney spent his vacation on the Main Show last summer as the guest of his pal, Jack Fenton. JEROME T. HARRIMAN.

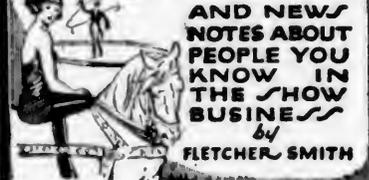
SHADOWGRAPHS

By CHAS. ANDRESS

Great Bend, Kan., Dec. 13.—On January 15 I will be 73. I have just finished six months of hard work, and now that the new home and clubhouse is done and cold weather is coming along I am fit and ready for rest and recreation. I received many letters and cards wishing me pleasure and happiness, long life, etc., in my new home. The first to come was from

my old friend and former "shopmate", Oscar Gould, who is now manager of the Majestic Theater at Fort Worth, Tex. Next came from Harry Gray, Selma, Calif. I am going to ask those to whom I have not made a personal reply to accept this as my response with many thanks for their kindly expressions. On Monday night the rooms were overflowing with some of the real society of Great Bend to listen in on the radio and hear President Coolidge, and also a Christian Science lecture from Wichita. Then followed the first leg of a tournament game of bank-line billiards with myself and several of the fine players hereabouts participating. I wish to thank the dear old Billboard for the nice reproduction of my new home, which was so nicely displayed right under the circus heading. What would we do without The Billboard? John Wisner, are you home yet, and has Billy Curtis come into camp? Thanks to Frank Hubin for press notices, also to Charley Bernard, Rob Stickey and family were the first to see my new place. They were going thru Great Bend to Ellinwood with their motorized show. Just as luck would have it I was out to Adressville and missed Mr. Stickey, but I jumped over to Ellinwood the next day and we certainly "gabfested to a fare-well". The Central Engraving Co. (which makes the cuts for The Billboard) is getting out my four-page membership cards and I shall soon be mailing them with sincere compliments of the season and best wishes to all. Josie DeMott, your sister (Rob Stickey's wife) is looking fine and they are happy.

CIRCUS PICKUPS



AND NEW NOTES ABOUT PEOPLE YOU KNOW IN THE SHOW BUSINESS BY FLETCHER SMITH

Years ago, when Frank B. Hubin was a young man, he was located in Boston, Mass., where he conceived the idea of putting fortune-telling Gypsy camps playing in vacant stores. He secured a dozen or more pine trees, set them up in the stores, placed electric lights in the little A tents between them and had a girl in each reading mitts. He made a lot of money with the shows and finally drifted to Atlantic City and set up at the end of the boardwalk. He has been there ever since and has accumulated a fortune with his postcard business. But this is only a preface to what is to follow. When Frank first started there was a young fellow by the name of King who joined out with him and worked at anything around the outfit. He stayed with Frank when he went to Atlantic City and later was with him when Frank and Leon Washburn joined hands and put out Washburn & Hubin's big double "Uncle Tom's Cabin" company. King played many parts, including Little Eva, as he was small and could make up like a girl. Now King is himself wealthy and far away from his old haunts. He is better known as W. A. "Snake" King, and I spent a pleasant hour at his place at Brownsville, Texas. He lives about a mile from the center of the city on the main highway. His place is surrounded by a high wire fence and over the main entrance is a big wooden arch with "Snake King" painted on it. He lives in a handsome bungalow with his wife and sons. Near the house is a wood-working establishment where the shipping boxes are manufactured. In the yard is a large enclosure with trees, the branches filled with chattering yellow and green parrots. The main building is filled with dens in which are confined the snakes. There were only a few thousand of them on hand when I visited, as this is the off season, but in the spring Bill told me that he had on hand as many as 18,000. He buys them by the pound from the Mexicans and there is no limit to the supply. In another enclosure, with a small pond in the center, were several hundred Chinese dragons, strange looking Mexican reptiles, and in another building were more parrots and small Mexican animals. They build a pretty well of Bill in Brownsville and he had weight enough with the school board to have the schools dismissed the day the Christy Show was in the city. He told me that he just got tired of trouping and wandered down to Texas looking for an opening in some other line of business. Landing in Brownsville the idea struck him of furnishing carnivals with rattlesnakes, and from a small beginning he has built up a business that has sent his reptiles and made Brownsville famous all over the world, for he ships regular orders during the season to foreign countries as well as to all parts of the States. The day the Christy Show was in Brownsville, Bill received a telegram from Frank Hubin to give the boys a good time and he sure did. Bert Rutherford, general agent of the Christy Shows, has closed his season and after a visit to New York with George W. Christy will return to Beaumont, Tex., for the winter. When the Eisenhart show boat used to go up and down the Ohio, Bert was agent and assistant manager of the show boat. From there he went to the Andrew Downie McPhee company as business manager of the two-car repertoire show, and was with the show when it played Western Canada. Later he was agent for Downie's wagon "Tom" show and his wagon circus and then put in several years with Charles Sparks, as agent, car manager and banner solicitor. Then for a time he was doing special work for the Muskivan shows and then back to Downie with the LaTona show. After a season as general agent with Howes' London Show he joined the Christy Show and has successfully piloted that show for the past three seasons. (Continued on page 79)

HARNNESS

I manufacture fancy circus baggage harness for horses and ponies; also elephant pull-up harness.

MAX KURZYNSKI

1608 Central Avenue, Cincinnati, Ohio

THE CORRAL
by Rowdy Waddy

Fred Bebee—What's new?
 Brief news and views this issue.
 Almost Christmas. Everybody friendly?
 Colorado Cotton—Will you troupe in 1924?
 Where is Will A. Dickey? A few lines, Dick!
 Mahel Mack—Where will your Wild West be next season?
 How about that contest at Garden City, Kan., in 1924?
 Jack Hoxie and Pete Morrison are doing well in the movies.
 Will Gainesville, Tex., have an annual contest? Let's hear.
 Lee Robinson and Merchant are calf ropers of the first water.
 Johnnie Mullins winters in New Mexico and summers in Montana.
 Wild Horse Mike Brahm—Let us have the news of your activities.
 Rene Hafey is forging to the front as a trick rider. Watch this girl.
 Will Rogers is one of the best men we know to judge a trick roping contest.
 What about you folks at Idaho Falls? Will you hold a contest in 1924?
 Find out what you are best suited to in the business and then stick to it.
 Millerick Bros. are California cowboys who are well known on the Coast.
 J. H. and Mahel Strickland are contest names known at the leading contests.
 "Wild steers" in the advertising and "tame" ones in the arena are different.
 Charles Aldridge, we hear, is wintering in New York. What's new, Charlie?
 Jesse Stahl and T. Y. Stokes are two colored cowpunchers that deliver the goods.
 Tom Burnett, of Texas, is a name that stands for the best in cowboy sports.
 Bryan Roach and Ruth will winter in Texas and contest everywhere in the summer.
 Howard Tegland is a real bronk rider that will be seen at the leading contests in 1924.
 Prescott, Ariz., has a contest every July that means much to the cowboys in the Southwest.
 C. Frank Hafey may have a Wild West with a carnival next summer. How about it, Frank?
 John Spain is an oldtimer that would make a good bucking horse judge at anybody's contest.
 Dick Ringling may have something important to announce to contestants in the near future.
 Sammy Garret, who winters in Wyoming, will no doubt be in evidence at contests again in 1924.
 Ed Echols, the well-known Arizona cowboy, is prominent in the cattle industry in his native State.
 Chick Hannan is a contestant that will no doubt be seen at the leading contests next season.
 Why do so many unfunny people try to do "comedy" in a Wild West show or contest arena?
 Johnny Judd and Tommy Grimes were real contest hands. Hear they are wintering in California.
 Fred Herson and Ike Rude are two hands that usually get in money where real cowboy skill is required.
 Dakota Max used to have a carnival Wild West show that always grossed big money on the season.
 Floyd Randolph, who has judged at several contests, at one time trouped with the 101 Ranch Show.
 The Fat Stock Show held annually at Fort Worth, Tex., will again stage a cowboy contest in March.
 Fred Burns, one of the earliest and best trick ropers in show business, is out in California. Drop a line, Fred.
 Pog-Horn Clancy is, we hear, wintering in Texas and will be in the contest promoting business next season.
 Art Aword, also one of the well-known hands at contests a few years ago, is in the movie game and doing well.
 Tex McLeod is at present in vaudeville. Will it be vaudeville, pictures or contests or all three next season, Tex?
 Al and Nellie Melpod, who used to be with the Campbell-Balley-Hutchinson Show—Have you folks quit the business?
 "Hootie's" Killinger (now with Johnny J. Jones'

Exposition) and George Hooker were "tops" in trick riding years ago.
 Mike Hastings is a name that has been recorded at many a contest for several years. Mike is still up and coming.
 Vera McGinnis is a trick rider and a relay rider that is hard to beat. Will it be a circus or the contests in 1924, Vera?
 Verne Tantlinger is still presenting his Wild West with the Wortman Shows. Let us have the names of your hands, Verne.
 Tommy and Bea Kernan expect to winter in Texas and play both contests and free attraction dates the coming season.
 Art Bowden was trick roping in show business, as well as riding bronks, a good many moons ago on the Buffalo Bill Show.
 Whenever you are mentioning real contest hands don't overlook Harry Walters and Lenora Trickey. AND—Buddy Sterling, either.
 Johnny Rufus is a trick roper that may be with a show next season and he may appear exclusively at contests. Which, Johnny?
 Bee Ho Gray and Ada Summerville and the horse, "Onion", is a free attraction that would be prominent in front of any grand stand.

offices, but neither has he been with any show lately or in vaudeville.
 So that's the way "Red" feels about it, eh? If so, it far from coincides with his letters to Rowdy Waddy. Possibly he did not intend that all the sentences written be published.
 Col. William A. Lovelle (the man who has been called Buffalo Bill's double) is at present living in Chicago and is a frequent visitor to the Showmen's League of America clubrooms.
 Regardless of all arguments Yakima Canutt is a real all-around contest hand. Understand he is wintering in California and will be seen at the contests everywhere the coming season.
 Johnny Baker, the foster son of the late Col. W. F. Cody (Buffalo Bill), is at present living in Colorado. It is rumored Johnny may do a "comeback" with a real Wild West. Why not?
 Some trick riders would do well to consider the fact that the less "junk" they have built on their saddles to assist them in doing their work the more credit the judges will give them.
 The Cincinnati office is in receipt of a straight-from-the-shoulder letter from Oklahoma Curly, now in Texas. It has been forwarded to Rowdy Waddy and will doubtless appear in next issue.
 Where is Clayton Danks, Charlie Tipton, Charlie McKinley and other boys of that class

for the folks. This is but a part of what Rowdy Waddy mentioned recently as "some good things" to be in this department this winter and next summer.
 Which does any person appreciate most (if there is need of asking such a question), a lot of "mushy-mush" chatter and pattings on the back or straight out-and-out facts and something really beneficial to him and his profession?
 If you read the letter that appeared in this column a couple of weeks ago from the secretary of the contest held annually at Belle Fourche, S. D., you must realize that there is a management that deserves support from every contestant following the contests.
 Did you know that nearly 75,000 Billboards are printed each week? That this paper is read throughout the country and in nearly all foreign lands? If not, you have been lax on deducing facts. It means something, doesn't it?
 Latest dope is that Tex Rickard, of Madison Square Garden, has some new ideas that he will spring regarding the contest business. We understand that Rickard is surrounding his ideas with several specialists in the contest game and rumor says his new stunt may be a knockout.
 Hoot Gibson, one of the best known and liked contestants of only a few seasons back, is now one of the most popular stars in the moving picture business. Of course, he lives in California, but a big portion of his heart is with the contest game and all those in it. Success to you, Hoot.
 A managers' association could do much toward enlightening the public as to the difference between a "show" and a "contest". Likewise being united could do much good in the presenting of certain events that would not cause such unfavorable comment from humane societies owing to the "saw" way some of these events are being put on by those who don't exactly savvy.
 An outstanding name in Wild West and cowboy contest conversation during the recent fair men's meeting in Chicago was that of Guy Wendick. He enjoys the personal acquaintance of them the country over and he knows the cowboy racket from all angles. His knowledge of publicity is almost in a class by itself in newspapers, pamphlets or novelty display. His efforts for Calgary, Canada, stand out wonderful. Calgary has him exclusively until next July—after that watch him.
 Wendick and Ladue appeared at the Palace Theater, Cincinnati, recently in their roping and talking act. They visited The Billboard several times during the week. He is doing much good publicity work for the Calgary Exhibition and Stampede while on tour. When asked his views on the organization of contest managers and promoters Guy had but little to say for publication, other than that he considered it imperative that the heads should get together and work toward the advancement of the business from both financial and quality of presentation points of view. He seemed to be "with the others" on anything good that might come up for consideration and action. "There are big things ahead for both committees and contestants if the situation is handled properly," he said.

BLACK JACK STUTZ AND LEE GOELET



These two clever Wild West performers feature cowboy, Indian and cowgirl in a vaudeville act.

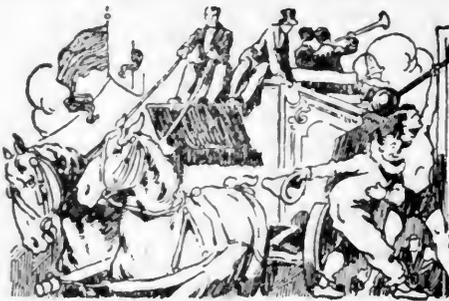
Where is Stack Lee, who used to do the shooting act and who trouped with the Kennedy Bros.' Wild West and the 101 Show?
 Two-Bar-70 Hawkes, well known to cowboys who have appeared in New York, is a great friend of the Miller Brothers and Pawnee Bill.
 Remember when George Elser and his trick riding horse, Doc, were featured in the trick riding number with various Wild West shows?
 "Doc" Pardee, formerly of Stillwater, Ok., one of the class bronk riders of ten years ago, is located in Arizona, doing well. Drop a line, Doc.
 Let's have the news of the cowboys and their sport from California. Come on you folks around Salinas, Livermore, San Jose and Bakersfield!
 Curly Griffith is wintering in the Southwest and will no doubt have important announcements regarding his plans for the summer season.
 We understand Tex Austin is wintering in the Southwest. He probably will have something of interest to contestants when the time is ripe.
 George Weir lives in Oklahoma and Bert Weir in New Mexico. These boys are real cattle ropers and well known at contests where steer roping is a feature.
 No, Frank, you are wrong. Rowdy Waddy is not only not employed at any of The Billboard's

who were big names in the contest business when it was starting as an annual thing in the West?
 Leonard and Mayme Stroud will be seen with their Wild West act, live stock, cowboys, etc., as a free attraction in 1924. The World Amusement Service Association, of Chicago, is booking them.
 Dan Dix is again acting like he might get back in the Wild West game. Altho having appeared as a comedian in Wild West presentations of recent years, Dan used to be a mighty good bronk rider.
 Promoters of Wild West free attractions at fairs should remember that the minute they try to put over that sort of entertainment as a "contest" they are hurting their own business. It can't be done.
 Charles G. Little Falls—Write Tommy a letter care of The Billboard. As to your other question, it is not far over to Syracuse, so suppose you write the secretary of the fair there for the information.
 Harry Hill, originally from Colorado, used to have a real Wild West for fairs and parks. Understand he sold his equipment to the H. W. Circus and is now living in California. Let's hear from you, Harry.
 You will notice that there are more names of contestants in this week's Corral. We are going to give more news of them weekly from now on and we want to hear from them in order to make this a real newsworthy "column". Short squibs are the most interesting reading

CIRCUS PICKUPS

(Continued from page 78)

Bert is just the same as in the old days when he helped the writer swap car doors from the Canadian Pacific to use for three-sheets in the Canadian Northwest.
 Bowman Robinson, the successful legal adjuster with the Christy Show the past two seasons, and his wife and sons will spend the winter at their home in Los Angeles, Calif., as usual. Bowman is not a student of the bungalow of Ben Toppin and says that he is just as crossed-up as the pictures make him. Guy Robinson will again appear in pictures this winter and he has already taken parts with Bill Hart and other stars.
 Bill Fowler writes me from Toledo that he has decided not to take charge of any band next season and will not be with the Main show as band leader. Bill, from his present plans, will be playing first chair come with one of the big show bands the coming season. Owing to sickness at his home he will not take out any show this winter.
 Al Fuller and his clever wife, Madge, have closed a pleasant season with the Sparks Show and will winter at Al's home in Circleville, O., but a short distance from the home of the Har, mounts. Madge, who has been working the elephants with the Sparks Show for several seasons, will be with the Sells-Floto Show next summer.
 Manager George W. Christy, of the Christy Show, with his general agent, Bert Rutherford, as soon as the show closed, left on a business trip to Chicago and New York. The former will spend Christmas at his home in Pennsylvania.
 "Major" George M. Burk, who was with the Sparks and Main Wild West, has decided to quit the circus business and writes that he has located in Williamsport, Pa., where he has built a handsome home.
 Down in the fruit valley of Texas around McEllan and Brownsville they staged their first fair December 4, 5, 6 and 7. This section of Texas is making rapid strides in the raising of oranges and grape fruit, the latter a seedless variety that meets with a ready sale. This is also a strong Klan community and recently, at Robstown, there was a Klan gathering with 25,000 in attendance, at which thirty beavers were barbecued and eaten.
 The J. George Lusk Carnival Shows are playing to good business in Southern Texas. They had a big week at Corpus Christi, playing for the benefit of the F.R.S.
 Harry Lewis, who was chief of the Christy Show, has located for the winter at Corpus Christi, Tex., where he will engage in the restaurant business.
 That well-known authority on things misused, O. A. Peterson, dropped in at Corpus Christi and had a pleasant chat with the Christy Show and had a pleasant chat with the oldtimers. Peterson has just come off the road with a repertoire company and will remain in the coast city for the winter.



FAIRS AND EXPOSITIONS

Their MUSICAL and AMUSEMENT END in CONJUNCTION
With their PRIVILEGES and CONCESSIONS



OPTIMISTIC FORECASTS FOR 1924 BY FAIR MEN OF IOWA

Sixteenth Annual Convention of Iowa Fair Managers' Association Largely Attended—L. D. Emery Chosen President and E. W. Williams Secretary

Des Moines, Ia., Dec. 12.—Iowa fair managers are looking forward to another great year for the state, county and district fairs of the Middle West, according to optimistic forecasts which were made at the sixteenth annual convention of the Iowa Fair Managers' Association and the annual State Agricultural Convention in progress in Des Moines yesterday and today.

The meetings were more optimistic and enjoyed a larger attendance than ever before in the history of the Iowa fair business. Not only were the county and district fairs from over the entire State well represented, but scores of delegates were present from county institutes, fairer organizations and from a number of fairs in surrounding States.

Practically every subject of interest in the fair game was taken up during the meeting.

Headlining the program on Tuesday morning was a heated discussion of the subject of carnivals and concessions. Thomas J. Johnson, commissioner of the Showmen's Legislative Committee, opened the subject by reviewing what the carnival men had done toward eliminating girl shows, fake games and like attractions on the midway of the fairs throughout the United States. He then placed the challenge squarely before the fair managers, asserting that they and they alone were now in a position to finally wipe out the last of the disreputable attractions which have given so many fairs a black eye in the past.

Don Moore of Sioux City asserted that it was within the power of any fair secretary in the country to expel from his grounds at any time he wanted to any attraction which did not comply with the strictest moral ethics.

At the evening banquet of the association the body went on record unanimously as favoring only clean, wholesome amusements. They adopted resolutions declaring that any midway attraction before being allowed on the grounds should first have a clean bill of health from the showmen's organization.

The wide development which boys' and girls' club work has enjoyed during the last year was

the opening subject at the afternoon meeting on Tuesday. Charles H. Barber of Mason City read an interesting paper on this subject, following which a discussion of it was led by Frank Price of Mount Pleasant. Just how far the fairs should go in regulating concessions when the original concessions contracts are made was discussed by S. D. Quarton of Arizona and Walter Light of West Liberty. Further light was added on the subject by H. S. ("Boss") Stanberry of Fort Dodge and Joe P. Grawe of Waverly.

The question of harness racing at fairs, which produced such a heated discussion in (Continued on page 82)

RUNNING RACES

Will Find Place on Many Fair Programs in 1924, Says Russwurm

Nashville, Tenn., Dec. 14.—Nashville's big Tennessee State Fair for 1924 will be held the third week in September as in 1923, it has been announced by Judge Litton Hickman, who with T. J. Tinsley, another member of the board of fair trustees, and J. W. Russwurm, popular secretary of the fair, have just returned to Nashville from Chicago, where they went to attend the convention of the International Association of Fairs and Expositions.

"Many fairs," said Secretary Russwurm, "which have been featuring harness races only will next year divide the program with running races. I know that the Tennessee State Fair will not eliminate the harness races, but whether or not the program will be divided with the runners will have to be decided upon later. It will take bigger purses to attract the good running races and I don't know yet whether the increased price will be justified. As far as the 1924 Tennessee State Fair is concerned, altho it is a little early yet to go into detail, I can without doubt say that it will be far better than the one offered in 1923, and this was a big success from every angle."

FAIR DATES SHIFTED

Dates of the Jackson County Fair, Marlanna, Fla., have been shifted, according to an announcement by the management. The fair in 1924 will open November 20 and close November 21.

THE EDUCATIONAL SIDE OF THE FAIR

Is There a Tendency To Subordinate It to the Amusement End?

(Note—The following paper was read by W. D. Smith, secretary of the Missouri State Fair, Sedalia, at the annual convention of the International Association of Fairs and Expositions, Chicago, December 6.—The Editors.)

There are two outstanding features in a successful State fair—the building of the exposition and selling it.

The building of a great exposition is comparatively an easy task, providing those who are charged with the responsibility have ample and unlimited resources in cash.

The selling of an exposition is the greatest task. It is true that in the building we must erect the kind of a structure the people of our territory will buy. When we go fishing, in order to be successful it is absolutely necessary to fish where the fish are, therefore we might consider the most important step in a successful fair would be to have the proper construction and with a well-balanced program to present to our people, one that meets the ideals of the greater majority of those who embrace our territory. If this be true, it is fifty per cent sold. If the territory in which we operate demands an enlargement upon certain lines of exhibit and a particular line of amusement, it certainly is worth our consideration.

Is there a tendency to subordinate the educational side of the fair to the amusement end?

I can practically answer this question at least from the viewpoint of the Missouri State Fair. The Missouri State Fair Board offered in premiums for the twenty-third annual Missouri State Fair \$50,000. Of this amount \$47,000 was offered on agriculture, swine, sheep, cattle, horses, mules and products from the farm.

There were 201,564 people who attended our State fair this year. Approximately 50,000 of this number visited the attractions in front of the grand stand, the horse show and the kennel show. These entertainments and exhibits might be classed as a whole as semi-amusement attractions. An approximate estimate, which is based upon receipts from all other shows and attractions on the midway, would be a total attendance not to exceed 30,000; therefore there is a conservative estimate that 50 per cent of those who visited the grand stand, horse show and kennel show at the same period visited the attractions on the midway. Assuming this to be correct, there were 150,000 people who attended our State fair that spent their entire time studying and visiting exhibits all of which were strictly educational.

I think the greatest outstanding feature in favor of the drift to educational exhibits in Missouri is the record of our Boys' State Fair School, vocational agriculture and our boys' and girls' clubs on which we offered the past year (Continued on page 81)

Holiday Greetings

IT WAS our pleasure during the first week in December to meet at the convention in Chicago many of the splendid men and women who have a large share in making the great State and district fairs of the United States and Canada; last winter we made the personal acquaintance of scores of county fair secretaries and managers at the annual conventions of various State bodies, and during the year we have had most pleasant and gratifying correspondence with hundreds of fair men whom we have never personally met.

Our relations have been most cordial, the fullest co-operation has been accorded, and we feel that a finer body of men and women does not exist than these makers of fairs—the greatest educators and builders of good citizenship to be found in the land.

To one and all we extend hearty and sincere greetings of this glad holiday time. May Christmas bring joy into each heart and the New Year hold for all health, happiness and prosperity, and may the friendships which we have made (and which are highly valued) endure thru the coming years.

NAT S. GREEN.

HON. BEN D. BRICKHOUSE



Mr. Brickhouse, besides being Mayor of Little Rock, Ark., is president of the Arkansas State Fair, and has had much to do with the building up of the fair from a small beginning to a place of prominence. Mr. Brickhouse was one of the most forceful speakers at the annual meeting of the International Association of Fairs and Expositions at Chicago. The address he delivered at that meeting was published in the Christmas Special issue of The Billboard.

ALA. STATE FAIR AIDS JR. CHAMBER OF COMMERCE

The Alabama State Fair Association of Birmingham has donated to the Junior Chamber of Commerce of the city twelve acres of land as the site for a stadium.

Commenting editorially on the splendid gift, The Birmingham News says:

"In donating twelve acres of land to the Junior Chamber of Commerce as a site for the stadium, the Alabama State Fair Association exhibits a big, broad-gauged, selfless patriotism that deserves commendation and thanks of the community. However, it is but a further demonstration of the faith and works of the State Fair Association during its whole life. It is but just another good turn after many turns."

"For many years the association has assembled here at the fair grounds annually a first-rate exposition of Alabama products. It was rare that the association made any profit. Extraordinary results of that sort meant simply a lot of surplus to make the next fair better than ever. When losses came, as they did year after year, the members simply took their medicine and went ahead indefatigably planning for the next big show. When, two years ago, the association decided that it was a burden that could not be carried any further, Alabamians wondered what disposition would be made of the property that had served so long for the exposition. The answer lies in the magnificent gift by the Junior Chamber of Commerce, which means, after all, a gift to the city of Birmingham, since the play field will be conducted primarily for the joy of sports lovers of Birmingham and for the welfare and up-building of the greater city."

"The gift to the Junior Chamber means simply that approximately \$50,000 which otherwise must have been spent in acquiring a site will go into the improvements contemplated. Ultimately it will mean that the \$200,000 raised for the purpose of making Birmingham the South's recreation center will all go into perfecting plans now in the making."

"The Alabama Fair Association has been a good servant in the house. Doubtless the Junior Chamber will wear the mantle of community and State service worthy, after the manner of the old association."

MISSISSIPPI FAIR MEN WILL ORGANIZE

A. H. George, secretary of the Mississippi-Alabama Fair, Meridian, Miss., when seen at the Chicago convention by the editor of the fair department, stated that it was the intention of Mississippi fairs to organize a State association soon after Mr. George's return home.

Besides the fairs of Mississippi it is probable that some Alabama fairs will be included in the organization, and possibly a few fairs from other States bordering Mississippi.

CALDWELL DATES SET

Caldwell, O., Dec. 14.—Dates for the annual county fair of the Guernsey-Noble Association were set at a recent meeting of that organization. The 1924 exposition will be held at Senecaville August 13, 14 and 15. It promises being one of the best in the way of the harness program that has ever been held here, as plans are now being made for entry of the fair into the Southeastern Ohio Shortship Circuit, with which Zanesville, Marietta and Caldwell are now affiliated.

DIRECTORS CHOSEN

Fremont, O., Dec. 14.—Sandusky County Agricultural Society here Saturday elected these directors: Charles Kennan, C. E. Ilite, Charles Bowser, Lester Humphreys, George W. Strong and George Nulder. The report of Charles A. Hockendel, secretary, shows that the association has a balance of \$1,333.73. The receipts of the year were \$19,098.05 and the expenditures \$18,648.01.

NEW CASTLE'S OFFICERS

New Castle, Pa., Dec. 11.—Directors of the New Castle Fair Association at meeting this week elected the following officers for 1924: President, J. A. Hawk; vice-president, Harry Alexander; secretary, Ray McGeorge, and assistant secretary, Catherine Klee.

W. D. SMITH



Mr. Smith is one of the newer State fair secretaries, but he has made a very good record with the Missouri State Fair at Sedalia, and his talk on "Is There a Tendency To Subordinate the Educational Side of the Fair to the Amusement End?" was listened to with interest by the members of the International.

ANNUAL MEETINGS

Of State and District Associations of Fairs

Virginia Association of Fairs, C. B. Hatfield, secretary, Richmond, Va. Meeting to be held at Murphy's Hotel, Richmond, January 15 and 16.

Watch This Space!

The greatest combination of Fair Attractions ever assembled will appear in this space—all under exclusive contract with us.

THE FOUR BARDS

The marvels of the acrobatic world. Featuring head-to-head, hand-to-hand, hand-to-foot and other astounding balancing stunts. Four men.

GEO. LaSALLE TRIO

Gaily acrobatic knock-about chorus. Three of the funniest sure-fire clowns, including one long, dancing loach. Three men.

GEO. OKURA & CO.

Will not you see the most wonderful Japanese acrobatic acts in existence. One man and two ladies.

FREDIN & COMPANY

A acrobatic head-to-head, hand-to-hand balancing, and featuring leaps of consulting over two acrobats in their objects. Two men.

THE FIVE EUGENES

A wonderful acrobatic, one-man act. Three of the funniest sure-fire clowns, including one long, dancing loach. Five men.

HARPER & FREDDIE

A finished high-class act, performing a single cable with a bounding trampoline. One man and one lady.

We also supply such sensations as Auto Races, Balloons, Color Ball Games, High Diving, Military Bands and Fireworks Displays.

JOE BREN PRODUCTION COMPANY

1010-11-13-15-17 Garrick Theatre Building, CHICAGO, ILLINOIS.

ACTS WANTED

Can use a few more big Acts for our 1924 Fairs—Jap. Act, Casting Act, Flying Return Act, Arabian Act, State full particulars first letter; also send photos. Want to hear from good Head and Hand Balancer to work in High Aerial Act.

ASSOCIATED FREE ATTRACTIONS, (Fair Booking Offices), Mason City, Iowa.

A. F. THAVIU Arranging Dates for

THE THAVIU BAND

AND HIS CHICAGO GRAND OPERA PAGEANT

Season 1924. His twentieth anniversary with extraordinary attractions. 1000 Steinway Hall, 64 E. Van Buren Street, CHICAGO.



UNION AGRICULTURAL MEETING

Announcement has been sent out for the sixth annual Union Agricultural Meeting of Massachusetts agricultural organizations, co-operating with the Massachusetts Department of Agriculture, to be held in Mechanics' Hall, Worcester, Mass., January 15, 16, 17 and 18.

There will be lectures, conferences, motion pictures, exhibits, sales, etc. It is announced, and a most enjoyable and profitable time is promised all who attend.

INTERMOUNTAIN MEETING

J. M. Markel, secretary of the Intermountain Fair and Racing Association, composed of the leading fairs of Idaho and other mountain states, has announced that the annual meeting of the association will be held at Ogden, Utah, January 9 and 10.

The program is now in preparation and no doubt will contain some interesting and informative topics.

ARMSTRONG HEADS THE HAWKEYE FAIR

At the annual meeting of the directors of the Hawkeye Fair Association, Ft. Dodge, Ia., E. T. Armstrong was re-elected president, T. B. Peterson was re-elected vice-president, S. N. Magowan was chosen treasurer to succeed the late C. B. Campbell, H. S. Stauberly was re-elected secretary.

GIFFIN RESIGNS

Hilbing, Minn., Dec. 11.—Richard Giffin, for twenty-three years secretary of the St. Louis County Agricultural Society, has tendered his resignation.

THE EDUCATIONAL SIDE OF THE FAIR

(Continued from page 80)

over \$1,000. There are 700 boys' and girls' clubs in Missouri with a total membership of 7,000. The boys' and girls' clubs are made up of our young people from ten to twenty years old and include clubs for pigs, baby beavers, stock judging, corn, soy beans, cotton, grain judging, garment making, canning, first aid, home management, poetry, and so forth.

I have often said to our board of directors and exhibitors that I was fearful that our citizenship was putting more stress upon material and amusement ends of our State than upon the boys and girls. I would rather send from my State to my State fair a well-organized club of boys and girls in whatever vocation it might be than to have the honor of the champion prizes in agriculture, bulls and mules.

Agriculture and the raising of stock is only an auxiliary to the production, development and the raising of boys and girls who are to become the spokes in the wheel of progress tomorrow. Without these to hold intact what we have begun the whole developed system of agriculture and stock production will fall flat.

Therefore, in summing up the entire curriculum of the Missouri State Fair and the acceptance by those who were fortunate enough to attend I would estimate that seventy-five per cent of our attendance asked the question, "Is there a tendency to subordinate the educational side of the fair to the amusement end?" would answer "No."

Le Sueur, Minn.—At an adjourned meeting of the officers of the Le Sueur Fair the annual report presented showed the fair was several hundred dollars to the bad the past year. Officers were elected as follows: President, Joe Marvin; vice-president, Wm. Becker; secretary, R. W. Wheaton, and treasurer, E. W. Tolson.

James Fuchs was re-elected president and F. C. Ziemer vice-president of the Waconia (Minn.) Fair Association. Attendance at the annual meeting was small, indicating a lack of interest in the fair.

Maquoketa, Ia.—Officers of the Jackson County Fair Association for 1924 are: President, H. Gale Buchner; vice-president, D. A. P. Beck; secretary and treasurer to be elected later.

Albia, Ill.—S. E. Collins is president of the Mercer County Fair for the ensuing year. Other officers named at the annual meeting are: Vice-president, W. L. Gauder; treasurer, A. M. Rudum, and secretary, E. C. Bowers.

Phillips, Wis.—The Price County Fair Association has elected the following officers for 1924: President, L. S. Shanger, vice-president, Arvid Morner; secretary, August Larsen, and treasurer, G. E. Blouse.

Columbia, S. C.—Charter has been allowed the Barnwell County Fair Association, capitalized at \$1,000. Officers of the association are: President, A. J. Bennett; vice-president, W. H. Duncan, secretary, B. P. Davies, and treasurer, J. M. Caldwell.

Albion, S. D.—At the annual meeting of the Tri-State Fair Association, held in the office of Secretary George E. Mauter, the following officers were elected for 1924: President, P. E. Spaulding; vice-president, C. J. Herschob; second vice-president, T. B. Anderson; treasurer, Frank Sattler, and secretary, George C. Mauter.

Plymouth, Wis.—J. Schearing of this place, will head the Shelboga County Agricultural Association for the coming year, and E. B. Wensink, past president, will perform the duties of the secretary. Mrs. Otto Giffon, C. B. Broughton, of Shelboga, has been elected vice-president.

Albion, Neb.—The Boone County Agricultural Association held its annual meeting early this month and the report of the secretary showed that the gross receipts for the year were slightly more than \$25,000, owing to the rain during the fair week. There was a small deficit, officers for the ensuing year are: President, John Hipston; vice-president, H. L. Knukel; treasurer, E. T. Moberg, and secretary, A. W. Lamb.

Wasson, Minn.—E. F. Hight, president of the county fair bureau, was named head of the Wasson County Agricultural Society at its annual meeting here. Other officers elected were Vice-presidents, Arthur Knudsen and A. F. Spunberg; secretary, E. H. Smith, and treasurer, Carl P. Sommerstad.

Owston, Minn.—John Lyndard was re-elected president, L. S. Taylor, vice-president, M. J. Purcher, secretary, and James Adair, treasurer, of the Steele County Agricultural Society here.

FAIR FACTS AND FANCIES

The Amarillo (Tex.) Tri State Fair and Exposition Association recently purchased 120 acres of land east of Amarillo as a permanent fair grounds.

The Putnam County Agricultural Fair, Cookeville, Tenn., has been chartered, with R. C. Haddleston, H. C. Willide, J. L. Epperson, S. E. Anderson and D. D. Massa as incorporators.

Mrs. H. W. Brodt, chosen a director of the Martin County Fair, Vermont, Mass., is the first woman to serve in that capacity. All of the old officers were re-elected.

Wood County Fair, Parkersburg, W. Va., has been incorporated, with a capital stock of \$25,000. Incorporators are E. A. Brant, Harry Buldie, Joseph W. Murphy, Fayette C. Smoot and Harry Nicely.

Note in the list of annual fair meetings published in this issue that the dates of the Virginia Association of Fairs meeting has been changed from January 28 and 29 to January 15 and 16. The meeting place is the same as previously announced—Murphy's Hotel, Richmond.

The board of supervisors of La Crosse County, Wis., have appropriated \$5,000 to assist the Interstate Fair of La Crosse in building a new grand stand on the fair grounds. Last year the board appropriated \$5,000 for a new livestock building.

In a contest conducted under the auspices of the Nebraska Agricultural College a white Laghorn hen, Queen of Cherrycroft, Nebraska's champion hen, belonging to John W. Welch, who operates a big poultry farm near Omaha, won first prize, with a record of 270 eggs laid in one year.

Says a Jacksonville, Fla., daily: "The Florida Citrus Exchange, believing in advertising and having something worth while to tell has appropriated an additional \$100,000 for further spreading the news about Florida's wonderful citrus fruits. The greater part of the fund will be expended in newspaper advertising, which has been found the best investment yet discovered for the purpose of exploiting the orange and grapefruit of this State. The Florida Citrus Exchange will have a fine exhibit in the proposed exposition of Florida to be held in the famous Madison Square Garden, New York City, in February."

The return of Col. Ed R. Sattler to the South is always heralded by the Orlando papers. The Orlando Sentinel in a recent issue had this to say of the "34-year-old hired boy":

"Ed Russell Sattler is back with a new derby, a heavy new diamond and a new walking stick. The stick is of imported Indian bamboo, weighs two ounces and is mounted in silver bearing the initials 'To E. R. S. from J. D. R.' 'Rockefeller' we guessed. Ed would neither confirm or deny it. Anyway he's back to the fold, safe and sound, with a glad heart and a carefree mind. He says Orlando has grown out of its show."

"To those unacquainted with our glittering impresario it is suffice to remark that he is to Johnny J. Jones what a linotype is to a newspaper shop."



UNEQUALLED QUALITY BALLOONS

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*M. K. BRODY 1120 So. Halsted St. CHICAGO

*AIRO BALLOON CORP. 603 Third Avenue. NEW YORK

*BRAZEL NOVELTY MFG. COMPANY 1710 Ella Street. CINCINNATI

*FEDERAL IMPORTING COMPANY 620 Penn Avenue. PITTSBURGH

*S. SCHNEIDER & CO. 134 W. Jefferson Ave. DETROIT

*SHRYOCK-TODD NOTION CO. 324 North 8th St. ST. LOUIS

*These agencies fill gas orders. Order from our nearest agency.

Attractions Wanted

Will give good "Musical Revue", 12 or 11 people, TEN consecutive weeks' PLAY or PAW contract. Work our circuit fairs season 1924. Also want a few more big acts.

SIoux CITY FAIR BOOKING OFFICE, Inc. 301 Metropolitan Building. Sioux City, Ia.

WANT

To Book Direct Good Clean Free Acts, Concessions, Shows

August 27 to 30, 1924. Will start February 15. We have the fair, Harlan County, Ia., Ains, Neb. ROBT W. FORTNER Secretary.

BUILDERS OF PARADE FLOATS MILLARD & MERRIFIELD, INC. 2894 West 8th Street. Coney Island, New York.

FAIR ELECTIONS

Among the reports of fair elections reaching this office during the past week are the following:

Willmar, Minn.—At the annual meeting of the stockholders of the Kandiyohi County Fair Association officers were re-elected as follows: President, John Swenson, of Willmar; vice-president, A. W. Johnson, of Atwater, and secretary, William G. Johnson, of Willmar. It was also decided to organize a boys and girls' club in the county.

Pine River, Minn.—Election of officers of the Cass County Agricultural Association the following officers were elected: President, W. C. Bremer, vice-president, G. W. Bowman; secretary, Fred Meulster, and treasurer, John B. Martin.

Ma Pleasant, Ia.—The stockholders of the Henry County Fair were well pleased with the results presented at the annual meeting held here. The grounds and buildings are in splendid shape. The association is sound financially and promising points to a successful fair in 1924. Officers for the ensuing year are: President, Noyah Moore, vice-president, Chauncy Wilson; secretary, Frank Price, and treasurer, John Paul.

Wadena, Minn.—At the annual meeting of the Wadena Fair Association the following officers were elected: President, W. F. Sanger; vice-president, C. E. Ware and Andrew Olson; secretary, P. L. Redding, and treasurer, T. A. ...



"Dare-Devil" Clifton in his "leap for life", a feature of the Iowa fairs during the season of 1923. Photo was snapped at the Hawkeye Fair, Ft. Dodge, Ia.



Annual banquet of the International Association of Fairs and Expositions, held at the Auditorium Hotel, Chicago, Thursday evening, December 6.

OPTIMISTIC FORECASTS FOR 1924 BY FAIR MEN OF IOWA

(Continued from page 80)

connection with the Chicago meeting of the previous week, was brought up again at the Des Moines session. A system of handling the harness races, which has been satisfactory on a number of the smaller tracks, was outlined by W. J. Downey of Sioux City and further discussed by Will C. Crawford of Knoxville.

E. W. Williams of Manchester, who has been a leader in the organization of district fair associations in Iowa for some years, again urged the great value to be derived from these associations in a splendid address before the meeting. He reviewed the work which has been done in Northeast Iowa by an association of from ten to twenty county fairs. He declared that unusual savings had been made by all of the fairs as the result of the exchange of ideas on premiums, concessions, rates, free tickets and like subjects in small group meetings held by members. He suggested that there is hardly a district in the country which could not apply this principle with very satisfactory results.

The opening of the question box brought out a number of interesting discussions and several heated debates. A tendency to further restrict the number of free tickets given out by fair managers to the press, county officials, exhibitors, etc., was further evidenced in these discussions. Several fair managers boasted that they did not even give passes to the newspapers. The old question of trying to arrange a circuit of free acts for fairs within close reach of each other in an effort to cut down transportation expense was brought up again without any definite conclusion being reached. "Pat" Bacon of Davenport poured cold water on the idea by pointing out that it was practically impossible for any two fair managers to reach an agreement as to just what kind of acts were most desirable and that this of its own accord would make it impossible to form such a circuit.

L. D. Emery of Spencer was elected president for the coming year at the annual election which closed the afternoon meeting. M. E. Bacon of Davenport was named vice-president, W. E. Williams of Manchester was chosen secretary, and C. H. Barber of Mason City elected treasurer.

Tuesday evening a banquet was held at Hotel Savery at which the principal address was given by Senator John J. Ethell of Bloomfield. Lieut.-Gov. Hammill, who is probably to be the next governor of Iowa, was a guest of honor. He took occasion to declare that he believed the county, district and State fairs to be the most important educational institutions in existence today far as the farmers of the country were concerned. He went on record as being heartily in favor of a continuation of the State aid which is now granted to county and district fairs under the Iowa law.

Secretary A. R. Corey in his report showed that the county and district fairs of the State have enjoyed an increase of between four and five per cent during the last year and predicted even better times for them in the future. There were thirty-six county and district fairs held in Iowa during the last year.

Big men in the fair and agricultural business headlined the program of the State Agricultural Convention which was held in Des Moines on Wednesday. In opening the convention C. E. Cameron, president of the Iowa State Fair, forecasted even better times than ever for the Middle West during the coming year.

His address, which was filled with optimism, will be published in full in the December 29 issue of The Billboard.

The Iowa State Fair this year enjoyed an increase in attendance which was highly gratifying, according to the eighty-one-page report submitted at the Wednesday morning meeting by Secretary A. R. Corey. The 1923 State fair attendance was 365,755, as compared with 361,261 in 1922. The largest single day's attendance this year was on August 28 and totaled 65,134. The Iowa State Fair this year made a total profit of \$34,085. Deducting from the gross profit the cost of maintenance of grounds and buildings in excess of the State appropriation would leave a net profit from the fair of \$37,755. From this profit \$18,667 was invested in permanent improvements on the grounds, leaving a cash surplus of \$19,148 from the past year's business. The last State fair was the most successful in history, according to Secretary Corey. He predicted another great year for 1924.

R. W. Cassady, the new secretary of agriculture for Iowa, outlined the work which the new department is doing, following which John W. Day of the Iowa Beef Producers' Association discussed the work which county and district fairs are putting on in the field of baby beef shows. This was followed by an address by John Thompson, editor of The Iowa Homestead, on the subject of benefits derived from fairs.

John C. Simpson, former secretary of the Iowa State Fair, the Minnesota State Fair and the Eastern States Exposition and now president of the World Amusement Service Association, delivered one of the main addresses of the morning on the subject of amusement features of fairs. He declared that little confidence could be placed in home talent or local productions as drawing cards in the permanent upbuilding of a successful fair. He bears out his argument the veteran showman cited numerous examples of how fair secretaries had built their entire program around some home-talent affair only to have it fall thru at the last minute and leave them in the lurch. He declared that high grade, recognized professional amusements should be the backbone of every good fair's entertainment program. Figures were produced to show how successful nature had so greatly increased the attendance at a number of fairs that these institutions had been able to greatly augment their educational departments with the additional funds thus derived.

The entire sentiment of this convention was highly optimistic and if the predictions of the delegates present are to be accepted Iowa's fairs are headed for another successful and highly prosperous year.

In addition to the large attendance of fair men there were many representatives of shows and free attractions present.

A feature of each session was the community singing, led by Don V. Moore of Sioux City, who can generate more enthusiasm in five minutes than many leaders can in an entire evening.



TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



"LUKE-WARM" AUSPICES

Partly To Blame for Attendance Disappointment at Start of Eagles' Circus at Akron, O., Which Has Commendable Program

AKRON, O., Dec. 12.—Before only a fair-sized crowd the Akron Eagles' annual indoor circus opened Monday night at the Akron armory under direction of V. MacGinnis, of the Mac Producing Company. The show, so far as talent is concerned, is by far the best offered in Akron in recent years, but there is a question if the attendance will be sufficient to insure a profit. The auspices, according to the promoters, have only been "luke warm" on the proposition the past month and as a result only about one-fifth the tickets have been sold in advance as were sold last year. Business Monday night was very disappointing. The Billboard representative from Canton reviewed the opening performance, which was offered without a rehearsal owing to the fact that the armory was in use Sunday when the acts assembled.

MacGinnis spared no expense in recruiting the acts for this year's show, the majority of the turns being standard acts, features with the Sells-Floto, John Robinson and Walter L. Main circuses.

Probably the best received acts were Downie's Elephants and the Joe Hodgkin riding act, the latter using five people and five horses. "Clown alley" was represented by well-known clowns, in charge of "Sillers" Johnson and including Ab Johnson and Charlie Lewis. Joe Seigrist and George Marlo also closed.

The show will be offered six nights, with matinees on Wednesday and Saturday. MacGinnis was in charge of the advance program and banner promotion. C. A. Emerson, of the Sells-Floto Circus, acted as announcer and equestrian director. The program follows: Overture—William Palmer and his band. Display No. 1—Andrew Downie's Elephants in a repertoire of new tricks. Display No. 2—Seigrist Sisters, Iron-Jaw act. Display No. 3—Double traps, The Lalloses. Display No. 4—Lady's principal act, Etta Hodgkin. Display No. 5—Marlowe, the Frog Man. Display No. 6—Menage, Mrs. Charles Sweeney presents "Syrack", high-school horse. Display No. 7—The Lalloses, in feats of strength. Display No. 8—Comedy riding act, Joe Hodgkin and company of five people. Display No. 9—Sillers Johnson and his long-shoe specialty. Display No. 10—Lalloses and their Roman ring act. Display No. 11—Riding pony, dog and monkey act from Walter L. Main Circus. Display No. 12—The Glam, Iron-Jaw act. Display No. 13—Traps, Lalloses. Display No. 14—Marlow and Hill, comedy acrobats. Display No. 15—Downie's five elephants, presented by Andrew Downie and assistants.

AUTO SHOW AT KENTON

KENTON, O., Dec. 13.—The annual Automobile Show of the Hardin County Automobile Dealers' Association will be held in the armory here, December 21-22, according to announcement this week.

STOCK PAPER

FOR

INDOOR CIRCUS

Large assortment to select from. Also have one-sheet Lithos for the Shriners, Elks, Eagle, Moose, K. of P. and Woodman of the World.

PROMPT SERVICE ON Dates, Banners, Heralds and Tack Cards

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THE DONALDSON LITHO CO.
NEWPORT, KENTUCKY.

EXTENSIVE PLANS MADE

New Orleans Mardi Gras To Be Greatest Since the World War

NEW ORLEANS, Dec. 11.—"The greatest Mardi Gras since the war" is the watchword of the members of the several carnival organizations who are building floats and making ready for the opening March 1, closing on March 4.

"Rex" will not "arrive" on the river front, as was the pre-war custom. There will be no military parade. "Rex" will not appear on the streets until he rides in his parade Tuesday, shortly after noon, as Klug of the Carnival. Comus will make his first appearance since the war, and will be accompanied by many smaller organizations, such as the Druids, Jefferson City Buzzards and scores of private marching clubs.

Over on Rampart street the Negroes will celebrate, and a colored king and queen will hold sway in the "black belt".

Hotels and boarding houses are preparing for the overflow and are already revising their rates upward.

JUDGES SECURED FOR CUMBERLAND (MD.) SHOW

CUMBERLAND, Md., Dec. 12.—The Tri-State Association of Poultry, Dogs and Pet Stock, this city, has secured John R. Kriner, Stillersville, Pa., a noted judge of poultry, to place the awards on chickens at the annual show of the association at State Armory here January 15 to 18. George R. Packett, Hagerstown, Md., will judge the exhibits of pet stock, and a licensed American Kennel Club official will judge the dogs at the show.

LEGION CIRCUS AT BINGHAMTON IN JANUARY

AKRON, N. Y., Dec. 14.—The American Legion posts of Binghamton and Johnson City and Endicott are joining in bringing to Binghamton, January 7 to 12, some of the greatest circus acts in America. The indoor circus company, according to announcement, is so large that the only auditorium large enough to contain it and the large audiences expected to attend is the drill room of the State Armory, and this has been obtained for the affair.

The same indoor circus has been seen in Syracuse, Albany, Utica and other New York State cities and has attracted thousands of spectators.

SUCCESSFUL POULTRY SHOW

SPRINGFIELD, Mass., Dec. 13.—The sixteenth annual exhibition of the Springfield Poultry Club, held here recently, was successful. G. L. Collette was again in charge. Some of the best Rhode Island Reds shown in the East this year were on exhibition. Blue, red and yellow ribbons were given to the winners in the various classes. Trades and sales were quite brisk as the show came to a close. A number of the birds will be exhibited at other shows in January.

SYRACUSE THE SCENE

SYRACUSE, N. Y., Dec. 14.—Thousands of dairymen, cattle breeders and members of various other State farm organizations will meet here January 7 and 8 for the first "farmers' Week" ever held in Syracuse.

RED MEN'S CIRCUS

Affair at Gloversville, N. Y., Festive Event

GLOVERSVILLE, N. Y., Dec. 13.—Aramanth Tribe, Improved Order of Red Men, is holding an indoor circus in the State Armory here this week. Manager Venner originally booked eight acts, but several of them did not arrive, and he is contenting himself with presenting six acts. Ketchum's Lions, Billy Duffy, clown cyclist; Flying Sherwood and the Randolph Family, in several aerial novelties, are furnishing the chief entertainment. Each night a different orchestra from this vicinity plays for dancing—Monday night, Wilson's orchestra, of Amsterdam; Tuesday night, the Musical Five, of Johnstown; Wednesday night, Gibbon's Orchestra, and Thursday night, Batty's Orchestra, of Gloversville. Round and square dancing are on the topschore program for the old-timers, while the youngsters are doing the modern stuff. Saturday afternoon there will be a matinee performance for the children.

J. C. ROBERTS CIRCUS CO.

Has Very Satisfactory Opening Engagement at Brownwood, Tex.

The J. C. Roberts Circus Company, which staged the indoor circus for the Brownwood (Tex.) D. O. K. K. Club December 3-8, had a most excellent engagement, and great praise was bestowed on the management and personnel. The circus program took exceedingly well with the large audiences which attended nightly. The popularity contest was a gratifying success, as were the other special events. The wheel concessions, under the management of W. H. (Dad) (Continued on page 87)

BATH ROBES!

THE FAMOUS "INTERNATIONAL" BATH ROBE!

The Banner Premium for INDOOR BAZAARS FAIRS SALESBOARDS Etc.

NO ROBES AT RETAIL



THE BATH ROBE WITH THE HANGER.
Reg. U. S. Pat. Off.

INTERNATIONAL BATH ROBE CO., 127-133 West 26th Street, New York City

Two Sure-Fire Numbers

"ELECTRIC"
Lady's "International" Bath Robe. Indian Blanket Cloth. Collar, cuffs, pockets, trimmed with high-grade, luxurious ribbon. Showy middle at waist. Flashy color—blue, green, grey, brown, etc. Sizes 38 to 46. Sold at an extraordinary price. \$3.50 Each.

"FLASH"
Men's "International" Bath Robe. Indian Blanket Cloth. Shawl Collar trimmed with silk cord. Three buttons down front. Showy middle at waist. An amazing sheet and salesboard article. Showy Indian colors, in blue, green, brown, grey, etc. Sizes 38 to 46. \$3.50 Each.

AMERICAN LEGION INDOOR CIRCUS-BAZAAR

9 Days—Alexandria, Louisiana } DEC. 29-
9 Days—2 Saturdays, 2 Sundays } JAN. 6

CONCESSIONS—Bids on Penny Arcade, Frozen Sweets, Pop Corn Machine, Candy Apples, neat framed Crystal Gazer, Fancy Lunch, Demonstrators, White Stones, Soft Drinks. All selling Concessions. Five weeks booked.

SHOWS—Want neatly framed Inside Pay Shows: Buell's Flanders Field, Pit Shows, Snake Show, Illusion Shows, Kiddle Rides, Fat People, Coarses. State best percentage you will give us. Other good ones to follow.

ACTS—Want good Circus Acts, Musical Acts, Illusion Acts, Magical Acts, Animal Acts. State lowest in letters or wires. Want prices right so we can make something and pay you. Other good ones to follow.

PROMOTERS wire. Have good proposition on percentage deals on Coasts, Program, etc. Would consider partnership. Address

W. M. (BILLY) GEAR, Promotions,
American Legion Circus-Bazaar,
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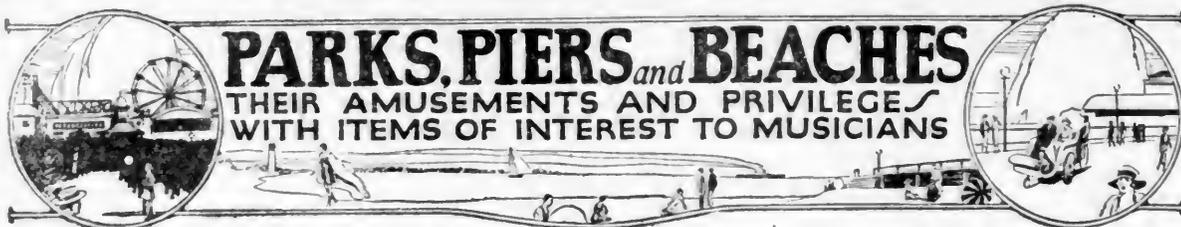
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PARKS, PIERS and BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

PEARCE DISCUSSES PERTINENT SUBJECT

Talks to Park Men on "The Automobile and Its Relation to Amusement Admissions"

NOTE—The following address was delivered at the annual convention of the N. A. A. P. at Chicago December 4 by Fred W. Pearce, well-known park man of Detroit.—PARK EDITOR.

"This subject is worthy of the utmost consideration by every park manager. Conditions are so different today as compared with ten years ago that, unless we check carefully our present-day surroundings, we are apt to forget that a radical change has taken place in the manner in which patrons come to our parks. Ten years ago approximately ninety per cent of our customers came by trolley cars or boats, but today the majority come by automobiles. The household today that does not boast of a motor car is the exception. Up to the present time 14,250,000 passenger cars have been sold in this country. Some 2,500,000 were manufactured last year and this year's program calls for a production of 3,000,000. Of this number about seventy per cent are sold for less than \$600, which, when considered with partial payment plans offered by a number of the large manufacturers, proves that the working man is the big purchaser today—the very man to whom we look for patronage. With this new means of transportation he has changed his ideas of recreation. In the old days he had but one choice—when considering the spending of his spare time in an amusement park—and that was to take the trolley to his local playground, but today he goes out his car, loads in his family and as of to resorts that used to be considered almost as far away as Europe. This places him in a position where he is not at your mercy. If you insist on charging him for the purchase of something his money, or if your class of entertainment does not meet with his approval, he can drive on to some place else that pleases him better. In making a careful study of amusement parks throughout the country I have found a great many that are being ruined by the automobile while other places that I did not know were on the map are writing me that they are spending thousands of dollars for outdoor improvements for next year and are quoting figures of last season's business to prove that they have a good location for a \$300,000 roller coaster. In my estimation the day of the park with a gate is gone. Tear down your fences, feature your picnic groves and hang up a welcome sign, for if you don't come one or two miles farther on will, and, in a short time, will have the cream of your business. Every man should instill in the minds of the people from whom he gets his living that his park is their playground, suggest to them that they bring their lunches and use your free kitchens and park tables and then make your place so attractive that they can't help spending their money. If your park is not on a well-paved highway every effort should be made to provide a good paved road to your park, as most car owners will drive a considerable distance on a good road to avoid

driving even a short distance on one that is poorly paved. Some statistics on automobile production and ownership may interest you. Annual production of passenger cars has increased from 320,000 in 1912 to 2,400,000 in 1922. The total number of motor vehicles (passenger and truck) registered in the United States in 1922 was 944,000 as compared with 12,239,114 in 1922. In other words, where there was one car in use for each one hundred of population in 1912 there was in 1922 one car for approximately each nine persons. It is estimated that there are now about 14,000,000 passenger cars in use in the United States, or, roughly, one for each eight persons. This varies from one car to each three persons in California to one car to twenty-six persons in Alabama—the Middle West and West being the highest and the South and East the lowest. There are sixteen States whose registration in 1922 was better than one car to each seven persons, or a car for almost every family in those States, and in thirty-five States there were ten cars or more per hundred of population, or, roughly, one car for each two families. The annual increase in motor vehicle registration is about seventeen per cent, or one sixth as against one per cent increase in population. Of the total registration almost ninety per cent are passenger cars and it is the passenger cars that we must look to bring a constantly increasing percentage of our patrons to our park.

"The National Automobile Chamber of Commerce recently sent out questionnaires to a selected list of automobile owners. Out of 1,000 motorists answering from ten States, sixty-eight per cent report using their cars for evening driving and fifty-two per cent for picnicking trips. These figures indicate the large percentage of the people of this country who look to the automobile to carry them to their favorite places of amusement and should indicate to us the necessity of catering to this trade and fostering it. Don't drive the automobile away by making a special charge for admitting the car to your park or charging a parking fee.

"I have been requested to cover in this paper the subject of 'Parking the Automobile'. This is a problem that is undoubtedly troubling many park owners and has probably been solved more or less satisfactorily by some who are present. Certain it is that parking facilities must be provided, if possible, with special automobile entrances to avoid confusion, delay and accidents. The parking space should be convenient to your amusements and, if goes without saying, should be well paved, or, if not paved, at least free from mud. It has probably been found advisable in some cases to provide a gasoline filling station, free air and water and attendants to see that the cars are properly parked. At some parks a parking fee is charged. This, in my opinion, is wrong. Aside from the fact that attendance of automobile parties is adversely affected, the liability assumed is likely to offset the small revenue to be derived. At one of our large parks in the West the matter of liability was settled in the courts. A patron's automobile was stolen and the owner sued the park company. It was proven that no charge was made for entrance or parking and the judgment of the court was that the management was not liable. As an indication of the extent of the liability try to get an insurance policy to protect you, and if you are able to find an insurance company that will take the risk you will find that the premium will be prohibitive, and if an insurance company will not take the risk it would seem most unwise for you to do so for the small revenue involved."

GEORGE A. SCHMIDT



Once again Mr. Schmidt has been chosen treasurer of the N. A. A. P. He is general manager of Riverview Park, Chicago, one of the nation's most prominent resorts, and has done much to advance the park men's organization.

NEW FEATURES FOR WILLOW BEACH PARK

Houston, Pa., Dec. 15.—Willow Beach Park, which is to open its third season Decoration Day, is adding to the present attractions an artificial lake covering seven acres. Work on the venture was started last summer and will be completed soon, permitting ice skating this winter.

The park is located some twenty-two miles west of Pittsburgh, on the Pittsburgh and Wheeling State Highway, and has a local-drawing population of more than 50,000.

It is the intention of the management to install several riding devices and other attractions for coming seasons.

Under the management of S. C. Reynolds & Son Willow Beach promises to become one of the most popular parks in this section.

FORCEFUL ADVERTISING

F. Lical, Inc., owners of Belvedere Beach Amusement Park, Keansburg, N. J., are another set of park owners who believe in broadcasting the wonder of their resort via a colorful folder. Views of large crowds enjoying a dip at Belvedere Beach, aquatic sports in the pool, and pictures of the picnic grove, boardwalk, ride and concession zone are attractively presented. And there is just enough worded matter to make the reader agree with the claim that Belvedere Beach Amusement Park is the "Bright Spot of Keansburg That Has Been Growing Brighter Each Year Since 1920."

CELERON PARK'S BIG SEASON

New York, Dec. 15.—That there is only one Chautauqua Lake and one Celeron Park is explained in a letter to The Billboard office here from General Manager George E. Malby. He states that the past season was the best since 1917, especially for the concessions.

Deviating from the regular custom of closing on Labor Day, the park remained open the entire week and the outcome, according to Manager Malby, was very gratifying.

JUDGE CHAS. A. WILSON



His election to the presidency of the N. A. A. P., as successor to the late and lamented A. S. McSwain, bespeaks the popularity among park men of the country of the former jurist of Louisville, Ky., in which city he also is widely known and well liked. In late years Judge Wilson has successfully served as manager of Fontaine Ferry Park, the leading resort of the Blue Grass State.

"SWINGING BEAUTIES"

Attracts Attention of Outdoor Showmen—Arnold Neble Is To Introduce It in England

New York, Dec. 15.—Arnold Neble, president of the Kentucky Derby Company, called Wednesday for London in the interest of "Swinging Beauties", his latest contribution to the game department of the amusement field. He was highly pleased with the impression that the new game made with outdoor showmen, park men and concessionaires when displayed last week in Chicago, and believes it will also be well received in England. Mr. Neble presented "Swinging Beauties" at Thompson's Park, Rockaway, N. Y., last summer for the purpose of testing room for improvement before marketing the game, which he now regards as being in a perfect state. Con T. Kennedy, owner of the carnival company bearing his name, made the first purchase of a portable unit of the game and will operate it next season.

SALT WATER BATHING

To Be a Feature of New Resort at Herrin, Ill.

Herrin, Ill., Dec. 15.—An eight-inch stream of salt water is gushing from the recently sunk well on the site of the new amusement park here. John Marlow heads the enterprise and is rushing work on the building program so as to have everything in readiness for the opening of the coming outdoor season. The salt water will supply the large bathing pool now in course of construction.

FORECAST SUNDAY CLOSING

Akron, O., Dec. 15.—Forecasts of a crusade to ban Sunday amusements when the Klan-endorsed city administration takes office January 1 are contained in recent sermons of prominent pastors advocating strict enforcement of blue laws. A group of ministers made a demand upon Charles Scheible, mayor-elect, that he pledge himself to enforce all laws. It is intimated that the fight will center on the Sunday operation of movies and parks. Vandeville and legitimate theaters here are dark on the Sabbath.

LUCUS TO LEAVE CHILHOWEE

H. T. Lucus visited The Billboard office in Cincinnati while returning from the N. A. A. P. convention in Chicago and announced that his contract with Chilhowee Park, Knoxville, Tenn., will expire December 31 and that the new year is likely to find him in another line of business. Mr. Lucus has developed the Southern resort into a winner during the past two years and also had to do with the success of the East Tennessee Division Fair during that period, the park and fair being operated in conjunction. Mr. Lucus is putting in a few weeks of rest at his home in Gallatin, Tenn.

PROMISE OF BIG PARK

For Orleans, Ia., Made by C. D. Winter After Leasing Tract From Rock Island Railway Company

Spirit Lake, Ia., Dec. 15.—A transaction of special interest to Spirit Lake and the lake region has been consummated wherein the Rock Island Railway Company has leased a large tract of land at Orleans to C. D. Winter, amusement park promoter of Chicago.

Mr. Winter with Superintendent Allen of the Rock Island Railway Company was at Orleans recently and inspected the ground. He has leased the tract of land lying east of the Orleans Hotel and that which is east of the State fish hatchery, south of the tracks extending to the waters of East Okoboji. The lease has been made for a long term of years and Mr. Winter will establish an amusement park and dance pavilion at an expense, it is said, extending into thousands of dollars. He anticipates a park second to none in the Northwest. A baseball diamond and grand stand are included in his plans.

Mr. Winter says there will be enough capital back of the proposition to make it a success. It is understood that A. Burnside, local amusement man, will erect a new bath house and make such other improvements as to join with the new proposition in a most creditable manner.

RUSH OF CONTRACTS

Reported by Miller & Baker, Inc., Indicates Boom for Amusement Parks

New York, Dec. 15.—Miller & Baker, Inc., prominent coaster builders and amusement park engineers, are unusually busy with various construction jobs. They have more contracts on hand than ever for this season, and the entire organization is working night and day at the offices, 3041 Grand Central Terminal Building.

Harry C. Baker, treasurer of the organization, recently closed a contract for the construction of a carousel building, coaster and dance pavilion at Rocky Springs Park, Lancaster, Pa., where work is already under way.

This organization expects to close a contract shortly with well-known parties of Boston for the erection of a \$1,000,000 amusement park at Nantasket Beach, Mass. The parties behind this project have plenty of funds, and it is their intention to make the park a show place of New England. Among the rides and buildings contemplated are a specially designed mammoth coaster, large dance pavilion, fun house, old mill, dodgem, restaurant and dipodomies. It is proposed to have the park completed by May 15, 1924.

Mr. Baker, accompanied by Charles Krug, Wm. H. Hentzel and Wm. G. Bean, left here December 2 for Chicago to attend the N. A. A. P. convention, and, while in the West, will visit Aurora, Ill., for the purpose of laying out ground at the fair grounds there for a large coaster, old mill and carousel building; the contract for which he received several weeks ago. The construction work on these rides and building will start early next spring and will be under the personal supervision of Mr. Baker.

TO IMPROVE PARK AT AUBURN

Auburn, N. Y., Dec. 15.—Officials of the Auburn & Syracuse Electric Railroad have started plans for the enlargement of amusement devices at Lakeside Park. The railroad heads intend to buy considerable equipment, with the idea of making their park one of the largest amusement centers in the Finger Lakes Region.

A. R. HODGE



Members of the N. A. A. P. indicated their appreciation of the great worth to the association of Mr. Hodge when they re-elected him as secretary. He is assistant general manager of Riverview Park, Chicago, from the office of which he looks after the interests of the association throughout the year as well as at convention time.

KIDDIES' PLAYGROUND

Among Features To Be Added at New Jersey Resort by Otto Aeschbach for 1924 Season

North Bergen, N. J., Dec. 15.—With the addition of a three-acre kiddies' playground, consisting of miniature rides, comfort stations, tables and benches and a refreshment parlor, Columbia Park, under management of Otto Aeschbach, will take on a new appearance for the 1924 season. A miniature electric railway also is being installed and adjoining property has been purchased to take care of the ever-growing automobile patronage. The new auto parking space arrangement will provide an athletic field and picnic grounds. The estimated cost of the improvements is about \$24,000. The park in general and all rides and stands will get their usual coat of paint and repairs during the winter. Toward the big winter home of Santa Claus, which opened December 5, has attracted banner patronage. It closes tonight. Next week an auto show will be held and a food show will hold sway the following week. A considerable loss to the park was suffered in the death, November 23, of Vice-President Matthew Fasset. His untiring efforts were largely responsible in making Columbia Park a success.

IMMENSE SUM

To Be Expended for Improvements to Fairyland Park in Kansas City

Kansas City, Mo., Dec. 15.—The sum of \$100,000, it is announced, will be expended for the beautification and improvement of Fairyland Park, the million-dollar amusement park which opened last June. Manager Sam Benjamin, before leaving for the park men's convention in Chicago, expressed enthusiasm for the future success of Fairyland. After the Chicago meeting he went East to inspect leading parks with a view of bringing new, tried and true features to this city.

SUIT OVER FUN HOUSE INJURY

Worcester, Mass., Dec. 15.—Ada Erlowitz, a local resident, has entered suit in the Superior Court for \$4,000 against the Ridgeway Construction Co., of Revere. The plaintiff claims that on August 14 last she entered "The Love Nest", an amusement device at Revere Beach, which, she claims, was negligently operated, for on entering the "Unknown Realm", a dark, cave-like chamber, she fell and sustained severe injuries.

NEW CONCESSION BUILDING

Joplin, Mo., Dec. 15.—A contract for the construction of a dining room and concession stand at Shiloh Park has been awarded to A. S. Greenwald. Local contractor, on a bid of \$9,500, it is to be completed within ninety days. The concession stand is to replace the old concession building and will be two stories high, with a large dining room.

CONVENTION ECHES

An "inside slant at long range" of the doings of this year's N. A. A. P. convention and exhibit was afforded those of the park world who were unable to visit Chicago thru the detailed story that appeared on pages 19, 218 and 219 of last week's (Christmas Special) issue of The Billboard.

The speaking program was bigger and better than ever, for which praise is due the committee on arrangements, headed by A. R. Hodges and including Frank W. Darling and William H. Deatzel.

Judge Wilson made a short and true answer to a much debated question when he said: "A free or pay gate depends upon the location of the park."

The Judge's opinion on the gate policy also applies to auto parking. A. C. Christensen presented an argument in favor of a charge for parking privileges and Fred W. Pearce offered an equally strong argument in behalf of free parking space.

Many park men are expected to act upon the thesis advanced by Charles G. Miller when he said: "A zoo was once considered a luxury, but now it is considered a necessity."

A. Siegrist and Andrew J. Dietz offered numerous suggestions for the betterment of eating departments of parks.

The paper of R. C. Strehlow, explaining that two years was required to erase the bad reputation of Neptune Beach, Alameda, Calif., holds encouragement to new owners of resorts who are striving to have the public realize that they have remedied conditions. Rarely an article so wiped out in one season. Mr. Strehlow didn't lose courage when the change of policy failed to become generally appreciated at once. He knew clean amusement was wanted, stuck to such a policy and won.

That the N. A. A. P. is an organization with a heart was exemplified in the fitting tribute paid the memory of the departed President A. S. McSwiggen and David Humphrey.

July 1 will be National Kiddies' Day in 1924. This event was celebrated in various parks for the first time last summer and was a success. With Independence Day following close behind the first week in July should be a banner one.

Miniature rides and other features for children came in for much attention, indicating that a bigger play than ever will be made next season to attract and delight the little folk.

Cash In With Whirl-O-Ball. THE NEW AUTOMATIC "LOOP-THE-LOOP" GAME. Illustration of a person playing the game.

For All Amusement Places, Parks, Piers, Resorts. Wonderful Side-Line for Billiard Halls, Soft Drink Places, Shooting Galleries, Cigar Stores. Own Your Own Business. Be independent; operate 2 to 12 Whirl-O-Ball Games in any ordinary storeroom or tent.

FASTEST money-making ball game ever invented. C. N. Andrews reports: "Last month's receipts, \$925.65—this month holding same average." Whirl-O-Ball is a light form of bowling—just right for everybody, men, women and children. Healthful and fascinating! Players "drop nickel in slot—roll balls—watch your score add up." Extra thrill when balls loop-the-loop, enter target and work scoring device. That gets 'em! Your receipts all profit. Every feature automatic—Coin collector, ball release, score register. No attendants necessary. Each Whirl-O-Ball Game is 3 1/2 x 20 ft.; shipped quick by express or freight; set up anywhere in 30 minutes.

Reasonable down payment starts you. Send for complete catalog and price list. Time's here for YOU to "cash in". Write NOW.

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FOR PARKS, CARNIVALS, FAIRS AND BEACHES

OUR FIRST NEW RIDE THE CHEAPEST AND MOST ENJOYABLE RIDE EVER INVENTED.

THE GALLOP-AWAY

Patent Pending.

All the construction it requires is a fence like a Pony Track. It works in the open and can be set in operation ten minutes after arrival. The riders furnish their own power, which is less than half the energy necessary to propel a bicycle. Price and further information on application.

CHESTER POLLARD AMUSEMENT CO., 1416 Broadway, NEW YORK. Manufacturer of the Balloon Racer, The Cozy Rabbit Racer, The Foot Ball Game, etc.

"THE WHIP"

Thrilling Amusement Ride

A splendid permanent attraction and money maker. All principal Parks, Expositions, Fairs, Carnivals and Pleasure Resorts throughout the world have a "Whip." Prices and full details on request.

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AMUSEMENT PARK ENGINEERS MILLER PATENT COASTERS & DEVICES SPECIAL DESIGNS & STRUCTURES

President, John A. Miller. Suite 3041, Grand Central Terminal, New York, N. Y. P. O. Box 48, Homewood, Ill.

SKEE BALL

A safe investment for both Indoor and Outdoor Amusement Centers. Played by everybody—everywhere. Standard since 1914, with many imitators.

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SKEE BALL COMPANY, Coney Island, New York

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GIVE THE PUBLIC WHAT THEY WANT WITH A

KENTUCKY DERBY and SWINGING (Bathing) BEAUTIES

You will own the BEST and LATEST Game Devices ever invented. For action, capacity, flash they are unsurpassed. On demonstration at H. C. Evans & Co., 321 W. Madison St., Chicago, Ill., and KENTUCKY DERBY CO., INC., 1416 Broadway, New York.

DEMAREST ADDS ACTS

New York, Dec. 15.—Harney H. Demarest, of Hillside Park, Belleville, N. J., while here this week on business connected with his circus attractions, announced several fine additions to his already long list of entertainers and promised a combination for 1924 that will be hard to beat.

PARK NOTES

Earl G. Cogburn, manager of Lake Wichita Park, Wichita Falls, Tex., is wintering at his home, Route 13, Dallas, Tex. Rene Calzaves, professionally known as Billy Alvarez, advises that he has signed as assistant manager of the Havana Park Corp., and was to sail from New York for the Cuban city December 15.

Venice Pier Ocean Park Pier Santa Monica Pier LOS ANGELES WILL J. FARLEY, Loew State Bldg., Los Angeles Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Dec. 9.—The chief feature of interest theatrically the past week was the ending of the law closing dancing at the midnight hour. It started when the Movie Directors' Ball at the Biltmore Hotel was stopped at 12 midnight and has created no end of agitation to repeal the law. The moving picture industry in conjunction with other organizations is working to this end, and that something will be done no one will doubt. No sooner had this been done than the Grotto Circus was refused permission to run its wheels and substituted other games, which it is said were granted by the powers. These ran for one night, then the police department raided the games. All of this has raised a cry for the removal of both the chief of police and the mayor. These occurrences, however, did not dampen the enthusiasm, for the Grotto tent was packed each night and the crowds played everything allowed to the limit. As to the show, will again say it was all that could be wanted, with the eight big free acts, including Golden Bros., Circus big lion and horse acts and their famous clown band, the Kittles and other acts of note. The Wampus Club, another of the movie balls of note, was to be held here in January, but due to the strict enforcement of the closing law they have selected San Francisco for the holding of the dance.

The next thing of importance was the opening at Grauman's Egyptian Theater in Hollywood of "The Ten Commandments". This premiere was a big society affair and was packed to the doors at \$5 a seat. Like "The Covered Wagon", it has its prolog, and again did Sid Grauman cover himself with popularity. The picture is excellent and met with hearty approval. The setting and the company of one hundred that build the picturesque prolog were excellently rehearsed and the color of the stage picture was fascinating. The orchestra has no little part in the picture and its work was in evidence throat.

Hjalmar Bergman, one of the more famous writers of Europe, has signed with the Goldwyn Company as a screen writer. He will write and adapt stories for Victor Seastrom, the noted Swedish director of the Goldwyn plant.

Members of the Russian company which recently played "Chat Noir" (Black Cat) have filed wage claims against Joseph Delgerin, manager of the company. According to the complainant there are eleven claims in all, amounting to \$300.

Gertie Ireland and wife, who held Florida as their home since retiring from the Ireland Candy Company of St. Louis, will leave California this week for home again. Each year they arrange to spend at least a month visiting Col. Ramsden and Bill Farley and their stay has always been full of the happiness of life.

It is said that more than eighty thousand people have visited the Al G. Barnes Zoo at the winter quarters since the arrival of the show off the coast. Located in Washington boulevard, where thousands of antologists travel back and forth to the beaches, has made the zoo possible and popular as a spot to visit en route.

The Santa Monica Lodge of Elks, like its brother lodges, held its annual memorial service on December 2. The program was solemn and effective and as this lodge contains many of the profession among the movies, as well as vaudeville and other branches, the departed brothers once more lived amid the big-hearted order of Elks. The annual Christmas basket fund has started and none in the Bay District

ELY AEROPLANE SWINGS

are built most attractively, for best service, and to get the most money. We will accept reasonable propositions on percentage or flat rental basis from good parks anywhere in the United States. You are sure of delivery.

ELEVEN RESORTS DRAWING FROM NEW YORK CITY HAVE OUR MACHINES. OUR PRICES AND TERMS ARE ALWAYS RIGHT. See Our Baby Aeroplanes Before Placing Your Order. J. W. ELY COMPANY, Inc. WHITE PLAINS, N. Y.

TO RENT—PAVILION at SEASHORE RESORT, FOLLY BEACH, S. C.

Twelve miles from city via road automobile road. Scenic-mile beach at low tide for automobile drives or races. Pavilion equipped independently with electrical and water plants. Spacious maple Dance Casino on second floor, with ample seating space, and also up-to-date Bathing Lockers and Concessions on first floor. Communicate with

FOLLY BEACH AMUSEMENT CO., 69 Broad Street, Charleston, S. C.

at least will find Christmas without a thought of good cheer and comfort fostered by 90%.

Garfield, "The Man Without a Skull", has arrived in Los Angeles for the winter, via State and county fair route from the East, and is now one of the feature attractions at the circus side-show of Smith & Kertez in Main street.

Irene Castle, now Mrs. Frederick McLaughlin, departed from Seattle, Wash., December 4, on the bridal suite of the Admiral Oriental liner President Grant for a honeymoon to the Far East.

"The Lady Killer", which is crowding the Morosco Theater here, and which is to have a Broadway (New York) run shortly, is proving the best kind of an attraction for the holidays. The play is by Albee and Franklin Mandel and is being presented under the direction of Augustin Glassmire and the supervision of Franklin Underwood. The play is as mysterious as "The Bat" and as full of laughs as the comedy, "The Gold Diggers", and in it are such talented performers as Harland Tucker, Charlotte Treadway, Gayne Whitman, Dorothy Egerton, Arthur Clare, Fanny Yantis, Jane Morgan, Jessie Arnold, Roy Watson, Joseph Egerton, Arthur MacDonald, James Donlin and Charles Buck.

Rue and Laura Enos and Frank Curran and Company severed their business connection with the Pemberton-Anderson Company at the close of the Long Beach engagement. They have signed with another firm for the future.

A new theater will soon be erected in Inglewood at a cost estimated at \$100,000. The purchase of a large site was made the past week. The West Coast Theaters, Inc., will erect the structure, which will be one of the most palatial in any city surrounding Los Angeles. A commodious stage will be built adequate to accommodate high-class musicals and concert performances, and the theater will have a seating capacity of 1,500. Mr. Vanderlip will be manager of the house.

In the filming of a burning cabin scene December 3 at the Universal studios Eileen Sedgwick, popular leading woman, was to run thru the burning embers. She started and ran close enough to the flames for the camera to get the effect, then a gust of wind swept the flames around her. At her home it was said that she was severely burned, her hair was gone and her arms and face burned. The physician states that it will be months before she can again resume her work.

Frederick Hastings has become one of the owners of an amusement concession at Redondo Beach. He has moved his entire household from Seal Beach and will be part of the above community for the future.

December 3 will in future all over the country and at length in Los Angeles be known as Mary Pickford Day. The movement was started in this city, where Mary Pickford appeared in person to a crowd of 25,000 that jammed Pershing square to hear her deliver an address on the disappointment met at seeking a career in the movies. People scrambled for a chance to hear her and those that did were well repaid.

This office has been requested to inform Elmore (Major J.) Fox to write to his sister (Het) who left Buffalo, N. Y., September 7, Her address is 1412 Doughty road, Los Angeles.

Robert Ober and his wife, Maude Fulton, have just returned from San Francisco, where Mr. Ober produced for the first time "Punch-inello", Miss Fulton's latest play, and have reopened their Laurel canyon home. Mr. Ober will shortly commence the leading role in a feature play to be made here.

Madge Bellamy, Thomas Ince star, is in serious condition as a result of the shock she received at the Speedway during the races Thanksgiving Day when two were killed. The accident occurred directly in front of the box occupied by Miss Bellamy.

L. C. Zelleno started on his way this week ahead of "In Old Kentucky", presented by Arthur Hockwald and with Ruth Stonehouse in the leading role. He will book it thru the best towns in California and then take it East for a farewell tour.

May Howard of burlesque fame is in Los Angeles looking better than for years. She will stay for the winter.

E. A. Harrington, well-known calliope builder, has opened a West Coast factory in Los Angeles, where he has a crew busy night and day building five special instruments for delivery to various shows that will open in the spring. His first order in the new factory was the delivery of what he claims is the largest air calliope in America. It is for the A. B. C. Attractions, of which C. H. Allen is the head.

Frank Ma-Kay, America's oldest actor, who died recently at the age of 91, left an estate valued at \$3,473.

Jimmy Starr, who has been with the Talmadge Company for two years, was signed the past week by the Priscilla Moran Productions, it is reported, to write a series of comedy-dramas.

E. H. Garner and his wife, "Amaza", have been working at the Grotto Circus with great success.

Frank Egan has another hit on his hands. "The Wandering Sex", his latest offering at the Egan Theater, has been drawing wonderful patronage, and yet it is starting its seventh week. It will be taken East after its run here.

Sam H. Harris, friend and business associate of Thos. Wilkes of the Majestic Theater here and one of the most famous of New York humorists, will arrive in Los Angeles the coming week for the first part of a long vacation.

D. C. Masters, furnished a real circus band for the circus show of the Grotto Circus. Dick had many of the circus musicians with him.

Venice is to have a new thriller it is announced by Messrs. Church and Prior, who will build it in the next three months. It will have a real kick much stronger than the one now operated by them at Ocean Park, which has been rated as the supreme step in this direction. It will take the place of the "Dipper", which is now on the pier and which will be wrecked to make room for the new ride. It is to be full of dips, short curves and banks. The cost will be \$100,000. The ride at Ocean Park carried 15,000 people on Fourth of July alone.

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will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.



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AMSTERDAM, NEW YORK

"Industrial Hub" of New York State. Working city. Big wages. Two miles from heart of city to Jolysland.

Camille Deslys, sister of the famous Gaby Deslys, is the latest arrival in Hollywood. She has deserted Paris for the movie metropolis and is dividing her time between teaching piano, dancing and French by occasional parts in the movies. Her husband, Monsieur George Paoli, former French opera singer, is also in Hollywood.

The following new members were admitted to the Pacific Coast Showmen's Association during the past week: Jack Hofferman, John W. Harpstrite, L. E. Peterson, Ray Markham, William G. Angus, Al Freeman, J. H. Becker, Thomas S. O'Hare, Howard Fink, Harry K. Hry, Mack Parrish, Raymond C. Elgin and Mille E. Golden. Payment of internal revenue tax on motion picture theaters and other places of amusement in Southern California shows an attendance during October of 19,213,860, an increase of 5,764,769 over 1922. For the first eleven months of 1923 the receipts from amusement taxes were \$3,049,822, a gain of 23 per cent. The collector estimates that the full year would run \$3,225,600. The tax paid represents a 1923 amusement attendance in Southern California of 226,109,400, and means that \$39,900,000 was spent for amusements in 1923.

The following were callers at The Billboard last week: F. D. Garrigus, contracting agent; Mr. and Mrs. Gus Hornbrook; H. B. Hargrave, of Long Beach; Mr. and Mrs. Zelleno; Thos. P. Ambrose, of Barnes Circus; Mel-Roy, the magician; C. M. Leach, of M. & St. L. Railroad; Rne Enos and wife, vanderbilt; C. K. Keenan, M.H.; B. Runkle, Raymond C. Engel, Robert, Matthews, A. G. Allen and wife, Walter Van Horn, Edw. Mozart, John Miller, Harry Sanger, Harry Hancock, Harry Sunan, John Pbelan, Bert Chipman, Charlie Nelson, Andrew Muck, Harry Stover, A. E. Harrington, Curtis Ireland, J. Sky Clark, Francis Stone, Jos. Schenck, Chester Coss, Mrs. Park Prentiss, Clyde French and Lee Teller.

ST. LOUIS

FRANK B. JOERLING

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St. Louis, Dec. 11.—Channing Pollock's play, "The Fool", which created a sensation here last week, altho the local papers for some unaccountable reason "roasted" the offering, is being held over for another week by popular demand, the Shuberts rearranging bookings to satisfy the management of the Shubert-Jefferson Theater.

The American Theater is housing "Good Morning, Dearie", the musical comedy, to fair crowds.

It is reported that both the American and the Shubert-Jefferson theaters will be dark next week, leaving St. Louisans without a single legitimate house for a solid week. No good reason could be given for the wholesale closing.

The popular Woodward Players are continuing to please their patrons at the Empress Theater, this week offering "Get-Rich-Quick Wallingford".

The Garrick Theater management has inaugurated a new departure this week in giving three shows on Sunday for the balance of the season. The regular matinee and evening shows will be followed every Sunday night by a midnight show, and if the first experiment is to be taken as an example the new venture ought to be successful, as the house was packed to capacity at the extra show. Gus Fay's "Folly Town" burlesquers are the attraction this week and were the first to fall under the new ruling. Jack Hunt and Clyde Gates, the well-known

burlesque comedians, are heading the "Bathing Beauties", the novelty attraction at the Gayety Theater.

C. B. Dunkle, late of the defunct Woodward Royal Shows, advises from Buffalo, N. Y., that he is framing a new pit show for the coming season which will be a knockout.

Sam Gordon, Okra H. Tyree and James R. Sutherland, who successfully conducted the Eagles' Bazaar last week at Belleville, Ill., are now working on what should be one of the biggest indoor plums in the winter season. The Auto Show Exposition and Style Show Circus, from February 25 to March 1, 1924, under the auspices of the combined Labor Councils of East St. Louis and vicinity, to be held in the new Almad Temple, promises to be the best indoor bet of the year.

Joe Wrenn came thru the Monnd City en route from spots in Wyoming to Kentucky, where he will play thru the winter months.

Sidney Belmont and John A. Darr, of the Sidney Belmont Theatrical Enterprises, have secured the contract to produce the St. Louis Police Relief Fund Indoor Circus this year at the Coliseum, from April 21 to May 4, 1924, inclusive. David E. Russell had this event for the last few years.

Robert A. Campbell left this city last Tuesday, closing with the Beecher Store Show Museum and headed east, his first stop being Cincinnati. Campbell, the Armless Wonder, was last season with Ringling Brothers and Barnum & Bailey Circus.

Billy Klutz's Orchestra has been playing at the Cleard-Zeller Cafe every evening after putting in its regular hours at the Capitol Theater.

The Delmonte Theater held over Ernie Young's Revue for another week, with the announcement that this is positively the last chance to see this popular revue as it is scheduled to leave for other parts.

Johnnie Roberts, well-known trainmaster, is at home with his folks nursing numerous burns which he received in a railroad accident in Kentucky last week. Last reports state that, altho suffering considerable pain, Johnnie is well on the road to recovery.

J. Kelly, stage manager of "The Fool" for the last two seasons, was a caller during the show's run at the Shubert-Jefferson.

Reddie Leonard writes from Potosi, Mo., that the Bon Homme Players are continuing to draw good houses and that hunting is good.

The Flonzaley Quartet will give a concert on Saturday evening at the Odeon. The members of this foremost instrument group are: Betti, first violin; Pechon, second violin; Louis Bailly, viola, and Iwan d'Archembeau, cello.

Mieczyslaw Munz, pianist, was the soloist at the St. Louis Symphony Orchestra concert last Sunday.

Undoubtedly the reduction in admission prices all over the house, and the fact that an unusually strong bill is presented, is the reason for the packed houses at the Columbia Theater this week. In addition to the feature picture the following acts are holding forth: Six Musical Noves, "Blondes", with Bruce Kent, Speaker Lewis, Medley and Dupree, Edmunds and LaValle and Maxine and Bobby.

The W. H. (Bill) Rice Fashion Pageant and Merchants' Exposition, under the auspices of the Elys, opened very auspiciously at East St. Louis Monday evening. Goodly crowds have since been in attendance and for the balance of the week capacity crowds are assured, as Steve Connors' ticket sale is reputed to have reached the enormous figure of 162,792 admissions. An automobile is given away every evening and the fact that the winners must be present is certainly drawing the crowds.

Tom Melrose is expected back in St. Louis daily, having temporarily abandoned his trip to the West Coast. He wired from Kansas City that he would leave for this town in a day or two.

Eddie Vaughan, publisher of Missouri State Topics, is back in town after a successful trip to Kansas City and expects the Christmas edition of his paper to be entirely off the presses by the 16th of this month.

Walter Stanley, of the John Wortham Shows, was in town for two days, returning from the convention in Chicago to winter quarters in Texas. He attended the Concessionaires and Showmen's Banquet at the American Annex ballroom Monday night and claimed that the affair was equally as successful a one as the big banquet in Chicago.

Charles (Swift) Feinberg and Pete Wheeler are handling all of the concessions with the W. H. (Bill) Rice Amusement Company promotions.

Others noticed in the city the past week were: Joe Moss, Billy Woodall, Fred Reeb, Hobe Quinn, Maude Emerson, Ben Bernie, Jack and Sarah McLallen, Jack (Hubb) Clifford, George Lyons, Virginia Watson, Gwendolyn Island, Mary Dichi, Kitty Clark, Lou Powers, Roland Hogue, Edward Allen, Abbott Adams, Clyde Bates, Major Johnson, Bobby Reed, William Yeager, Raymond Brown, Edward Schilling, Jack Hunt, Alice Lawlor, Vinnie Phillips, Dot Leighton, Dave Murphy, Eddie Kempton, Babo LaVere, Seymour H. Miller, James A. Hiss, Ann Austin, Ruth Erling, Charles Colville, Frank McNeill, Harry Allen, Eugene Bergman, William Hancock, John Lynds, Paul Hawley, Charles E. Beecher, Jack Reed and Itay Palmer.

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SLACK BICYCLE CENTER

Light, runs on Ball Bearings. 30 inches in diameter. Beautifully painted.

60-Number Wheel, complete..... \$ 9.00
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12-Number, 7-Space Wheel, complete..... \$11.00
15-Number, 7-Space Wheel, complete..... 12.00
20-Number, 7-Space Wheel, complete..... 13.00
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RINKS & SKATERS

(Communications to our Cincinnati offices)

CLON-WALTERS MATCH RACE?

Come word from Cleveland, O., that Roland Clon is in training at Judd's Rink, of which he is manager, and showing up as fast as ever. Eastern flashes have it that Walter Walters also is keeping in the pink of condition and displaying great speed and tryouts at rinks in Brooklyn and other cities near Newark, N. J., his home town. Seems as if these lads are going to hook up soon in a match race for the championship. The question is when and where. How about it?

ROLLER SKATING IN ENGLAND

Is England in for another roller skating boom? It seems by no means unlikely. The great rink at Holland Park, London, was recently reopened for the season and is doing excellent business. Brixton Park, in the same city, had a most successful summer season and the improvements to floor and accommodations recently installed are attracting an even larger clientele. Noidon Rink also is doing well and now the Kingston Rink, which was used during the war as an airplane factory, is to be reopened for skating. Several open-air rinks are enjoying a lively patronage. Indeed things have not looked so bright in this department of amusement in England since the great boom there some twenty years ago.

NEW SKATING RINK MEDIUM

The Detroit Skating News, similar in size and character to The White City News, organ of the White City Rink and Hall Rooms, Chicago, is a new weekly publication in the Michigan metropolis. It is edited by Alfred W. Madlock and J. Royal Rozzell and seems the medium of the Palace Gardens Rink. An office is maintained at 301 Free Press Bldg., Detroit. The White City News, now nearing the end of its seventh year, has proven a valuable means of advertising in Chicago and there is no doubt but what The Detroit Skating News will be equally successful. Managers of other rinks will do well to consider the idea as a booster of their own interests. T. H. Lilienthal and Sandy Lang edit The White City News, which is published weekly by the White City Amusement Company, South Park avenue and Sixty-third street, Chicago.

SKATING NOTES

A two-mile roller-skating-bicycle race between Max Hess and Ed Hadzall, the latter on rollers, is one of the early season features for the Armory Rink, Scranton, Pa., which reopened November 27.

The management of the roller skating rink at 2121 Smith avenue, Hamtramck (Detroit suburb), will open a new rink, with a floor space of 18,000 feet, about January 1, in Jos. Campan avenue, in the center of Hamtramck.

Joe Martin successfully defended his title in the second ten-mile street roller skating race held recently at Grosve Pointe, a part of Detroit. His time of 49:57 was 2:13 better than that of Eddie Kobis, who finished second.

Francis L. Martin is secretary of the Detroit (Mich.) Roller Club, which seeks a membership of 250 by Christmas.

Daily sessions from 2 to 5 p.m. and from 7:45 to 11 p.m. are in vogue at the Palace Gardens Rink, Detroit, where McMahon's Military Band is the permanent musical feature. Johnny Korbett and Paul Morris, well-known roller artists of the Auto City, are scheduled for skating exhibitions every Wednesday night during December. On Tuesday nights the Palace management gives a beautiful bridge lamp to the holder of the "lucky coupon", coupons being given at every session during the week. Ladies are admitted free both afternoon and night on Thursdays and admission is free on Mondays to those who attended other sessions and received complimentary tickets.

Eddie Waldron, floor manager of White City Rink, Chicago, is recovering from a recently contracted illness that for a time seemed serious.

R. J. Wilhelm, who has been succeeded as manager of Riverside Rink, Indianapolis, Ind., by R. E. Edwards, recently visited White City Rink, Chicago. He has been connected with the skating game for the past generation in various capacities. At one time he was a leading amateur racer and wonderful figure skater. He also was manager of the old Forest Park Rink and Riverside Park Rink, Chicago.

RICHARDSON SKATES

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J. C. ROBERTS CIRCUS CO.

(Continued from page 83)

Lock, enjoyed good patronage and greatly added to the interest of the affair. Specially built booths were provided. This was the first time in quite a while that wheels were allowed to operate in Brownwood. They were carefully looked over by local officials and the word was given that they were all on the level. The acts on the circus program of the J. C. Roberts Company consists of George Rink, a king of the slack wire; Marlowe Sisters, aerial iron-jaw act and trapeze; Keefe Brother, society jugglers; George Bilmer, comedian, Miss Beverly Murray, valet; Jack Lovely, the mystery man; the Robinson Troupe, and additions are made from time to time. The band is under the direction of Charles Fournier.

The Brownwood engagement started very promisingly, attendance growing steadily, with turnaway business on Friday and Saturday nights. Manager Roberts has promised the company Christmas dinner in Electra, Tex.

For week ending December 15 the Roberts Circus Company plays Abilene, Tex., under the auspices of the Shrine; then to Electra, followed by Childress, Amarillo, Fort Worth and Dallas.

CIRCUS-EXPOSITION COMPANY INCORPORATES

Rochester, N. Y., Dec. 13.—Papers of incorporation were filed here late Tuesday afternoon in the County Clerk's office by the A. H. Hornkessel Circus and Exposition Corporation, to promote amusement enterprises. Capital stock, \$5,000, to consist of fifty shares of the par value of \$100 each, and the company will begin business with \$500. Directors of the new concern are Andrew H. Hornkessel and George H. Galvin, both of Rochester, and Charles Fine, of Albany.

OWLS' BAZAAR AT ROME

Rome, N. Y., Dec. 13.—The Bazaar of the local Owls opened with a bang at their new headquarters Monday night. A crowd of about 1,000 was in attendance. Prior to the opening a parade was held thru the principal streets of the city, led by the Rome Liberty Band. The feature attraction Monday night was a boxing bout between the Broadwell Brothers, who were on the card again Tuesday night. They have appeared in the films, it is said.

WAS BIG POULTRY SHOW

Bridgeport, Conn., Dec. 13.—The annual show of the Consolidated Poultry Association of Bridgeport, held at the Casino December 6, 7 and 8, was one of the largest ever held in Connecticut. Over 500 birds of fine standard stock and of a great many varieties were on exhibition. As is usual in such exhibitions, there were several freaks, among which was a three-legged duck, a seven-toed tabby cat (of the regular alley variety) and a 44-pound tom turkey. The show was crowded continuously and was a complete success.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

PLAN CONTESTS FOR AIR MEET IN WESTFIELD, MASS.

The big two-day flying circus which will be staged at the new airport in Westfield, Mass., next spring will take on the atmosphere of an interstate affair, if present plans are carried out. It is hoped to have aviators present from several of the Eastern States to compete in the various events. After Lieutenants J. Kendrick Nade and E. Weatherdon of the 102d Squadron, New York National Guard, flew to Westfield December 1 and gave a demonstration of a robotic flying similar to that done recently by Lieutenant Burton Lewis, of the First Army Army Corps, they conferred with members of the Chamber of Commerce relative to the interstate aspect of the air meet to be held in the spring. Captain L. E. Knight, chief of the Army Air Service for the First Army Corps, was due in Westfield last week to confer with the local committees. From Westfield Captain Knight planned to go to Connecticut to confer with the authorities in that State.

"AVIATOR" MAKES TOUCH FROM SHERIFF ATTACHE

An attache of the sheriff's office in Poughkeepsie, N. Y., was recently "touched" for money in a new way. A man dressed in aviation costume came into the sheriff's office and said that his plane had suffered engine trouble while ten thousand feet above Beacon (a few miles away) and that he needed ten dollars to make a trip to Buffalo, N. Y., to obtain a new propeller. The attache gave the "aviator" the money and the latter left a good pair of shoes in his pocket. That was the last seen or heard of him. Inquiry of the police at Beacon brought the response that no plane had been seen there.

DATES CHANGED

Winter Circus at Pensacola To Be Staged January 17-26, Indoors

In connection with an ad in the Christmas Special (last issue) relative to a Big Winter Circus at Pensacola, Fla., January 7-12, under the auspices of the Pensacola Carnival Association, J. E. Frenkel, secretary of the association, advised The Billboard by wire last week that the dates of the circus had been postponed until January 17-26, inclusive.

Also Mr. Frenkel informed that other more promising arrangements had been made, among them being that the circus will be staged in an indoor auditorium, the Dome. Also that the affair will be under the supervision and management of Frank Marshall, who has previously headed other affairs of this nature in that city, and that it will, as formerly stated, be under the Carnival Association's auspices.

NIFTY SUM FOR A PUBLIC BUILDING FUND

La Crosse, Wis., Dec. 12.—As a result of the Elks' community bazaar, held early in November, local lodge No. 290 realized \$7,500.86 for a new public bathhouse and bathing beach for the city of La Crosse. The sum is said to be the largest ever raised in La Crosse by a fraternal organization for a public improvement. The amount has been placed in trust to assure its expenditure for the bathhouse and bathing beach.

PHILADELPHIA

By FRED ULLRICH 903 W. Sterner St. Phone Toga 3525. Office Hours Until 1 p.m.

Philadelphia, Dec. 14.—"Polly Preferred", at the Walnut Street Theater, in its first showing here, scored a big hit and is doing good business. It is one of the best comedy shows seen here for some time.

Mme. Eleonora Duse, in her performance at the Shubert Theater Monday afternoon, drew a big house and was royally received. Her supporting cast are remarkable artists. Also opening at the Shubert on Monday night for their two weeks' stay here E. H. Sothern and Julia Marlowe won great success in "Romeo and Juliet". Big attendance.

"The Clinging Vine", a new musical comedy, was held over this week at the Forrest, containing "The Fool" at the Adelphi, "Partners Again" at the Lyric and "The First Year" at the Walnut. Good business at all of them.

The Y. M. C. A. has released a motion picture for its own use called "Yesterday and Today". The film is a dramatization of the history and development of the Y. M. C. A., with Richard C. Morse as the narrator.

Mercedes, the psychic wonder, is headlined at the Globe this week and is a big hit. Mureby's Minstrels, famed for its many years at the Steel Pier, Atlantic City, is playing around town this week to good attendance.

Sigmund Breitbart, the "Iron King", is the

feature attraction and is scoring big, likewise the Powers Dancing Elephants at the Chestnut Street Theater.

The Arcadia, photoplay house on Chestnut street, at Sixteenth, which has been closed all summer and up to now, will open Christmas week with "The Hunchback of Notre Dame" for a run at popular prices.

Frank West, manager and owner of the West Carnival Shows from North Carolina, was a visitor to Philly last week for a pleasure and business trip. We had a pleasant chat with him.

John Barrymore comes to the Shubert Theater week of December 31 in "Hamlet". The advance sale is large.

The Moscow Art Theater opens at the Shubert Christmas week for one week only, with a change in plays nightly.

Christmas week and New Year week George White's "Sensational" will be the attraction at the Forrest Theater. Alice Brady, in "Zander the Great", comes to the Broad Street week of December 17.

The New Fox Theater had "If Winter Comes" as the feature picture. Frederick Fradkin, the American violinist, was the soloist. At the Stanley was "The Common Law", photoplay, with the baritone soloist, Admudn Sjkovik.

We wish everybody a Merry Christmas and a Prosperous, Happy New Year.

A Merry Xmas and a very Happy New Year

TO those whom we have had the pleasure to serve—and to those whom we anticipate serving we wish

LA PERFECTION PEARL COMPANY

259 W. 42nd St., NEW YORK

Our full-page announcement in the big Christmas Number of The Billboard may have escaped your attention. If so, send to us for a copy.

NOTICE! Salesboard Operators, Canvasers and Promoters of Bazaars

Business is good. Hundreds of boys are getting big money selling our Flashy Bathrobes and Blankets

Indian Bathrobes, Silk cord and girdle	Each	\$3.75
Ladies' Robes, Trimmed with silk ribbon and silk girdle	Each	3.75
Ladies' Silk Corduroy Robes, in attractive colors	Each	3.50
Plaid Blanket, 66x80	Special	3.00
Beacon Wiswam Blankets	Each	3.75
Esmond Indian Blankets	Each	3.00

The following number is selling big:

All-Wool Double Plaid Blankets, 66x80	Round with silk	Each	7.50
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Terms are 25% deposit with order, balance C. O. D.

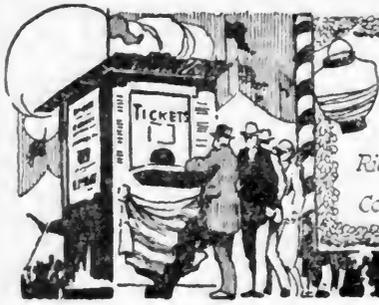
H. HYMAN & CO., Chicago, Ill. 358 W. Madison St.

EXCELLENT VALUE

No. 1038—Convertible Bracelet WATCH, octagon shape, extra heavy gold plated case, bridge model movement, cylinder, gold plated Extension Bracelet and Ribbon. New display box. Catching on Request.

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CARNIVALS

Riding Devices and Concessions

FAIR GROUND EXHIBITION

EXPOSITIONS MIDWAY SHOWS

Bands and Sensational Free Acts



and his Majesty, The BEDOUIN

INITIAL SOCIAL FUNCTION GOES OVER WONDERFULLY

Dinner Dance and Frolic of Concessioners' and Showmen's Club of America Big Affair and Heavily Attended—Rapidly Growing Organization

St. Louis, Dec. 12.—The Concessioners' and Showmen's Club of America's first Dinner Dance and Midnight Frolic, which was held here at the American Annex Ballroom Monday night, was a bigger success than any of the most sanguine could expect. Approximately 200 showfolks were present at the gala affair, and the event will go down in history as one of the real doings of the outdoor show world's winter activities. Extra tables and dinners had to be prepared specially to take care of the overflow, which came in droves long after the stroke of midnight. The affair started at 11:30 to give the folks that were working around this territory ample time to attend. Performers from the various theaters vied with each other in the entertainment of the notable gathering, with the natural result that they presented a wonderful show.

The Concessioners' and Showmen's Club of America was organized a trifle over six weeks ago, and the officers elected at that time were Sam Gordon, president; O. H. Tyree, treasurer; Monty Well, vice-president; Bert Levy, secretary; Max (Curly) Miller, sergeant-at-arms; Harry Knox, custodian; Jos. J. Smith, chairman entertainment committee. Comfortable quarters were secured in the Gem Theater Building, and the showmen and concessionaries of St. Louis and adjacent territory finally have a place of their own where they can meet, talk shop and discuss the various topics incidental to their profession. The membership has grown so fast that they have outgrown the present quarters and are now on the lookout for a place large enough to take care of the organization. The start of this club was laughed at by some of the bigger men in the profession, but now the laughs have changed to interest.

The banquet started at midnight. It was indeed a wonderful dinner, and all those present did ample justice to it. Chairman Joseph Smith acted as toastmaster and in his clever manner introduced the various speakers of the evening, among whom were W. H. (Bill) Rice, Nick A. Reder, president of the Narco Products Co.; Walter Stanley, manager of the John Wortham Shows; Eddie Vaughn, publisher of the Missouri State Topics; L. A. (Doc) Trahand, of the Donaldson Lithograph Co.; Joe Brown, manager of the Oscar Dane Entertainment Studios; P. A. Keehn, of the National Printing and Engraving Co.; J. P. McGowan, of the Mississippi Valley Magazine; Sam Gordon, St. Louis Premium Co., and P. B. Joelling, of The Billboard.

Jerome K. Dugan, prominent St. Louisan and a candidate for attorney general of Missouri, was the guest of honor and the principal talker of the evening. He gave a splendid talk on the outdoor show business and inasmuch as he struck at the vital points of the game, and especially as they pertained to the members of the show world present, his words were eagerly devoured, and he received a thunderous ovation at the finish of his interesting discourse.

After the speechmaking was over a wonderful entertainment that will indeed be hard to surpass was furnished. Among the entertainers were the Misses Jean Smith and Henrietta Jordan, in a violin and piano specialty; Marlon and Lela LaVone, the Pantages vaudeville act which had just returned from a successful tour to the Pacific Coast; Lillian Bell, of the vaudeville team, Arliss and Bell; Tom Willard, of the "Beauty Pantans" Musical Comedy Company; Jack Bordine and Dorothy Carroll, of the W. H. Bee Amusement Enterprises; Jewell and Madeline Jennings, of the Oscar Dane Entertainment Studio; "Birdie" Bierman, female impersonator; Loretta DeVoe, in a cycle of impression songs; Al and Loretta DeVoe, of the "Oh Frenchy" vaudeville act; Stokes, Gilbert and Burgess, the Easy Melody Trio, and a host of others whose names the writer did not get.

Dancing followed the entertainment, and it was 5 a.m. before the last of the merry throng had departed. Everyone was happy and had only the highest praise for the splendid affair.

Among the many faces recognized at the various tables were Mr. and Mrs. Billy Lipman, Harry Melt, Charles Feinberg, Pete Wheeler, Billy Owens, Mr. and Mrs. P. A. Keehn, Moe Levinson, Mr. and Mrs. Stephen E. Connor, Ivy Crosswhite, "Kansas City Jake" Vinick, Jack Rockway, all the way from Atlanta, Ga.; Mr. and Mrs. Charlie Miller, Al Berger, Anna Boyer, H. B. Wheeler, Newark, O.; Jim Crose, E. R. Levinson, Bonnie Sculptor, Lewis Okin, Paul Murphy, of The Carondelet News; Jos. C. Greenberg, Mrs. June Stone, T. H. Greenfield, Ed Miller, the

theatrical boniface; Genevieve Selbert, Ted Greenfield, Maxine Troutman, Lee Brock, Jack Greenfield, Waddle Campbell, formerly with the Frank W. Gaskill Shows; H. R. Jersey, Lehman Shows; Eddie Conrad, John Wortham Shows; W. N. Black, secretary-treasurer Narco Products Co.; Mr. Rudeek, Al Becker, Helen Greenfield, I. M. Ley, Florence Mitchell, Jack Stearn, Ike Goodman, Bruce Kent, Myrland LaVarre and the other members of the Lewis & Gordon vaudeville act, "Blondes"; Harry Burke, Herman Hotsman, Ray Oakes, Manuel Snyder, H. J. Baker, Ernie Cline, Ray Palmer, Bonnie Alexander, Al Linstrong, J. S. Foster, Billy Moore, Jack Ley, Mr. and Mrs. O. H. Tyree, Monty Well, Bert Levy and Jack Aarons. There were about 100 others present.

PACIFIC COAST SHOWMEN'S ASSOCIATION CLUB NOTES

Los Angeles, Calif., Dec. 11.—New members are being added daily in spite of the raise in fee. One hundred and nineteen were received during the month of November, among them many recent arrivals from the Al. G. Barnes and Golden Bros' Circuses. The A. B. C. Attractions, now playing in the vicinity, are 100 per cent in membership. Al Fisher has brought in a number of applications from the Bernardi Greater Shows, now playing in San Joaquin Valley cities.

President Sam C. Haller has been absent for two weeks—rumor says investigating the prospects for an amusement park in Lower California. First Vice-President Harley C. Tyler presided at the last Tuesday meeting, when two tickets were nominated for the annual election of officers, which takes place on Tuesday, December 18. In spite of the fact that Sam C. Haller has declined to accept a renomination for the office under any circumstances, enthusiastic friends placed his name at the head of one of the tickets. The other is headed by J. Sky Clark, and it seems that he also is reluctant in accepting the nomination. As neither candidate was present at the meeting there was no opportunity for withdrawals. The nominations are now closed and the Pacific Coast Showmen's Association will be well officered, whichever ticket wins.

The club rooms are quite popular with the membership, and either Secretary Bert Chipman or Custodian Chas. W. Bear is on the job from 10 a. m. until midnight. A cigar stand has been added and the members can find old friends and a hearty welcome at all times.

Ben Bevo is a "regular" at the club, proudly

A. B. C. ATTRACTIONS

A Fast-Growing Organization on Pacific Coast

Los Angeles, Calif., Dec. 13.—The A. B. C. Attractions, of which C. H. Alliton is owner and manager, and which has been playing this coast for the past two years, has had a very successful season in every way, according to the management. Mr. Alliton started his career as manager with the Alliton-Barlow Circus Attractions and finally built his show into one of the regular organizations of the Pacific Coast.

Gratified at the success of the summer season, when it was practically ended, and in appreciation of the efforts of his personnel, Mr. Alliton gave a big Thanksgiving dinner to his co-workers, to which all came and enjoyed themselves immensely, both at the dinner and during the entertainment offered. The feast was held in the spacious dining room of the Farncroft Cafe in Torrance, Calif., and with plenty of music it was a very pleasant three hours. On the program provided were: Sunnrock Gaffney, in several Spanish and other dances; Mrs. Camella Stanback, in Italian solos; Tommy Thomas, who gave a concertina solo, and J. E. Kelly, who rendered songs and recitations. The table spread the entire length of the cafe was filled with everything that goes to make a feast and there was no abundance of it. At the head of the table Mr. Alliton saw that all enjoyed the repast, and in his address of welcome gave credit to all on his show for their part in the success of the show. Short addresses were also made by Walter Van Horn, C. J. Norris, Geo. Dynan, E. E. Garner, Will J. Farley and others. Among the about one hundred in attendance were Ronald Nelson, Tex Evans, Mrs. Camella Stanback, Marco Radonich, Shamrock Gaffney, John Gaffney, E. Carrillo, Harry Koder, Raymond H. Fox, Edward Pierre Grefcoz, Babe Davis, Stanley Davis, Anilda Wayne, Dick and Evelyn Wayne, F. P. Roller, W. E. Cassidy, Mrs. W. E. Cassidy, Mr. and Mrs. E. H. Dismukes, Dantle Wander, E. E. Stanley, Albert W. Mueller, Geo. C. Chapman, C. M. Gillespie, Ted Snyder, Ben Bevo, Frank Wrightman, Dock Herenden, Gilbert S. Kolk, Dick Sherwood, Jack Neve, F. W. Hughes, Virgil Meader, H. Tallert, Walton de Bellation, Frank Conklin, J. W. Conklin, Jr.; Mrs. J. W. Conklin, Mr. and Mrs. D. D. Kohl, Mr. and Mrs. J. O. Walker, Florence Candler, Mrs. Tommy Thompson (Charlie Miller), Cora B. Miller, Billy O'Shea, Walter Van Horn, Mrs. Otto, Big Otto, Mr. and Mrs. Louis Lee, Louis J. Berger, Tom Nelson, Helen Sube, Capt. Chas. Soderberg and wife, Kenneth D. E. McCord, G. W. Brown, Mrs. G. W. Brown, E. M. Kelley, Eddy B. Travis, W. J. McGill, C. I. Norris, Mr. and Mrs. Geo. Dynan, D. O'Brien, N. L. Ray, M. M. Malone, Earl Payne, Ernest C. Pittman, Chas. Handwork, Grover Campbell, Wm. McKesson, Mrs. Wm. McKesson, Mrs. G. Campbell, Mr. and Mrs. E. E. Garner, James T. McDonough, Edward M. Manley, Bob Zella, Jane and Dan Cavanaugh, A. L. Shidler, C. H. Alliton, V. Broxus and Will J. Farley.

The show will continue on its route playing more dates that are still on its bookings and then rest for just long enough to get a good start in the spring. Mr. Alliton states that he will improve his show in many ways for the coming season. He is popular with his show and his show is popular with California.

A. H. MURPHY SHOWS

Fort Valley, Ga., Dec. 12.—Since the death of W. G. (Bill) Murphy, formerly the owner of Murphy Bros' Shows, the show is owned and managed by his brother, A. H. Murphy, with "Slim" Leeman as assistant manager and Mrs. A. H. Murphy secretary, the title being the A. H. Murphy Shows.

The show will remain out all winter, playing some of the best spots in this section of the country. FRED CROWLEY (for the Show).

SCHWABLE AMUSEMENT CO.

North Little Rock, Ark., Dec. 12.—The Schwable Amusement Company is now comfortably located in winter quarters in North Little Rock after a fairly good season of thirty weeks.

Mr. Schwable now owns two rides and four shows, having purchased a new minstrel show and monkey speedway.

Work will begin at once, and everything will be repainted and made to look like new for the spring opening, which will be in April.

B. J. Fisher is busy building new concessions, and the Misses Amella and Mildred Schwable have just purchased new concession tops. The show also has a new cookhouse.

Mr. Schwable has established headquarters at the Palace Hotel and he is impressive in his statement that there will be no graft or immoral shows in his lineup next season. All of which is according to a "show representative" of the above shows.

LEVITT, BROWN & HUGGINS

BUY NUMBER OF RIDES

Chicago, Dec. 12.—While attending the conventions last week Levitt, Brown & Huggins purchased three miniature rides, also merry-go-round, ferris wheel, whip, seaplane and chair plume from the W. F. Mangels Company; a butterfly from the Traver Engineering Company and a caterpillar from another source.

ASSOCIATION OF GENERAL AGENTS

A. H. BARKLEY, Chairman of Board.

W. S. CHERRY, President.

FELIX BLEI, Sec'y.-Treas.

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STANTON'S MIDWAY SHOWS

Suffers Great Loss as Result of Recent Quake in Japan

New York, Dec. 13.—In a letter to a member of The Billboard staff, this city, Charles A. Stanton, proprietor of Stanton's Midway Shows, with headquarters in Shanghai, writes from Singapore, Straits Settlements, relative to the condition in which he found his show upon returning to Tokyo from a trip to the United States with Mrs. Stanton the past summer.

Fred W. Howard, general manager for Mr. Stanton, had called to the Stantons at Chicago that things were all wrong as a result of the Japanese earthquake, and on arriving Mr. Stanton found that all that remained of his once beautiful show was the iron work of the ferris wheel. Work of reorganizing was begun immediately, says Stanton, but, unfortunately, the cold season set in and the business dwindled to nothing.

"We packed up and made for warmer climate and now you find us en route to Singapore, which will be our headquarters for the next couple of months while waiting for the rains to finish in Queensland, Australia, which will be our next route after the Singapore season, working en route Borneo, Celebes, Thursday Island, Townsville, Queensland, Australia, and then down to South Australia into New South Wales.

"I am sending you a few photographs of the Japanese earthquake which speak for themselves, on our arrival at Yokohama the sight was ghastly, many dead lying around, altho the quake was at that time a month old. The cards hardly convey the condition of things and it was a sight that I personally have no desire to see again."

The Stanton Midway Shows are contractors to the governments of North and South Rhodesia, the Union of South Africa, Portuguese South Africa, Island of Mauritius, Bombay Annual Red Cross Fete and the All-India Exhibition, Calcutta, and are billed as the "largest self-contained amusement enterprise touring the whole world."

exhibiting his life-membership card, won by obtaining the largest number of new members during the recent drive. His act was one of the features at the Jimstan Grotto Circus, this being his first appearance in Los Angeles since 1914. His future bookings include the Brawley Cotton Carnival, this week, with Calexico Exposition to follow.

Eddie Fernandez, of Honolulu, was a caller during the last meeting and was warmly greeted by many friends.

Rue and Laura Enos are taking a much-needed rest in Los Angeles, after a year of activity, principally with indoor circuses. Will soon sail for Honolulu, where they are engaged by Eddie Fernandez.

Dick Masters furnished an excellent circus band for the Grotto Circus, nearly all real circus musicians. He is a frequent caller at the club.

"PLAIN DAVE" IN NEW YORK

New York, Dec. 13.—"Plain Dave" Morris is stopping over here for a short visit this week en route to Washington, D. C., to spend the holidays with his parents. While here Mr. Morris is enjoying several of the Broadway productions and renewing many old acquaintances who he is interesting in the ever-growing Morris & Castle Shows, of which he is an attaché. Dave leaves tomorrow for Washington and directly after the holidays will jump to Shreveport, La., where the shows are wintering.

"BILL" RICE AND "BUSTER" CRONIN NEW PARTNERS

Chicago, Dec. 11.—W. H. (Bill) Rice and Buster S. Cronin have formed a partnership to put out a water show. Mr. Cronin was for eight years banner man for the Mugivan-Bowers-Jallard interests.

RODECKER GOES EAST

Chicago, Dec. 12.—Thad W. Rodecker, general agent of the John Francis Shows, after taking in the conventions last week, has gone east on business.

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 - Alabama Coon Jigger, Doz. 4.75
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 - Mechanical Motorcycle, Dozen 3.50
 - Mechanical Auto, Dozen 1.65
 - Meow Cats, black, Dozen 9.00 and 12.00
 - 21-Piece Ivory Manicure rolls, Dozen 5.12 00 and 15.50
 - 9-Piece Pearl Mani. Rolls Doz. 13.80
 - Ladies' Bead Bags, draw strings, Dozen 18.00
 - Ladies' Bead Bags, large shell frame, Each 3.75
 - 21-in. Indest. Pearls, sterling clasp, Each 1.50
 - 6-Jewel Brace, Watch, platinum case, Each 3.90
 - White Gold-Filled Brace, Watch, Each 4.50, 5.50, 7.50
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T. A. WOLFE SHOWS

Things Being Gotten in Readiness for "Hustle" at Winter Quarters

T. A. Wolfe and the showfolks he had accompany him to the Chicago meetings have returned to the winter quarters of the T. A. Wolfe Shows at Columbia, S. C., and things have taken on an added activity about the general office, the buildings and the grounds. It is probable that no other big show owner met more friends around the tables of the Showmen's League banquet than did Mr. Wolfe.

"Baldy" Potter has all readiness at winter quarters for the real start of rebuilding, which will begin in earnest the first of the year. At Chicago Mr. Wolfe added to his executive staff and other departments some of the best talent obtainable—he has several premier surprises for the show world to announce soon.

Those at winter quarters are planning a monster Christmas tree, which is to be located near the main entrance. Edward Latham is to adorn it with the necessary electric illumination, and being on a national highway it will attract much attention. Large signs, "T. A. Wolfe Shows Winter Quarters", are being placed on the buildings next to the railroads and highways passing the place. The newspapers of Columbia are good to the T. A. Wolfe Shows.

It will not be a violation of confidence to say that the T. A. Wolfe Shows will open early and head north in big time. Harry Potter, general agent, has left nothing undone as to securing engagements.

Pleasing indeed is the offering of Bible classes, Chambers of Commerce, Rotarians, Kiwanis Clubs, schools and such, for showfolk addresses in various sections of the country. Mr. Wolfe has his organization so that he can meet this favor.

DOC WADDELL ("Just Broadcasting").

SMITH & KORTEZ CIRCUS SIDE-SHOW

The following comes from Lee Teller, who spent a most profitable season with the Snapp Bros' Shows:

After nine months the writer arrived back in Los Angeles and in his quest for matters of interest he found none greater than the big circus side-show operated by Smith & KorteZ on Main street, and it is a wonderful show he has put together. Here it is:

Chas. H. Smith and Peter KorteZ, managers; James J. Dunn and J. Bigelow, ticket sellers; J. Lynn and P. Potter, ticket takers; Frank Forrest and Lee G. Teller, inside lecturers. Pit No. 1—Mrs. J. Sprague, six novelty musical instruments and Madagascar Joe. Pit No. 2—Hawaiian singers and dancers, including Misses Anderson, McCullough, Anita and Forrest; Prof. Duckworth, conductor; Messrs. Richie, piano-accordion; Delmar, cornet; LaVerne, traps; Clovers, violin; Ferguson, clarinet, and Tront and Marville, vocalists; "Ithalia", Guatemalan pinhead. Pit No. 3—Little Tom, strong man-physical culture. Stage No. 1—Happy Val, fat man. Stage No. 2—Cleo C. Smith, "Poppiation Charlie". Stage No. 3—Mrs. R. E. Lane and Mrs. F. Lawson, Buddha, Stage No. 4—Mrs. F. Forest, another novelty act. Stage No. 5—Lee Teller, music, Punch and Judy, illusions. Stage No. 6—Captain Pizzo, midget. Stage No. 7—Tex Parker, tattooed man. Stage No. 8—Mrs. Candy Shelton, presenting a special feature, the Woolly-Headed Eusadorians, Echo and Ieko. Stage No. 9—Mrs. H. Gunther, wire worker.

The following visitors have been in this week: Al G. Barnes, M. E. Golden, Felice Bernardi, Harley Tyler, Charles Gagnon, J. Sky Clark, Ben Beno, Albert and Rosella, The Great Cunning and Fred Beckman.

MACY'S EXPOSITION SHOWS

Princeton, W. Va., Dec 14.—Rain, a little snow and then more rain, makes working out of doors at winter quarters of Macy's Exposition Shows almost impossible. But the inside work keeps moving right along.

Harry Bates has left for a visit to his parents at Mt. Braddock, Pa. "Whittle" and Margaret Anderson, who are wintering in Bluefield, were recent visitors. Dan Mahoney left for Charleston, Huntington and intermediate points, on business. The show will be entirely rebuilt this winter and will have all new canvas for 1924. As most of the folks have left for the holidays, the quarters are now rather quiet—even the radio instruments getting a rest.

Many changes will be made for the new season, free acts, bands and general agent and several other positions will be filled by persons who have not been with this outfit before. "Curly" Johnson is buying dogs, and will have a nifty dog and pony outfit next season. "Slim" Carver, who has not been on the road for the past two seasons, was a visitor last week and signed contracts to place a new idea platform pit show.

DE WITT CURTISS (for the Show).

LIPPA AMUSEMENT CO.

Winter-Quarters Work Starts Soon After New Year

Detroit, Mich., Dec. 13.—The Lippa Amusement Company will start its work in winter quarters shortly after the first of the new year in charge of John Atwell, who will be the trainmaster next season.

Manager Leo Lippa attended the meetings in Chicago and is expected to reach here on his return trip by auto in a few days. The show has joined the Showmen's Legislative Committee and the management feels that success depends on co-operation.

Jack Smith and Chester Taylor will have blankets and floor lamps, and two other concessions with the show. George Hahn and wife will again be with this organization. Mr. Lippa will soon start on a trip that will take him thru eight or nine States in interest of his show. The opening date will be early for this section of the country, thus preparations are being made for a lengthy tour. All of which is according to an executive of the above shows.

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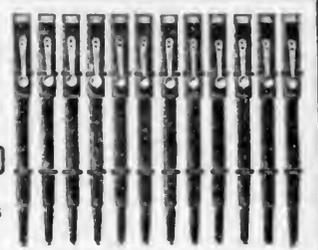
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WAFER BOX SANDWICHES are easy to make when you have our secret formula and the WAFER BOX MACHINE. The method is simple and requires no skill. The WAFER BOXES are crisp and dainty, 3 inches square and 1/4 inch deep. They fit together snugly.

You may use any filling you like, but we furnish formulas for and particularly recommend the popular favorites—DeLux filler, Chill filler, Tamales filler, Fruit filler, Salad filler and Ice Cream filler.

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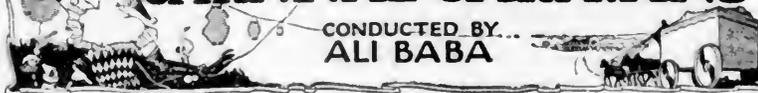


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CARNIVAL CARAVANS



Well, that's that—the meetings.
 Next season there will be numerous surprises.
 It's up to those really interested to MAKE carnivals.
 Trying to watch too many balloons at one time will make a fellow sort of dizzy.
 Jim Sullivan, late of the T. A. Wolfe Shows, recently arrived in Montgomery, Ala., for the winter.
 Mr. and Mrs. Joseph Herbert are said to be hitting the high spots in their new automobile down Alabama way.
 Norman D. Brown is another very busy feller at Montgomery, Ala., looking after the winter quarters of the T. A. Stevens Concession Co.

Harry J. Deiderick postcard that he was called home to Youngstown, O., from the Smith Greater Shows, with which he served as second agent and later as manager of the Minstrel Show, on account of a death in his family.
 Joe Teska, owner the miniature farm show with the Dykman & Joyce Shows, Adam Teska informs, is enlarging his mechanical attraction and when it is completed it will be fifty feet long by ten feet wide.
 Among the showfolks registered at the Planters Hotel, Chicago, during the meetings were James Patterson, Tom W. Allen, Mr. and Mrs. Art Brainerd, John Manning and Mr. and Mrs. Thad W. Rodecker.
 James Sweetnam has his "Wonder Wood" attractions stored in Springfield, Ill., where he has purchased a home opposite the Abraham Lincoln homestead, noted for its thousands of visitors yearly.

A Merry Christmas and a Happy New Year to Riding Device Men everywhere

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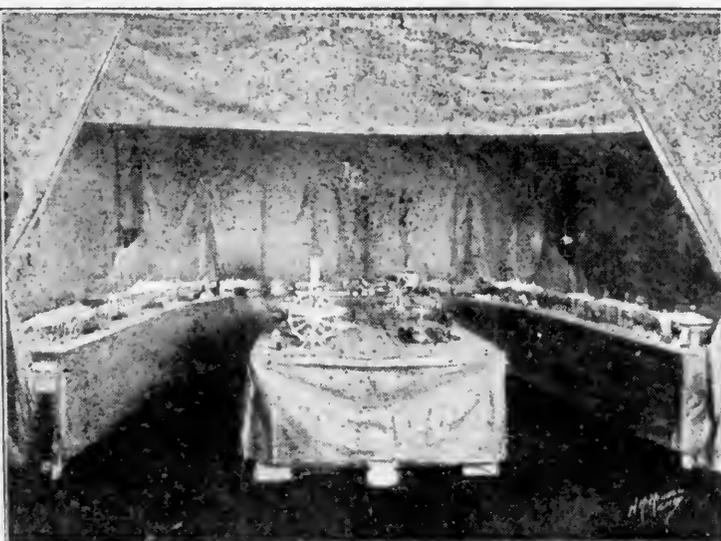


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 Let us tell you more about these unique baskets!
APLET ARMADILLO CO., Comfort, Texas

Did you read that list of names of "those present" at the banquet and ball in last issue? Wasn't it a whopper?
 There was less "pussyfooting" at Chicago for fair dates this time. Oh, yes, there was some of it.
 Hi Tom Long informs that his health is greatly improving "down here in the land of sunshine and oranges." He wrote from Orlando, Fla.
 Jimmy Brooks recently returned to New York State from a trip into Canada. Ali's thanks to Jimmy for a pretty pictorial card from Montreal.

Harry B. White, concessionaire, says he has been spending a few weeks and having a good time hunting, etc., in and around Denver, Col. He expects to go to California after the first of the new year.
 The squib is okeh and the praise well founded, "Morris" but the fellows might like to know who is paying them the compliments, and so would Ali Baba. Whamsmatter—run out of ink, pen broke or smupthin?
 Prince Nelson, the high-wire artiste, so Hi Tom Long infoed, recently left Orlando en route to Key West and from there to sail for Havana,

MORRIS & CASTLE HAD AN INTERESTING REPLICA



One of the very interesting and ingenious displays at the convention of the fair secretaries in the Auditorium Hotel, Chicago, was the miniature working model of a fair-ground midway of the Morris & Castle Shows. The idea of the model belongs to Joe S. Scholibo, director of publicity for the above shows. The collection of devices was built entirely by R. L. Lohmar, general agent of the shows.

SALESBOARD JOBBERS AND OPERATORS!

If you are a Live Wire and looking for something entirely new and different in the way of Salesboard Assortments, it will certainly pay you to send for our new Catalogue No. 39 of Premium and Trade Assortments, together with Quantity Price List.
 Our Salesboard Deals have proven a huge success and are now going over bigger than ever.

GELLMAN BROS.
 Originators, Designers, Manufacturers,
 118 No. Fourth St., Minneapolis, Minn.

\$125 Made in One Day

For over ten years this has been an honest S. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many kinds in many languages. For full info, on Buddha, Future Photos and Horoscopes, send 4 stamps to
S. BOWER
 Bower Bldg., 430 W. 18th Street, New York.

LITTLE WONDER LIGHTS

Lamps for the Parlor, Library and Dining Room
 Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lamps. Little Wonder patented gasless lights—BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL. Thousands in use everywhere. Wonderful—dependable—safe—steady—pure white lights for every purpose. We want selling distributors where we are not represented. Write for Little Wonder Catalogue and Prices.
LITTLE WONDER MFG. CO., 152 S. 5th St., Terre Haute, Ind.

MIDWAY NOVELTY CO.
 Announcing New and Larger Quarters,
 302-04-06 W. 8TH ST.,
KANSAS CITY, MO.
 OUR NEW 1923 CATALOGUE READY.
 Write for copy. We want to supply you.
 QUICK, PROMPT SERVICE.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards, Premiums and Concessions. Send for samples and prices. **HELMET CHOCOLATE CO., Cincinnati, O.**

"Bill" Rice put over his entertainment offering at the fair men's meeting, so Ali learns, to most wonderful appreciation and in personified grace and exquisite form.
 "Slim" Kelley had a nifty circus side-show with Zeldman & Pollie the past season. And he says it will be muchly bigger and better next year.

From a consensus of opinion a gratifying amount of "happy medium" Ali hoped for did function at the outdoor "Lohmar" meetings in Chicago.
 Mokie McFarland, of the Zeldman & Pollie Shows, is visiting (including the holidays) one of her sisters in "Dear Old Salt Lake City", Utah.
 Mrs. Leona Macy intends selling her two rides and will frame up a diving girl show and Wild West, both to be ready for the shows' opening in the spring.
 Kirk Johnson, of the Macy Shows, doesn't believe in taking a vacation immediately after the season closes and will have a Christmas goods store in Matoaka, W. Va.

Chris Smith is still somewhat under the weather at Birmingham, Ala. Here's hearty good wishes for your complete recovery, Chris. Showfolks want you back in the game next season.
 It is well to remember that an assembling of small fractions of wrongs won't make a whole RIGHT. Smoothly flowing oil and pure water won't mix—the former always comes to the surface.
 Eddie Lippman and J. B. (Jack) Cullen are two very busy boys about Montgomery, Ala. Cullen's Minstrels will be with Ruby & Cherry next season. What's the big noise, Eddie? Let us know.

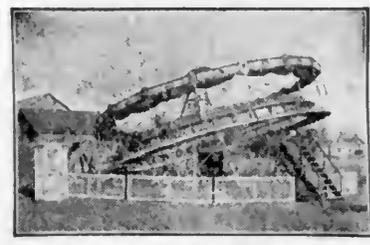
to appear there with an array of talent at Havana Park for an indefinite period.
 Mrs. A. M. McNulty advised from Chicago that she had closed with Rubin & Cherry at Jacksonville and returned to the White City (haven't seen that in print in some time) for the holidays. She is to go to Montgomery and then make the Cuban trip with R. & C.

All is in receipt of an interesting photo postcard from the LaStarr Sisters and Richard & Son's Shows, from Juarez, Mexico. It is "No. 2" of a series showing the remains of the late Francisca Villa taken shortly after he met his death.
 There is no logical argument to the effect that carnivals cannot be pushed up—on merit—to the highest rung of the popularity ladder. It only requires concerted and extensive effort superinduced by common-sense deducing of the opportunities afforded.
 Tex. Chambers and wife are in Terrill, Tex., with a Christmas toy shop, Gingles Wall is also there. The folks are enjoying good, home-cooked meals, and with a plenty of good hot biscuits. Tex. and the missus will be with the C. A. Vernon Shows in the spring.

Mr. and Mrs. Del Davis, formerly of the Loos Shows, closed their season at the Beaumont (Tex.) Fair, after which they spent 10 pleasant weeks fishing and otherwise enjoying themselves at Galveston. They infoed that they were headed for the "biggest little town in Oklahoma", Mill Creek, the home town of the Mrs., there to remain until February.

Well, the majority of the show merchants have decided on their stock in trade to the public. What remains is the marketing—of their wares and confidence-gaining efforts. Also to SEE TO IT that "bad boys" don't break the rules, and that the don't-give-a-dams out-

THE NEW ROLLING WAVE



THE NEW ROLLING WAVE, the most sensational ride out today, for Carnivals, Fairs and Parks. Operated by gasoline engine or electric motor. Write today and let us tell you all about it.
SMITH & SMITH, Springfield, Erie Co., New York

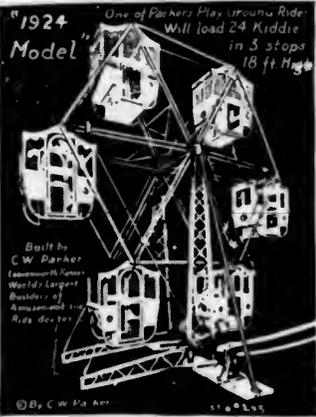


Write for illustrated circular and prices.
M. G. ILLIONS & SONS,
 2789 Ocean Parkway, Coney Island, New York.

SEND NO MONEY

12.50 \$3.25

If You Can Tell it from a GENUINE DIAMOND Send It Back To prove our blue-white MEXICAN DIAMOND cannot be told from a GENUINE DIAMOND and has same DAZZLING RAINBOW FIRE, we will send a selected 1-carat gem in Ladies' Solitaire Ring (Cat. price \$5.26), for Half Price to introduce, \$2.63, or in Gents' Heavy Tooth Belcher Ring (Cat. Price, \$6.50), for \$3.25. Our finest 12k Gold-Filled mountings. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard or this ad. State size. We will mail at once. When ring arrives deposit \$2.63 for Ladies' Ring or \$3.25 for Gents', with postman. If not pleased, return in 3 days for money back less handling charges. Write for Free Catalog. Agents wanted. **MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, New Mexico.** (Exclusive Controllera Mexican Diamonds.)
HAIR SQUATS, \$16.50 PER 100.
HAIR MIDGETS, \$6.50 PER 100.
JONES STATUARY COMPANY
 E. R. JONES, Proprietor and Owner,
 722 Southwest Blvd., KANSAS CITY, MO.
 We carry a full line of Carnival Supplies. YOUR BUSINESS APPRECIATED.



Above picture represents our 1924 Model Children's Safety Wheel. It is safe. We build seven other Playground Rides. Also superior model Safety Wheels, 28 feet high, seating thirty-two adults and can be erected in one and one-half hours. Also our 50-ft. Superior Park Wheel, seating forty adults comfortably; has carried sixty. We build all different size 'carry-alls' from two to twelve-abreast, with ponies and horses. Machines 18 to 87 feet in diameter. Have several rebuilt used machines on hand at bargain prices, during winter months.

C. W. PARKER, Leavenworth, Kansas.

SKATING RINK



MILITARY BANDS

CAROUSEL AND PARK OWNERS

protect organ during winter by storing with us in heated factory FREE OF CHARGE. Repairs done then by expert workmen at low rates. Waiting to serve you ARTIZAN FACTORIES, INC., No. Tonawanda, N. Y.

Aluminum Ware



AND Fast Selling Specialties

for the CONCESSIONAIRE, SPECIALTY AGENT OR PITCHMAN.

Our Aluminum is heavy weight, highly polished, with inside Sunray finish.

3 Qt. PAN-STYLE WATER JUG \$7.20 Per Doz.

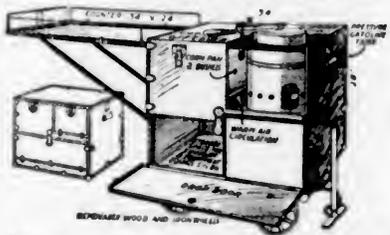
THE KIND THAT SELLS. Catalog and prices free on request.

PERFECTION ALUMINUM MFG. CO. LEMONT, ILLINOIS

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 out-sells any other kind and brings greater year-round profits. Write for catalogue showing other models.

TALBOT MFG. CO., 1213-17 Chestnut Street, St. Louis, Mo.

GUERRINI COMPANY



Petromilli and C. Piatonod, Proprietors. HIGH-GRADE ACCORDIONS. Gold Medal P.-P. I. E. 277-279, Columbus Avenue, San Francisco.

FUTURE PHOTOS—New HOROSCOPES

Magic Wand and Buddha Papers send four cents for samples.

JOS. LEDOUX, 169 Wilson Ave., Brooklyn, N. Y.

Is your subscription to The Billboard about to expire?

side discontinue bringing shame on the profession—as a whole.

From what All gleaned from reports, not being satisfied with letting well enough alone caused another store show to go luey in St. Louis. First an Oriental dance (with female impersonator) was added to the attractions and then some "stores", and then nearly everybody took a ride.

Altho not writing a word about himself or his intentions Uncle Joe Thonet last week sent greetings to All from New Orleans. It was in the form of a beautiful scenic folder of late production. The writer notes some wonderful changes along Canal street during the past twenty years.

J. S. Oakerson and the Mrs. reported having a very successful season with Zeld Ann & Pollie and as spending some time since the close with Mrs. J. H. Lelby, a sister of Mrs. Oakerson, at Herwick, La. They were planning to leave December 16 for a visit with friends at Tulsa, Ok.

If a long article that appeared in the magazine section of a Chicago daily a year or two ago—by a well-known writer—should be reproduced in print it would indeed make interesting reading (to those in the know especially) these days under some certain current conditions, etc. It might be real enlightening.

Harry Eichenberger, formerly in the show business, also a local promoter at Cairo, Ill., now of Anna, Ill., writes that the death of George E. Robinson was a distinct shock to him, and he found him "one of the fairest and squarest general agents with whom I ever had business or social relations."

The way one general agent summed it up to All after concluding his season with a show the title of which is quite well known west of the Mississippi: "I found we were trying to sell something that the 'city dads' did not want." There are several that would fit quite comfortably, so let's hope no wrong guesses are made.

C. S. Reed and wife have closed their outdoor activities for this year and are visiting home-folks in and around Little Rock, Ark., making Eldorado their winter quarters, and where C. S. expects to stage a festival and style show for the Firemen in the spring the date on which he will announce later thru the advertising columns of The Billboard.

The outdoor showfolks who indulged in the several thousand dollars' worth of free things so graciously tendered them by certain interests in Chi., enjoyed the opportunity immensely. With but very few exceptions, however, they could not forget that they were those formerly rallied against "men and women of the carnivals".

Read a wonderfully newsy (?) item in a so-called "exclusive outdoor show paper" last week. It was to the effect that J. L. Hamle had "contracted to place some concessions with the John Francis Shows next season." For the love of Mike, he had a big string of concessions with the Francis Shows all last season. Oh, well!

L. H. Harden, wintering in Fort Worth, Tex., postcards that his pit show (Webb's Wonder Show) had a very nice, remunerative season with Dodson's World's Fair Shows. (By the way, L. H., the young fox you presented to a certain youngster did a "Houdini" to freedom and probably its pelt now adorns the neck of some Kentucky "napper".)

The Five Fearless Fishers recently left Bloomington, Ill., for Texarkana, Ark., to join a winter circus. The act includes Mr. and Mrs. Robert Fisher, Mr. and Mrs. Herbert Fleming and Ray Hendryx, all of Bloomington. Last season they were with a circus, but will play the summer parks and fairs in 1924, being booked solid. Is a report from Bloomington.

Harry A. Rose infoed from Somerville, Ga., that he recently met the Braden Boys (E. B. and Jim) in Atlanta; they being on their way to "Braden Holler" to their country home in Tennessee. Jim had purchased a fine bird dog to add to L.'s string of hunters, also a new automobile, and was accompanied by his charming wife.

Samuel West, Ansel, Ky., a former showman, says a show came to Somerset, Ky., and left an old car there. Says that he hasn't been able to learn who owned the car but that the woodwork is about all rotted off the iron, and that he would rather pay a reasonable price for it "as junk" than have it taken over by some one of the townfolks.

Many of the press agents have departed from both winter quarters and offices of their shows since closing the season. Each year it is thus, and there is a tendency to be lax in the sending in the "show letters" as during the season on the road. Each of the managers should appoint some one of the "bunch" to keep these stories coming during winter. The readers like to know what is doing at quarters.

Carnival owners and their representatives did a great deal of thinking at the meetings, and by far all their thoughts and deductions were not expressed out loud in the official sessions. There were numerous talks, however, among them on the outside and in the corridors during the meetings—a great deal of which has drifted to All—but no need for further comment at this time.

Geon Nadreau and his troupe of Hawaiians since the closing of the T. A. Wolfe Shows have been playing special events. Geon has his attraction with James Dutton's collection of entertainers at indoor circuses. Played Raleigh, N. C., and last week at Greensboro. One of Geon's virtues is the ability to get right in the lineup himself—sing, play and do comical—and he is the hardest worker in the ensembles.

Quite a number of showfolks are already in New Orleans for the winter. One of them writes that he would not attempt to compile a complete list of them, as would unavoidably miss some. Among them, however, were the veteran John Murphy, 92 years young—still very active and plenty of pep. Sy Perkins, John Wood, Hal S'mms, Howard Delahanty

(Continued on page 92)

H. C. EVANS & CO.

Invite you to visit their new Display Rooms, 321 WEST MADISON STREET and inspect, at your leisure, the largest line of NEW AND UP-TO-DATE CONFESSION GAMES AND SUPPLIES, Wheels, etc., ever shown.

Every Game set up and in actual operation. See the BATHING BEAUTIES, the new Science and Skill Contest. Working model on display.

The Kentucky Derby Co.'s latest winner. Send for our 96-page catalog of new and money-making ideas. Address all correspondence, as usual, to our General Offices, 1528 W. Adams Street, CHICAGO, ILL.



Muir's Silk Pillows

ROUND AND SQUARE For CARNIVALS AND BAZAARS Designs That Get The Play SALESBOARD OPERATORS

Our 5 and 10 cent pillow assortments are in keen demand now. SEND FOR PRICES.

MUIR ART CO. 116-122 W. Illinois St., CHICAGO, ILL.

CANARY SALES BOARDS



are big money makers. Everybody wants Canaries. You need no stock. You only need one dozen Sales Boards, and they cost you \$3.00 per dozen. You can run off 12 Sales Boards in a week with a \$100.00 profit. Here is how it's done. Place your Sales Boards with any individuals that work in a retail or wholesale place of business, in a factory or railroad, in an office or hotel. They all want Canaries, whether man or woman, single or married, so your field is unlimited. The winner gets a Canary and a Cage and so does the person that disposes of the Sales Boards for you. Two Birds and two Brass Cages cost you \$11.00, and the Board brings you \$10.10. Your profit is \$8.00 per deal. Place no stock with boards, as each shows a lithograph of the bird and cage.

Boards are \$3.00 per doz., \$20.00 per 100. All cash or 25% with order. CANARIES FOR CONCESSIONAIRES, \$15.00 PER DOZEN. PARROTS, FANCY BIRDS AND CAGES OF ALL KINDS.

SAM MEYER & CO., 24 West Washington Street

Phone, Dearborn 9683. (Night Phone, Keystone 4629). CHICAGO, ILL. We ship within one hour's notice week days and Sundays.

OPERATORS—IT'S LEGAL—RUNS ANYWHERE



5c PLAY—STEADY REPEATER

1923 Model DUOSCOPE New Features. THE DUOSCOPE is built for operating purposes. It requires no attention except to empty the cash box. The player deposits his coin and presses the thumb lever to see each picture, until he has seen fifteen views. He can then deposit another coin and see the second set of pictures. It will get two coins out of every player. THE DUOSCOPE is built of heavy wood in natural oak finish. All outside metal parts are aluminum. It uses surrounding light thru prism glass. It has a separate cash box. Reel of pictures quickly changed from one machine to another. Can be set for 5c or 1c play. Simple timer device prohibits more than one player seeing pictures for each coin. Attractive display also.

PICTURES—THE DUOSCOPE uses our wonderful genuine Stereoscopic Photos of Art Models and Bathing Beauties. Also special Comedy pictures for the kiddie trade. Over 600 sets of views published exclusively by us.

All you give 'em is a look. No merchandise to bother or buy. Send for big circular and special prices.

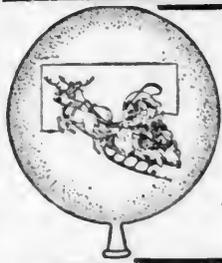
EXHIBIT SUPPLY CO., 509 S. Dearborn, Chicago

Xmas Designed No. 70 Gas Balloons, \$3.75 Gross

As a gift number including your ADVERTISEMENT. 500 Lot, \$15.00; 1000 Lot, \$27.50.

Lepo Metal Frogs, \$7.50 Gr. Paper Folding Tricks, \$4.00 per 100 Jap Flying Pigeons, \$3.50 Gr. Wiggling Alligators, \$8.50 Gr. Running Mice, \$4.00 Gr. Carnival Novelties of All Sorts.

We are serving the South with "Fireworks" now. Catalog free. BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio



A. B. C. ATTRACTIONS

EXTENDS Christmas Greetings and Happy New Year TO ALL

Advertise in The Billboard—You'll Be Satisfied With Results.

Hand-Painted Vanities

Large size Hinge Vanity, guaranteed not to tarnish, with HAND-PAINTED tops, as illustrated. Full size compact, good quality puff. Painted in assortment of designs. Positively the greatest value ever offered in HAND-PAINTED Vanities.



\$ 4.00
Per Dozen



Same Vanity, unpainted, but embossed top, at

\$ 2.25
Per Dozen

Send for sample dozen. (No less) 50% with order, balance C. O. D.

ADOLPH KLAR
5 East 19th St., NEW YORK

CARNIVAL CARAVANS

(Continued from page 31)

and 'Stock-Yard' Daley, who is the running mate of Tramp Freedman."

George W. Dunlavy recently closed with the George T. Scott Shows and will winter in Shreveport, La. Said he met there Blaine (Slim) Young, with whom he tramped on the Don Stevenson Amusement Co., sixteen years ago, pitching medicine, and that Young (past season with Royal American Shows) is fully as adept at selling medicine as he is at selling amusement from the front of a show to the public.

Of course, the meaning was right, but it could be taken two ways—headline in an Orlando daily: "Salter's Back." All never heard of anything particularly out of the ordinary with a rear view of Ed's upper anatomy—alho there could have been an accident, so he sort of curiously read the article. Nothing really sensational. Edward had returned from a trip to the southern part of the State.

The Brown & Dyer Shows were struck a sandy lot when they played the fair at Perry, Fla., a few weeks ago. W. W. Downing, the shows' hustling special agent, advises that wheels of the big wagons sunk to the hubs and that, there being no motor tractors available, eighteen head of oxen and five mules were required to get some of the largest of the wagons on their fair-ground locations. All has a picture of the big combination of "pullers", but it is too dim for reproduction.

Victor Lee has been in show "harness" for forty-five consecutive years. He is among the showmen who have followed closely the underlying policy and the product of "Billyho". He wrote from New York City (verbatim) as follows:

"If there is a clean-cut showman on earth that gets NOTHING in his stocking for a Christmas present but a CHRISTMAS EDITION of the TRUE SHOWMAN'S FRIEND—THE BILLBOARD—he can say: 'How proud I am of my SHOWMANSHIP.'"

All hears that Mad Cody Fleming, owner of the shows bearing his name, dearly loves (?) to go duck hunting—especially in sticks of Arkansas. Report was that Fleming went into the woods and swamps there some time ago and became lost for three days before a native met him and guided him out of his entanglements. Worst of it was that "Mad Cody" (true to his moniker in this instance) didn't bag any ducks, but subsisted on a fox squirrel and two birds—there not even being a long-nosed, razor-backed hog in the vicinity.

Several times, once but recently, parties have addressed communications to "Carnival Caravans" and started their letters with "Dear Mr. Hewitt." This is not exactly fair to either "Bill" or "All Baba." Mr. Hewitt has not contributed a line to "Caravans" for several years, but has his own department—"Random Rambles"—and if notes are intended for those columns they should be sent to William Juddkins Hewitt, care of our New York office. And all notes for "Caravans" to "All Baba", care of the Cincinnati office.

Just to show what wonderful (?) conception some theatrical "actors" have of show business, a Redoubt pulled this one; Murray Penock, Bill Rice, Vic Leavitt, Jerry Mughvan, Vernon Reaver, T. A. Wolfe, Sam Morris and Sam Haller were one time sitting and conversing in a Chicago hotel. Two split-day actors sat a few feet away listening. Finally the big group broke up and all strolled out on the street. First "actor": "I guess those guys work for some circus." Second "actor": "Yes, they were talking something about show business."

A fellow operating a long-chain-and-ball swinger in Illinois early in October is still terribly disgruntled because the law made him close up and threw him in the "boob", and after the fair was about over they found he was not the man they were after. Funny thing about it, however, the fellow seems astonished that the authorities made such a "blunder", causing him to lose his week's work. For the welfare of the show business there should be more such "blundering" officials in the way a showman expresses his sentiment of the occasion.

C. M. Casey has been engaged to handle the publicity by the guarantors of the Chicago Civic Opera Company's engagement in the spring at the Forum, Wichita, Kan., according to announcement in a Wichita daily. Further announcement was that "Mefistofele" and "Cleopatra" would be presented in the Forum March 20 and 21, respectively, the operas being underwritten by Wichitans for \$30,000. Feodor Chaliapin will star "Mefistofele" and Mary Garden is to sing the title role in "Cleopatra". Well, "KC" is fully capable of putting his share of the work over.

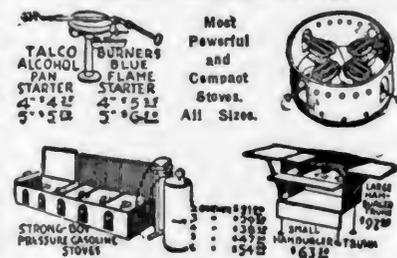
L. W. Howard infoed that he had the C. R. Loggette Shows contracted up to the first of the year, and that he was spending a few days with homefolks down in the bayous of Louisiana duck hunting, etc. Hadn't as yet signed up for next season. He figured that there were at the time about twelve or fourteen outfits in that State—carnivals, tented repertoire, etc. He recently visited a minstrel show and there were four general agents present—Harry Sanford, for Miller's Midway Shows; Harry Martin, of the Dykman & Joyce Shows; Bob Carroll and himself.

Rumor from quite an authentic source has it that there will be several changes in the staff and personnel of the Macy Exposition Shows for 1924. Word came from the winter quarters town that it is possible a well-known man will purchase an interest in the show, and if the deal goes thru several rides will be added to the equipment and cleanliness will predominate in all departments, with a view to launching it as one of the biggest and best gilly shows in our next season. Also, provided the purchase is made as expected, Mr. Macy will pilot the show into its territory and the new partner assume active management.

All notes with interest that some who have plugged their heads off to eliminate the term "carnival" have finally arrived at All's contention that it has not been the word but

Cook Houses Complete

JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES.



The best of everything at lowest prices. Ask any road man. A great variety of goods built especially for the Road Cook House and Resort Restaurant. Soft Drink Flavors and Glassware, Steam Tables, Steamers, Coffee Urns, Sausage and Tamale Kettles, Totes, Lishes. Anything special to order.

TALBOT MFG. CO.
1213-17 Chestnut, St. Louis, Mo.

THINK OF IRELAND'S CHOCOLATES

When You Want The Best Grade of

CHOCOLATES
Packed in attractive boxes for any purpose.

CURTIS IRELAND CANDY CORP.
24 S. Main St., St. Louis, Mo.
New York Representative:
EASTERN STATES TRADING CO.
28 Walker St., New York, N. Y.

CALIFORNIA GOLD MINE



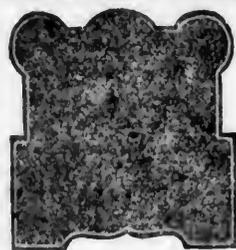
3,000 holes at 5c. Pays out \$70.00. Can make 10c deal to pay to suit. Sample, \$8.00. Lots of Six, \$5.00 Each. This is absolutely the latest money getter out. Also 3,000 5c or 10c Check Assortment, paying out \$100 and \$200. Samples, \$7.50 and \$8.50. Lots of Six, \$6.50 and \$7.50 Each. Cash with order, or 25% deposit, balance C. O. D.

LOUDON NOVELTY CO.
68 N. Whitesboro Street, Galesburg, Ill.

ALUMINUM WILL LEAD AT ALL INDOOR EVENTS

THIS WINTER
The largest line in the country. Get our prices before buying.

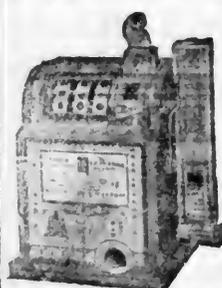
THE ALUMINUM FACTORIES
234-238 S. Wells St., CHICAGO, ILL.



BUY YOUR SALES BOARD PADS DIRECT FROM THE MANUFACTURER. Send for Catalog.
MANHATTAN CASE CO.
425 Greeno Street, New York, N. Y.

SLOT MACHINES FOR SALE
Low prices on all kinds of Slot Machines. Packing cases with hinge doors with each machine.
WEISS NOVELTY CO., Memphis, Tenn.

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 vended with each 5c played. 90 days' free service guaranteed. 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 Confections are delicious, wholesome and pure. A case of 1,000 Standard 5c Size Packages for \$15.00. A Box of 100 Packages for \$1.50. So Trade Checks, \$2.50 per 100.

SILVER KING NOVELTY CO.
604 Williams Building, Indianapolis, Indiana

CANDY ASSORTMENTS FROM FACTORY TO YOU!

Just two of our many Candy Assortments that bring home the bacon:

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| ASSORTMENT NO. 31. CONSISTS OF: | ASSORTMENT NO. 41. CONSISTS OF: |
| 25—Novelty Candy Packages | 10—25c Boxes Chocolates |
| 4—50c Boxes Chocolates | 10—30c Boxes Cherries |
| 2—\$1.00 Boxes Chocolates | 6—40c Boxes Chocolates |
| 1—\$5.00 Box for Last Sale | 3—60c Boxes Chocolates |
| 1—600-Hole So Salesboard | 2—75c Boxes Chocolates |
| | 1—\$5.00 Box Chocolates for Last Sale |
| PRICE, \$5.75. | 1—600-Hole Salesboard PRICE \$8.65. |

Send for our Illustrated Catalogue on Salesboards and Coin Machines.

REX NOVELTY COMPANY
2848 Southport Avenue, CHICAGO, ILL.

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ATTENTION!!!

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QUALITY—SERVICE**

10c PLAY



Vends a 5c package of Confection with each 5c played, also Premium Checks at intervals.

PERFECT COIN CONTROL

Thick, Thin or Tampered Coins can not cause trouble, only ONE Coin remains in the Coin Top. Coins do not come in contact with one another. Each Coin working individually.

CABINET Made of Solid Mahogany,
with Metal Parts Nickel Plated and Highly Polished.
Many other Attractive Features.



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50,000 PEARLS

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\$1.15 PER STRING
in Quantities.

25% cash with order.

CAN YOU BEAT THIS PRICE?

If you want quality send your order at once. We ship the same minute we receive your order.

SAMPLE, \$1.35

Cash with order.

MANHATTAN CASE CO.,
125 Greene Street, NEW YORK.

ROLL MINTS

5c SIZE

Packed for vending machines or display.
Unequaled for Quality.
Your label if desired.

CHU-MOAR GUM COMPANY
P. O. Box No. 856, Wilmington, Delaware

FOR SALE—MONKEY CLIMBER

First-class condition, ready to operate. A money-getter. Must sell to make room. No reasonable offer refused. BEN HARRIS, care of The Billboard, New York.

FOR SALE
2 NEW 54 KEY ORGANS
J. A. ROTHERHAM, Revue, Mass.

Its misappropriations that have caused embarrassment. That to try to replace it with something that wouldn't so thoroughly describe this branch of amusements would be to sanction almost everything the "propagandists" have said and had printed against carnivals—and to do the "baby act" of submission to the self-interest "oppositonists", instead of placing the facts—and only clean entertainment—before the public (the real judge and patron) and not being a hit ashamed to call them "carnivals".

Chas. and Ethel Lorenzo, after concluding their season, have been vacationing a few weeks at Montgomery, Ala. Chas. infers that they expect to soon go to Pensacola, Fla., and again "take in" fishing trips, etc. Charlie also stated in his letter that while showing Milledgeville, Ga., some time ago, he went to a hospital there to visit Andy Nolan, whom he found to be paralyzed on one side and whose mind seems to "come and go". Lorenzo added that the incident touched him deeply, especially so when one of the attendants gave as his opinion that Andy would never be able to rise from his bed again. All would suggest that showfolks passing thru that section of Georgia stop off at Milledgeville—if they can conveniently do so—and pay a cheery call to this former widely known showman.

Some managers of outfits carrying "49s" and other detrimental exhibitions, as well as strong grift, the past summer and fall have the guts to brag about having a "very prosperous season". When a man knows and everybody else in the same profession knows he is getting "blood money" (to the detriment of the whole business, his proclaimed friends included) wherein'll has be any room to boast of it? Comparatively speaking there were far fewer of these outfits this year than formerly, but there were some who worked just as "strong" as they ever did—there is no need of denying facts. What they will be able to accomplish in 1924 will be watched with interest. If the members of the Showmen's Legislative Committee (in deeds, not just "possessing cards") do some stretching out and rid the carnival profession of its parasitic "home" environment all outdoor showmen really interested in the future of the business can but say that they deserve a world of credit.

Just for the sake of retaining it on record the writer has contended in this "column" right along (with the exception of a couple of "feelers" recently) and still contends that when you bring a collection of shows, riding devices and concessions into town, be the title embellished with "exposition" or any other "high-flying moniker", it is a carnival from the natives' point of view and so referred to by them. The term itself is all right and so is the large majority of the attractions it represents (the comparison is on par with almost any other entertainment profession). A lot of busy-bodies and would-be popularity killers (self interests) have tried to sit down and beat heavy on the carnivals—so much so that they are fast making themselves conspicuously "propagandists" in the eyes of the general public. What the carnival people now need to do is to provide themselves with needle-pointed tacks (backed-up publicity) and set them in plain sight of the masses for their persecutors' reception.

SAN FRANCISCO

C. H. BAILY

205 Pantages Theater Building
Telephone, Douglas 3036

San Francisco, Dec. 14.—At the annual election of Golden Gate Assembly, No. 2, Society of American Magicians, the following officers were elected: President, Harold Jacobs; first vice-president, Robert Stull; second vice-president, William Hutelings; secretary, Dr. Alexander Schwartz; treasurer, Dr. George Crompton, trustee, Albert MacMahon; first sergeant, Dr. Cecil Nison; second sergeant, A. Norton.

After the election members entertained at a midnight supper a number of moving picture and theatrical people, among those present being Jack Mack, Grace Deagon, Mr. and Mrs. Pink Lockwood, Max Dolin, Douglas Leavitt, Irving Fishman, Edward C. Tierney, Joseph F. Bayer, Joe Lynch, Mickey Curran, Maud Williams, Edward J. Lambert, Grace Lambert, I. Volano H. Freiser and Harry Stoddard.

Ed Green, former well-known showman and now in the manufacturing business in San Francisco, went back "on the lot" at the request of Jack Donnelly, and made the opening "spiel" at the big Christmas tree benefit circus being staged at the State Armory under Donnelly's supervision. It was the first "show talk" Green has given in twenty years, he says, and he enjoyed the experience. The circus, given under the auspices of a local newspaper for the benefit of poor children of the city, is making a big success under the Donnelly direction. Gay's lions from Los Angeles, that made a hit at the industrial exposition, are one of the features of the armory show.

"Lightnin'" opens at the Columbia December 23. It ran 1,291 times in New York and 601 times in Chicago, and it was Frank Bacon's dream, unrealized because of his death, to bring it to San Francisco, where for many years he was a struggling actor in stock. The company makes a jump from Philadelphia straight across the continent to this city.

Tom Farrell, of Foley & Burk's Shows, which have just closed a successful season, and Sam Corson, of the Corson Shows, which also have wound up their season, are among the outdoor show people in San Francisco now. Al (Big Hat) Fisher, of the Bernardi Shows, also is making frequent trips to this city. Harry Sanger, of the Wortham Shows, is en route here and the boys are planning an impromptu reception for him on his arrival.

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Owen Davis' latest play, "Handcuffed", with Belle Bennett playing the stellar role, will be given its world premiere here in a week. The play is a comedy-melodrama of the Mexican border. The opening will be in the Alcazar Theater.

Two more theaters have been added to the chain being linked together by L. R. Crook, of the National Theaters Syndicate of California. They are the Strand and the Webster-Grenada in Woodland. It is said that the transaction involves more than \$100,000. The syndicate has taken on five new theaters within the past four months.

Jeanette Johnson, who six years ago quit a local high school to go to New York to study dancing, returned as one of the attractions at the Pantages Theater this week.

Residents in one of the most aristocratic districts in the city will have a theater almost at their doors with the opening soon of the new Metropolitan Theater at Union street, between Webster and Buchanan. Samuel H. Levin will be manager. The theater will be elaborately furnished, and its lighting effects will be unique.

Alf Gondling, one of the well-known Hollywood producers, will make his next picture in San Francisco, he announces. It will cost \$150,000 and all its settings will be in the San Francisco bay region.

EXTEND THEIR LINE

New York, Dec. 13.—A new department for photographic reproductions has been recently added to the growing plant of the Photo and Art Postcard Company, of this city.

This concern has heretofore specialized in manufacturing and printing holiday cards, booklets and local view work. With this new addition it is now equipped to give rapid service in both commercial and professional work.

AMONG VISITORS

Chicago, Dec. 12.—Harry Calvert and Charles DeKreko, of the Morris & Castle Shows, were Billboard callers yesterday. Ed Waterman, who is with Gladstone Harvey, of the Royal American Shows, accompanied them. Mr. Calvert has four attractions on the Morris & Castle Shows.

DECEMBER SPECIALS



GENUINE DELTAH PEARLS.
Indestructible Deltah Pearls—Beautiful, lustrous, opalescent, graduated Pearls, possessing slight crescent tints. Equipped with solid gold spring ring clasp and encased in royal purple plush case. OUR SPECIAL NET PRICE—No. 11838-B, Length, 18 inches, Each, \$2.50
No. 11840-B, Length, 24 inches, Each, 2.75
No. 11841-B, Length, 24 inches, with genuine diamond set clasp, Each, 3.95



BB—Ladies' Small Wrist Watch. Fine 10-jewel imported movement, bridge model, in solid metal platinum finish case. Complete with \$3.95 silk ribbon and box. Each, \$3.95
No. 8162-B—Ladies' Small 10 1/2-Line Wrist Watch, nickel-plated finish case, tonneau shape, engraved bezel, sides and back, blue sapphire in winding crown. Jeweled, bridge model, imported movement, with silver engraved dial. Complete, with silk ribbon bracelet. \$2.98 display box. OUR SPECIAL PRICE

SELL AT SIGHT



No. 24-B—Cleopatra Song Doll, imported. Fashion head dress and jeweled carriage. Length, 5 inches, like illustration. Big money maker. Sample, postpaid, 30c. Dozen Lots, \$2.75

BILLFOLDS

No. 1787-B—Billfold. Seal or lock-grain, high-grade genuine leather. Spaces for identification card and photo. Small change pocket and extra slots pocket for bills. Remarkable value. Retail \$1.00. Sample, 35c. Dozen, \$2.95
Dozen, \$2.95
No. 701-B—7-in-1 Genuine Leather Billbook. Smooth finish. Stamped "Genuine Leather". Similar to above. Sample, 25c. Dozen, \$19.50
Dozen, \$19.50
Manicure Roll Sets, 21-Piece, 10.20
Dozen Manicure Sets, 4, Boxes, 1.50
Dozen, 1.50

See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Prices quoted F. O. B. Chicago. Deposit required on all C. O. D. orders.

JOSEPH HAGN COMPANY

The House of Service,
Dept. B, 223-225 W. Madison St., Chicago, Ill.

FOR SALE COMBINATION PRIVILEGE AND SLEEPING CAR

77 ft., steel sides and underframe, Delco light, Baker heater. Low price for cash. Car in Jersey City. Write J. F. BURNS, Owner, 315 B Anderson St., Savannah, Georgia.

ASSN. OF GENERAL AGENTS

Holds Sixth Annual Meeting—Officers Elected and Other Business Matters Acted Upon

The Association of General Agents held its sixth annual meeting in Chicago during the "meetings week" at which important issues were discussed and acted upon...

The sixth annual meeting of the Association of General Agents was called to order at 3 p.m. December 7 in the Auditorium Hotel, Chicago, with the following members present...

The election of officers was then in order. Thad. W. Roedecker moved, seconded by Clifton Kelly, that President W. S. Cherry be re-elected...

Any general agents of circuses, carnivals and kindred attractions are eligible to membership in this association subject to the ruling of the membership committee.

The secretary was instructed to communicate with the several railroads that are not issuing show scrip, urging them to include in their contracts scrip books to identified agents.

Thomas J. Johnson addressed the meeting and was elected an honorary member. A motion was made that a grievance committee of three be appointed to act with Mike T. Clark, chairman...

Moved and seconded that the committee on by-laws have the by-laws drafted and ready for the February meeting at Chicago. On this committee the chair appointed Bushea, Clark and Watnuff.

It was moved and seconded that the by-laws committee embody a clause that no member of this association accept a position with any show during any time that a member of this association has an unsettled claim against said show for his services.

Moved and seconded that the secretary write letters to Mrs. Steve Woods, Mrs. Arthur Davis, Mrs. Ed C. Warner and Mrs. George Robinson, offering the association's sympathy.

Andrew Donaldson, of the Donaldson Lithograph Co., Newport, Ky., offered to donate stationery and membership cards. His offer was gratefully accepted and Mr. Donaldson was unanimously elected an honorary member.

The association passed a resolution that it stands ready at all times to co-operate with owners and managers of shows, and to furnish records of general agents who may apply for positions.

The association adjourned to meet in Chicago in February.

KANSAS CITY

IRENE SHELLEY

225 Lee Bldg., S. E. Cor. 10th and Main Sts. Phone, Harrison 0741

Kansas City, Dec. 13.—The very best way to commence this column this week is by wishing to each and every one in the amusement profession a very Merry Christmas and a Happy Prosperous 1924.

Sam Wallas, concessionaire with the 1-ler Greater Shows, was a caller December 8, having arrived from Chicago, where he attended the fair secretaries' meeting, Showmen's League banquet, etc.

Kenneth H. Waite, of the Kenneth H. Waite Trio, now with the One-Ring Circus showing at a large department store here, visited the office last week. He will play indoor celebrations until April.

Peggy Poole, with the World Bros. Circus this season, was a recent caller. He expects to remain here during the winter.

PRIZEVILLE THE PRIZE CANDY PACKAGE. The Lucky Coupon Wins this pair of OPERA GLASSES. Flashy 3-Color Scheme Prize Box. Size of Box, 3 1/2 x 5 1/2 x 1 inches. Per Hundred, \$3.00. Same Box, but better prizes and 1 1/2 inch thick, \$4.50 per Hundred. Special 25c Prize Box, \$12.00 per Hundred.

SAM STIGLITZ, 8241 Hamilton Ave., Detroit, Mich.

MAKE MONEY FASTER and EASIER with our KNIFE BOARDS

- No. 801—KNIFE BOARD. 14 Art Photo Handle Knives, 2 Blades, 2 larger Knives, with Bolsters, Brass Lined, and 12 smaller ones. Complete Assortment, with 600-Hole Board \$3.75
No. 802—KNIFE BOARD. 14 2-Bladed Knives, Art Photo Handles, Brass Lined, with Bolsters. Complete Assortment, with 800-Hole Board \$5.00
No. 803—KNIFE BOARD. 14 2-Bladed Knives, 12 Regular Size, 4 Assorted Shapes, 2 Large Ones, Congress Shape; Brass Bolsters and Lined. Complete Assortment, with 600-Hole Board \$6.00
No. 804—PEARL-HANDLE KNIFE BOARD. Assorted Sizes, 2, 3 and 4 Blades. All Genuine Pearl, Brass Lined and Bolstered. Complete Assortment, with 800-Hole Board \$8.50

Who Takes These Beautiful Decorated Pocket Knives? Image showing various pocket knives and a display board.

Write for Our New Salesboard Catalog, including Profitable Deals from \$2.00 to \$250.00. Cash in Full, or 25% with all orders. Shipment and Merchandise Guaranteed.

A. KOSS

2012 North Halsted Street, CHICAGO, ILL. Long Distance Phone, Diversey 6064.

and Honest Bill Shows the past season, arrived in Kansas City December 10 from Fort Worth and paid this office a short but cheery visit. After about a week here he plans to head towards Los Angeles for the winter.

Dave Cohen, one of Harry Brown's agents on the Com. T. Kennedy Shows, is wintering in Kansas City.

A. N. Rice, proprietor of the Midwest Hair Doll Factory and dealer in carnival goods and supplies, made the trip to Chicago for the various conventions and the Showmen's League banquet and ball.

Helen Brainerd Smith, president of the Ladies' Auxiliary of the Heart of America Showman's Club, is one of the Kansas City folk who attended the Chicago conventions and Showmen's League banquet and ball and reports a perfectly wonderful time.

Ceolo Mohawk, champion swimmer, sends some clippings from the Lake Worth (Fla.) papers giving the details of the endurance swim which took place in the Lake Worth Casino Pool November 29, where Mr. Mohawk broke records for endurance pool swimming.

Joe S. Scholibo, press representative for the Morris & Castle Shows, was a pleasant caller last week on his return from Chicago to the South. Mr. Scholibo informed that his shows had captured the Minnesota State Fair, and a number of others, at the recent international fair secretaries' meeting.

S. H. Dixon, who had the "Over the Waves" concession on the Morris & Castle Shows, was a caller last week. He told us that he had a very pleasant summer with this splendid organization.

C. J. Sedlmayr, part owner and general manager of the Royal American Shows, made the trip to Chicago for the recent big conventions there.

Ian Roby, of the Gentry-Patterson Circus, was a recent caller. J. F. Robinson arrived in the city December 3 and called for a short visit.

J. C. Harper, of the Gentry-Patterson Circus, was a recent caller when passing thru the city. F. M. Coughlin was a visitor last week whom we thoroughly enjoyed. Mr. Coughlin told us that he had been in the show business, although not now connected with this line of endeavor.

He was for ten years with the W. M. Abrahamson Theater Company of Duluth, Minn., but is now located in Kansas City. Ray Elder, treasurer of the Ringling Circus, spent two days here the first part of the month, en route to his old home in Ottawa, Kan., for a short visit.

Kansas City friends hear from J. W. Harpstrife, of Harvell's "Uncle Tom" Company, that he is now nicely settled in his home in Lea, Nebraska. Kenneth H. Waite, of the Kenneth H. Waite Trio, now with the One-Ring Circus showing at a large department store here, visited the office last week. He will play indoor celebrations until April.

Peggy Poole, with the World Bros. Circus this season, was a recent caller. He expects to remain here during the winter.

Charles L. Smith, of Kibble's "Uncle Tom" show, arrived in town early this month, having closed with this company.

Dan Watson, of Watson & Walcott Frontier Attractions, was a pleasant visitor last week. Mr. Watson was in Kansas City from his home in Scammon, Kan., to attend to some business details in connection with the new riding device for the parks and shows, etc., he is patenting.

Calling at the office of Karl F. Simpson, artists' representative and play bureau, in the Gayety Theater Bldg. last week, we met Cooper Vaughn, who had just arrived in Kansas City, just closing a season of producing amateur shows. Billy Weston Smith, who closed with the Allen Bros. Comedians, and Harvey Jones, also with this company, both recent arrivals in the city.

Harold Bushea, business manager for the Lachman Exposition Shows, advises us that J. C. McCaffrey, of Chicago, is arranging bookings for Mrs. Irene Lachman's act of trained dogs, ponies and monkeys, over the Junior Orpheum Circuit.

Billy Hannah, agent for the Constance Kaufman Players, wrote us recently that Oscar V. Howland had joined this company at Gilman City, Mo., that week and that business was very good there, with a fine opening at King City and every indication for its continuance.

The Allen Bros. Stock Company, Jack Vivian, owner and manager, closed a very satisfactory season under canvas December 1, we are advised. William F. (Billy) Carroll advanced this show to success.

Harry P. Murray, leading man on the Allen Bros. Stock Company, is in the city. Robert Hanzlek, with the Wm. F. Lewis Stock Company last season, is in the city.

Oscar V. Howland, well-known actor, passed thru Kansas City recently en route to join the Constance Kaufman Players at Gilman City, Mo. Gertrude Ewing is back home owing to the closing of the F. P. Hillman Company.

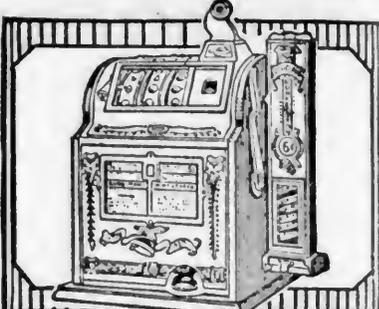
Jack Lockwood is doing nicely in the South, it is reported, and the Harry Miller Show the same way in Texas.

John and Florence Pringle have closed with the Hugo Bros. Show in Colorado, we are informed. Billy (Dude) Arthur joined Heffner's Comedians in Texas the first week in December.

Jack Jencks was in Kansas City the first of this month getting people for his show thru the Ed F. Frost Theatrical Exchange office in the Gladstone Hotel Building, thru which he books exclusively.

Mr. and Mrs. M. H. Wheeler, known in vaudeville as May and Toy, wrote recently from McKinney, Tex., that "we are motoring and having a nice time down in Sunny Texas. We ran on to the L. B. Wesselman Stock Company in Tishomingo, Ok., and they jammed them in every night, except one," and that was during a heavy rain.

Al and Lela Bridge, popular comedians of this city, returned for an indefinite stay at the Garden Theater, opening December 16. Margaret, Edvard, prolific writer, is still turning them out for the Bridges and is the author of the vehicles they use in their funmaking.



Here's that big Money Getter!

Operators are "cleaning up" with this machine. Can be used anywhere, as the machine weighs a 5c package of O. K. Mints with each nickel played. A MONEY-MAKER—a TRAPEZOIDER that's good for \$39.00 to \$100.00 a week clear profit on any counter.

The New O. K. MINT VENDER

Made entirely of aluminum. Latest machine out. Attractive appearance. Occupies little space. Price only \$125.00

Ten Days' FREE TRIAL without sending any money. Write for details of this Trial Offer.

—and here's another Sure Money Maker

The Iowa Novelty Co.'s TARGET PRACTICE MACHINE. A game of skill that gets by anywhere. No gambling. A MONEY MAKER for OPERATORS, as the investment is small, and \$30.00 to \$50.00 a week is easily taken in by each machine.

Price, \$20.00

Order a sample and try this one out.

Iowa Novelty Company 12 Beaver Bldg., CEDAR RAPIDS, IOWA



NOISE MAKERS THAT BLOW THEIR "OWN HORN" AND YOURS TOO

THE IMPROVED ROOTER. BB-1—The Improved Rooter, one of the biggest selling noise-makers today. \$8.00 Per Gross. 5-Gross Lots, \$7.50.

We can make immediate delivery on Tin Horns, solid colors and red, white and blue, with wood and tin mouthpieces, at \$4.50, \$6.00, \$8.00, \$9.00, \$13.50, \$18.00 and \$24.00 per gross.

RED, WHITE AND BLUE PAPER HORNS. \$3.50 and \$6.00 per gross

WOODEN CRICKETS. \$4.50 per gross

SERPENTINE CONFETTI (in Quantity). \$2.00 per thousand

Best Grade Confetti, 50 lbs to the Bag, \$4.00 per bag

On all this merchandise we require full money in advance.

We have snappy Specials in Miami Hills, Silverware, Firearms, Pearls, Footballs, Baseballs, Bags, Jewelry and thousands of other items suitable for the Streetmen.

M. GERBER Underselling Streetmen's Supply House, 505 Market Street, PHILADELPHIA, PA.

CONCESSIONS WANTED

WE CAN PLACE two or three Stock Wheels and three or four Grand Stores, for twelve or fifteen weeks' work in the best territory in Florida. We have played Florida for fifteen winters and know where the money spots are and when to play them. On December 23, we ship from here direct to Florida. Join us now and be assured a pleasant and profitable winter's work. Write or wire MITCHELL AMUSEMENT CO., 45 Courtland St., Atlanta, Georgia.

Advertisers like to know where their address was obtained—say Billboard.

AT CHICAGO, WEEK DEC. 3-8

Before, During and After the Showmen's Convention

By WILLIAM JUDKINS HEWITT

This time history only repeated itself in a few instances. Somebody made this writer pay \$3 for a dinner to which he had a free ticket. We are told there is nothing original in this happening. It has been done before—and will be done again.

Why it turned into a business and contract signing meeting no one seemed to know. It was a "shop early" gathering all around.

George A. Lyons (Dolly) and Mrs. George A. Lyons (Sherley Francis) came in from Lima, O., their home, and had the time of their young lives. If they had one offer to return to the carnival business they had a dozen. Oh, they will come back, as they always do.

Louis Corbeil exhibited his new portable ticket boxes in his rooms at the Auditorium Hotel and attracted many visitors, and much favorable comment. Charles G. Kilpatrick said the ticket boxes would make a dead show take top money on a midway. He returned to Detroit, his home town.

Mr. and Mrs. E. J. Kilpatrick left for New York and London, England. This will mark about five trips over and back across the Atlantic Ocean this year. They plan to return about February to start Kilpatrick's outdoor promotions.

Among those asked for who were not present were Frank S. Reed, Adolph Seeman, John P. Martin, W. J. Allman and Fred Gollmar.

Several of the Chicago churches sent representatives to all the hotels to invite the show-folks, fair secretaries, park men and in fact all to attend their various services. Some furnished free motor bus transportation from the hotels to the places of worship. Quite a novelty. Which produced returns and proved that many of the houses of worship knew what was going on in the Windy City last week.

The events in connection with the staging of the convention of the National Association of Amusement Parks proved that they had many showmen in their gathering. Everything was done in a true showmanlike fashion. Three cheers for A. R. Hodge and his loyal associates and co-workers. The National Association of Amusement Parks does things right. Their future looks brighter than ever before. Long may it continue to function as it does for the good of the amusement park industry of the world.

Bert W. Earles distributed a card without identity upon which was inscribed: "I am somewhat of a liar myself—but go on with your story—I'm listening." He did not tell us of his big concession operations for 1924, but will later.

Dave Jarrott's name was mentioned several times by Harry S. Noyea.

"The country is pretty dry now," said one showman in conversation with another. "Yes," replied the latter, "it is for those who do not drink."

Jerry Angivan and William J. Hillier are two of the best observers and keenest judges of human nature in all show business. What, in this hotel?

This copy is being written on an Underwood standard typewriter in the West Baden (Ind.) Springs Hotel.

Max Goodman, famous as one of the leading concessionaires and head of the Fair Trading Company, New York, entertained well, and was entertained well by his legion of friends in and out of show business. He did much good work for the legitimate merchandise wheel. He held conferences with some of the leading exhibition and fair secretaries of this continent. There is no doubt that he will be responsible for the return of the merchandise wheel to the midways of many fairs and exhibitions. Good merchandise and fair play is the thing, says Max Goodman, and he also says it is the only way.

Dick Hood, of H. C. Evans & Company, of Chicago, was one of the busiest men in that city during the convention. Between his factory exhibit at the park men's convention, his book store and attending the banquet and ball of the Showmen's League of America and other gatherings, it is doubtful if he slept at all. His firm turns out perfect devices. The wheel they had at the park convention exhibit was a masterpiece of beauty and brilliancy. Dick Hood said his firm will bring out a new concession at an early date.

Omar Sami and others asked for Walter K. Sibley.

Many spoke of Herbert A. Kline and recalled the time he dominated all gatherings of carnival men.

Ben Krause and Harry G. Wilson were in South America and, of course, could not attend. Ralph Finney at the time was in Panama Canal Zone.

Berney A. Smuckler was there and said business with his indoor events was fine. He declined several offers to go in advance of shows. He never looked better.

David Morris, known to all as "Plain Dave", was there in all his glory, and as a special repre-

sentative for Morris & Castle he was right on the job night and day. Dave has as many friends as any man in show business and he never trades on their friendship either. None of his friends are wrong; they are always right with "Plain Dave". He planned to go to New York and said he would visit Fred G. Walker in The Billboard office on arrival.

The breaking up of old fair circuits and the forming of new ones is an example of what can happen after several years and denotes progress. The fair business needed a little shaking up and getting out of the rut for many of them.

Among those who attended the Monday morning meeting of the Showmen's Legislative Committee, Inc. (which was the second gathering, the other having been held the night before in the same hall in the Auditorium Hotel), were: James Patterson, Arthur T. Brainerd, Mrs. Geo. L. Dohy, Charles Witt, T. A. Wolfe, Charles F. Watmuff, Herman Friedman, Carl Lauther, Cou T. Kennedy, Johnny J. Jones, Eddie Brown, Victor D. Levitt, Col. H. B. Watkins, W. C. Saunders, William Glick, Harry B. Potter, L. C. Beckwith, M. B. Golden, John M. Sheesley, W. C. Huggins, Jean DeKreko, S. W. Brundage, M. T. Clark, Al Bernberger, A. M. Spillman, George H. Cramer, H. G. Traver, George L. Dohy, Ivan Snapp, John T. Wortham, Walter F. Stanley, H. H. Danville, David Laehman, Harold Bushea, John J. Stock, R. A. Jusselyn, James C. Simpson, Charles DeKreko, Dave Morris, Milton M. Morris, Omar Sami, Thomas J. Johnson, Harry G. Melville, Fred Beckman, John G. Aughe, E. Z. Wilson, Fred High, William J. Hillier, Rubin Gruber, William R. Hicks, John Francis, Bert W. Earles, Wilbur S. Cherry, Mrs. Arthur T. Brainerd, Leo Lippo, D. E. Howard, A. F. Collins, John A. Driscoll, Walter F. Drive, W. David Cohen, Max Goodman, F. L. Slack, Edward P. Neumann, C. R. Fischer, C. F. Zeiger, E. Brown, Joe S. Scholibo, H. F.

Randle, Thomas Rankine, Irving Kempf, Bruce Kempf, Lew Dufour, Fred C. Murray, John F. McGrath, Walter A. White, W. H. Stratton, Thad Rodecker, James L. Dent, W. H. Rice, John C. McCaffery, Harry S. Noyea, Felix Biel, Don V. Moore, W. C. Fleming, Phil Levitt, Thomas Canfield, S. N. Mayfield, Harry McKay, Al Latto, Walter S. Donaldson, Andrew Downie, J. J. McCarthy, Tommy Thomas, Samuel Solomon, Robert L. Lohmur, Earl D. Strout and others, including Edward C. Talbot. This was an open, free-for-all gathering. The meeting at night was open to all up to the time when the chairman decided it was time to get down to business, at which twenty-nine carnival and circus owners remained and joined out of the thirty present. They remained until after three o'clock in the morning, which was then Tuesday. After the latter meeting no one but members were admitted to any of the sessions, it is said by one of the sponsors for the organization.

L. C. Beckwith reported the best season in his career as special event promoter for Morris & Castle.

"The noise in this hotel must stop." "In this hotel?" "Yes." "What hotel is this?" "Oh, the ———." "Is that so?" "Well, come in."

Wiley N. McConnell, brother of the exposition promoter, E. W. McConnell, was seen in the lobby of the Congress Hotel. He has been running a theater in Quincy, Ill., since he retired from the exposition and park field many years ago. He is one of the successful men in show business. A. Zigfried, of Decatur, Ill., also an old outdoor showman and burlesque and vaudeville performer, visited. He has for many years been successful in Decatur and other places as owner and manager of vaudeville and picture theaters. They met many old-time friends of the lots and had a grand time.

Tommy Thomas won the capital prize as the official entertainer for Morris & Castle. He had not decided on his connection for next season when we made this note.

At the Showmen's League banquet and ball John M. Sheesley looked like a perfect model for any Fifth avenue or Bond street tailor. He was all there.

After reading some newspaper headlines one showman said to his general agent: "Now look what might have happened to us if we had invaded Mexico. Got to hand it to that Bill-

board; it knows what is good for show business."

The press agents present seemed very much disappointed that Edward R. Salter did not show up, and several said: "Wonder why Beverly White did not come?" Many, many were (Continued on page 103)

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American Beauty

"RADIANT-RAY" ELECTRIC FLOOR BASKET

THE MOST BEAUTIFUL PIECE OF GLITTERING MAGNIFICENCE YOU EVER SAW.



\$7.50 Each in Dozen Lots. Bulbs included. Sample \$8.00

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OPENS MARCH 10th — SEASON 1924 — OPENS MARCH 10th

WINTER QUARTERS: MONTGOMERY, ALABAMA.

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REAL SHOW PEOPLE—Any real Show to feature with a real twenty-five-car show playing the best of territory. WANT good Mechanical Show.

CONCESSIONS—We have several choice Concessions open. Good opening for a real Cook House to the right people.

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MILLER BROS.' SHOWS, Montgomery, Alabama.

TODAY'S BIGGEST VALUE. WONDERFUL PREMIUM ITEM.



25 Yr. White Gold Filled WRIST WATCH
Platinum Finished
6 Jewels, torseau shape, engraved case, jeweled crown, complete with silk ribbon and o.e.x. A 20% deposit must accompany all C. O. D. orders. Write for our 1924 Jewelry Catalogue—just off the press.

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Diamond Set White Gold Clasp

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SINGER BROS., 536-538 BROADWAY, NEW YORK

SEND FOR OUR LARGE CATALOG—B. B. 34—FREE TO DEALERS ONLY.



Prepare your "resolves"—soon New Year's.

Some places there "ain't" any pitchmen, but there are.

Dr. Harry Burton was among the vacationists for a week at Daytona, Fla.

Who of the boys are changing from their usual lines to gift novelties for the Christmas trade?

Jack Britt postcarded (pictorial) from some place in Mexico (postmark blurred): "Best wishes to pitchdom. Am working pens here for the winter. More power to Pipes."

R. M. Sweitzer piped from New York: "Just ran into the big city for a few days: Subscriptions come as easy here as in the sticks. Would like pipe from Steel & Lawson Co."

Among the paper boys at the recent State Fair at Phoenix, Ariz., were "Whitey" Perry, Joe Barrell, Peck, Fullmer, Butler, Perkins, Adamson Kelley, Kid Moran and last, but not least, "Little Eva" (Pete Nissen).

E. W. P., Birmingham—Wm. Virpulant is probably still in Los Angeles. Address him there care of The Billboard (Loew's State Bldg., Broadway and Seventh). No address on Col. Horn lately. Write him care of The Billboard, Cincinnati (to forward).

Each winter Bill tells the boys the date of the first snow in Cincy. Outside of a few fakes falling on two occasions recently (didn't last over a minute either time) it snowed quite prettily December 13 for several hours—all gone at this writing, however.

Papermen at the recent International Stock Show in Chicago: Guy Crippen, Max Allen, Whitey Frazier, Red Riley, Smithy, Dick Allen, Brewer, Red Carroll, Harry Gann, John Bradley and Ed Murphy. All reported having a good week's work and a fine time after coming into the city from sticks territory.

Billy E. Harter, character comedian, is with the Fullagar Big Fun Show in New York State. Says they have been playing the stick towns for about six weeks to an average—good and bad—business. He visited Rumsey & Franklin recently and says they have a nice little outfit. Wants a pipe from Mit Allen—whom he has not heard of in "ages".

Rieton infers that he is having both a pleasant and very successful winter season with his playing of vaudeville and club dates, with his juggling and magic acts, booking in and out of Cincy and booked solid. In addition he adds that his rooming house business in the Queen City is yielding him excellent profits. His show opens its next season in April.

From John Judson Taylor: "I worked Scranton, Pa., the past week to excellent business. The miners are good buyers at this season of the year. My mailing address for the next thirty days will be New York City, but permanently, care of The Billboard. Would like pipes from George D. Smith, Morris DeCosta and others. Let's hear from them."

Mabel Island postcarded from Toronto that after being ten weeks with the Southern Medicine Company, she was called to Toronto to attend to some business matters in connection with some real estate which had fallen to her as a legacy, after the death of a friend. After about two weeks in that Canadian city she expected to return to the med. business.

A darn good thought from G. O. Smith and wife, now in Arkansas or Oklahoma: "Here's to all you boys who work clean and help to keep the towns open. You who do not work clean leave them in had condition for other boys to follow you, and you should think of your fellowmen, in the same vocation as yourself. Don't 'burn up' territory, boys, as the game is and will be good for many years."

Some of the boys display a tendency to "slam" others (personal grievances) from time to time. Please don't do this, fellows. Let's have this a good-natured "conversational" column. A little kidding of each other (if intended in good fellowship) is fine and dandy, but let's not have any personalities of a malicious nature. Everybody be friendly. It makes everything so much more appreciated.

Exactly fifty-two pipes were received between December 5 (when the last of the Christmas Special pipes could be written up) and Tuesday of last week. These were all intended to be in the Big Number, but, of course, were too late. Many more were received for this issue and with the amount of space available, boys, "Bill" has a job on his hands to handle them—so please be patient if they do not all get in this week's installment.

M. Moran piped from Toronto: "I just dropped into the Eaton department store here and saw a vegetable skinner working 'em out. It was too busy at the time to talk to me, or anybody else except his customers, but I find that he has been on this spot since July—five months on one location. I believe he should tell the boys how it's done. His name is O'Leary, from Boston town. No one else working here at this writing that I have seen."

From Dr. E. L. (Larry) Barrett, of Barrett & Barrett, (written at Jacksonville, Fla., Dec. 5): "The Four Musical Morans jumped from North Carolina in their 'henry' home-car, and joined me in Georgia. Have left that State and this is our second stand in Florida. If the weather continues cold here we will jump to Tampa and work back. I hear our old friend Heber Becker got bold of several grand—shoot a pipe, old-timer (Heber), and tell us about it."

Jack Gibson "shoots" from Dallas: "Would like to know whatever became of Brownie, the pen worker. Also would like a pipe from Jack Kerza. Boys, ol' Dallas is a plenty 'tough'." (Continued on page 98)

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Yes, we can deliver the

Red Eagle Pen

Holly Pen Boxes if you want them

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Get our samples and be convinced. 25% with order, bal. C. O. D. HARRY LISS, 35 South Dearborn Street, Chicago.

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59150—Fine Combs, 3 1/2 x 2 1/2	Gross, 24.00
56314—Dressing Comb, 7 1/2 x 1 1/2	Gross, 15.00
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Leatherette Slides, Metal Rims	Gross, 1.50

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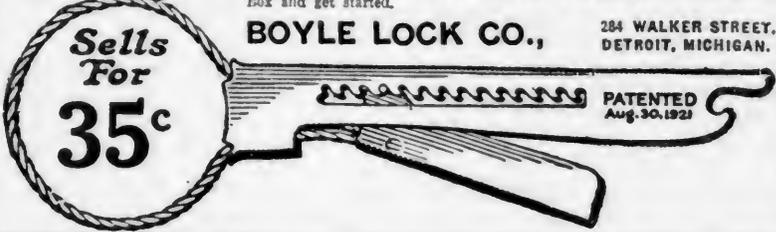
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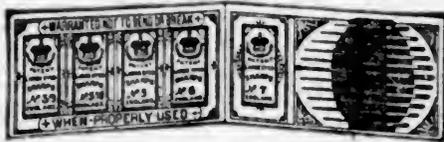
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Mounted Cases have two corners.
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Also Hungarian, Soviets Pre-War and present issue. Wholesale Price List to Streetmen and Agents.
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100,000-MARK NOTES, \$3.00 A HUNDRED.
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Samples, 10c.

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Three Park Row, New York.

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Per Gross.
Nail Files.....\$1.75, \$2.00, \$2.50
Sachet Packets.....\$1.35, \$1.50, 2.15
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Deposit must be sent on all C. O. D. orders. Postage extra on goods listed. Prompt shipments always. No catalog. Send for price list.

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We wish to express our appreciation for the most successful year just closing in the history of the Spangler organization, made possible by the hearty support of Billboard readers.

Accept our very best wishes for a mighty enjoyable Xmas and a happier and more prosperous New Year.



160 No. Wells St., CHICAGO

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That's What Our Representative Say of the PREMIER KNIFE and SCISSORS SHARPENER 200% PROFIT OR MORE.

HUSTLERS MAKE \$25 A DAY

Simply demonstrate it and it will sell itself to every HOME, RESTAURANT, HOTEL, TAILOR SHOP, DELICATESSEN, BARBER SHOP, Etc. Pays for itself the first day in saving of sharpening cost. Sells for 50c. Price to Agents, \$2 a Dozen, \$21 a Gross. Send 25c for sample.

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PRICE REDUCED Until Jan. 1, 1924, Only Agents, Concessioners, Etc.

Shopping Bags Will Increase Your Xmas Profits. Our new, rich looking, Improved ART 3-1 COMBINATION BAG leads the field. High-grade make. Special price.

\$3.10 Per Doz. \$32.00 Per Gross

Made of new and heavy Rubberized Imitation Leather (not oil cloth). When opened measures 17 1/2 x 21 1/2 inches. Sample, 40c, prepaid.

Best-Grade Bags, same size as above, one piece, long grain, \$3.75 per Dozen, \$40.00 per Gross. Sample, 50c, prepaid. We manufacture our own bags and lead the field in quality and price. Be convinced and order samples or a dozen of above bags now. All orders shipped same day as received. 25% with all orders, balance C. O. D.

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That Great Chinese Game—the Talk of the Country. At last a set complete (Set consisting of 144 Tiles, including the 4 Winds; 8 Red Counters, value 50c; 22 Yellow Counters, value 10; 35 Green Counters, value 100; 49 Blue Counters, value 2; 1 Booklet containing complete set of Rules and Playing Directions; 8 Cardboard Backs, scored) at a price never before heard of—with full instructions how to play this fascinating game. Beautifully attractive box, for

50 CENTS PER DOZEN \$40.00 PER GROSS. Send for free sample of our great Two-In-One Fibre Comb and Nail Cleaner. With your ad printed on this comb, \$18 per M.

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We are open for a few good, clean producers on various trade publications, clothing, razors, clocks and suits, grocery, bakery, plumbing and heating, machine shop, laundry, taxicab, tin-smith, printers, etc., etc. Write for particulars.

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No. 70—Assorted Color Balloons, with Santa Claus printed on both sides, \$2.75 Gross. Extra large, No. 350, same as above, \$1.00 per Dozen. Your name and ad printed on a No. 70 and shipped same day, \$21.00 per 1000. No. 90—Heavy transparent, fire colors, pure gum gas balloons. Gross, \$3.50. As above, fifteen different pictures on both sides, \$4.00. Squawkers, Gross, \$3.00. Best Grade Reed Sticks, 35c Gross. 25% with order, balance C. O. D.

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No. 105—On style illustrated, 4 \$14.00 GROSS panels and folds like wallet. No. 104—Same as above with 3 10.00 GROSS folds. SELF-THREADING (1,000) NEEDLES \$2.75 \$1.00 deposit will bring gross order, balance C. O. D. We guarantee full satisfaction or money refunded. ILLUSTRATED CIRCULAR FREE ON REQUEST.

NEEDLE BOOK SPECIALTY CO. MACHINE NEEDLES, NEEDLES IN PACKAGES AND BOOKS ONLY. 2 to 20 East Fourth Street, NEW YORK CITY

PIPES

(Continued from page 96)

and there are more pen men here than ever before, besides it seems that nearly every doorway has the tie or tieform worker. Baker here, but can't work his comb on account of the weather—he still says he is going to get into another business. Why is it that we can't hear from A. Vance, also Fred Haybeck (with his twenty gold pieces)?

According to word reaching Bill from Chicago last week, R. T. Atherton had worked paper at the stock show there. About a year ago a report came that R. T. was at the soldiers' camp in California. This Atherton stated to a Billboard man in Chicago, being misinformation, he also stating that he had written Bill to that effect, but that it was not acknowledged in Pipes. Sorry it was not mentioned, R. T. but your letter never reached the writer or it would have received the attention it certainly deserved.

From C. H. Croninger, from Dallas, Tex.: "As the year 1923 draws to a close things seem to be getting better for everyone. At least, Ed Higgins and myself think so. If it wasn't for four or five auction sales going on here most of our more legitimate line would be good. My word to all salesboard men now is to stay up where the weather is cold and the dollars are hard, because these 'hombres' in this section sure hang on to their 'long green'. Hope by the time this gets into print we will be in Los Angeles, to which city we are headed."

From Tom Irving, of Irving Bros.' Big Show: "This is my first pipe, altho I read them every week and enjoy hearing from the oldtimers. We have been out twenty weeks and had very satisfactory business in New York State, playing small towns—travel by motor conveyance when playing this State. Met Dr. James Morgan, who has been in the business for years, and a good fellow. We closed our show at Hastings, N. Y., but will reopen after the holidays. We carry five people, with vueville and pictures. Would like pipes from Dick Payne and Frank Reachark."

Quite a number of the boys, with diversified lines, are working in the Motor City (Detroit) for the holidays. They are allowed to work, with permits, during seventeen days of the rush—with the provision that they MUST work clean. Among the inds there: Jetty Myers, on a good spot on Woodward avenue, with jumpers; Arthur Engel, on Monroe street, with tops; John Hays, x-rays; Helme Graess, running mice; Elmer Snyder, wax flowers; Leo Plant, shoe-laces, and Moldenbaker, book-backs; spit-fire, Joe Florin, formerly working with Engel, is motoring on the Michigan avenue line.

Yes, good entertainment along with sales goes far toward getting permits and gaining prestige with the people. Heard of a man coming into a Minnesota town recently, trying to sell a carload of apples, but was refused a permit to peddle them. A medicine show in the same town, with a troupe of entertainers, staged a free show nightly without molestation—except from a few "kickers"—but the entertaining value of the show troupe held popularity of a large majority of the citizenry which usually materializes itself into the self-interest propagandists being less open with their antagonistic "cracks" in public.

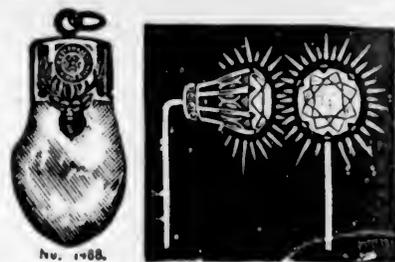
Alfred H. Bennett wants advice on how to rid a magician of worms. Said magician has fed his works all kinds of tablets, wafers, vermifuges, etc., but the pesky critters seem to be increasing in number, and won't eat anything now but sliced tomatoes—or else almost take the hide off the inside of the magician's anatomy. We have heard of "milk-fed" things, but this is the first we have dug up on "sliced-tomato-fed" (the choicy varmint) wormlets inside human beings. The Bennett Comedy Company will lay off, according to present plans, holiday week, at Sioux Falls, S. D. Business with the show is reported as holding up nicely and the weather fine and dandy for inside showing.

"Smiler" Sullivan piped: "Just came down here in Cambridge, O. from up New York where I found things satisfactory to me. Met a few of the boys in Rochester and Buffalo. I traded in my 'lizzie' and now have a 'warm baby'—a coupe, fitted with heater—all cost. Am working a couple of Christmas novelties. Wheeling was tough—closed and peddlers pay five-fifty per day. Bellaire was good and so were Bridgeport, Martins Ferry and Steubenville. Worked here today and results were pleasing. Tomorrow am making Zanesville, then head up thru Ohio until Christmas, after which I will migrate into New England. Would like a pipe from Mike Whalen—did he go South?"

R. R. Layne says he has been sending out journals (big ones) to the natives in and around Danville, Va., during the past several weeks to satisfactory business. He adds: "Virginia seems to have more than her share of papermen this year. Why, I don't understand—conditions here are no better than elsewhere. However, it's a treat to meet the boys often—even if it does 'kinder' divide up the business. Wonder if this Christmas will find all the boys as prosperous and active as their last New Year's resolves intended them to be. I hope so—also that the new year will bring us all good returns and contentment."

J. W. Geer (Doc Jack W. Gray), Ward 5, Hospital, Scranton, Pa., writes that he wishes to thank those who have been kind in sending him newspapers, Billboards and books. Altho sorry that it seems he must do so, he says, he is forced to ask his friends for some money, as his fourteen weeks in the hospital has completely vanished his b. r., and his doctor advised that he might be able to leave the hospital in a week or two. Says he has had a trunk, containing winter clothing, in storage in an Eastern Pennsylvania city since last June, and if he can clear the storage charges and pay his railroad fare there to get it its contents will greatly aid him, both as to comfort and in again getting to work. He can be addressed as above given.

George West (the "old warhorse" black-face comedian), who was principal comic with the Marshall & Dandurant Mardian Company for some six years, writes that he closed with



Extra quality imitation Elk Tooth, plated in gold, setting with white gold-plated Elk Head Emblem. Copied from a high-priced charm. Sample, 60c \$5.00 PER DOZEN No. C. O. Da. without deposit. Send for White Stone Catalogue. S. B. LAVICK CO. 404-406 South Wells Street, CHICAGO, ILL.

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We carry a Large Stock of FOUNTAIN PENS From \$13.50 per gro. and up. Send \$1.25 for 5 new samples. 5-in-1 Tool Chest, nickel brass-lined case \$16.50 per gross 10-in-1 Tool Chest, with hammer in wooden hollow handle \$22.80 per gross Real Razors \$3.75 per doz. \$42.00 gross Real Razor Strops \$2.75-\$40.00 gross 25% deposit, balance C. O. D. House of MYER A. FINCOLD 21 Union Square, NEW YORK.

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Quick Sellers Because They Are Popular Everywhere. AGENTS You can make 100% profit by taking advantage of our present rock-bottom prices. Size, 27x54 Inches. \$1.10 Each, 2 for \$1.99, Prepaid. (Regular value, \$2.00 Each) BRIGHT FELT RUGS Size, 28x58 Inches. \$15.00 a Dozen. Sample, \$1.40, Prepaid. Smaller Size, \$10.00 Doz. Write for special inducement. E. H. CONDON, 77 Bedford St., Dept. B., BOSTON, MASS.

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LAYS FLAT on Home or Street. RADIO WILL FIT SAFETY BLADE. 83 West Chicago Avenue, CHICAGO, ILL.

AGENTS

The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking. Motorists' Accessories Co., Mansfield, Ohio

OUR NEW \$1.00 4-POINT EMB. and Rug Needle. Sample, 70c. Self-Filling Fountain Pen, 6 extra Points. Sample, 50c. Safety Razor, with Case and 6 Steel Blades, Sample, 50c. 5/8-Inch Blade, Square Point Razor, in Case, Sample, 50c. Army and Navy 2 1/2-Inch Single Razor Strip, Sample, 50c. 8-Inch Self-Sharpening, Tenston, Cast Steel Shears, Sample, 50c. 7-inch Tempered Steel, Brass Hilt Butcher Knife, Sample, 50c. Circulars free, full of bargains. Send today. JOHN W. MOUBRAY, 323 N. McDonell, Lima, Ohio.

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BEAVER AND VARIOUS OTHER KINDS OF FURS, to sell to private parties. Will make them up or sell in raw state. Sent subject to examination. THOS. SIEGMUND, Box 76, Wallonia, Oregon.

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Patriotic Calendars

ALSO Soldiers and Sailors Jokes and Stories 6c each. 12 kinds. Samples, 6c. Sell 100 to 800 daily at 25c each.

GOING STRONG VETERAN'S SERVICE MAGAZINE 209 Canal St., NEW YORK

Amberlyn Superior Combs

We Make 'Em No. 410—Ladies' Dressing, 8 1/2". Gross.....\$20.00 No. 411—Ladies' Coarse, 8 1/2". Gross..... 20.00 No. 412—Men's Barber, 6 1/2"x1. Gross..... 12.00 No. 413—Fine or Dist. Comb, 4 1/2"x2. Gross..... 12.00 No. 414—Pocket Comb, 4 1/2"x2. Gross..... 6.50 Leatherette Stipes, Gross..... 1.40

MEDICINE MEN

Make Your Connections With THE VETERAN HOUSE OF SUPPLIES QUALITY speaks for itself and SAVOY SERVICE CANNOT BE BEATEN. Write for prices while you can have protection on territory. Savoy Drug & Chemical Co. 170-172 N. Halsted St., CHICAGO, ILL.

AGENTS "TAKE ME HOME PACKAGE" contains medicinal value at bargain price, \$1.50. Send 50c for sample package today and prices in quantity lots. NEW YORK STATE TRADING GOODS CO., 53 East Houston Street, New York.

that company at St. Louis in September and joined hands with James Leland. They now have out their own show under the caption of the Leland & West LaJolla Remedy Company.

From the Jackman Entertainers: "We are at present with the Arthur Jerome Company playing Iowa and doing a nice business. The company is composed of Arthur Jerome, proprietor and manager; Grace Jerome, Little Gloria Jerome, Clifford Brown, Edith Brown, Norma Jean Brown and James and Rilla Jackson. We have been with Jerome since June opened in Council Bluffs, working on seven days until August 1, then Mr. and Mrs. Jerome, Florence and Francis and ourselves purchased summer homes at Lake Manawa, took a vacation and played free attractions of three or four days at a time. Then from until October 22 when Mr. Jerome opened his winter show. It is his clean work he is packing 'em in. We work with him until spring, then form four people free attractions for fairs, etc."

Lauretta Green, Los Angeles, Calif. (Box 1064), is an accomplished writer of sentimental poems, including for songs. In fact, Gasoline Bill Baker has received several of her compositions and enjoyed them immensely. One of her songs (1921) was "Take Away My Dreams," others including "I'll Live Live" and "I'm Going to That Jazz Ball," etc. And M. Lauretta Green was formerly a "trouper" and well acquainted with some of the best in the profession. She writes that she greatly enjoys reading the Pipes and in evidence of which she enclosed one of her latest poems (copyrighted), with permission to reprint it in this column. It is entitled "My Creed"—the sentiment and composition are wonderful: "Oh, teach me Life, the happiness of living. Teach the selfish greed from out my heart, Let me do my share of daily living— I do not wish to play a minor part. Let me help to bear another's sorrow. Give me strength to lift a weary load, Tell me how to love a fallen brother, And give the smile of welcome, on the road And better still than all the rest, Place a great compassion in my breast, Within my eyes a light that all may see— The light of understanding and of sympathy."

A jolly 'bunch' of pitch folks will hold forth at Rochester, N. Y., Christmas Day with Mr. and Mrs. Pete Stein, according to announced schedule. There is sure to be a grand time and it can be taken from Norton Starkey and Edwin Riley that Mrs. Stein cooks a "mean dinner". The following folks are on the list of those to be present: Norton Starkey and wife, Chell and wife, Jim Kaufman, the median; Edwin Riley, Tom Troy and Henry Chatfield. A real pitchfest is included in the plans, also discussion on past and future seasons, and best of all, a big feed. Starkey and Riley say they are headed toward the big bang and will make their annual stand in Jersey before Christmas, and add: "After the 'doings' in New York Norton and the missus will return to Cleveland to park for the winter and Riley will anchor there, both making an occasional pitch in Central Ohio. Pete Stein wishes us to say thru the Pipes that if this comes to the attention of Sam Payne and wife, also Franz Rath, that they are also expected at the 'big feed' (how 'bout that dandy feast at Norristown, Pa., Sam and Anna?). We haven't heard lately from Bill McAniff, Hoop Roberts, Louise Lippett, Billy Everest, Madam DeVall and Sam Heckett."

Here's one from one of the oldest vets in the show and pitch business (in it between sixty and sixty-five years), and he's still at it, working herbs and oil—Billy Barlow. Billy piped from Lake Charles, La.: "I think I am the only man pitching with the use of an airplane and have been doing a very nice business thru Mississippi, Arkansas and Louisiana. Have two 'air-devils' doing stunts over the towns daily, also taking up passengers after the pitches, and believe me, when J. E. Peoples and his 'half-bird' finish their stunts the lot is crowded with people, with their hands extended for coupons for herbs, and a rush is made by them to the appointed drug stores. Knowing the spots in this neck of the woods helps greatly. I have visited several of the shows down here this fall, including Christy Bros., Circus and my old friend, Coburn's Greater Minstrels, which I called on at Baton Rouge. There is room down here for good, clean workers, but my advice to those who cannot work clean is that they better stay away. Next week I am working a town that has been closed to me, for years—Eudora, Ark. Will stay out until Christmas and will then go to my farm and rest up a couple of months at Meridian, Miss., where good trouper are always welcome."

Doubtless many of the boys in their travels have met Hi Tom Long, showman for many years. Hi Tom made but one pitch in his life and was with but two medicine shows as a performer—with Doc Jim Barry and Doc Ed Weiss—but he has many friends in the ranks of pitchmen. Anyway, Long, who is in the ranks for his health, wrote from Orlando: "I am on my way thru the State in hopes of regaining my strength. While at Lake City I wanted to go to town, but the day I was ready to start there was no train until evening. While standing in front of a hotel a car drove up, and the driver was no other than that oldtimer in the med. game, but long since retired, Dr. Watts. He was en route to Lakeland, his home, to spend Thanksgiving with his wife, who was formerly Zab Zeno, balloon rider and parachute jumper. When Doc learned who I was he graciously invited me to 'step in' and he drove me by way of DeLand—altho it took him thirty miles out of his course. We talked on the trip and the conversation centered on the show business in general and especially on med. shows and medicine men. Among those he mentioned were Drs. Dillingham, Fady, Burns, Whitehall, the Mountain Joe, Miller Yellow Stone, Kit, Barry, Weiss and others. He is Southern representative for a big show company of Virginia, has a nice home at Lakeland and has a dandy orange grove just outside that city. But I can't (Continued on page 103)



GOODYEAR RAINCOATS

GAS-MASK RAIN COATS— \$1.90 EACH IN DOZEN LOTS. These Coats are made of superior quality Bombazine Cloth, rubberized to a high grade XXX Red India Rubber. Every coat is fully cut; all around belt, tabs on sleeves and convertible collar. Each coat has our guarantee label. Color, Tan. Men's sample, \$2.15.

INDOCORD BRAND RAINCOATS— \$2.25 EACH IN DOZEN LOTS. These coats are made of whipcord cloth, GUARANTEED waterproof. Can be worn rain or shine. Very serviceable. None genuine without our trade-mark. Men's Sample Coat, \$2.50.

Prompt shipments direct from factory. 20% on deposit, balance C. O. D. Cash or money order only. Write for our complete catalogue of Men's, Women's and Children's Raincoats.

A Full Line of Rubberized Household Aprons (all colors) \$36 Gro., \$3.25 Doz. Goodyear Co. INC.

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Just demonstrate and make \$10 to \$25 a day with the Wonder Door Spring. Does work of expensive door closer. Greatest specialty out. You get 50c and buy at 25c. 100% profit. Big chance for large money and your own business. Write for sample, 45c, and easy starting offer. THE KLOSQUIK MANUFACTURING CO. 17 W. 42nd Street, Dept. 12, NEW YORK

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Sell Shirts Sell Madison "Better Made" Shirts, Palamas & Nightshirts direct from our factory to wearers. Nationally advertised. Easy to Sell. Exclusive patterns. Exceptional value. No experience or capital required. Large steady income assured. Entirely new proposition. Write for Free Samples. MADISON SHIRT CO., 503 Broadway, N.Y. City

KUTTOR THREAD CUTTING THIMBLE SELLS ON SIGHT. Nickel Plated (25c Seller). Gr. 7.50 Nickel Silver (50c Seller). Gr. 18.00 Heavy Sterling Silver (\$1.00 Seller). Dozen..... 4.80 Sample, 15c. Women cannot resist. We pay postage. 25% with all C. O. D. orders. AUTOMOTE MFG. CO. Dept. BB, 3753 Monticello Ave., Chicago.

\$50 A DAY SELLING GOODYEAR RUBBERIZED APRONS \$3.25 A DOZEN, \$35.00 A GROSS. Sample, 40c, Prepaid. Made of finest grade of Gingham and Percels checks, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and flat colors. Write for our price lists. 20% deposit, balance C. O. D. GOODYEAR RUBBER MFG. CO., 34 East 9th Street, New York City.

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 undersell everybody, and every man is a possible customer. There are big profits for you in these good quality Pure Silk Knitted Ties. Fibre Silk Knitted Ties, original Grenadines, and Mufflers of all grades. Also the latest designs in Grenadine Sport Shirts, \$1.25 for full details, per dozen. American Cravat Exchange 621-A Broadway, New York City, N. Y.

COSTS \$2.50 PROFIT \$27.50 That's what you make by transferring decalcomania monograms on aprons. Every motorist wants his car monogrammed. A painter charges \$5.00 and can't do as good work as you can do for \$1.50. No skill required; no experience. Spare or all time. Circulars, full instructions, etc., free. Write for Free samples—or send \$2.50 for outfit by AIR MAIL. AMERICAN MONOGRAM CO. return mail, Dept. 68 East Orange, N.J.

Indian Lucky Rings Complete package containing bright colored Indian beads, wires, "Jewels", full instructions and designs in natural colors for making FIVE HANDSOME RINGS. Greatest novelty in years. Easy to make Amusing. Instructive. Price 10c a package, 3 for 25c at your dealer or send direct to: ROYAL BEAD CO. 1246 N. Lincoln St. Dept. 5 Chicago, Illinois.

GO INTO BUSINESS For Yourself Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big hands booklet free. Write for it today. Don't put it off! W. MILLER RAGSDALE, Drawer 43 EAST ORANGE, N. J.

STREETMEN'S NOVELTY THE LIVING SNAKE. You hold the end of it in the hand and it will imitate a live snake. Price, \$5.25 per gross. Send 25c for Sample. 25% cash, balance C. O. D. Millian's Supply Co., 122 East 34 Street, NEW YORK, N. Y.

Additional Outdoor News

I. A. B. P. & B. LOCAL NO. 3

Pittsburg, Dec. 13.—The following members of Local No. 3 have been elected to office for 1924: President, Geo. Abernathy; vice-president, Leo Abernathy; secretary-treasurer, G. W. Lowery; business agent, Fred Robinson; assistant business agent, Richard Jacques; trustees J. L. Day, Geo. Pashley and Geo. Kennedy; members of executive board, Sam Van Lewen and Harry Kennedy; sergeant-at-arms, M. J. Farrell.

Brother Frank J. Short of Local No. 3 has located at Buhler, Pa., for the winter, after a very pleasant season on the circus cars.

Brother Fred Maurer, an old-time circus bill-poster, is located at Canton, O. Fred quit the road several years ago, is married and enjoying life with his little family. He still retains his membership in Local No. 3.

Brother R. W. Cavanaugh of Local No. 3 is visiting relatives at Columbus, O.

Brother Arthur Drake of No. 3, for several seasons with Bobt. Mantell, is stage manager for a vaudeville house at Kenosha, Wis., this season. Kenosha is Arthur's home town.

Brother Al Finkler just returned from a visit to see his mother in Canada. Al likes the U. S. so well he has applied for citizenship.

Brother Ike Houser, for many seasons with the Gus Hill Attractions, has decided to remain off the road this season, as he has a good position at home.

The following is the roster of Local No. 3 members employed by the Pittsburg Poster Advertising Co.; Al Worthington, manager; M. J. Farrell, shop foreman; Geo. Abernathy, in charge of all bill-posters; route No. 1, Chas. Brown and Chas. Drier; route No. 2, W. D. Dudley and Sam Rice; route No. 3, D. O. Killian and G. J. Greenan; route No. 4, Tony Blice, Walter Ray and Richard Jacques; route No. 5, Chas. Mooney, Chas. Sheldis and Theo. Davis; route No. 7, John Spilars, Joe Keally, Jr., and Chas. Baker; route No. 8, Geo. Kennedy, Al Marks and Dan O'Leary; route No. 9, Steve Hanks, Geo. Pashley and Geo. Frey; route No. 10, McKeesport, Pa., Wm. Witts, Harry Goldsmith and Leo Beatty; route No. 11, Gus Koch and Lew Owen; route No. 12, Greensburg, Pa., W. E. Clair and Louis Hardesty; route No. 13, Monessen, Pa., John Parker and W. S. Lynch; route No. 14, Washington, Pa., Geo. Desallems; route No. 15, Connellsville, Pa., Wm. Adelsberger; route No. 16, C. R. Stayer, in charge of three-sheet boards, Henry Gross, in charge of construction in country, Elmer Hanford, route rider, G. W. Lowery.

Local No. 3 headquarters at 620 Duquesne Way is very popular with all visiting members. They are always made welcome.

Brother Clyde Mallory of No. 3 is agent for the Nell O'Brien Minstrels. This is Clyde's second season with the show.

Brother Joe Keally, Sr., is kept quite busy as referee at boxing bouts in Pittsburg and surrounding towns.

Brother Bobt. L. Morgan, a member of Local No. 3 since 1916, has taken a withdrawal card and intends to retire from the trade.

G. W. LOWERY, Secretary.

NELLIE REVELL WRITES A BOOK

New York, Dec. 14.—Nellie Revell, veteran newspaper worker and press agent, has written a book, "Right Off the Chest" is just off the Doran presses in time for the Christmas sale.

Almost everybody in New York and tens of thousands of people throughout the country know and love Nellie Revell. Irvin S. Cobb, who has written the introduction to "Right Off the Chest", calls her "the bravest living creature I ever saw in my life." He adds: "She is lithe, brave, witty, wholesome, kind, sweet, favored, indomitable, a soul like a tempered sword."

Altho Miss Revell has been sick abed with a broken spine for over four years, famous theatrical managers, celebrated stars and well-known writers come to her for cheer, encouragement and inspiration. But she protests she is not a Pollyanna—merely a good fighter. In "Right Off the Chest" she tells the thrilling story of her battle against death and chronic invalidism. She tells of her funny hospital experience, of visits to her bedside by famous people; she makes of it a book of tenderness and laughter, and she interjects into all she writes a marvelous philosophy.

Among the famous men and women who have read the book and endorsed it enthusiastically are President Coolidge, who writes: "Miss Revell's fine spirit, patience and fortitude have made her a beautiful example to all of us and she is entitled to the affectionate interest of the entire world." Woodrow Wilson, David Johnson, George M. Tolson, Sam H. Harris, Eddie Hurst, Will Rogers, Robert H. Davis, Dr. George David Stewart, Ray Howard, Sol Bloom, Sam Silverman, Joseph French Johnson and many others.

The famous artists and cartoonists who have illustrated "Right Off the Chest" include James Montgomery Flagg, Rubo Goldberg, Grace H. Bryant, J. W. Mearns, W. E. Hill, Gene Brizson, Tony Sarg, Garfield, T. A. Morgan, Thornton Fisher, Will B. Johnstone, Martin Branner, Bill Hughes.

The theatrical press representatives of America have undertaken to push "Right Off the Chest". Orders for the book may be sent to Charles Emerson Cook, chairman of the Nellie Revell Book Committee, Room 919, 110 East 42d Street, New York City. Books can also be ordered thru Doran & Company direct. Mr. Doran has printed the book at cost and is not making a cent of profit on any of the sales. All book shops and the department stores are carrying the book. The regular edition is \$2.50 a copy, and the De Luxe leather-bound edition is \$10 a copy.

SPARKS SHOW IN QUARTERS

Macon, Ga., Dec. 14.—The Sparks Circus arrived here from Savannah on Tuesday of this week and is now in quarters at Central City Park. Eddie Jackson will be here this winter and look after the business affairs of the show.

NOTES FROM WEST COAST

Tom Plank writes that he and his wife arrived at Los Angeles December 8, making a trip from Savannah, Ga., by auto and camping out on their tour. The Planks opened the season with the John Robinson Circus at Marlon, Ind., and left at Richmond, Va., to play fairs. They brought their fair dates to a close at Rock Hill, S. C. On their arrival at Los Angeles they visited the Grotto Circus. On the bill were Golden Bros., big lion act, Mike Brahm's high-school horses, posing horse and bucking mule, Alice Brahm's dog act, Frank Kerns, single trapeze and jumping act, Ben Beno, single traps; Bob Matthews' pony, dog and monkey act, Bernice Brown, as prima donna of the white tops; also clown band from the Golden Show.

Visitors at the Grotto Circus were Mike Golden, Bert Rickman and wife, Paul Barton, Mill Taylor and wife, Bob Thornton and wife, Chas. Phillips and wife, Frank Gaskie, Dutch Marco, Bill Taito, Kinko and wife, Rattlesnake Bill, Tom Atkinson and wife, Pete Islander, Prince Elmer, Abe Goldstein, Rne Enos and wife, Bones Hartzel and wife and Chy Alexander.

The last night of the circus, December 9, had to be called off on account of a 30-mile wind storm striking there.

Mike Brahm did not go out with any circus this season, but states he had a big season playing Elks' circus and indoor dates. Mike bought a touring car and presented it to his wife.

Henry Forkendorf has his little "Tom" show in a store show on Main street and is going big.

WILLIAM TRACY, NOTICE!

William G. Tracy—Your mother, in Chicago, wants you to write to her.

Let's Make It An All Around MERRY CHRISTMAS

ELK BLANKET.



WHITE ON PURPLE.

Indoor Carnival and Bazaar Promoters, Salesboard Men, Concessionaires, Merchants. Get the Christmas business and fully enjoy the Christmas spirit.

INDIVIDUAL READERS ATTENTION! HERE'S THE IDEAL, USEFUL AS WELL AS ORNAMENTAL, LASTING GIFT FOR MEN. ALWAYS ACCEPTABLE.

These Beacon Emblem Blankets make wonderful auto robes and couch covers as well as bed spreads. Very warm, yet light and serviceable.

GENUINE BEACON BLANKETS

With Elk and Masonic Emblems woven in center. Twenty inches in diameter. Greelan key border at each end. Sent anywhere in the U. S. prepaid, on receipt of \$5.50. One of each for \$10.00.

Jobbers, write for our new, attractive quantity prices.

TERMS: 25% with order, balance C. O. D.

BLANKET SPECIALTIES

101-115 Summer Street, STAMFORD, CONN.

MASONIC BLANKET.



GOLD ON BLUE.

CALLIOPE MUSIC

Broadcasted by Station WOC

Station WOC of Davenport, Ia., has added a Tanglely low-toned air calliope and calliophone, which will be used in its studio for broadcasting. The first broadcasting commenced December 13, according to Mr. Baker of the Tanglely Calliope Company, of Muscatine, Ia.

On Friday evening, December 7, during the Park Managers' Convention at the Drake Hotel, the air calliope was broadcasted from Station WDAI, at the Drake Hotel, Chicago, using the instrument that the Tanglely Company was demonstrating at its exhibit.

Mr. Baker reports very successful sales, and the park managers were very enthusiastic over the late model, self-playing Tanglely calliopes and calliophones and laud in their praise of the many features, such as ten-tune music rolls, as well as the compact metal construction of the instrument for all kinds of weather conditions. The factory is constantly taking on a larger crew, and 100 self-playing instruments are now under construction.

C. N. FAIRLY DIES

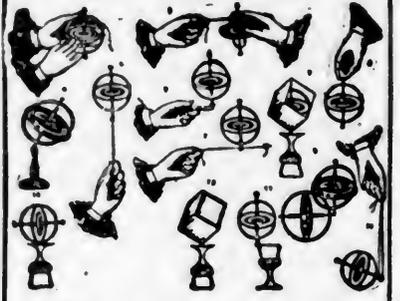
Result of Automobile Accident in Richmond, Va.

A telegram from Claude R. Ellis, press representative for the Greater Sheesley Shows, December 17, from Richmond, Va., advised that C. N. Fairly, the veteran showman and father of Noble C. Fairly, with the Sheesley Shows the past several years, had died Sunday in Memorial Hospital, Richmond, from injuries he received when he was knocked down by an automobile in that city. Further details will be found on the obituaries page this issue.

CLAUDE ORTON—NOTICE!

Mary Schuster, 714 Columbia street, Newport, Ky., would like to have Claude Orton communicate with her at once on account of death in the immediately family. Anyone knowing Mr. Orton's present address is asked to bring this to his attention.

"HURST" Gyroscope Tops



M5026—A scientific toy, amusing and interesting. Made of metal, in brilliant colors. This Top, having a heavier wheel, will run 15 to 20 per cent longer than any other on the market. Guaranteed to spin in any position. Each in box with wooden pedestal and string. 1 gross in carton with descriptive circulars. Gross, \$16.50

Other Popular Toys

- B1—"Trot Trot" Mechanical Horse. Dozen \$4.00
B2—"Ham and Sam" Mechanical Musical Silens. Doz. \$8.50
B3—"Victory" Canary Warbler. Doz. \$1.80
B4—"Toy Banjo (Metal, Nicely Cell.)" ord. Dozen \$1.90
B5—"Boxers" Mechanical Toy. Dozen \$4.50
B6—"Coon Jiggers" Mechanical Toy. Dozen \$4.50
B7—"Cry Baby" Horn. Dozen \$4.50
B8—"Swinging Monkey. Dozen \$8.50
B9—"Tip Top" Mechanical Perter. Dozen \$3.25
B11—"Yellow Taxie" Mechanical Toy. Dozen \$4.50
B12—"Dare Devil" Mechanical Toy. Dozen \$4.00
B13—"Coolie Carl" Mechanical Toy. Dozen \$4.00
B14—"Flying Birds" Gross \$5.00
B15—"Krazy Kap" Mechanical Auto. Dozen \$4.00
B16—"Mechanical Climbing Monkey. Dozen \$1.75
B17—"Tango Dancers. Per 100 \$2.50

25% deposit required with each order for above toys.

384 Page Catalog FREE

Our 1923 Catalog will be mailed to dealers anywhere, free of charge, upon receipt of request.

LEVIN BROS.,

Wholesale Only. Est. 1886. TERRE HAUTE, IND.

LAST CALL

FIREMEN'S INDOOR BAZAAR

BIGGEST EVENT OF ITS KIND IN PENNSYLVANIA.

\$SEVEN BIG NIGHTS\$

DECEMBER 29 TO JANUARY 5.

Big Masquerade on New Year's Night.

Advertised for miles around. Mills all working. Pay day on last day. Christmas checks being paid by banks. Concessions open. Drawing population, 100,000. Invitations sent to thirty-five different Fire Companies. Get in on this one. No gift. Endorsed by Mayor. WANT FREE ACTS. Address S. CRAMMOND, 510 Mill St., Danville, Pa.

A. B. MILLER'S GREATER SHOWS WANT REAL GENERAL AGENT

Work fifty-two weeks a year. State salary wanted. Pay your own wires, I pay mine. Can place exclusive Cook House, Palmistry and Corn Game. Can place other Legitimate Concessions. Want organized Minstrel Show. We have Carouselle, Eli Wheel, Whip, Seaplanes, Wild West, Circus Side-Show, Athletic, Laughland, Monkey Speedway, Hawaiian Show, Snake Show. Show remains out all winter. Address A. B. MILLER, Manager, Prescott, Ark., this week; Hope, Ark., Christmas week.

CAPTAIN C. W. NAILL SHOWS CAN PLACE

For Cottonport, La., Xmas week, and Marksville, New Year's week and balance of winter. One more Grind Show and a few Legitimate Concessions. Want to join on wire, Foreman on my Swing who understands an engine and dynamo. Had all the inexperienced I want. Real salary for a real Swing Man. Happy Xmas and prosperous New Year to all Legitimate Showmen and Concessionaires. C. W. NAILL SHOWS, Cottonport, La.

\$1.00 SET OF 3 BOTTLES



Starts You on the Road to Big Profits. A GENUINE TOILET PERFUME SET. Consisting of: 1 8-Oz. BOTTLE QUININE. 1 6-Oz. BOTTLE LILAC. 1 5-Oz. BOTTLE COCOANUT OIL SHAMPOO.

GUARANTEED to equal the highest priced preparations on the market. BIG 3-COLOR FLASH, IN ATTRACTIVE DISPLAY BOX.

FREE—FREE—A 25-mile Push Card that takes in \$3.25 with each set. Sells on sight at \$2.00 to stores. A pinch to sell 25 gets a day. A sure repeater. These Sells Are Real, Not the Usual Inferior Preparations.

Q.U.I.K.—Order a sample at once, at our quantity price of \$1.00 a set. Cash with order, or 25% deposit if C. O. D. DON'T FORGET. We have the fullest line of Salesboard Assortments in the country. Write for our catalogue.

LIPAULT COMPANY, Dept. B, 1028 Arch St. PHILADELPHIA, PA.

JACK LYNN O'MARA

Wire at once. Have large building here to decorate. MILLY GRAY, Alexandria, Louisiana.

The Last "Word" in Your Letter to Advertisers, "Billboard".

Thank you for mentioning The Billboard.

BILLBOARD CALLERS

(NEW YORK OFFICE)

Victor Lee, Fred Mann, Marvelous Melville, Lottie Pictoria, H. H. Mitchell, James E. Hoyd, Matthew J. Riley, "Plain Days" Morris, Norman, the Frog Man; Charlie O'Neil, Oscar V. Haddock, H. O. Delmore, William Wren, Sidney Reynolds, E. M. Johnson, Herbert Swartz, Caroline Robbins, Johnston, David Rosen, Benjamin Goldstein, Jules Larvett, Phil Isser. Announced that he will manage a show now in course of construction and which will carry its own riding devices and lighting plant. Was accompanied by Rochelle Isser and Harry Silverman. Frank West, owner of the Frank West Shows, and Harry Ramish, also connected with Mr. West. They were en route to an Ohio city to purchase wagons and while here contracted with Millard A. Merrifield for new banners for the coming season. E. H. Braden, concessionaire, formerly with Nat Narder. Will join the West Shows with his numerous stores. It was learned. Barney H. Demarest, well-known horseman. In from Newark, N. J. T. A. Wolfe, owner of show of that name. Harry E. Tudor, manager Thompson's Park, Rockaway, N. Y. Milton Nader, of the Majestic Shows. William Glick, Bernardi Greater Shows. Arthur Hill. In from Baltimore. Registered at Navarre Hotel. P. M. Anand, manager Adgie and Her Lions, now showing at Wanamaker's, New York. C. M. Walker, president of the Walker Amusement Enterprises, Rochester, N. Y. In on business. Ben Wolcott, hustling general agent. Calling on Neise. "Little Eddie" Zeltman, well-known circus clown. Herman Rogow, business manager Little Coney, Bayonne, N. J. Jimmie Williams, doorman at Academy of Music, Norfolk, Va. W. E. Fleming, impresario general with John W. Moore Indoor Circus. Jimmie Heron, treasurer Walter L. Main Circuses. Felix Riel, late agent Matthew J. Riley Shows. "Not telling anything." W. W. Wilson, of the Holland-Narder Indoor Show. H. M. (Pop) Endy, of the Endy Shows. In on business. J. F. Burns, leaving for Savannah, Ga. Edward Ritt, manager of musical celebrities, en tour. Frank Braden, advance press representative with Sells-Floto Circus. In with N. J. Shelton, also of the press department, same show. Callers at J. A. Jackson's desk: Will A. Cook, stage manager of the "Dinah" Show. Andrew Copland, a "Bean Brummel" of vaudeville. Ethel Hill, pianist, Ralph DeMund, of Coles & DeMund. Bobbie Coles and a friend. James Chestnut, Eastern manager of The Chicago Defender. Bale Aldrich, whose new act is going great. Nahum D. Brascher, editor-in-chief of the Associated Negro Press, whose office is in Chicago, but who is East to cover some important political conferences and the new amusements of the season. Mr. and Mrs. Brooks, from the McGraw "Down South" Company. Wesley Ray, a Newark musician. Flournoy Miller, star of "Binning Wild", and his friend and associate, Arthur Porter, once of the "Pork-Chop Band" of Cincinnati, but now an important member of the "Running Wild" cast. Prince and Princess Mysteria. In from Philadelphia, where they closed a tour to the West Coast and back. Louis Scholer. In from Baltimore, where he closed with "North Ain't South". Minnie Brunby, sister of Mrs. Hooten, of the team of Hooten and Hooten. She is a nonprofessional and thereby robs the stage of some beauty and a striking personality. Gus Smith, who was the first to congratulate us on the Christmas issue.

BOSTON

DON CARLE GILLETTE

Room 301 Little Bldg., 80 Boylston St.

Boston, Dec. 14.—The two new arrivals this week, "Helen of Troy, N. Y.", and "Lollipop", have made a fine impression and have gotten off to a good start. The former comes direct from a six months' run in New York and contains the original cast, of which the principals are Helen Ford, Queenie Smith, Tom Lewis, Clyde Hinnewell, Joseph Lertora, Charles Lawrence, John Morrissey, Hal Van Rensselaer, Helen Ford, Nell Carrington and Helen Glading. "Lollipop", starring Ada May (Weeks), makes its first metropolitan appearance here and is reviewed under New Days.

Next Week's Changes

"Mary Jane McKane", after a very successful run of six weeks at the Shubert Theater, leaves for New York on Saturday night. "A Perfect Lady", starring Constance Binney, will replace it, opening Thursday, December 20. "The Love Child" will go to the storehouse at the end of the week. The Plymouth Theater will then remain dark until December 24, when "Whispering Wires" arrives.

Plays Continuing

Both "The Song and Dance Man" and "So This is London" continue to draw big. "The Lady in Ermine" also is doing well.

In Prospect

John Barrymore will bring his "Hamlet" to the Boston Opera House for the week of December 31. The demand for seats is reported as being heavy.

"The First Year", with original cast, comes to the Hollis Theater on January 7 for a limited run. The Moscow Art Theater is definitely slated to give nine performances at the Boston Opera House, beginning December 31 and ending January 4.

Short Items

Colleen Moore, the morning picture star, was a visitor in town yesterday, ostensibly as the guest of "The Boston Post", but more probably in the interest of her big picture, "Flaming

A PROVEN SENSATION

FIRST NATIONAL BANK SAFE DEPOSIT VAULT

The Greatest Salesboard of All Times

ABSOLUTELY NEW AND DIFFERENT

UNEXCELLED FOR CLOSED TERRITORY

CAN BE KEPT ON COUNTER AT ALL TIMES

3,000-Hole 5c or 10c Play

(Specify if 5c or 10c play when ordering)

Sample \$15.00

Liberal Quantity Discount

\$5.00 MUST ACCOMPANY C. O. D. ORDERS

Privilege of returning Board at our expense and money refunded without question.

Everyone who has seen this Board pronounces it the Best of All. Repeat orders prove it.

METRO SALES CO.

Dept. 64 Genesee and Pratt Streets Buffalo, N. Y.

VIRGINIA EXPOSITION SHOWS

CAN PLACE TWO-ABREAST MERRY-GO-ROUND. Will furnish complete outfits to showmen who have something to put in them. Also legitimate concessions. Out all winter, through Alabama and Mississippi, in the money spots. Address all wires Pell City, Ala., this week.

BILLPOSTERS AND BANNER MEN WANTED

Sparks Circus now signing up men for the advance, for season 1924. Union men only who appreciate good treatment, long season and their meal money every morning. All Billposters and Banner Men address JAMES RANDOLPH, Car Manager, Elk City, Oklahoma.

JOS. C. MILLER UNDERGOES SERIOUS OPERATION IN K. C.

Kansas City, Mo., Dec. 15.—Jos. C. Miller, one of the owners of the Miller Bros.' 101 Ranch of Marlind, Ok., was operated on Thursday night at St. Luke's Hospital this city. The operation was painful and rather serious, necessitating cutting thru the knee to the bone and removing considerable gristle. Mr. Miller passed a bad night and the next day when the Kansas City representative of The Billboard talked to him over the phone in his room at the hospital he was not feeling at all well. He informed that the doctors expected him to get along all right, but he would be confined to the hospital for the next three or four weeks. He requested an announcement to this effect in The Billboard as he stated he had had many applications from showfolk to join the Miller Bros.' 101 Ranch Show, but that it would not go out in 1924, as previously announced in these columns. Mr. Miller's brother accompanied him to Kansas City. Drs. Nixon and Wesley are his attending physicians and operating surgeons.

JOS. C. MILLER UNDERGOES SERIOUS OPERATION IN K. C.

Ed R. Salter, "Johnny J. Jones' 'Hired Boy", was to last week leave Orlando, Fla., on his annual vacation trip to New York City to visit his son, attending college, and his many friends in the metropolis. Incidentally, both Ed and "Junior" look forward to this trip yearly. They are real "pals" in addition to father and son, and each is exceedingly proud of the other. And they split 60' Broadway wide open.

SALTER TO NEW YORK

Ed R. Salter, "Johnny J. Jones' 'Hired Boy", was to last week leave Orlando, Fla., on his annual vacation trip to New York City to visit his son, attending college, and his many friends in the metropolis. Incidentally, both Ed and "Junior" look forward to this trip yearly. They are real "pals" in addition to father and son, and each is exceedingly proud of the other. And they split 60' Broadway wide open.

RINGLINGS VISIT ORLANDO, FLA.

Orlando, Fla., Dec. 15.—Mr. and Mrs. Charles Ringling visited Orlando last week. They were motoring to Eustis to visit their sister-in-law. Incidentally it might be appropriate to mention the fact that their talented son, Robert, will appear here with his own concert company January 15. That hustling "kid" contracting agent, Alvin Butler, has been here and contracted for young Ringling to appear here under the auspices of the Orlando Symphony Orchestra. Butler has been on tour (that's just the way he says it) for ten weeks with the concert company, which, by the way, has been most successful, both artistically and financially, and how could it be otherwise with Dexter Fellows, Lester Thompson and Al Butler at the helm? ED R. SALTER.

"WAXO", COOKHOUSE EQUIPMENT

New York, Dec. 15.—The Billboard office is in receipt of an interesting catalog from the Waxham Light and Heat Company, Dept. 15, New York City, manufacturer of cook-house equipment. Replete with cuts and explanatory notes pertaining to every appliance used in cook-house operation, a noticeable feature being that of the use of "code words" to be used by purchasers in ordering, and which, aside from being a money-saving suggestion, greatly eliminates time and error. A leading picture in the catalog is a reproduction of a snapshot taken by Mr. Waxham at the Ringling Bros., Barnum & Bailey Circus in Newark, N. J., in May, 1921, showing them lighting some of the Waxham lanterns for the night show.

WALLACE POSTER CO.

In New Building at Auburn, N. Y.

Auburn, N. Y., Dec. 14.—The Wallace Poster Advertising Co. is now in its new building on Garden street and has an up-to-date plant. H. A. Tonsey is manager. The cost of the building, equipped, is approximately \$10,000. Frank Cunningham is foreman, assisted by Ed Lewis and Will Heffernan.

NEW YEAR'S SPECIALS

Table listing various musical instruments and their prices, including HAT ASSORTMENTS, PAPER AND TIN HORNS, MISCL. NOISE MAKERS, SNAKE BLOWOUTS, MISCL. NOVELTIES, and WHITE PUL FREE CATALOGUE.

The Golden Dreams

"THE NOVELTY PRIZE CANDY PACKAGE PAR EXCELLENCE"

The only theatrical package of candy using genuine Gillette blades. 25 Wonderful Ballys to the Case of 250 Packages. 250 Pkgs. 500 Pkgs. 1000 Pkgs. 2500 Pkgs. \$11.25 \$22.50 \$45.00 \$112.50

F. O. B. Dallas, Texas. A deposit of \$10.00 is required with each 1,000 ordered. UNION CONSESSION & SPECIALTY CO. 2102 Live Oak Street, DALLAS, TEXAS.

Opportunity

Have a good proposition to offer a regular Ride Man who will buy a half interest and take charge of a feature Ride now booked with a recognized Show. Address JOE CLARK, 1511 McGavock Street, Nashville, Tenn.

NATIONAL GUARD INDOOR CIRCUS

Armory, Marion, Ind., Dec. 31 to Jan. 5

Want Legitimate Concessions, Palmistry, Ball Game, Candy Floss, Pitch 'Til You Win, Shooting Gallery for sale exclusive.

SHOWS—Single Pit Shows and War Exhibit.

FREE ACTS that do two or more (18-ft. height).

Address LIEUT. HURST, 210 E. Fourth St., Marion, Ind.

\$8.25

39 Fancy Illustrated Boxes of Chocolates, including one \$5.00 Box of Cherries and Chocolates and an 800-hole Salesboard. \$8.25 No. 88, 900 Remember! We use only the finest grade Chocolates. No junk.

Before Buying your Knife, Candy and other Sales Boards send for our Catalogue and learn how to save money.

HECHT, COHEN & CO.

201-205 W. Madison St.

CHICAGO, ILL.

"The House that is Always First"

MUSICIANS WANTED FRANK MEEKER'S BAND

Work all winter indoors. Top salary. Cornets, Clarinet, Trombone, Tuba, Trip Drummer that can handle circus acts. Roger Williams, Albert Yoder, answer. Must join December 25. FRANK MEEKER, Gen. Del., Schenectady, N. Y.

Tell the advertiser in The Billboard where you got his address.

Proof of a big man is that he isn't afraid of someone else getting big. Small men take no chances.—Daily Review, Freeport, L. I., N. Y.

RANDOM RAMBLES

For "High Brows", "Low Brows", and "No Brows". Perpetrated Without Apologies
PLAY SANTA CLAUS. BE GLAD AND MAKE MERRY NOW, FOR ON THE MORROW YOU WILL HAVE TO START THE GRIND ALL OVER AGAIN.

(ADDRESS COMMUNICATIONS CARE THE BILLBOARD, 193 BROADWAY, NEW YORK)

By WILLIAM JUDKINS HEWITT

The inauguration of a policy of economy does not necessarily mean that you should pauperize your organization in entertainment values.

Will it be possible we will have "long-distance fairs" in place of "local fairs"? We shall all see.

All the better minds in the fair exhibition and carnival business are in favor of the merchandise wheel without any "game" or "hoax". There is only one way to operate a merchandise wheel and that is legitimate, and to give out merchandise with every turn of the wheel. They cannot be successfully operated any other way.

Many are the successful fairs who favor the merchandise wheel, and they make money and satisfy the public. What more is wanted?

The great trouble with so many carnivals is that they have entirely too many of them displaying the same class of merchandise.

When so notable a personage as W. V. Crawford, president of the Washington National Exhibition, speaks up in a public meeting and openly and without reservation condemns the merchandise wheel, which he did, it indicates the trend of the better minds which way the wind is blowing.

W. C. Saunders, general manager of the Virginia State Fair, times the number to twenty on the midway at Richmond and thereby establishes a limit denoting a sane conception of what is right and proper for a big State fair. Many should follow the example of Mr. Saunders. Saw one fair the past season which had a gross attendance of 125,000 that sold scores to at least 200, which is out of all proportion. The show which played the midway lost money. That is one of the answers to ever selling space to merchandise wagons. Twenty can be regulated. It is beyond the power of any manager to keep 200 of them in line to operate at any show. Give a few thinks on this.

C. B. Turner and Francis Graham Scott—Merry Christmas. Come on back and grow up again in the business under the new era which is now at hand.

Many thanks for the communications recently received from John G. Robinson, Jack V. Lyons, H. B. Babbitt, Daniel Stull, James F. Murray, J. A. Barnaby, Guy Weadick, Charles M. Walker, Don V. Moore, Harry C. Robinson, C. W. Yell, W. H. Davis, Harry E. Hofer, Don Marie Gillette, Charles McDonald, Wells H. Waks, Wm. J. Hillier, Adolph Szeeman, C. H. Allen, D. C. McLaughlin and others. Merry Christmas and Happy New Year.

Omur Sand is a member of a Rotary Club. He says there are but three men in the outdoor show business who are Rotarians. One he does not know where he is, one in Scotland and himself. He wants the other two to make known their names and where they are. Omur says it is a distinction of no mean class to be a Rotarian and he is proud to be one.

Traveling brings out many facts. We know a man who went from Chicago to Los Angeles in three days and it took him three years to get back to Chicago.

Turn your minds loose and think. It will do some of you a lot of good. Think now and tell us just what did happen at Chicago and if you had it to do all over again would you do the same thing in the same way?

Spite and "iff-for-it" meetings seldom produce good after effects.

If a certain man in the carnival business had had \$1,000 some time back when he needed it he would now probably be a millionaire. Moral: Always try and have the fifteen hundred on hand.

Many are anxious to hear from all the show-folk who went to the West Indies, Central and South America. So will those in foreign climes please write?

Vandeville sends his greetings to the outdoor show world. Put the New York Hippodrome down on your list for a visit the next time you come to the metropolis.

"As Volstead might say: 'The wages of gin is breath.'"—Jack F. Murray.

Just look at the large cities scattered all over the continent which do not have fairs. Of all the cities which should have one Cincinnati, O., is that city. What a wonderful population it has to draw from. Chamber of Commerce, Cincinnati, what is the reason for not having an annual exhibition of this kind in connection with your fall celebration? There is plenty of talent and money in your town. Wake up!

Percentages paid to fairs by carnivals are coming down. They have just got to come down and with this will surely follow better attractions. The war is over. Business is settling. Get wise and look to the gate admissions as well. Play to the masses. Get them in the front gates and they will hold up the inside revenues. Look at the Canadian National Exhibition once more as an example—1,500,000 attendance. Nearly three times the city of Toronto's population; 25 cents, or 5 for \$1. The answer has already been recorded.

W. H. does not believe that papers with "dashing falsifying headlines" have "reader respect". He is right. Ever read some headlines and then read the bodies of the story and

find out how far off from the facts they are, and how the headlines many times directly contradict the story printed under them? This is something to think about. 1,000 did not attend the Showmen's League of America banquet at Chicago. The number was 680, you will notice, and can verify as being correct. One week. Buck. Buck. Buck. Why buck when the truth is so much better?

Larry Boyd and Max Linderman—What are your plans for season 1924? Speak up.

If every one in the world was perfect what would the reformers do?

The measure of a man's power to help his neighbor is the measure of the love in the heart of him, and of the faith he has that at last the good will win.—Ralph Connor.

A careful tear of Ohio fails to reveal anyone in the state who does not know or has never read of Joe Waddell. They do know his "Remember, she is your mother." Doc's speech at the banquet and ball.

Ever try to unscramble a hard-boiled egg? The carnival men evidently decided not to try it at Chicago.

Now that the Presidential year is at hand it looks like the newspapers are going to let the news go on a vacation. The OUTDOOR SHOWS' PRESS AGENTS had better spruce up on their copy for season 1924 if they wish to plant it while the political parties are raving from now on to election time. A little advance thinking will help matters out immensely. The news went on a vacation in favor of theatrical matters during the newspaper strike in New York some time back. You get the idea, gentlemen press agents, try and explain it to the managers so they won't start to holler next season.

How far down do you wash your neck? Bill Nye once said he tied a string around his head to tell how far up to wash his face. For those who do not get it right off we will tell you. Mr. Nye was quite bald.

Some are building cars, wagons and fronts—but not a damn show that the writer has heard of that has not been built before.

The champion jumper of the animal world is the black jaguar. The champion jumper of the carnival world is the contract-jumping general agent—Fred G. Walker.

Mrs. Joseph G. Ferari is a shrewd, clever business woman who knows the show business. She plays fair and has done many favors for some carnival men. Wonder if they appreciate what she has really done for them? She built a fine new addition to Joseph G. Ferari's show quarters at Port Richmond, N. Y., while Joseph G. was in Europe.

Mrs. James Patterson—The show world is delighted to learn of your return to good health. You were missed at the Showmen's League banquet and ball at Chicago.

In final. Common sense regulates all laws. It takes time for things to settle right, but you will notice that they always do. Prohibition in the Province of Ontario and the States is now building two very fine cities in Canada, namely, Montreal and Winnipeg.

Who would ever think that an innocent looking little muffin pan could be turned into a "gaff" store—but it has been done. W. H. is right, it is the operator and not the device that turns wrong. Reach over and help yourself.

The space for the midways at Trenton, N. J.; Allentown and York, Pa., is not in any way adequate for a modern carnival. At each place they should be not less than one-third larger than they were last season. Three good stands, too. The giants won (giants).

A man of experience can go into New York or Chicago and open a showmen's buying, selling and looking exchange, and if he sticks and plays the game right he will make a reputation and fortune in years to come. Jerry Mugivan could do it.

This fact cannot be repeated too often:

A CARNIVAL IS NOT A CIRCUS AND A CIRCUS IS NOT A CARNIVAL. Hope this is all straightened out before the opening of the 1924 season.

Who knows but what John Agee's five-year circus will play the Canadian National Exhibition as one of the midway shows? Another question: Are the Ringling Brothers going to build some shows to play fair? Let's hope they do. Somebody must—why not them?

Max M. Klass—Come on back and give us another one of your big pit shows, for the big fairs anyway.

The saying is, another language makes another man. We are in favor of having some study English.

Fog diversion: A woman in a divorce court said there were two reasons why she could not get along with her husband and he was both of them. George Wilson used in his minstrel monolog that his family represented ten, according to his wife—she was one and he was nothing.

One of the funniest things in show business is a "comedy" quartet which is not funny.

Seth Cabell Halsey and Ernest Latimore and George Chandler—if you are on earth let us hear from you. Merry Christmas and Happy New Year.

An important announcement is expected from James F. Murphy soon as to his plans for 1924. He has been heard from.

Frank West—Are you going to give us the Frank West Carnival as the title of your organization for 1924? Answer.

George S. Marr—Have not heard from you in a long time.

Twenty "fighting" lions are much easier to handle than ten "scrapping" concessionaires.

George W. Johnson is reported to be very successful with indoor events. Good tidings came in from those he staged in Bangor, Me., and Bridgeport, Conn. He has his home office "somewhere" in New York City.

It is time we had some word from H. P. O'Connor, of New York, as to what he is doing indoors this winter.

"Pikers" very nearly ruined the outdoor game and threaten to put the indoor field in a bad light. Fortunately nothing really serious has happened to mar the escentoon of this field. There are some wonderful promoters in it and some not so capable.

"Out all winter" means what it has always signified—"out in bankroll and depleted spirits." Stop it. It cannot be done successfully. When the little ones stopped it they became big ones. Is that not proof enough that "out all winter" is all wrong? Take a rest. It is winter time.

Harry E. Bonnell has dug up a new malady. He styles it "promotion rash" and says it seriously threatens to become an epidemic this indoor season. Say not so, Harry E. The boys are beginning to use their brains.

This writer will never forget what John Ringling one time said about winter circuses. Events of late have proven that his views were absolutely correct. John Ringling seems to have the faculty for sensing the eternal fitness of things pertaining to show business and we have not the least doubt that one Jerry Mugivan possesses the same faculty. We know that he believes there is a season for all things.

Some time ago we saw on the vaudeville stage in New York a miniature ship operated by radio. If some carnival man wants a novelty for a mechanical pit show this is certainly one to be considered.

Dr. B. K. Hanaford—Where is the "Shadow of the Cross" painting? As we said before, paintings could be exhibited on a midway to profit; to add to the novelty of such an exhibition the "Shadow of the Cross" could be made it. John Alexander Pollitt—What say you. Now take Eddie Vaughn's "Stella", for instance.

We are happy to note that Morris & Castle are going to produce a Japanese tea garden with a theater in connection, as suggested in this column some time back.

Jo E. Rickards—How is everything in Phoenix, Ariz.? Merry Christmas to you. Are your show associates and friends in that section? Jo E. generally makes an annual visit to the big cities East. All await his coming. Talk about talkers and press agents, he is it.

Fred P. Sargent—What have you on your mind for a novel carnival show for season 1924? You are wanted back in the game.

Frank McIntyre—How and where are you? Ever going back in the circus game?

Fred McClellan—This is our annual greeting to you. How are you making out with the new park out Los Angeles way? "Eldorado," "Grape Nuts," "Excelsior."

Columbus discovered America? Doc Waddell "discovered" Columbus, O.

Ike Koester, of Davenport, Ia.—Give the carnival world that "Hall of Fame" show of yours. Tell John McEgin and all the show-folks in your town "Howdy," including Charles Berkell.

Again let it be said that when a general agent becomes a clown he then ceases to be a general agent.

When this writer said some time back that some carnivals would be demoted and others promoted to the front ranks at the convention at Chicago was given the laugh. Well you see what happened! When anyone falls to progress and to hold to the advanced ideas they must expect such things to happen. One just simply cannot stand still and rest on past performances. They must go forward or backward. The man on the top must not forget who helped him to get there either.

Getting sore at things done for the good of a business and running off to "friends" you know not of does not help matters either.

The Freeport, Long Island, N. Y., Daily Review says: "The fairs are all reporting banner years. Hurray for the fairs! May they live long and continue to prosper." Ditto and a couple of times over.

TO ALL CARNIVAL OWNERS AND MANAGERS—Stay out of parks and do not locate near amusement parks. Have some sense—and do not play a town a week before or a few weeks before or behind a fair. There is plenty of territory and the winter time is the time to arrange the routes. Keep the general agents busy the year round and fire those who sit in hotel lobbies telling how great they are. "Stove warmers", attention!

Elwood M. Johnson—As soon as you sign up as general agent for a carnival kindly let the show world know. Elwood M. is a real general agent and knows his capacities without bursting his shirt front.

Keeping your routes proves you are coward and have something to keep "under cover". You do not want the profession and public to know. You do not find the standard circuses keeping their routes out. A city official who books an "unknown quantity" is not playing fair with his position.

F. L. Flack is certain of what he wants. He is to be congratulated for not trying to cover up his opinions or to assume an attitude that will mislead anyone. He says what he thinks and tries to make things plain. If he does not want a thing with him that does not hold that others should not have it. He at this writing is not a member of the Showmen's Legislative Committee of America or the Showmen's League of America, but he does not hold that others should not be. It is not his desire to regulate the actions of any man and he believes a carnival should be run according to the way the local committees and fair men want them run. One cannot mistake F. L. Flack. He comes right out with what he has to say and says it. He has been successful in the carnival business with the Great Northwestern Shows. He calls them "shows". Wire that more were as decided in their stand on the various things confronting us.

"I've got a contract." That is all some seem to think is necessary; they never fulfill them. Out with all contract breakers. Loss and misunderstandings would be rampant if more respect were accorded the signed documents. Contract breakers should be run out of the business. When you sign, stick!

D. C. Ross and James T. Clyde would make two wonderful general agents if they could be induced to enter the field. Who knows?

If the Canadian National Exhibition should happen to look independent attractions wouldn't it turn the carnival business over? We say it would. Probably it might be the best thing that could take place at this time. Very likely this might start some to building real shows, in fact and not on paper.

Copy for this page was started in the West Baden (Ind.) Springs Hotel and finished in the Cherry Hotel, Washington Court House, O.

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PIPES

(Continued from page 99)

assure you that long before we parted his feet were itching—because he said: 'Long, I'm going to open up Florida again, and you can tell Gasoline Bill I mean it.'

Ray VanOrman wrote from Jackson, Tenn.: 'I think that the boys making this territory should know this: I came into this town, went to the city official and got my reader, went to work Friday a.m. Worked all that day and up till four o'clock Saturday afternoon, right side of the Court House and where I could look into the County Tax Collector's office, and right in plain view of them. As I was putting on a demonstration with a big crowd in front of me and with a chance of making a good sale, a deputy sheriff stepped up and asked for my reader. I handed it to him and he said: 'That is no good with the county and State; you will have to get a license.' Instead of him allowing me to finish my demonstration he pulled me away from my stand and made me go in and get a license. This deputy sheriff had been around my stand six or seven times Friday and Saturday, and had never inquired about it and then to wait until I had the only chance that I have had here to do anything. I was willing to close up when he came to me, but it didn't make any difference, I had worked, so therefore I must pay it. Here is the way they figure it up: State tax, \$1.87; county tax, \$1.88; clerk's fee, \$1.00; fee for counter-signing, 50 cents; penalties, \$1.00. Total, \$6.25. With a \$6 city reader it is pretty high for two days. I am not the first one that they have done about the same thing to.'

AT CHICAGO WEEK OF DEC. 3-8

(Continued from page 95)

the inquiries for Norman K. Beck, press representative last season for Snapp Brothers.

Johnny J. Jones, accompanied by A. H. Barkley, worked very quietly and did not have much to say; he seemed to be harboring a surprise of some kind. Guess the show world will know what he has in mind soon after he returns to Orlando, Fla.

Many seemed to expect Sam C. Haller to drop in any minute, but he did not. All seemed to want him as president of the Pacific Coast Showmen's Association for life.

The National Association of Amusement Parks staged several business and social sessions at the Drake Hotel which will be the talk of outdoor show business for years to come. They certainly did things right from every standpoint and they had a wonderful attendance at every function.

One prominent showman said after one of the meetings: 'We are going to give Thomas J. Johnson a thoro test. Time proves all things to be either right or wrong.'

John F. McGrail was among the prominent bookers present as a representative of the World Amusement Service Association. His friends seemed to be without number, as he shook hands with nearly every one he passed and they seemed pleased to see him.

Floyd King said the Rice Brothers' Circus had five cars and was wintering in Louisville, Ky., and he did not expect them to get any larger. Floyd had a fine time with the press agents and other kinds, and others. He was of the opinion season 1924 would be a good one.

We learned that no concessions of any kind were permitted on the State Fair grounds at Jackson, Miss., the past season. Mabel L. Stire, the secretary, is credited by William J. Hilliard as a fair secretary who really knows all the 'gimmicks' and is not afraid to tell a concessionaire when he is not wanted around.

A large number of fair, carnival and circus men and concessionaires visited the exhibits at the park men's convention at the Drake Hotel, and put their stamp of approval upon it all. Some took their hats off to the park men and said: 'Gentlemen, you are it!'

The last time this writer saw R. S. Uzzell, of the R. S. Uzzell Corporation, New York, he was standing up high in the dining room of the Drake Hotel, addressing the park men at dinner and telling them something about the events to take place. On this writer's call in the exhibit halls no one seemed to be at home at the time, except Arnold Nebie, president of the Kentucky Derby Company, and Sidney Reynolds, of the World-Wide Amusement Corporation, both of New York. The exhibits of the Philadelphia Toboggan Company, Philadelphia, Pa.; John A. Miller Company, Detroit, Mich.; Miller & Baker, New York; Stecher & Pratt Dodge Corporation, Lawrence, Mass.; Traver Engineering Company, Beaver Falls, Pa.; and Spillman Engineering Corporation, North Tonawanda, N. Y., carried an especial appeal for attractiveness.

John Wendler, representing the Allan Herschell Company, of North Tonawanda, N. Y., attended all the conventions of the carnival, fair and park men. He is a most popular man among the clan, as are H. G. Traver, of the Traver Engineering Company, and George H. Cramer, of the Spillman Engineering Corporation. They seemed to be interested all around and were, it seemed, everywhere at the same time.

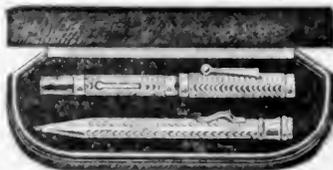
John J. Carlin mingled with them all and had a most enjoyable stay in the Windy City. He returned to Baltimore, Md., and will soon give out an announcement about Carlin's Park, that city. De Wolf Hopper was seen in the lobby of the Congress Hotel.

John G. Robinson was certainly missed at the conventions and banquet of the Showmen's League. He is a great booster for the league.

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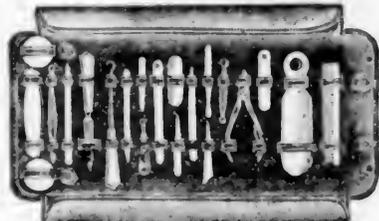
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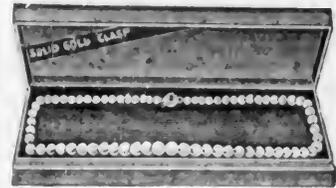
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JOHNNY J. JONES' EXPO.

"Pick-Up Notes" From Orlando, Fla., Winter Quarters

Orlando, Fla., Dec. 14.—Johnny J. Jones has returned from Chicago, all smiles and in the best of humor. Don't know just yet all that happened, but the writer has been acquainted long enough with that gentleman to acquire the knowledge that everything must have happened as he wished.

Reports from the Cuban tour are to the effect that the attractions playing Tabana Park, Havana, are doing just fair business, but the combination playing towns weekly in the interior is doing big business. Robert Bigby, trainmaster, has returned from a two weeks' vacation spent with his family at Newark, N. J.

William Bozzelle, accompanied by his charming wife, is now at winter quarters, and announces some wonderful attractions contracted for next season. Among his new ideas his numerous features will not be in constant view of the audience, but will be introduced upon the stage somewhat in the manner of a vaudeville performance.

The season will be continuous from that date, and Florida prospects for business never looked brighter than at present. Frank Halthus, well-known former showman, now a resident of this city, and a prominent realtor and club man, has amassed considerable of a fortune in real estate holdings and sales.

SNAPP BROS.' SHOWS

Have Good Week at Hayden, Ariz.

The double and alternate shifts of the Ray Consolidated Copper Company mines, which are situated at Hayden, Ariz., afforded Snapp Bros. Shows both a heavy afternoon and evening play, and the population is small, even for the fifteen-car winter show, the natives proved repeaters and the shows, rides and concessions proved by the receipts that the entire week was very remunerative to all concerned.

At Hayden the office was officially notified by Ivan Snapp, who was in Chicago attending the meeting, that he had signed the show under the banner of the Showmen's Legislative Committee, and the entire caravan is behind him "heart and soul."

Mrs. Richard Calhoun, wife of the genial steward, has returned to Coon Rapids, Ia., to personally look after the affairs of the Hotel Calhoun there, while good-natured "Dick" sees to the wants of the "inner man" of the members of the caravan as supplied.

Everett is temporarily laid up for repairs, as Everett got his foot in the way of a heavy trunk as it was being unloaded.

Mrs. Ivan Snapp, with Ivan, Jr., at the wheel, recently moved over from Phoenix, accompanied by Mrs. L. J. Wilkins and Lois Janet, to visit the show and their coming was much enjoyed by all. Week ending December 15, Ray, Ariz., under the auspices of John Pruitt Post of the Hayden Legion, No. 18, to be followed by Mesa, Ariz., the following week.

SYDNEY LANDCRAFT (for the Show).

THE BRAINEPDS IN CHICAGO

Chicago, Dec. 17.—Mr. and Mrs. Arthur T. Brainerd arrived here on a New York trip today and will have a few days for their home in Kansas City. Mr. Brainerd said a new ride invented by his father, B. H. Brainerd, who has been with Electric Park, Kansas City, for years, has much promise. The elder Brainerd has several rides in the park. Mr. Brainerd said the new ride is called "The Kick". At the meeting of the party in the Drake Hotel last week a model of the ride was on exhibition and won eleven buyers outright and something like thirty-five good prospects.

Mr. Brainerd said his sister, Mrs. James Patterson, who is now at home in Paola, Kan., is rapidly recovering from her recent severe illness.

PROMOTER AT LIBERTY

Just finished my Dokeys' Indoor Circus engagement here and am ready to "step" on another good promotion.

REFERENCE: J. C. Durrance, chairman of Executive Committee, Dokeys' Circus, Jacksonville, Fla.

Address HARRY E. BONNELL, care of Elks' Club, Jacksonville, Fla.

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Beautifully finished, stippled, burnished gold and silver Polychrome Lamps. Silk Shades, heavy fringe, screw-off base. SIX to shipping crate. BRIDGE, \$8.50 Each. JUNIOR, \$10.50 Each. FLOOR, \$11.50 Each. Sample, 50c Extra. 6 Each (18 in all), in one shipment, \$180.00. Also have this Bridge Lamp on a 100-lb. Sales-wagon, 1c to 40c. Takes in \$32.05. Sample Lamp and Salescard, complete, \$9.25. No goods shipped C. O. D. unless you send 25% deposit. DIRECT SALES & SERVICE CO., 24 West Washington Street, Chicago, Illinois.

A BUSY SCENE

Winter Quarters of Dodson's World's Fair Shows a "Bee Hive" of Energy

Fort Worth, Tex., Dec. 14.—Everything is progressing nicely at the winter quarters of Dodson's World's Fair Shows.

Dock Ward, the boss blacksmith, is "up to his eyes" with work on hand and he is turning it out most commendably and rapidly. Promptly at 7 a. m. he rings the shop bell, and the workers come, merrily, from all directions. George Ray is in charge of wagon and front building. He now has two new 18-foot wagons on the way, and the Bagdad show front is completely overhauled and will be ready for Artist F. A. Darmeby by the last of this week. Incidentally, by the appearance of Darmeby's work, that which he has completed, this show will be some real flash the coming season. Trainmaster Frank Walden is overhauling the coaches. Frank says that he will show Mr. Dodson a berth car that will "knock his eyes out" when he finishes with car No. 22 ("Bagdad"). There is a wonderful place to work, as the winter quarters are at Camp Bowie, where there are thousands of feet of trackage and about thirty buildings of various size. "Fat" McCauley is overhauling the engines with the show. Walt Murray and Jimmy Franklyn are rebuilding the "whip". Murray just completed the construction of a radio receiving set, and he gets very good results with it, altho his present instrument is not a long-distance outfit. He has it in his stateroom.

At this writing Mr. and Mrs. C. G. Dodson and baby Ruby are on a pleasure trip. They will be gone until Christmas. Carl ("Juice") Hanson had the misfortune to cut off the end of his "little" finger when he got it caught in a panel while rewiring the merry-go-round. Buck Weaver and wife are spending the winter in Fort Worth. Charley Nelson is building a 20x40 cookhouse, which, when completed, will be among the finest on the road. The wagon in connection has a large range in it and is so arranged as to have all sides open during warm weather. Johnny Hoffman and wife are in Baltimore, Md., for the holidays. Mr. and Mrs. Humphrys will spend the winter in Chicago. Bandmaster Sacco has gone to Dallas, Tex., to organize a twenty-piece band to play vaudeville and other dates. Lucille Dodson spent Thanksgiving with her parents. Lucille is greatly interested in her studies and C. G. says he will continue her in college until she is 21. Bud Menezel purchased a new auto in which to motor back to Chicago. While Bud was showing the boys how he could "do stunts" with it he ran it into one of the big wagons—the wagon required some new paint and Bud's car a new front—but he got Chicago all right by train. Mr. Hardin, of Webb's ten-in-one fame, is giving his big show a complete overhauling. He and Mrs. Hardin and all the "little" Webbs are all in the best of health and have a fine winter quarters. All the show-folks like Fort Worth. There is some note attached to Mr. Dodson's apartment. It is one that Dr. Cook, of "North Pole" mention, formerly had; in fact, some of Cook's furniture is still in it—and Doc was no slouch when it came to getting things comfortable. Mr. and Mrs. Kehee are on a touring trip in their auto. When leaving they said they would be back for the opening in March if they did not have a collision with the sign posts along the road. The writer, who has the Penny Bazaar with the World's Fair Shows, intends having one of the very finest equipped penny arcades on tour when starting out next season—one hundred machines, a new and beautiful 20x52-foot top, chandeliers with 500-watt lights and 60 and 75-watt lights above the machines, and new 16x20-foot banners. Dock Ward has a new snake show (30x60) that is some big flash. The new Water Circus front will be 50 feet, embellished with silver and gold. Doc Allen's Mustel Show outfit is getting a new coat of paint. George Ray is building a new walk-thru show—a large "hat-tosh" in motion, like riding the waves, etc., and plenty of fun on the inside.

With the above-mentioned work on hand and the numerous plans and contracts for additional features under way and completed, and with everything painted orange, with large lettering trimmed in blue, Dodson's World's Fair Shows will be one of the most beautiful and extensive organizations on tour when they take to the road in the spring. And Manager C. G. Dodson is sparing no expense or effort toward making his show one of the finest among outdoor amusement enterprises.

P. VAN AULT (for the Show).

LUCILE DIXON IMPROVING

Chicago, Dec. 15.—Lucile Dixon, of the John Robinson Circus, who has been seriously ill in the American Hospital, is reported to be convalescing rapidly.

J. E. BAILEY CONFINED

J. E. Bailey, formerly of the Molly Bailey Shows, writes that he is confined to the St. Joseph Infirmary, Ft. Worth, Tex., and will be for some time to come, with high blood pressure. Word from friends will be welcome. He is in Room 4.

MILLER BROS.' SHOWS

In Winter Quarters at Montgomery, Alabama

After solicitations from members of the Montgomery Chamber of Commerce and quite a number of merchants here, as well as several State officials, Manager Morris Miller decided to winter Miller Bros.' Shows at Montgomery, as the show has always received the very best of treatment while in this beautiful Southern city. Its recent date was the sixth time in three years in Montgomery and each time in the downtown section of the city.

The shows were unfortunate in running into two weeks of weather closing weeks here and opened only four days in the two weeks the show was up. Nearly all shows, rides and concessions are stored in Montgomery. They are scattered in six different buildings and warehouses around town.

Manager Morris Miller has sent out the Wild West show under the management of Montana Jack to play "roundups" in Alabama and Florida. Wm. Pink, of caterpillar fame, has gone to New Orleans, accompanied by Mrs. Pink, also Mr. and Mrs. Greer, to "take in the ponies". Rajah Raboid has taken his company and is playing vaudeville. Tom Scully has joined a show touring thru Florida, and took several of the best plant performers, George Gregg, manager of the minstrel show, is busy in winter quarters laying out plans for one of the best minstrel shows on the road and is ordering new wardrobe, scenery, etc.

Fred Munzer has his big 30-in-1 stored snugly in a storeroom and is very busy on plans for his new front. Monte Moniz, manager of Cliff Wilson's Roulette Wheel ride, is ordering new material to rebuild his ride completely. Wm. Stoval, manager of the merry-go-round, has gone home for several weeks, until after the holidays. Spec Williams, manager of the Big Ell wheel, and Joe Herbert, manager of the dining car, were both initiated into the Elks here in Montgomery. Manager Hayden, of the "whip", has plans for a new ride which he is perfecting. It's oblong, but "a great deal different", as it's a flat ride.

T. A. Stevens, manager of concessions, and the Mrs. have taken a trip home to Houston, Tex. Charles Lorenzo and the Mrs. have gone to Pensacola to do some fishing, also Dick Swager and several of the concession "bunch", as Pensacola was the home of the show for three years. Frank Marshall and wife have also departed for Pensacola. Jack Oliver, the general manager, has gone to Atlanta. Doc Meyers and some concessions have gone South with the Gray Shows, which expect to stay out all winter. Wm. Carpenter, with his train crew, are busy laying out the work on the several new wagons that are to be built. Mrs. Morris Miller and Maurice, Jr., have gone to Miami, Fla., to put Maurice in school there, also to look after her interests in "Corral Calles", where Mrs. Miller purchased several lots last season.

While the show was playing here it was visited by the entire Rubin & Cherry personnel, including Rubin Gruelberg, Wm. Hillier, Adolph Seeman, Fred Lewis and Carl Lauther.

Jake Penn, formerly of the Nat Reiss Shows, and Mrs. Penn are comfortably located in Montgomery. Jake is running the Montgomery Carriage Works, while Mrs. Penn has her beauty parlor, and both are doing well—but still have an "itching" for the road.

Thru the courtesy of Governor Brandon, who is a friend of real show people, the State tracks were donated to Morris Miller to park his cars on for the winter season. One of the great admirers of the showfolks in this town is Col. Leo Strasserger, who is always willing to help showmen, and the chairman of the show committee there, which consists of Col. Strasserger, F. G. Bennett, general agent of the Westport route, and H. F. Black, secretary of the Chamber of Commerce, who were appointed by the Hon. Wm. Gunther, mayor of Montgomery, to look after the show interests while they are spending the winter months at Montgomery.

Manager Morris Miller has been very busy the past several weeks in buying new materials and cars, and from the present outlook the Miller Bros.' Shows will rank among the best of them, and several very good fair contracts have been offered the management for next season. Prof. Mike Bird and his band have been re-engaged, making the fifth season for this great concert band with Miller Bros.' Shows. Bertho Johnson, president of Montgomery County Board of Revenue, was a welcome visitor every night during the showing here, when the weather was permissible. One can hardly play any auspices in Montgomery that the Jolly Bertho is not connected with, as he belongs to most orders and charity organizations.

RAJAH RABOID (for the Show).

MARSH JOINS BROTHER

Chicago, Dec. 15.—Charles M. Marsh has joined the Amusement Exchange of his brother, Edward Marsh, as general representative.

DOC SCANLAN WITH WOLFE

Chicago, Dec. 15.—"Doc" C. H. Scanlan will go with the T. A. Wolfe Shows next season as saltmaker and utility man.

ROBINSON'S ELEPHANTS

Leased to World Service Amusement Corporation for One Year

John Robinson has leased his elephant act to the World Amusement Service Corporation of Chicago for one year, starting December 17. The act still remains under the supervision of Mr. Robinson, and Curly Noonan, the trainer, will continue with it. This big elephant number is now playing vaudeville engagements and next summer will be seen at parks and fairs.

PARKER SHOW

ENCOUNTERS SNOW

The Parker Family Show, in winter quarters at Red Bay, Ala., recently encountered its first snow in five years. It was necessary to place fire under all canvas to prevent it from collapsing. Manager J. E. Parker was paid a visit at Red Bay by his father, mother, sister, J. T. Parker and family, W. C. Richards, wife and sister, of the Richards' Bros.' Shows. The show will again take to the road March 1 and head North with all new canvas, two new light plants and a new program.

EXPLOSION IN FIREWORKS PLANT

Fort Dodge, Ia., Dec. 15.—Two hundred pounds of powder and 1,200 rockets stored in a workshop of the Martin Fireworks Company exploded the morning of December 10, causing an estimated \$1,000 loss. Jay Shourek, a workman, narrowly escaped with his life. Sparks carried from a pile of rubbish being burned a hundred feet away were blamed for the accident. The roar of the explosion roused the city and great clouds of smoke made it appear that the whole plant was afire. The fire was confined to the one building.

MOVIE BALL WILL

BE HELD IN FRISCO

(Continued from page 11)

came here from the South to confer with the Mayor and the chief of police and ascertain if, by any chance, any blue laws had been dug up here. The committee was assured that they were conspicuous by their absence in San Francisco.

When Los Angeles informed the Wampas that that famous organization could dance there, but that all dancing must stop at midnight, the organization struck and the committee came here to see if anything could be done to change the location of the frolic. The committee was told that there were no restrictions here that would prevent the organization from dancing as long as its energy held out, and that the keys of the city would be turned over to the movie people, not only for one night, but for a week.

It is planned to fill more than sixteen railroad coaches with movie people and bring them here for the frolic, and to bring up at least a score of railroad cars full of invited guests. Also, hundreds will motor here from the South. As a matter of fact present plans call for everybody who's listed in "Who's Who in Hollywood" to come up for the frolic and stay around for a while after they get here.

Incidentally, and actual upon requests from several representative movie directors in the South, the local Chamber of Commerce is sending a special committee to Los Angeles to confer with producers relative to transferring their plants to this city.

The administration of the Southern city and not the city itself is responsible for alleged dissatisfaction of the picture people in the South.

Joseph Scheuck, husband of Norma Talmadge and a big producer of pictures, issued this statement here:

"Los Angeles seems obsessed with the idea that the motion picture industry cannot get along without her. Such an attitude is only in keeping with the silly performance of the present city government, not only towards the moving picture people, but towards all others who know life and love it.

"I believe that I do not exaggerate when I say that the motion picture plants of Los Angeles are ready to pull up stakes and go elsewhere. A great many of us have been thinking of moving for a long time. Already one of the biggest plants in Los Angeles has moved 40 per cent of its production to New York.

"I believe that a majority of the producing plants eventually will move to New York, where the principal executive offices now are. But there is no reason why San Francisco should not grab her share if she does not delay. San Francisco has just as many, if not more, advantages from a motion picture producer's standpoint than Los Angeles.

"The Wampas rumpus is the end of a long series of administration insults in Los Angeles that has tended to disgust us all with the administration of that city.

"My plant contains thirty-three acres. If it were more 'movable' I would bring the whole plant to San Francisco tomorrow."

TO COMBAT LEGALIZING OF SUNDAY THEATRICALS

(Continued from page 11)

secretary of the Actors' Equity Association, and Florence Reed, star of the stage and screen, and representatives of the Lord's Day Alliance of the United States and its New York State Auxiliary, fought the bill and insisted that the actor and actress have certain rights to a weekly rest day which could not properly be ignored by a State legislature.

body. It was also shown that from the standpoint of a proper regard for the American Sunday such a commercial business should be confined to the other six days of the week.

The bill was decisively defeated, but it is also a noticeable fact that there were a number of legislators who showed a decided tendency toward the commercial Sunday theater. It may be that the same parties who sought the introduction of such a bill last winter will be on the job again next winter and do everything possible to put over a bill legalizing Sunday theatricals in New York state. If such a bill is introduced the Lord's Day Alliance of the United States and doubtless other organizations will most vigorously protest against it and leave no stone unturned to defeat the proposed measure.

If the people of New York State could have heard the splendid argument against the bill as presented by Mr. Gilmore and had heard the passionate appeal of Miss Reed when she called the bill an atrocious proposition, as it asked that the actor and actress work seven days a week without relaxation and would rob them of the American weekly rest day, they would be more determined than ever to see that such a bill has no chance of passing either the senate or the assembly if it should be introduced at the next Legislature. We remember how Miss Reed, in closing her address, looked straight into the eyes of the members of the Codes Committee and in a clear and convincing manner shot this single and searching sentence: "For God's sake, gentlemen, don't take our Sunday rest away from us!"

These advocating the open Sunday theater often bring forth the argument that certain other forms of business are permitted on Sunday and that some of those kinds of business have no more reason for being open on Sunday than do the theaters. We admit that there is some force to this argument, but on the other hand it is quite as true that some bills, which have been hurried thru the Legislature and enacted into law, have not always been laws that give a fair deal to those whom the State should protect in their rights to the weekly rest day, that day to be Sunday wherever it is possible. One wrong does not make another wrong right. The Actors' Equity Association has consistently stood against the Sunday theater and it perhaps knows better than anyone else what it would mean to their actors and actresses if they had to work on Sunday in the Metropolis of the nation. The open Sunday theater in Washington is notorious and many an actor and actress has been robbed of his and her Sunday because they were compelled to work on the Christian Sabbath where our national capitol is located.

There is a decided feeling among the more serious-thinking people of Washington that the theater should be closed there on Sunday and we predict that in the not too distant future the actor and actress will find when they reach the city of Washington that the black cloud of Sunday labor has somehow slid down beneath the horizon of a brighter Sunday and that the SUN in Sunday so long obscured for them has at last returned to full-orbed view. The theatrical business should be as content to operate six days in the week as is other legitimate business, and if theatrical houses are to give the public 100 per cent performances they must of necessity give their employees, the actors and actresses, their full weekly rest day. It is a scientific fact practically demonstrated that the man or woman who continually works seven days a week is not in fit condition to do work that requires severe mental activity or physical fatigue. And it is especially true of the actor and actress, whether of the legitimate theater or the vaudeville and burlesque show, that every minute is so tensely occupied in the performance of their act that they must have the full rest time if not even more than the average working man and woman today enjoy.

The Lord's Day Alliance of the United States will continue with unabated zeal its effort to help secure for the vaudeville artists and the burlesque performers their Sunday rest which is not now enjoyed by them in Greater New York. It is unfortunate that the members of the vaudeville and burlesque show profession do not have a strong organization like that of the Actors' Equity Association to insist strongly on their rights for the weekly rest day. We believe, however, that efforts now being put forth will be more effective and that the solution of the problem may be discovered in the near future. It is also earnestly hoped that men high up in the management of certain circuits or otherwise influential will insist upon their own personal proof of a confession of the principles of Christianity by practical application of them to this situation here in Greater New York, where the dark slavery of the seven-day week still binds with crushing cruelty.

than a sheep?" And He made an application which fit a situation in His day when the lives of men were less strenuous than they are today. He showed how important it was to be kind to the dumb animal and to protect it and to save its life. It is a well-known fact that continued seven-day labor shortens the life of the human being. What right, therefore, has any company or corporation, party or powers, to rob the honest toiler of his rights to a weekly rest day? As time is the stuff life is made of and periodic rest is absolutely essential to good health and meritorious service as well as countless other benefits in life, why should not all who believe in American ideals and in American institutions stand for and give support to those movements which so plainly advance the American spirit in the nation which long since has declared the inalienable right of its citizens "to life, liberty and the pursuit of happiness"?

DRAM. STUDENTS IN SHOW

Fine Program Capably Presented by Members of Stage Classes at New England Conservatory of Music

Boston, Dec. 14.—A very enjoyable dramatic recital was given last Friday night, and was repeated Saturday night, at Jordan Hall by the students of the Dramatic Department at the New England Conservatory of Music. The excellent program was arranged and produced by Clayton D. Gilbert, director of the dramatic classes, and the manner in which the students did their work reflects great credit upon their instructor.

The first number was "A Wonderful Thing", Clare Kummer's comedy, better known as "The Choir Rehearsal". The amusing country choir was composed of Joseph Black, Charles Pearson, Blair McCloskey and Florence Carr. Sybil Harber was good as Esmeralda and Harry E. Lowell as the new minister.

"The Death of Tintagiles", by Maurice Maeterlinck, served to bring out the unusually developed talent of little Bert Kelsey. Anita Harris and Helen Good also showed promising ability. Others in this playlet were: David Snidley, Mary Herman, Anna Strom and Margaret Ellis.

"The Heart Shop", a fantasy by Theodosia Garrison, was nicely put over by Myrtle Brown, Harry E. Lowell and Caroline Murphy.

Two scenes from "The School for Scandal" were admirably enacted by Henry Goodrich, Anita Harris and Edwina Phelps.

"The Old Musician", a story of Hungarian Gypsies told in pantomime, written by Clayton D. Gilbert, with music arrangement by Gertrude G. Bradley, was a delightful closing number. The principal parts were well played by John Coakley, Dorothy Richardson and Charles Pearson, and in the assisting group were: George Brown, Doris Rounds, Mary Tiffin, Margaret Ellis and Nancy Fayre.

Raymond F. Bowley executed the original and attractive costumes and Monroe R. Pevear directed the lighting. Ruth, Austen, Rita Bowers and Miss Bradley provided music.

VIRGINIA TOWN WILL BUILD ITS FIRST THEATER

Clarendon, Va., Dec. 15.—The first theater to be built in this town will shortly go under construction. The Clarendon Theater Corporation, which has been formed by citizens of the city, has proposed the erection of a \$35,000 structure and an issue of stock in the corporation is being floated to raise the money to begin operations. Stock will sell at par value of \$100 a share. The officers of the corporation are Amos Crouse, president; Walter O. Van Herbulis, secretary, and Dr. Frank T. Stoue, treasurer. A name has not as yet been selected for Clarendon's first theater.

PLAN GREAT PAGEANT FOR A EUCHARISTIC MEETING

Chicago, Dec. 15.—Playwrights and dramatists the world over have contended for the honor of preparing the pageantry for the meeting of the Eucharistic Congress in Chicago in 1926. The Rev. Father Daniel A. Lord, S. J., has been chosen by Archbishop George W. Mundelein to formulate plans for the task and to prepare the pageantry. Father Lord, author of "The Ingeant of Youth", recently staged in Loyola University, is a graduate of Loyola, class of 1909, and is now on the faculty of St. Louis University. Delegates from the Catholic church from all countries will attend the congress in 1926, the first to be held in America.

MOVES TO NEW QUARTERS

New York, Dec. 17.—Samuel Nathan's, Inc., well-known theatrical trunk dealer, has moved to new quarters at 508 Seventh avenue. The new establishment is one of the most complete of its kind in New York. Situated in the Times square district, it is right in the heart of the theatrical district and the premises occupy two floors, the main floor devoted to a complete line of leather goods and the basement exclusively for trunks. For years Nathan's has enjoyed a wide theatrical patronage, their sales force being trained in the wants of

the profession, and they extend a courteous invitation to all when in New York to visit their new plant.

MUTUAL SHOWS POLLUTING PUBLIC MORAL

(Continued from page 94) of popular-price burlesque theaters to combat and drive out of existence the houses now playing Mutual shows that pollute public morals.

That Mr. Scribner is not sitting still in the offices of the Columbia Amusement Company in idleness while I. H. Herk, president and general manager of the Mutual Burlesque Association, and his satellites are dragging burlesque in the mire is being made manifest weekly by his trips on tour over the Columbia Circuit seeing that his order for clean shows is being carried out, also keeping 35 on the shows on the Mutual Circuit in order that if sufficient pressure is brought to bear on the Columbia Amusement Company to sponsor a minor circuit that will enable the clean, clever performers and chorists to advance themselves from a minor show to a Columbia Circuit show, that those qualified to do so will be given the opportunity.

I. H. Herk, president and general manager of the Mutual Burlesque Association, has taken us to task for, as he claims, "playing up Columbia burlesque while criticizing the Mutual shows in our weekly reviews for their filth and indecency." We'll tell the world that Herk is mad at us, and we'll also tell burlesquers that there is an old adage that "Those whom the gods would destroy they first make mad." Why say more? NELSE.

FROM ONE WHO KNOWS WHEREOF HE SPEAKS

My Dear Nelse—This week's issue of The Billboard reached us here yesterday. Saw the writup of "Georgia Peaches", also noted the comments near the end of the article.

There is something radically wrong somewhere; it may not be the fault of one man, but from appearances it is the fault of several—viz.: house managers, producers and managers of shows.

There are still some houses on this circuit where house managers want the shows to cut loose, because they have a clientele who look for it. Then again the producer of the show puts on material that can only be worked one way; if they have to clean up they have no show. The manager of the show as well as the comedians know this and can see it. If the people of the show don't do as the manager of the show wants them to do, they are replaced. The only protection the clean and legitimate performer has is from the man higher up. Those that can't work clean and get laughs legitimately should be replaced.

There are a lot of good performers on the Mutual Circuit as well as a lot of good shows—just how many I can't say; but the fact remains that there are. Some managers think that they know good shows when they see them; others do know. If the majority of managers say a show is bad, there must be something wrong with it. If it is bad it should be replaced for the protection of the good shows with good performers (this regardless who it hits). That way and only that way can the circuit get any place.

Now, a great evil that is gaining headway fast is in the introduction of midnight shows. The Mutual contract reads in part that every one plays the number of shows required by the house, without extra compensation. The house manager takes advantage of this clause and introduces a midnight show, starting some time after 12 o'clock Sunday night (this was started in Philadelphia at the Bijou). You got into town Sunday, laid around all afternoon and evening, and when it was time to go to bed you had to start in and do a show, getting thru in the neighborhood of three a.m. It is four before you get to bed and you do two more after you get up; no extra compensation except for the house stage hands and musicians. It is bad enough to have to work these midnight shows when you do get paid for them, but to do them gratis is worse; it is an imposition. The Majestic, Scranton, put one on the Sunday midnight after the reopening. Whether or not it is still in vogue I do not know. I hear that the Empire, Cleveland, is doing this thing now, only theirs is put on after the regular Saturday night show. Louisville is almost sold out for New Year's Eve at \$3 top. All these shows are a hardship on the actor and should be abolished. If business warrants the giving of extra performances, or I should say midnight shows, then the people who make this show possible and are the means of bringing the money into the box-office should be paid for it. If the house manager can't make any money after he has paid pro rata to every one who works to give this show, then it should be abolished. Lincoln abolished slavery, but only for the black race; the actors in burlesque are still shackled and the managerial Simon Legree still wields the black-snake whip. Unless the burlesquers on the Mutual Circuit are given a square deal and these impositions done away with, the circuit will go the way

all others have gone, excepting the Columbia, and the only ones to blame will be the ones who are responsible for and tolerate the heretofore mentioned abuses.

If you can enlighten us in any way by using the subject matter in this letter, do so, but don't publish the letter over my signature, or I will be S. O. L. as far as a burlesque job is concerned. Played one house on the circuit that had four feature nights on the week—Tuesday, amateur and garter night; Wednesday, vaudeville contest; Thursday, chorus girls' stunt night; Friday, shimmy and perfect form contest. This house formerly played stock and everything under the sun has been done here—smut, filth in word and action, also dancers—and into this house you come with a clean show and try to do business. IMPOSSIBLE; the audience wants what it always had.

At this writing there is an open week between Pittsburg and Milwaukee, another open week between Milwaukee and St. Louis, and a third open week between St. Louis and Louisville—three weeks' layoff out of six weeks. Why not pull off some of the bad shows or shows that resort to smut and filth and tighten up the gaps—if necessary, drop a house to make the jumps smaller?

Do as the Columbia does in Omaha—open Saturday. Shows could open Milwaukee Saturday, close Friday night, make the jump to St. Louis and open there Sunday, and make the jump from St. Louis to Louisville without a layoff. This eliminates dropping a house and makes only one open week. Of course they would have to drop some shows to do this, but from reports there are some shows that should be dropped. Why make the good suffer with the bad? After it's all said and done it's for the good of the circuit, and that is the issue, not the individual show or performer. If the circuit lives and is a good circuit there will be no trouble getting houses or performers, but if it isn't a good circuit they will get neither, and as it now appears that it's not going to be a good circuit "The Silent Six" wants another circuit. How about the "Columbia Junior"—anything doing by Scribner?

COMMENT

For obvious reasons we are not signing the name of our correspondent, for his financial interests in a Mutual Circuit show would be jeopardized if it became known that the foregoing is his personal opinion of conditions on the Mutual Circuit, or if it became known that he forwards to us the original letters that he receives from the Mutual Burlesque Association as they relate to theaters and shows on that circuit.

When houses are playing to as high as \$8,800 on the week and the show only gets a little over \$1,100 to pay all overhead cost of production and presentation, there is something radically wrong that requires remedying, and if the Mutual Burlesque Association as booking agent of houses and shows can not arrange a more equitable basis of profit sharing between houses and shows it's only a matter of the season's end for the end of the circuit, for producers of burlesque competent to put on good shows will find some way of getting off the Mutual and onto another circuit where equitable sharing terms are allowed for houses and shows alike. NELSE.

HERE AND THERE AMONG THE FOLKS

(Continued from page 55)

number arrived just a bit too late. So did Eddie Hunter's advertising. The page is quite as sorry as are these friends. The enormous size of the number compelled this and other departments to go to press earlier than usual. Even then the space allotted to the Page had all been taken. Now that the group has learned the certain value of The Billboard it is well to take time by the forelock and take no chances on delaying copy. Incidentally the "Smarter Set" is going into stock at the Regent Theater in Baltimore, opening December 24.



The Simplex Typewriter

Only \$275. A Boston customer wrote Jan 3d, 1921: "The Simplex can do the deal for three times the money. I am well pleased." Send \$275 cash. M. C. Registered Letter, or "Try me with a C. O. D." Rush your order right about. We thank you WARD PUB. CO., Tilton, New Hampshire.

WANTED BILLPOSTER

Steady work. State salary in first letter. MARION POSTER ADV. SERVICE, 303 E. Wacker St., Marion, Illinois.

WANTED GRIND JOINTS

No gaffs. Two Promoters, 25 net, R. R. Two real Freaks, 50/50. Grab and Juice open. "Real spots." K. P. & Dokeys Circus, ten days, Wichita Falls, Texas. Starts Dec. 22nd. Amarillo-Lubbock follow.

J. C. ROBERTS CIRCUS CO.

DEATHS

In the Profession

AKIN—S. W., old-time showman and streetman, died at the City Hospital in St. Louis, Mo., December 8, in distressing circumstances. It is said his relatives refused to bury him, and Akin's old friend, R. E. McCabe, better known as "One-Arm McConn", came to the rescue with the assistance of T. Stewart. These two Samaritans took care of the remains and gave Akin a proper burial.

ALBANESI—Maggie, 24, English actress, died Sunday, December 9, at her home in London. The cause of her demise was not given. Miss Albanesi was in this country last year, and was regarded, both here and in England, as a very promising artist of the younger generation.

APLIN—George Ernest, for more than fifteen years general manager in London for Sydney M. Hyman, the variety agent, passed away November 20 in a hospital in London where he had been lying for the past three weeks following an operation. Surgical and medical attention was unable to save Mr. Aplin's life. He was familiarly known in variety circles as Ernie Aplin.

BALLIGNANI—Giuseppe, 73, director for thirty-two years of the Milan Conservatory of Music, died December 14 as the result of a fall in his home at Milan, Italy. Maestro Ballignani was a close friend of many famous Italian composers, among them Verdi and Boito.

BROOKS—Herbert, well-known magician and sleight-of-hand performer, died at Phoenix, Ariz., December 12. Death was due to tuberculosis. The deceased had recently been touring the South and Southwest in vaudeville. Mr. Brooks is survived by a widow and son. Burial will take place at Hollywood, Calif., under the auspices of the National Vaudeville Artists and Masonic Lodge.

BUCKLEY—Joseph, 60, theatrical manager of Brockton, Mass., and formerly manager of the Union Square Theater, New York, which not so long ago was razed, passed away at his home in Brockton December 12. Mr. Buckley for several seasons managed tours of Otis Skinner and Mme. Modjeska.

COLFAX—Frank, actor and manager, died December 15 after a short illness at the age of 67. He began his theatrical career in San Francisco fifty years ago and coming to New York was associated with Madison Square, Empire and Lyceum theater companies. For many years was manager for Julia Marlowe and later manager for E. H. Sothern. Retired from active service recently and became guest at Actors' Fund Home. Family name was Liebers and he is survived by two brothers and one sister.

DECKER—Frank W., well-known clown, comedy juggler and popular with minstrel companies and circuses, died at his home, 112 Keller avenue, Tampa, Fla., December 6. Interment was at Myrtle Hill Cemetery. He is survived by his widow and two stepchildren.

DORING—Charles, Jr., for many years treasurer of Doring's Band, died at his home in Troy, N. Y., December 8. He had been ill for several years and had been confined to his residence for several weeks before his death. In addition to being treasurer of the band, Mr. Doring was an active member, playing a cornet. The deceased's grandfather organized the band before the Civil War and it is one of the oldest and best known in New York State, as well as elsewhere. Following the death of George F. Doring, Colonel Ransom H. Gillett of the 106th Infantry, National Guard, to which the band is attached, issued an order designating it as Doring's 105th Infantry Band, out of respect to the memory of its founder and his successor, George F. Doring. At his funeral, J. Edward Feyl, present bandmaster, and Edward Martu represented the organization. Masonic services were held over his body. Mr. Doring having been a prominent Mason for many years. He was a member of many other organizations. Interment was in Oakwood cemetery, Troy. Surviving are a widow, two sons and two daughters, all of Troy.

FAIRLY—C. N., a pioneer in professional amusement circles and the father of Noble C. Fairly, owner-manager of the shows bearing his name, succumbed to injuries sustained December 16 when he was struck by an automobile at Third and Broad streets, Richmond, Va. Following the accident he was rushed to Memorial Hospital, that city, where it was ascertained that he suffered a fractured skull, which probably resulted in his death. Mrs. C. N. Fairly, visiting relatives in Boston, Mass., at the time of the accident, hastened to Richmond on receiving information from Sheesley Shows' executives. The deceased had a ten-minute pit show with the Sheesley Shows for several years, and was spending the winter in Richmond, where that organization is in quarters. Formerly during his show career he served as tramman and in other capacities with both circuses and carnivals. He had amassed considerable wealth, being owner of a large tract of land in Kansas, and was a director of a bank in Lawrence, Kan. A few years ago he retired from the show business, but a longing to again mingle with slowfolk friends and enjoy the atmosphere of "the lot" seemed too great and he returned to the road. At his writing, as the last "form" of this week's Herald goes to press, more complete details are not available, further than John V. Sheesley, whose indoor enterprise is paying Richmond this week, is making the funeral arrangements.

FOLEY—John E., of the John E. Foley Company, widely known carnival supply house of Providence, R. I., died in that city on November 26. Mr. Foley, who was just at the prime of life, was well known and highly esteemed throughout the carnival world. His constant reliability, personal service and congeniality won him many friends and enabled him to build up one of the finest businesses of its kind in the country. Associated with him was William W. Pettis, and together they also conducted the Franklin Premium Company.

GEISS—Henry W., Chicago musician, died November 22. Burial was in Elkhart, Ind. Mr. Geiss had been connected with some of the best musical organizations in the country and for twelve years had been manager of the band instrument department of the Lyon & Healy store in Chicago.

GAMMON—Mabel, 28, the wife of Jules Gammon, both of the acrobatic vaudeville team Equillo and Maybelle, died in her apartment at 301 West Forty-fourth street, New York, December 13 after having been ill a few weeks. Death came a few hours after having taken a sleeping potion. Mrs. Gammon had recently completed a tour of the Lower Circuit with her husband, having wound up at the Warwick, Brooklyn, November 10, and had suffered from severe pains in the head and back, no doubt due to overwork. The attending physician who administered the sleeping potion to act as a sedative stated Mrs. Gammon lapsed into unconsciousness after taking the capsule and for many hours remained in a semi-coma state until death came. Mrs. Gammon is survived by her husband, with whom she had worked eight years on vaudeville circuits doing their act. She was 28 years old.

GOULDIN—Warren, 39, stock actor, died December 14 at his home in Belkilder, La. He is survived by his widow, known as Maxine Miles, mother, father, two sisters and brother.

HARRISON—Mrs. Margaret Elizabeth, mother of Eastwood Harrison, manager of Martin's "Footlight Follies" Company, died in England December 12. She lived at Almondbury, near Huddersfield. Harrison visited her last summer after an absence of sixteen years.

HUGHES—Mrs. Adelaide Moul, 39, wife of Robert Hughes, author, died suddenly in China, according to a cablegram received by her husband. Mrs. Hughes was on a trip around the world following a nervous breakdown and a serious operation eight months ago. The body will be brought to Los Angeles. Mrs. Hughes formerly was Adelaide Moul, actress. They were married in New Jersey in 1908.

KINSEY—Mrs. Carl D., wife of the head of the Chicago Musical College, was killed December 9 in the wreck of the New York Central Twentieth Century Limited, near Forsyth, N. Y.

LaTOUCHE—J. B., noted scenic artist, died of heart failure at the home of Dr. D. W. Reed, Clearfield, Pa., December 11. Mr. LaTouche was born sixty-five years ago in the French colony of New Orleans and was well known among showfolks. Interment was at Clearfield, Pa. Services were conducted by the Odd Fellows' Lodge.

LEWIS—Larry, actor and song writer, who came from an old circus family, died November 10 at his home in London of heart failure, which had attacked him following a bad case of pneumonia. Mr. Lewis was the son of one of the famous Barnport Brothers, the English bar performers, and Ada Haskell, equestrienne, and was born at Cincinnati, O. He toured all the variety theaters in England as a comic singer and also played the provinces, Australia, Africa, etc. His most popular songs were "Silly Things" and "Tra La La", which he made famous. Mrs. Lewis, who on the stage is Violet Levy, and a daughter, who is at present in college, survive him. Mr. Lewis was a member of the Variety Artists' Federation, London.

LIEB—Francis K., actor and baritone, and until a week ago manager of a theater at 3d avenue and 15th street, died Friday afternoon, December 14, at Bellevue Hospital, New York, where he was taken in a serious condition suffering from venereal poisoning. In a room in the Y. M. C. A. Building, 3d street and the Battery, where Lieb was found in an unconscious state, a note was found addressed to his wife in which it was admitted he took his life because of a dual nature that drove him to excessive drinking.

MARTIN—Gery, actress, who recently appeared at "Pop, Look" a Pacific Coast Show, and for many years had been identified with Winter Garden shows, died December 14 in a New York hospital to which she had been confined in a serious condition. Miss Martin was 26 and unmarried.

NORVIK—Mrs. Josephine, of Cambridge, Mass., who was to have appeared in "Sylvia", scheduled for presentation in a Boston theater on New Year's Day, died last week in Cambridge.

PIERCE—Adele, lecturer and film author, died recently at Santa Monica, after a long illness. Her body will be shipped to Randolph, N. Y., for burial.

PRINCE—Walter E., 19, motion picture operator, died at the home of his parents in Troy, N. Y., December 13, following a long illness. He was last employed at the King Theater in Troy. Besides his parents, he is survived by a sister.

RINN—Mother of Abe Rinn died December 13 in New York. Mr. Rinn is the Orpheum Circuit publicity head in New York.

ROLOFF—Col. J. J., 51, a racing judge and starter in Central Illinois the last quarter of a century and until two years ago, when he retired, prominent in the Illinois State Fair judges' stand, died December 9. The widow and a son survive.

SHADE—Charles W., formerly with Haverly's Minstrels, former postmaster of Lexington and Democratic leader, died at his home in Lexington, Ky., recently. He is survived by his widow, a daughter and one brother.

SMITH—John Tyson, Manchester, England, theatrical and variety agent, passed away suddenly November 19 in St. Bartholomew's Hospital, Manchester.

THORNE—Warren, colored, until recently with the "Silas Green" Show, died late in November at his home in North Carolina.

TRENDEL—Mat, pianist, formerly with Duncin Stock Company, died suddenly December 14 at Burlington, N. C.

VAN ARNAM—Mrs. Theresa S., widow of Charles H. Van Arnam, well-known dancing master, died at her home in Troy, N. Y., December 10. She had been ill for about two weeks. She is survived by three sons.

WRIGHT—Mrs. Anna H., died at her home, 3115 North Meridian street, Indianapolis, December 6, at the age of 72. Mrs. Wright was the mother of Charles E. Wright, of the team of Wright and Anderson, who were called home from Sheboygan, Wis., December 1.

MARRIAGES

In the Profession

CULLIMORE-RALINGS—Fred A. Cullimore and Lorena Ralings were married Thanksgiving Day at the home of the bride's parents. Both the bride and groom have been employed by the Dallas, Tex., Goldwyn offices and are popular younger representatives of the business personnel.

DORNEY-YOUNG—Charlie Dorney, widely known Boston theatrical man, and Edna Frances Young, formerly with the "Music Box Revue" and the Ziegfeld "Follies", were married December 9 in Boston. The couple were attended by Adeline and George Dorney, sister and brother of the groom. After a honeymoon trip Mr. and Mrs. Dorney will reside in Dorchester.

MOSQUINI-HARLOW—Marie Mosquini, moving picture actress, who of recent years has played opposite Harry Pollard in comedy films, was secretly married to Roy A. Harlow at Riverside, Calif., on August 15. Mr. Harlow is prominent on the Pacific Coast in social and financial circles and his family is well known in Los Angeles.

PITZER-OLIVEY—William Pitzer of Winchester, Va., and Dolly Olivey of Brooklyn, N. Y., members of "Sassy Bits" Company, were married at the close of the evening performance recently at Nesbitt Theater, Wilkes-Barre, Pa.

SWEITZER-PERRY—Leonard J. Sweitzer, roller skater of Columbus, O., and Audrey K. Perry, also of Columbus, were married recently. VAN ALST-ENGLE—Gilbert Van Alst, Minneapolis, performer, and Ella Engle, chorus girl, both with the Max Golden Company, were married on the stage of the Lyric Theater at Fort Wayne, Ind., December 7.

VENERIUS-BUCKNER—Arthur Venerius, a musician formerly in vaudeville, and Edna M. Buckner, vaudeville player, were married at Louisville, Ky., October 14.

COMING MARRIAGES

In the Profession

According to letter received, Thomas P. Carey, Jr., special agent of the Buckeye Exposition Shows, and Alice M. Ryan, of Newport, Ky., will be married soon. Miss Ryan was chosen as the most beautiful girl in Louisville, Ky., in 1922 and was sent to Atlantic City to represent that city in the National Beauty Contest. In the final judging Miss Ryan was placed fifth among the ninety-seven competitors. Mr. Carey resides in New York City.

Mr. and Mrs. A. Fischer announce the marriage of their daughter, Ann Leonore, to Cecil E. Vogel, the ceremony to take place in Huntington, W. Va., December 22. Mr. Vogel is secretary-treasurer of Irving J. Polack's Indoor Circus.

Aif Daff, of Universal Exchange, Melbourne, is being freely congratulated on the announcement of his engagement to Miss Lee Hart of that city.

The engagement of George C. Tilyou, Jr., son of the founder of Steeplechase Park, the late George C. Tilyou, to one of the most charming and gifted young women of Brooklyn, N. Y., Adele McCooey, has been announced. Mr. Tilyou is actively engaged in the management of Steeplechase Park with his brother, Edward F. Tilyou.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Tom Barrasford, London, who on the English stage are known as Link and Barrasford, a daughter, November 20. The mother and father do a vocal act on the variety circuits in England.

To Mr. and Mrs. Harvey Thomas, of Chicago, December 3, a daughter, she being the fifth child. Mr. Thomas conducts a stage dancing school at 59 East Van Buren street.

DIVORCES

In the Profession

Lucile Dorrington Hanshaw, vaudeville actress, was granted a divorce last week in Judge Sumnerfield's Court, Los Angeles, from her husband, Dale Hanshaw, who is connected with a motion picture exchange in New York City. Decision on May 14, 1918, was charged by Mrs. Hanshaw in the complaint. The couple had been married since November 14 of the previous year.

Colleen MacArthur, legitimate and film actress, was divorced from her actor husband, Alfred MacArthur, by a Los Angeles divorce court last week. The divorce is the outcome of a separation July 3, 1918, which was caused, Mrs. MacArthur alleged, by her husband's unwillingness to secure engagements and the necessity for her to support him. They were married February 28, 1907.

Reggie Morris, film director, of Los Angeles, was divorced in that city from Mrs. May Morris by Judge Guerin in Superior Court on the complaint of the latter, who charged that she found her husband at the home of Charlotte Merriam, motion picture actress, and that he abused her when she called him. The Morrises were married in Los Angeles August 10, 1916, and parted last June 19.

Mrs. Jake Friedman has filed suit for divorce in the courts of Boston, Tex., against Jake Friedman, side-show manager with Christy Bros. Circus.

Dorothy Salter, of Worcester, obtained a decree of divorce December 11 in Worcester (Mass.) Probate Court from her actor-husband, Harold Salter, of New York.

Mrs. Marion B. Shaw, actress, and the divorced wife of William Shaw, has brought suit in White Plains against Alexander K. Nimick,

New York, for breach of promise. She asks \$100,000 damages. The complaint alleges that Nimick proposed marriage to her between March 1 and September 15 of this year and that she accepted him. She declares in the papers that they mutually agreed to marry and that Nimick was to fix a date of the wedding, but that he has failed to do so, although more than a reasonable time has elapsed. Mr. Nimick is a Pittsburg steel man and related to the late Andrew Carnegie. Mrs. Shaw lives at 55 W. Fifty-fifth street, New York.

Stan Stanley has filed suit for divorce against Mae Stanley. The suit is scheduled for trial in the Jersey courts in January.

Betty Harvey was granted a divorce from Harry E. Simms November 1 at Leavenworth, Kan.

Winnie Raisbeck, known in vaudeville as Winnie Baldwin, was granted a divorce December 6 at Los Angeles, Calif., from Percy Raisbeck, known on the Orpheum Circuit as Percy Bronson.

Mrs. Mayne Linton secured a decree nisi from her husband in the Divorce Court, Sydney, November 7. Linton is playing lead in "Bluebeard's Eighth Wife" at the Criterion.

Nina Fontaine, picture actress, was granted a decree of divorce in Los Angeles December 13 from her husband, Perry Russell Young.

SLIGHT DECREASE IN EMPLOYMENT NOTICED

(Continued from page 5)

conditions is made each month by the department based on material gathered by special agents in sixty-five of the largest industrial centers in the United States. A total of 1,428 firms, each employing 500 or more workers, comprises the basis for this analysis.

The investigation of these firms on October 31 revealed a decrease of 0.18 per cent of the total number employed September 30. The decrease is attributed to the closing of many of the larger textile and other mills in New England and the curtailment of operations in railroad shops, tho, the department states conditions are already beginning to improve in the two named occupations.

Of the 65 larger cities surveyed, 31 show increases in employment, while 32 show decreases. The cities showing increases are Dayton, O.; Rayonne, N. J.; Memphis, Tenn.; Toledo, O.; St. Paul, Minn.; San Francisco, Calif.; Syracuse, N. Y.; Jersey City, N. J.; Pittsburg, Pa.; Atlanta, Ga.; Baltimore, Md.; Kansas City, Kan.; Fall River, Mass.; Cincinnati, O.; New Orleans, La.; Louisville, Ky.; Richmond, Va.; New York City; Chicago; Flint, Mich.; Providence, R. I.; Youngstown, O.; Waterbury, Conn.; Lowell, Mass.; Birmingham, Ala.; Lawrence, Mass.; Passaic, N. J.; Sioux City, Ia.; Johnstown, Pa.; Milwaukee, Wis., and Worcester, Mass.

The cities reporting decreased employment are Manchester, N. H.; Boston, Mass.; Bridgeport, Conn.; New Bedford, Mass.; New Haven, Conn.; Brockton, Mass.; Niagara Falls, N. Y.; Peoria, Ill.; Denver, Col.; Grand Rapids, Mich.; Minneapolis, Minn.; Omaha, Neb.; Portland Ore.; Perth Amboy, N. J.; Columbus, O.; Buffalo, N. Y.; Rochester, N. Y.; St. Louis, Mo.; Cleveland, O.; Paterson, N. J.; Trenton, N. J.; Detroit, Mich.; Newark, N. J.; Albany, N. Y.; Los Angeles, Calif.; Indianapolis, Ind.; Yonkers, N. Y.; Kansas City, Mo.; Camden, N. J.; Reading, Pa., and Philadelphia, Pa.

Seattle, Wash., and Cincinnati, Ohio, the report shows, maintained the same level of employment as it did in September.

That conditions of employment are slowly but surely returning to normalcy in many cities is indicated by the fact that Flint, Mich., has not been reported among the cities showing a decrease for the past four months, and Kansas City, Kan.; Richmond, Va., and Birmingham, Ala., have shown increases steadily since May last.

WOODS THEATER FINALLY SOLD

(Continued from page 5)

as attorneys, and Carl Meyer, of the law firm of Mayer, Meyer, Austrian & Platt, represented Mr. Woods in the deal.

The present policy of big film productions at regular theater prices and presented twice daily will be maintained by Woods. The only change the above transfer means to Mr. Houseman, general Western representative for Mr. Woods, is that he will move his offices from the Woods Theater over to the Apollo Theater. He has the management of Mr. Woods' Apollo and Adelphi theaters.

HEAVY DEMAND FOR MUSICIANS

(Continued from page 5)

year. In most cases the additional men are being formed into "pickup" combinations while in a few instances the better ones are being used to augment regular orchestras and include those players who have other occupations in the day time.

The average time for which the hands are engaged is from 10:30 o'clock New Year's Eve until 4 o'clock the following morning with most of them sure of overtime. About \$30 per man is the average price contracted for where good musicians are concerned. Prices quoted by leading local orchestra men are:

Joe Franklin, \$50 per man, with the exception of one contract, which is contingent upon another, and which calls for \$250 for six men, making the average price per man about \$12.50. Consolidated Orchestras Hooking Exchange, \$30 to \$35 per man; Arthur Kraus, \$25 to \$30; Harry Yerkes, \$30 to \$40 with an occasional higher quotation; Mel Morris, booking for Paul Whiteman, \$30 to \$50 per man, and in some instances considerably more. Other leaders like Vincent Lopez are booking at fancy prices also.

At the local of the American Federation of Musicians, where the supply of union men is completely exhausted, the prices asked were \$85 per man. Last year the same local set a scale of \$50 per musician. The decrease in price is attributed to the reaction from the orchestra craze that swept the country and made numerous jazz bands, once in demand, now idle.

A few pickup combinations were gathered up at prices of \$20 and \$25, but these in most cases are not considered really first-class musicians, but merely qualified to play some sort of an instrument, depending for a living, however, on some other occupation for the most part.

Of the lower class players some have been holding out for top salaries hoping to pass themselves off as first-class men, but the re-

Far looking agents say they know their mus-

While the prices for many of the social events

GREAT STUDIO PLANT PLANNED FOR NEW YORK

Old studios in and around the city. These studios are said to be out of date and unequal

The project is mainly the result of plans of

Henry M. Hobart, interested in the venture,

"We in the industry are all convinced that

"The major parts of motion pictures are now

"Most of the studios now available for

"An important one of these costs is the

ORGANIZATION WILL FIGHT CENSORSHIP

proposed that censorship will be fought, but

"Even were censorship less than lawless—less

NOTHING TO REPORTED CONSOLIDATION

Chicago, Dec. 17.—A report has been current

NOTHING TO REPORTED CONSOLIDATION

Chicago, Dec. 17.—A report has been current

John C. Simpson, of the W. A. S. A., told

Look thru the Hotel Directory in this issue.

RIVOLI, NEW YORK, ROBBED

New York, Dec. 17.—Three masked men, after

The Forest, a moving picture theater, of

"ILLINOIS TROOPS UNDER FIRE" MAKING A SUCCESS

Chicago, Dec. 17.—Corporal R. H. Ingleson,

SPOKEN DRAMA THE BEST

Chicago, Dec. 15.—Henrietta Crossman, appear-

FROM ITALIAN TO ENGLISH

Boston, Dec. 13.—The old Palace Theater,

DESIGNER FOR SHUBERT SHOW

New York, Dec. 15.—Charles Gesmar, well

ADDITIONAL CONCERT AND OPERA NEWS

MOTION PICTURE MUSIC NOTES

According to the announcement in the program,

One of the interesting musical presentations

is divided into three parts, the first consisting

Black Sheep" and "South Sea Eyes", was in-

Olga Borissova, dramatic soprano, is appear-

A request program has been arranged and is

Lily Kovacs, Hungarian girl pianist, was

The engagement of the Radio Trio, which

Helen Yorke was featured on the musical

"The Mesalah" was given with a chorus of

Paris, Dec. 17.—Well-known dancers and

At the Palace Theater, Dallas, Don Albert

The final movement of Tchaikovsky's Fourth

The Eastman Theater Ballet (Rochester, N.

A number of interesting novelties were in-

"Musical Notions" and the Voiga Boat Song

Selections from Victor Herbert's "Sweet-

the Missouri Theater, St. Louis, recently. The

At the Sunday symphony concert given De-

Instead of the customary overture, played by

"The Strouling Yodelers", harmony singers, a

William Warvelle Nelson, director of the

MANY CONCERTS

Announced for Boston

The closing days of the 1923 season bring

OPERAS AT THE METROPOLITAN

The operas to be presented during the last

OPERA SEASON ANNOUNCED FOR HAVANA

Harry Tolin of Havana has interested prom-

LETTER LIST

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- Lambert, Lee
- Lambert, Leo
- Lambert, Floyd
- Lambert, Richard
- Lambert, Bill
- Lambert, Charles
- Lambert, Larry
- Lane, R. F.
- Lane, Eddie
- Lane, Tommie W.
- Lankford C. M.
- Laport, Jack
- Lancaster, Jack
- Laport, Otis
- Larry, Jack
- Larson, Rob
- Layton, Victor
- Layton, Louis
- Laughlin, Jas. W.
- Laughlin, Ben
- Lawson, Alex
- Lawler, Frank
- Lawler, James
- Lawler, R. C.
- Lawrence, Chas.
- Lawrence, Hal
- Lawrence Amuse. Co.
- Lawrence, Ray
- (K)Lawson, W. J.
- Lawson, Harry Jack
- Lawson, Steve
- LaForte, Billy
- LaForte, Billy
- LaRose & O'Brien
- LaRouch D. P.
- LaRose, John
- LaRose, John
- LaSalle, Trilo
- LaTour, Billy
- LaVene, Chic
- Lea, Mark
- Leach, Paul T.
- Leach, M. F.
- Leach, Dan
- Leak, L. H.
- Leaio, Joe
- Lease, Ren
- Leasure, C. C.
- Leathers, Richard
- Leavette, Lee
- (K)Leek, E. C.
- Lee, Coy
- Lee, Hubert
- Lee, Lewis A.
- Lee, Geo. W.
- Lee, Julian
- Lee, Rust
- Lee, J. J.
- Lee, Abrahm Billy
- Lee, Harry
- Lee, Shon
- Lee, Shon
- Lehrer, H. R.
- Lehrer, Fritz
- Leland & Lee
- Leland, J. J.
- LeMa, Fred W.
- Lennon, Dick
- Lent, J.
- Lent, Jas.
- Lentini, F. A.
- Leo, Ralph M.
- Leo, Fred E.
- Leopote, Jos.
- LeRoy, Edw.
- LeRche, Wm.
- Leroy, H.
- Lester, Jim
- Leulle, N. L.
- Levan, Joe
- Levenson, M.
- LeVerge, Fred
- Levich, F. I.
- Levy, Geo. W.
- Levy, Harold
- Levy, Jack
- Lewis, Frank E.
- Lewis, Claude Allen
- Lewis, Harry C.
- Lewis, Eddie
- Lewis, Joe
- Lewis, Roy F.
- Lewis, Johnny
- Lewis, Jay
- Lightfoot, Andy
- Lilly, Harry
- (K)Lime, L. O.
- Lindsey, Gaylord
- Lindsey, Pat
- Lindsay, Dan K.
- (K)Lindley, Jack
- Lines, Arthur L.
- Lingner, Harry
- Link, Henry W.
- Linthicum, Carson
- Linwood, Hal
- Lipton, Frank
- Litton, E. G.
- Lixard, Dennis D.
- Lockhard, Billie
- (K)Lockwood, Jack
- Loch, R. A.
- Long, Jack
- Long, Thos.
- (K)Long B. E.
- Long, Hilary C.
- Long, Fred
- Long, Harry
- Long, Marvin E.
- Long, Gerald
- Long, Wood
- Lowand, O. M.
- Love, A. V.
- Lowery, J. R.
- (K)Lowry, Geo
- (K)Lucas, Gus
- (K)Lucas, Harry
- Lucas, Lester B.
- Lucas, Jess
- Lucy, A. W.
- Luck, W. W.
- Lud, Ben
- Lund, Lester
- Lund, V. F.
- (K)Lund, Earl K.
- Lunt, Larry
- Lusco, John
- Luster, Carl
- Lutes, Dor
- Lutgens Hugo
- Lutz, Anthony
- Luzzel, C.
- Lytle, Smoky
- Lytle, Mack
- Lyons, Ellis
- Lyons, Billy
- McAdam A. H.
- McAdam, Donald
- McCall, Roy G.
- McCall, W.
- McCarthy, W. T.
- McCarthy, Jerry A.
- McClenn, L. L.
- McClendon, Albert H.
- McClintock, O. M.
- McCloud, O. Joe
- McConnell, J. E.
- McConick, R. S.
- McConick, Frank
- McCrain, W. J.
- McCrain, J. L.
- McCurran, Chas.
- McDaniel, Edw.
- McDemott, Chas.
- McDonald, Thurston
- McDonald, J. D.
- McDonough, M. J.
- McElroy G. F.
- McFadden, Wm.
- McFarland, A. J.
- McGee, Jodie H.
- McGeorge, J. E.
- McGinnis, F. H.
- McGlothlin, Jno.
- McGrath, Geo.
- McGuire, F. C.
- McGuire, Merle
- McHeath, Tom
- McIntire, Louis
- McIntire, Harold
- McKay, Mack
- McKay, Lee
- McKenzie, V.
- McKinnic, A. R.
- McLaughlin, Collin
- McLaughlin, E. R.
- McLean, M. H.
- McLester, W. R.
- McLester, Nell
- McMenore, Leonard
- McMahan, Harry
- McMahan, Mack
- McMahon, Chas. G.
- McMahan, Wm.
- McMullen, A. R.
- McMullen, Seattle
- McMullen, H.
- McMullen, J. Geo.
- McMullen, James
- Mack, N. D.
- Mack, Harry
- Maddock, F. L.
- Madison, Geo.
- Mahara, M. C.
- Mahara, Magician
- Mahendra
- Mahoney, Chas. E.
- Maine, Billy
- Males, Morris M.
- Maj, Jos. G.
- Malone, Ferguson
- Malone, Fred
- Mallotte, Wm. E.
- (K)Mallory, Earnie
- Mankus, Lee J.
- Mann, J. E.
- Mann, Tommy
- Manning, P. J.
- Manning, T. H.
- Manning, Chas.
- Mansfield, A. H.
- Mantel, Irving
- Happy
- Maratak, Prince
- Marcel, Billie
- Marcus, A. H.
- Marcus, Wm. K.
- Margu, Harry
- Manikuss
- Marion, Francis
- Marks, Louis
- Marks, Sam
- Martel, Howard
- Marlow Bros., Show
- Martnetts, The
- Martol, Emile
- Marshall, Henry
- Marshall, Babe
- Martan, Wm.
- Martelle, J. J.
- Martin, John
- Martin, Harry
- Martin, Leland C.
- Martin, Mary
- (K)Martin, H. R.
- Martin, Velvet Jack
- Martin, C. L.
- Martin, Grant A.
- Martine, P. G.
- Martine, Ralph R.
- Martling, Ed
- Masler, J. P.
- Mason, Geo. G.
- Masten, Jas.
- Mathie, Wm.
- Mathews, Youles
- Mathews, R. W.
- Matlock Troupe
- (K)Matvey T. L.
- Matus, Roy
- Matthias, Dady
- Matthe, Johnny
- Mathwa, Frank S.
- Matson, M. J.
- Maxwell, M. G. Plant
- Maxwell, H. B.
- May, P. D.
- Mayerberry, Kelly
- Mayer, Phillip
- Mayflower, Victor
- Mato, S. C.
- Mays, P. D.
- Mays, Paul
- Means, John
- Meanel, Chas.
- Meahan, Eddie
- Mebert, Armand
- Meekin, Joe
- Melvin, Jack
- Mendel, Claude
- Mendoza, The
- Mendenhall, Edie
- Merriam, Billy
- Mesh, Herman
- Metzler, Chas.
- Meyer, Chas. F.
- Meyer, Carl
- Middleton, Cal
- Middleton, Walter
- Miller, Hugo
- Miller, Earl
- Miller, J. Claston
- Miller, Walter
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BANDS AND ORCHESTRAS

(Continued from page 75)

Medowell's, Adrian, Dixie Syncopators: (New Frances) Honolulu, Hawaii, Indef.
Franklin's Band: Berkimer, N. Y., Indef.
Meredith, Jack, Entertainers: (Grape Arch) Utica, N. Y., Sept. 17, Indef.
Maui Ramblers: (Mikado) Freeport, L. I., N. Y., Indef.
Miller's, Morris, Swanee Royal: (Hotel Regis) Mexico City, Mex., Indef.
Mills, Peck, Orch.: Floyd Mills, mgr.: Pittsburgh, Pa., 19-22; Luke, Md., 21; York, Pa., 25; Lancaster 26; Reading 27; Allentown 28; Lancaster 29.
Munich's Band: Miami Beach, Fla., Indef.
Original Domino Orch.: W. H. Bullard, dir.: Charlotte, N. C., Indef.
Oxley's, Harold, Entertainers: W. H. Hittle, mgr.: Bloomsburg, Pa., 17-22; Lynchburg, Va., 21; Roanoke 25-31.
Peterson's, Chuck, Merry Makers: (Arcade Terrace Garden) Racine, Wis., Indef.
Riley's Orch.: Chas. B. Lines, bus. mgr.: (Good-will Palm Garden) Cincinnati, O., Indef.
Satteria-Logan Orch.: (Arcadia Ballroom) Lansing, Mich., until April 27.
Shea's, Eddie, Orch.: (Nakoma Ballroom) Superior, Wis., until Jan. 25.
Spindler's, Harry, Orch.: (Club Gallant, Green-wich Village) New York City, Indef.
Stevenson's, Carlyle, Orch.: (Bon-Ton Ballroom, Lick's Dome Pier) Ocean Park, Los Angeles, Calif., Indef.
Thomas's, Will, Orch.: Huntington, W. Va., Indef.
Thoma, W.R. and His Princetonians: (Terrace Gardens) Appleton, Wis., Indef.
Tivoli Rainbow Orch.: (Tivoli Ballroom) Racine, Wis., Indef.
Troubadours, The, E. M. Holbrook, mgr.: (Wint-er Garden) Wichita Falls, Tex., until March 15.
Turner's Serenaders, J. C. Turner, Jr., mgr.: (Paras Royal) Worcester, Mass., Indef.
Warner Seven Aces, Thomas M. Brannon, bus. mgr.: (Hedmont Driving Club) Atlanta, Ga., Indef.
Worden's, Geraldine, Margold Orch.: (Fort Des Moines Hotel) Des Moines, Ia., Indef.

NEW YEAR'S ITEMS

Table listing various items for streetworkers with prices. Items include Metal Cowbell, Red and Green Seiss Rosters, Red, White and Blue Horns, 15-in. "Dandy" Red, White and Blue Horns, Tambourine Rattles, Wood Bottle with Whistle, Hat and Horn Combination, Paper Hats, Blowouts.

Table listing various items with prices. Items include Extra Long Snake Blowouts, Metal Horns, Nickel Whistles, Water Whistles, Wood Rattler Noisemaker, Clapper Noisemakers, Tambourine Noisemakers, Assorted Hats with Rubber, Whistling Birds, Revolver Crickets.



Special Items for Streetworkers

Table listing 'Special Items for Streetworkers' with prices. Items include Small Bobbing Monkey, Bobbing Monkey, Miss Lona Tite Rope Walker, Wooden Jointed Snakes, Round Jointed Snakes, Mechanical Crawling Snakes, Magic Writing Pad, Celluloid Top, Mysterious Writing Pad, Mysterious Combination Locks, Pocket Clear Lighters, Genuine Cutwell Sharpeners, Aluminum Pencil Sharpeners, Needle Threader with Ten Needles, Flying Birds, Long Sticks, Large Wire Glasses, Heavy Nickel Clutch Pencils with Chip, Jumping "Fiddle" Dog, Running Mice, Running Turtle, Army and Navy Needle Books.

Table listing various items with prices. Items include 10-in. Spark Plug Horse, 15-1/2 in. Mamma Doll, 15-1/2 in. Mamma Doll with Wig, 22 in. Mamma Doll, 27-in. Kindergarten Dress Mamma Doll, 14-1/2 in. Aunt Jemima Mamma Doll, 14-1/2 in. Aunt Jemima Mamma Doll, Teddy Bear in Boots, Monkey Doll with Voice, Squawking Fur Dogs, Imported Dice Games, Mechanical Golf Player, Beautiful 13-in. Plume Doll, American 3-Color Registering Bank, "Bimbo Doll", She Does the Hoosho-Koocho, Imported Bisou Doll, Beautiful Wig, Moving Eyes, 19-in. Doll, as above, 13-in. Doll, as above, 24-in. Doll, as above, 21-in. Doll, as above, 25-in. Doll, as above, 9-in. America Doll, She Dances on the Phonograph, Indian Papoose Doll, Spanish Dancer Mechanical Doll, Mechanical Nurse Doll, High-Grade Imported Shulco Monkeys, Noble Tail and Head, Same as above, Large Size, "Lena From Palestine" Mechanical Dancing Doll, Mechanical Girl Doll, Waving the Flag 20% deposit required on all orders.

TOYS AND CHRISTMAS SPECIALS

Table listing toys and Christmas specials with prices. Items include Jumping Fur Rabbits, Jumping Fur Dog, Jumping Fur Bear, Kid Special Mechanical Toy, Kid Flyer Mechanical Toy, Mechanical Walking Toys, "The Drunk" Mechanical Toy.

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BURLESQUE COLUMBIA CIRCUIT

All Aboard: (Miner's Bronx) New York 17-22; (Casino) Brooklyn 24-29.
All In Fun: (Gayety) Dayton, O., 17-22; (Olympic) Cincinnati 21-29.
Bathing Beauties: (Gayety) Kansas City 17-22; open week 24-29.
Bon Ton: (Gayety) Rochester, N. Y., 17-22; Auburn 21; Elmira 25; Binghamton 26; (Olympic) Utica 27-29.
Bostonians: (Empire) Toronto 17-22; (Gayety) Buffalo 24-29.
Breezy Times: (Gayety) Omaha 17-22; (Olympic) Chicago 24-29.
Brevelites of 1923: (Gayety) Boston 17-22; (Columbia) New York 24-29.
Bubble Bubble: (Olympic) Chicago 17-22; (Star & Garter) Chicago 21-29.
Chuckles of 1923: (Grand) Canton, O., 20-22; (Columbia) Cleveland 21-29.
Cooper's, Jimmy, Revue: (Casino) Brooklyn 17-22; (Orpheum) Paterson, N. J., 24-29.
Dancing Around: (Columbia) New York 17-22; (Empire) Brooklyn 21-29.
Follies of the West: (Empire) Newark, N. J., 17-22; (Miner's Bronx) New York 24-29.
Giggles: (Gayety) St. Louis 17-22; (Gayety) Kansas City 21-29.
Happy Days: (Palace) Baltimore 17-22; (Gayety) Washington 24-29.
Happy-Go-Lucky: (Empire) Brooklyn 17-22; open week 21-29.
Hippity Hon: (Star & Garter) Chicago 17-22; (Gayety) Detroit 24-29.
Hollywood Follies: (Casino) Philadelphia 17-22; (Palace) Baltimore 24-29.
Hi Time: (Empire) Toledo, O., 17-22; (Gayety) Dayton 24-29.
Let's Go: (Gayety) Montreal 17-22; (Van Currier) Schenectady, N. Y., 24-29; (Harmannus Bleecker Hall) Albany 27-29.
Marlon's, Dave, Show: (Yorkville) New York 17-22; (Empire) Providence 24-29.
Monkey Shines: (Olympic) Cincinnati 17-22; (Capitol) Indianapolis 24-29.
Nifties of 1921: (Gayety) Pittsburg 17-22; (Grand) Canton, O., 27-29.
Queens of Paris: (Gayety) Buffalo 17-22; (Gayety) Rochester, N. Y., 24-29.
Radio Girls: (Poli) Waterbury, Conn., 17-19; (Lyric) Bridgeport 20-22; (Hurtig & Seaman) New York 24-29.
Record Breakers: (Grand) London, Can., 17-19; (Grand) Hamilton 20-22; (Empire) Toronto 24-29.
Rundlin' Wild: (Van Currier) Schenectady, N. Y., 17-19; (Harmannus Bleecker Hall) Albany 20-22; (Casino) Boston 24-29.
Silk Stocking Revue: (Columbia) Cleveland 17-22; (Empire) Toledo, O., 24-29.
Step On It: open week 17-22; (Casino) Philadelphia 21-29.
Talk of the Town: (Gayety) Washington 17-22; (Gayety) Pittsburg 24-29.
Temperations of 1923: (Empire) Providence 17-22; (Gayety) Boston 24-29.
Town Scoundals: (Casino) Boston 17-22; (Hyperion) New Haven, Conn., 24-29.
Vantiles: (Orpheum) Paterson, N. J., 17-22; (Empire) Newark 24-29.
Watson's, Billy, Beef Trust: (Capitol) Indianapolis 17-22; (Gayety) St. Louis 24-29.
Watson, Sliding Billy: (Hurtig & Seaman) New York 17-22; (Yorkville) New York 21-29.
Whirl of Girls: (Colonial) Utica, N. Y., 20-22; (Gayety) Montreal 21-29.
Williams, Mollie, Show: (Hyperion) New Haven, Conn., 17-22; (Poli) Waterbury, Conn., 24-29; (Lyric) Bridgeport 27-29.
Wine, Woman and Song: (Gayety) Detroit 17-22; (Grand) London, Can., 24-26; (Hamilton) 27-29.
Youthful Follies: open week 17-22; (Gayety) Omaha 24-29.

MUTUAL CIRCUIT

Band Box Revue: (Lyric) Newark, N. J., 17-22; (Bijou) Philadelphia 21-29.
Bits of Bits: (Folly) Baltimore 17-22; Penn Circuit No. 2, 24-29.
Broadway Bolshes: (Academy) Pittsburg 17-22; (Park) Youngstown, O., 21-26.
Dancing Fools: Penn Circuit No. 2, 17-22; (Academy) Pittsburg 24-29.
Flirts and Skirts: (Cataract) Niagara Falls, N. Y., 20-22; (Garden) Buffalo 21-29.
Folly Town: open week 17-22; (Gayety) Louisville 21-29.
Frolic Models: (Garden) Buffalo 17-22; (Majestic) Scranton, Pa., 24-29.
Georgia Peachess: Penn Circuit No. 1, 17-22; (Folly) Baltimore 24-29.
Helter Skelter: (Majestic) Scranton, Pa., 17-22; (Nesbit) Wilkes-Barre 24-29.
Hello Jake Girls: open week 17-22; (Garrick) St. Louis 24-29.
Joy Riders: (Olympic) New York 17-22; (Star) Brooklyn 24-29.
Laffin' Thru: (Star) Brooklyn 17-22; (Lyric) Newark, N. J., 21-29.
London Gayety Girls: (Empress) Milwaukee 17-22; open week 21-29.
Make It Peppy: (Nesbit) Wilkes-Barre, Pa., 17-22; (Empire) Hoboken, N. J., 24-29.
Miss Venus: (Empire) Cleveland 17-22; (Lyria, O., 24; Fremont, N. Y., Sandusky 26; (Cataract) Niagara Falls, N. Y., 27-29.
Moonlight Maidens: (Gayety) Louisville 17-22; (Empress) Cincinnati 24-29.
Oh Joy: (Garrick) St. Louis 17-22; open week 21-29.
Pell Mell: (Bijou) Philadelphia 17-22; Penn Circuit No. 1, 21-29.
Round the Town: (Howard) Boston 17-22; (Olympic) New York 24-29.
Sassy Bits: (Empire) Hoboken, N. J., 17-22; (Gayety) Brooklyn 24-29.
Snappy Snaps: (Park) Youngstown, O., 17-19; (Empress) Milwaukee 24-29.
Step Lively: Girls: (Empress) Cincinnati 17-22; (Empire) Cleveland 24-29.
Step Along: (Gayety) Brooklyn 17-22; (Howard) Boston 24-29.

PENN CIRCUIT ROUTE NO. 1

Allentown, Pa., Monday.
Bethlehem, Pa., Tuesday.
Williamsport, Pa., Wednesday.
Lafayette, Thursday.
Reading, Pa., Friday.
Reading, Pa., Saturday.

PENN CIRCUIT ROUTE NO. 2

York, Pa., Monday.
Cumberland, Md., Tuesday.
Altoona, Pa., Wednesday.
Lewistown, Pa., Thursday.
Uniontown, Pa., Friday.
New Castle, Pa., Saturday.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Arnold's Northland Beauties: (Grand) Raleigh, N. C., 17-22.
Barrett's, Jimmie (Revo), Musical Revue: (Bijou) Wausau, Wis., Indef.
Black's, Bob, Globe Trotters: (State) Allentown, Pa., 17-22; (Princess) Youngstown 24-29.
Brown's, Mary, Tropical Maids: (Lyceum) Newey Falls, Pa., 20-22.
Clifford's, George, Pop & Ginger Revue: (Princess) Quebec City, Que., Can., Indef.
Collier's, Jim, Flapper Revue: (Princess) Columbia, Tenn., 17-22.
Desmond's New York Roof Garden Revue: (Miner's) Collinsville, Ill., 20-22; (Washington) Belleville 24-29.
Downard's, Virg, Roseland Maids: Atlanta, Ga., 17-22.
Drake-Walker's Co. & Jazz Band: (Columbia) Junction City, Kan., 17-22.

Echoes of Broadway, E. M. Gardiner, mgr.: (Olympic) Newport News, Va., Indef.
Flappers of 1921, Eddie Trout, mgr.: (Morgan) Henryetta, Ok., 17-22.
Follies Revue, Jack Shimas, mgr.: (Rose) Fayetteville, N. C., 17-22.
Cartland's Comie Cutups: Monroe, Mich., 17-22; Sandusky, O., 23; Marlowa 24-29.
Golden, Max, Co.: (Lyric) Ft. Wayne, Ind., Indef.
Hamilton's, Dave, Broadway Follies: (O. H.) Warren, O., 20-22; (Liberty) New Castle, Pa., 24-29.
Harris, Honey, & Honey Girls: (New Pearl) San Antonio, Tex., Indef.
Honey Bunch, E. B. Coleman, mgr.: (Bijou) Battle Creek, Mich., 16-22; (Regent) Lausaug 23-Jan. 5.
Humphreys, Bert, Dancing Buddies: (Orpheum) Durham, N. C., 17-22.
Hurley's Big Town Revue, Ralph Smith, mgr.: (Piazza) Brownsville, Pa., 17-22; (Scottdale) Scottdale 21-29.
Hurley's All-Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., Indef.
Hurley's Jolly Follies of 1921, Frank Maley, mgr.: (Regent) Jackson, Mich., 16-22; (Reaper) Monroe 23-29.
Nifties of Broadway, Irving N. Lewis, mgr.: (Grand) Washington, Ind., 20-22; (O. H.) Greenville, O., 23-29.
Loeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., Indef.
Lester & Backel 1924 Revue: (Orpheum) St. Bernice, Ind., 21-25; (Shoaff) Paris, Ill., 24-26.
Levene's, Tommy, O You Baby Co.: Blackwell, Ok., 17-22; (Mid 23-29).
Monn-tt's, Carly, Twentieth Century Revue: (Lafayette) Toronto, Ont., Can., Indef.
Morton's, Blue Ribbon Belles, Bert Mace, mgr.: (Victory) Potomac, Ok., 17-22.
Morton's, Chas. Snappy Revue, Eddie Ford, mgr.: (Rivoli) Columbia, S. C., 17-22.
Palm Garden Beauties, Art Lewis, mgr.: (Princess) Youngstown, O., 17-22; (Park) Moundsville, W. Va., 21-26; (Grand) Donora, Pa., 27-29.
Passing Parade Co., Harry Cordray, mgr.: (Castle Creek) Lavoye, Wyo., Indef.
Pats's, Pete, Synopated Steppers: (Jefferson) Dallas, Tex., Indef.
Peck & Sweet's Powder Puff Revue: (Model) Sioux City, Ia., Indef.
Peck & Sweet's High Life Revue Co.: (Columbia) Casper, Wyo., Indef.
Pepper Box Revue, Allen Forth, mgr.: (Cozy) Houston, Tex., Indef.
Saucy Baby, E. B. Coleman, mgr.: (Majestic) Jackson, Mich., 16-Jan. 5.
Seamore Follies, C. E. King, mgr.: (Lyric) Safford, Pa., Indef.
Taylor's, Slade (Mike), Boys & Girls: (Rialto) Superior, Wis., Indef.
Taylor's, H. W., Tango Girls: (Orpheum) Marlton, N. J., 17-22; (Butler) Niles 21-26; (O. H.) Warren 27-29.
Vogel & Miller's Musical Comedy Co.: (Arcade) Conneville, Pa., 17-22; (Evans) Morgantown, W. Va., 24-29.
Walker's, Marshall, Whiz Bang Revue: (Rialto) Dayton, Ind., Nov. 11, Indef.
Wick's Jolly Jokers: Tonawanda, N. Y., 17-22.
Wiggles and Giggles of 1921: (Lived) Canal Dover, O., 20-22; (Elks) Grand Belleair 21-29.

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Arthur's Hawaiians: (Bramwood) West Greenville, S. C., 17-22.
Becker, Wm. F., Jr., Magician: Tipton, Ind., 17-22.
Bell's Hawaiian Revue: (Liberty) Zanesville, O., 20-22; (Sinton) Fairmont, Pa., 24-29.
Covered Wagon, L. E. Manly, bus. dir.: Keokuk, Ia., 20-21; Ft. Madison 22-23.
Daniel, B. A., Magician: Scottsville, Ky., 20-22; Nashville, Tenn., 23-24.
Dante, Magician, Howard Thurston, mgr.: (Auditorium) Toledo, O., 23-29.
Helms, Harry, Magician: (O. H.) Corless, Wis., 17-22; (Strand) Racine 23-29.
Houdeau, Mysterions, Co.: Colorado Springs, Col., 22; Pueblo 23; Trinidad 24; Raton, N. M., 25; Amarillo, Tex., 26; Oklahoma City, Ok., 27-29.
Hudson, Bert E.: (Majestic) Rock Island, Ill., 17-22.
Kennell's, Bart, Magic Show: Franklin, Va., 19-20; Boykins 21-22; Weldon, N. C., 24-25; Halifax 26; Enfield 27.
Night in the Orient, with Lucy Paka: Hay City, Tex., 19; Wharton 20; El Campo 21; Edna 22.
Noera, Anthony: Zanesville, O., 20-23; Uniontown, Pa., 24-29.
Oldfield, Clark, Co. & Novelty Hawaiians: (Rialto) Phoenix, Ariz., 19-21; (Rialto) Tucson 22-28.
Proctor Bros., Highlanders, Geo. H. Proctor, mgr.: Tipton, Ok., 17-22.
Rialto, George W., Vandeville & Picture Show: Sandy Creek, N. Y., 17-22.
Smith, Mysterions, Co.: A. P. Smith, mgr.: Malvern, Ark., 17-22; Pine Bluff 21-23.
Taylor's Dog & Pony Show: Bingham, Me., 19; Jackson 20-21; Greenville 22.
Thurston, Magician: (Belasco) Washington, D. C., 17-22.
Turtle, Wm. C., Magician: Waterloo, Ia., 22.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Coburn's, J. A. Coburn, mgr.: Gainesville, Fla., 19; Ocala 20; Eustis 21; Leesburg 22; St. Petersburg 23-26; Clearwater 27; Tampa 28-30.
Fink, Al G., Muncie, Ind., 19; Connersville 20; Lexington, Ky., 21-22; Dayton, O., 23-24; Springfield 25; Newark 26; Cambridge 27; Wheeling, W. Va., 28-29.
Harvey's Greater, John R. Andrew, mgr.: Cooperstown, N. Y., 19; Stamford 20; Sidney 21; Walton 22; Sunbury, Pa., 21-25; Lykens 26; Carlisle 27.
Hello, Rufus, Leon Long, mgr.: Columbus, Miss., 19; West Point 20; Tupelo 21; New Albany 22; (Venus) Memphis, Tenn., 24-Jan. 5.
Hills, Gus, & Evans' Honey Boy Minstrels: John W. Vogel, mgr.: Toronto, Can., 17-22; Niagara Falls, N. Y., 24-25; Medina 26; Ravenna 27; Canadawaga 28.
Holkamp's Georgia Smart Set: Helena, Ark., 19; Little Rock 20; Hot Springs 21; Shreveport, La., 22-23; Marshall, Tex., 24.
White's, Lassus, Speth & Co., mgrs.: Alexandria, La., 19; Lake Charles 20.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Barlow's, Harold, Indoor Circus: Rock Island, Ill., 17-22.
Corey Bazaar Co., E. S. Corey, mgr.: Rosster, Pa., 17-22.
Elks' Christmas Charity Bazaar, Jas. D. Harding, mgr.: Homestead, Pa., 17-22.
Roberts, J. C., Circus Co.: Ectora, Tex., 17-27.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Bernardi Expo. Shows: Bakersfield, Calif., 17-22; Glendale 21-29.
Brown & Dyer Shows: (Luna Park) Miami, Fla., 17-29.
Coley's Greater Shows: Ray City, Ga., 21-22; Valdosta 24-29.
Cantara, S. J., Shows: Milltown, Fla., 17-22.
Jones, Johnny J., Expo.: (Bahama Park) Havana, Cuba, Nov. 23, Indef.
Kraner, Coney Island Shows: Santo Domingo, Porto Rico, 17-29; Hayti Jan. 1-11.
Leggette, C. R., Shows: Thibodaux, La., 17-22.
Miller's Midway Shows, F. W. Miller, mgr.: Napoleonville, La., 17-22.
Nall, C. W., Shows: Cottonport, La., 17-22.
Snapp Bros.' Shows: Superior, Ariz., 17-22.
Wortham's World's Best Shows: San Diego, Calif., 17-22.

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GREAT PACIFIC SHOWS Now booking Shows, Rides and Concessions for season 1924. Address BILLIE C. MARTIN, Manager, Columbus, Georgia.

GREAT WHITE WAY SHOWS Now booking Shows, Rides and Concessions for next season. Winter Quarters, 121 S. 2d St., Martins Perry, O. C. M. NIGRO, Manager.

HELLER'S ACME SHOWS Now booking Concessions for 1924. Season opens middle of April. Address HARRY HELLER, Mgr., 91 Hamilton Ave., Paterson, N. J.

C. A. Vernon's Southern Standard Exposition Shows NOW BOOKING SHOWS, RIDES AND CONCESSIONS. Opening first week in April. 314 So. Second St., Muskogee, Oklahoma.

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THE ACTORS' EQUITY SURVEY OF VAUDE. CONDITIONS

(Continued from page 18)

an engagement, for by so doing it will immediately be denied any other Keith acts, and no actor who had any desire ever again to play a Keith or Orpheum owned, leased, operated or booked house would dare to appear on its stage.

Furthermore, no personal representative booking on the Keith or Orpheum floors could even attempt to get a booking for such an "undesirable" actor without immediately forfeiting his franchise, which would mean that all of the acts in his office would have to find other representatives or be themselves declared "undesirable."

If the trouble starts with the theater it is the same story. The theater which lies without the pale carries the picturesque name of "poison ivy". No actor wishing to book with or thru Keith's or Orpheum can perform in this house. No agent who would retain his franchise can furnish any act to this theater.

No leper is shunned as is the theater, the actor or the agent against whom excommunication has been pronounced.

This "blacklisting"—for that is what it really is—was formerly done openly and brazenly, it is said. Bookers on the floor had lists of the names of disbarred actors and "poison ivy" theaters which they might consult when in doubt. Since the Federal Trade Commission investigation, however, far greater caution has been observed and the blacklisting is understood to be done under cover, but it is as deadly as ever.

System in Independent Circuits

The booking system is not as far developed in the independent circuits.

Most of the important independent small-time circuits, notably Loew's and Pantages', do conduct their own booking offices which engage the attractions for their own theaters, but some of the smaller circuits do business directly with independent agents, without conducting a booking office of their own. Both Loew's and Pantages' allow only certain franchised agents to appear on their floors, and do not allow these agents to do business with any other circuits. Whether such a policy of exclusion is practiced by other circuits we do not know.

All booking offices charge the actors a commission. This is never less than five per cent, and, in some cases, more. Pantages', strictly speaking, does not charge a commission, but it discounts the stipulated salaries. Instead of writing a contract for, say, \$200 and deducting five per cent from the weekly salary, this circuit writes the contract for \$190. This seems a franker way of handling the situation, tho the net results are no different.

No circuit other than the Keith and Orpheum runs a collection agency. For this reason no other circuit is as insistent upon actors booking thru representatives. It is said that acts can get satisfactory direct booking with Pantages' or Loew. In spite of this personal representatives flourish in both circuits, tho not to the extent that they do in the Keith and Orpheum.

A possible explanation of this is that salaries and working conditions are not so rigorously fixed in the independent circuits and that representatives have, therefore, an opportunity to do something for their clients thru any bargaining skill they may possess. This is merely a hypothesis which needs to be proved. A more plausible hypothesis is that the representative takes advantage of the vaudeville actor's ignorance of business and finance and can readily deceive him as to his potency, as the medicine man does the savage.

It was reported in a theatrical trade paper that the Marons Loew Booking Agency was planning to establish a collection agency, the charge to representatives to be 23 1-3 per cent. It is said that the representatives would welcome such a move, as their losses from

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unpaid and uncollectable commissions amount to more than would be involved in the charges of the collection agency. It is claimed that twenty per cent of the acts playing independent vaudeville circuits fail to pay their representatives' commission when they leave New York. (To be continued.)

NO HAIR-RAISER FOR PHILLY

Philadelphia, Dec. 15.—The impudent feature of the act of Chong and Moevy, playing this week at the Keystone Theater, was ordered out Thursday by Magistrate Renshaw upon complaint of a lady representative of the Society to Protect Children From Cruelty, who says she shuddered when seeing the two Chinese

CABARET TAX FOR CHARITY

Word comes from Berlin that the German government is to take over some of that city's most famous cabarets and will operate them as feeding stations for the poor. A limited number of dance halls are to continue, but all who dance must pay the government "tiddler" in the form of one gold mark or so for an evening's entertainment. Funds raised from this tax are to be applied to charity.

HAIRPART PARTS FRIENDS

New York, Dec. 15.—Robert Alexander, of the vaudeville team of Alexander and Elmore, made the mistake of failing to patent his trick hairpart, and, subsequently, that hairpart threatens to result in his parting of professional friendship with two other variety teams playing over the Western Circuit.

Robert, so he says, conceived some ten years ago the trick of gluing a thin ribbon of tape down the center of his head, thus giving the illusion of a shaved course from crown to forehead, a sight always certain to bring the house down. Of late, Alexander complained this week to the moving spirits of the N. V. A., the Visser Trio and the Three Senators have been using this very stunt in their acts, and he asked that they be enjoined from "crabbling" his routine.

"Absurd," say the Visser Trio, retorting that they have used the tape bit for over three years.

Since the three teams are members of the N. V. A., the organization will undertake to adjust the hair-part controversy and thereby prevent the parting of friendship among the variety teams.

EDWINA SHEIK DOLL

OUR NEW SENSATION NO. 5

Ostrich Plume Dress, on a flashy 12-inch Doll, complete, for only

SHEIK DOLL 25c
PLUME DRESS 25c
Total, 50c

The greatest winner you have ever sold. Order now.

EDWARDS NOVELTY CO.
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High-Class Dolls, Doll Lamps and Parlor Lamps

AT THE RIGHT PRICES

C. F. ECKHART & CO.

315 National Ave.,
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MEN'S SILK MERCERIZED SOCKS
 \$2.00 PER DOZEN (GROSS LOTS).
 Sell Fast at Four Pairs for \$1.00.

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 \$2.75 PER DOZEN (GROSS LOTS).
 Sell Fast at Three for \$1.00.

SILK NECKTIES
 \$2.75 PER DOZEN (GROSS LOTS).
 Sell Fast at Three for \$1.00.

Old-timers are cleaning up in Los Angeles and San Francisco. Territory going fast. Send \$1.00 for four samples.
 25% on all orders.

COMMERCIAL CLEARING HOUSE,
 135 1/2 N. Spring Street, LOS ANGELES, CALIF.

SOCIETY DENIES EXISTENCE OF "MUSIC PUBLISHERS' TRUST"

(Continued from page 13)

two cents is fixed, regardless of the price at which the record or roll is sold. Bearing in mind that the function, and the only function, of the record or the roll is to reproduce music which has been created by someone else, do you think that the rate fixed by law is even fair to the creator of the product upon which these devices are solely and entirely dependent for their commercial existence?

"If it is granted that this rate is not excessive, then is it fair to the creator of the material to require that he shall not only sell the right to manufacture reproductions of his work for two cents, but shall include for that price the right to publicly perform for profit, bearing in mind, too, that the public performance is not by the manufacturer of the device played, but by another who has contributed nothing whatever to the copyright?"

"We believe that if you will for but a moment analyze this point you will at once admit the unfairness of any law that would compel the already inadequate compensated creator of the music to extend the right granted by him to the manufacturer, to include a right to a theater which has not contributed to the copyright, to publicly perform the copyright for PROFITS OR PROFIT."

"The next point to submit for your consideration, it would seem to us, is whether or not the society charges fairly and equitably, or excessively and to extortion, for a license granted by it in behalf of its members, to theaters and other places of public amusement, to publicly perform their works for purposes of profit."

"If it charges fairly and equitably it should be sustained; if unfairly and extortionately it should be forced to recede."

"In the case of a motion picture theater the highest fee charged is 10 cents per seat per annum. In other words, the license for a 1,000-seat theater would be \$100 per year, or less than \$2 per week. For this fee the theater receives the right to publicly perform the thousands of compositions, the most popular works of the day, of the American composers and authors, as well as a very great number of the works of foreign authors and composers."

"By the most liberal possible calculation the fee cannot exceed one cent out of every twenty dollars taken in at the box-office. And kindly bear in mind that music constitutes at least forty per cent of the value of the program sold by the theater to the public; in fact, no motion picture has ever been operated without using music, though it has been tried."

"But suppose it is set up that the theater cannot afford even that trivial sum for a product which makes its commercial existence possible? There still remains for its use, in the public domain and not protected by copyright, or the copyright of which is owned by the many non-members of this society, at least ten compositions available for free and unrestricted use, to every one that this society represents."

"Then we are not a 'trust' if we do not control even a substantial majority of the available music. And the facts are that we do not. But we control much of the popular music of the day, music which is in demand, which is popular and which makes money for the theaters which play it."

"If it is in demand, if it has merit, if the theater can use it profitably, should the theater step in and demand the right to use it free? It demands no such right with respect to the films which it presents, or any other feature of its entertainment service. Let us all be fair in our consideration of this matter—that is all we ask or expect from you, and we ask and expect it of ourselves no less."

"Your purported interview makes a reference to broadcasting stations. Do you know that broadcasting stations are operated, in every case where this society demands any fee, strictly as commercial propositions? Notwithstanding much grandiloquent language that they are great public-spirited endeavors and enterprises, every single one of them THAT THIS SOCIETY DEMANDS OR EXPECTS ANY FEE FROM is purely and simply a commercial proposition, operated for commercial purposes, and nothing else."

"Do you know that the year's sales of radio receiving apparatus will exceed in amount a hundred and fifty million dollars? Do you know that these sales are only possible because there is an entertainment service 'in the air'? Do you realize that the service of entertainment 'in the air' must consist mainly of music? And wouldn't you say that in reason, if the men who created music make possible an annual gross business in a new line of exceeding one hundred and fifty million dollars, they would be entitled to some consideration?"

"Now a word about your personal observation of the instance in Hoquiam, Wash. No, theater owner in that city has ever been sued or served in connection with the composition 'Yes, We Have No Bananas'. Nor has any theater owner in that city or elsewhere been sued or served until after personal service upon him, repeatedly, of information fully in regard to our rights. Would you tell us what theater the instance occurs in connection with, so we can submit to you the actual record of that particular house? You will find, and in the end you will agree, that it was treated fairly, equitably and courteously."

"We ask of you, Mr. Johnson, as we would of any fair man, merely that you shall consider both sides of any question presented to you, and you are confident that upon such presentation you will decide impartially and fairly on the merits."

"We are wide open for your questioning on any and every phase of our activities. We will answer your questions truthfully and frankly. Will you not advise us in what respect you consider our activities unfair, detrimental to the public interest, or unjust in their relation to the operation of public amusement enterprises?"

"Respectfully yours,
"AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS."
By J. C. Rosenthal, Gen. Mgr."

PASSPART LOSES SUIT FOR \$300,000 AGAINST ORPHEUM

(Continued from page 11)

fare no matter what happened. He further admitted that during his stay here after 1914 Beck advanced money exceeding commissions due him, so that at present he owes Beck

New Year's Noise Makers AND CELEBRATION MERCHANDISE

- LOUD IMPORTED RED, WHITE AND BLUE HORNS, WITH WOOD MOUTHPIECES. BB14N7-7-inch Horn. Per Gross...\$1.25 BB14N8-14-inch Horn. Per Gross... 2.50 BB14N10-17-inch Horn. Per Gross... 3.25 BB14N11-23-inch Horn. Per Gross... 4.50 DOMESTIC HEAVY CARDBOARD HORNS, WOOD MOUTHPIECES. EXTRA LOUD. BB14N48-8 inches Long. Gross...\$4.00 BB14N49-14 3/4 inches Long. Gross... 8.25 LOUD TIN HORNS. WOOD MOUTHPIECES. BB14N66-12 inches Long, with Bell. Plain. Gross...\$ 4.35 BB14N67-22 inches Long, with Bell. Plain. Gross... 9.45 BB14N97-17-inch Red, White and Blue Horn. Gross... 8.75 BB14N99-30-inch Red, White and Blue Horn. Gross... 21.00 BB14N85-8-inch Metal Drum Horn. Gross... 4.75 BB14N98-Original Scissors Rooter. Very Loud. Gross... 8.00

- BB17N48-Serpentine Confetti. Per 1,000 Rolls...\$ 2.50 Per 100 Rolls... .30 BB17N42-Bulk Confetti, in Bags. Per 50-lb. Sack... 3.00 Cash must accompany order. BB17N43-Confetti in Paper Bags. Per 1,000 Bags... 12.50 Per 100 Bags... 1.30 BBN4760-Heavy 23-inch Assorted Color Paper Shaker, with 23-inch Handle. Per Gross... 8.00 BB47N64-Heavy 14-inch Shaker, as above, with 21-inch Stick. Per Gross... 4.00 BB85N14-35 cm. Transparent Gas Balloons. Per Gross... 3.50 BBN4680-Crepe Paper Hats. Dandy Assortment, 15 Kinds. Per Gr. Per Box, 6 Dozen... 2.50 BB26N95-Fancy Decorated Cotton Cakes. Per Gross... 2.75

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FORTUNES MADE SELLING GAS-MASK

Goodyear Raincoats \$1.90 EACH Agents Wanted. Made of Diagonal Bombazine, rubberized to a pure India rubber. In dozen or gross lots, \$1.90 20% Deposit, balance C. O. D. Sample coat \$2.00. Send M. O. or certified check. Leatherette Coats, Rain or Shine \$4 Double Service. Send for price list of our complete line.

Goodyear Raincoat Co. DEPT. G. 835 Broadway, NEW YORK CITY.

Carnival and Circus Men! Just What You Need. NEW GOVERNMENT SEARCHLIGHT 500-Watt, Mogul Base, 23 in. high, 16-in. lens, adjustable. Sample, \$20.00, with order. Special price on 6 or more while they last. Walker Amusement Co., Alliance Bank Bldg., ROCHESTER, N. Y.

personally \$5,200.34, which sum has been confirmed in a court judgment granted Beck. Studin tried to impress upon the jury the many favors that Beck had conferred upon Passpart, never refusing him money. "But I did a lot of favors for him—and big ones," broke in Passpart. However, Passpart admitted that these loans only stopped with the settlement of the \$3,000,000 suit instituted by Marinelli. Passpart said he recalled receiving a letter from Beck urging him not to take "too much to heart" the rumors he had heard of the Marinelli settlement which meant his dismissal by the circuit. Passpart said Marinelli had offered him \$25 a week for his services, but this he refused. After Passpart left the stand Attorney Studin moved for a dismissal of the complaint on the ground that the plaintiff had not offered a scintilla of evidence that could be identified as a contract between himself and the defendant. If there had been a contract, the defense counsel argued, Passpart violated it when he abandoned his business in Europe in 1914 and came to America. Studin closed his plea with a motion to strike from the record all correspondence and conversation between Passpart and Beck prior to the incorporation of the Orpheum Theater and Realty Company in May, 1908. This was denied by Justice Cobatan. The defendant's counsel read to the jury a deposition from Myerfeldt in which the former head of the Orpheum Theater and Realty Company declared that his company had at no time a contract with Passpart and that the latter's position in Europe was held at the discretion of the company. Beck's title of "General Manager of the Orpheum Circuit," said the deposition, was one merely assumed and not authorized by the company's directors. Senator Sheridan pressed S. Lansburg, attorney for and secretary of the Orpheum The-

ater and Realty Company, ruthlessly under cross-examination: as to the amount of stock Myerfeldt and Beck held in the firm. Lansburg, who hails from San Francisco, insisted their joint interests never were in excess of 10 per cent of the company's stock. Sheridan extracted the admission that Beck had been retaining the 5 per cent commissions taken from the actors until the reorganization of the company in 1921. But when Beck took the stand he declared that the commission money had been turned over to the Orpheum Theater and Realty Company.

"LOVE A LA CARTE" IS BIG HIT IN THE SOUTH

Chicago, Dec. 14.—"Love a la Carte", one of the Roger Murrell acts, which was jumped from Chicago to strengthen a U. B. O. road show in the South, made a fine impression and following that tour is starting on the Interstate Time at Wichita, Kan., Monday, December 17. Lowell Gordon, Joyce Lane and Earl Smith are the members of the act. Smith wrote "Down By the Old Mill Stream", "O'er the Billowy Sea" and "Just Because You are You", which are being capitalized for press effect on the tour.

EXTRA HOLIDAY SHOW

Minneapolis, Minn., Dec. 17.—Manager Louis B. Christ, of the Pantages Theater, has been authorized by Alexander Pantages to present a clown program or any other form of novelty for a midnight show New Year's Eve. It is expected that a similar extra performance will be offered at every house on the Pan. Time.

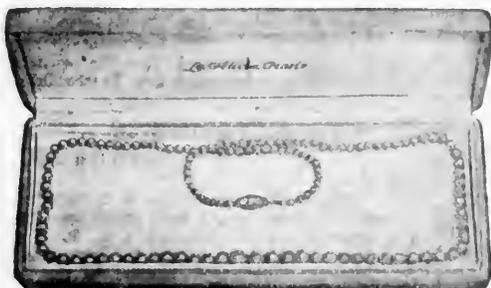
FRANCILL GOES OVER BIG

Chicago, Dec. 14.—Francill, the "Itadio Wizard", fresh from the radio show in Chicago, was headlined at the Palace, Detroit, the week of December 10, and proved a big card, according to report. Francill broadcasted to advantage from an advertising standpoint during his engagement.

ARTOIL (Reg.) Oil! Painting! \$15 to \$25 PROFIT a DAY! ARTOIL Portrait Paintings (Reg. Appl. for U. S. Pat. Off.) are the biggest selling proposition we have ever known. You take orders for one or more in every home; \$3 to \$8 profit on each sale. Sure reporder. Perfect likeness made from any photograph. Looks exactly like an oil painting. Four-day delivery guaranteed. No investment required. FIVE sample outfit. Write today SURE. PUDLIN & GOLDSTEIN 259 Bowery, Dept. R. New York City.

BUCK-BOARDS NEW PRICE LIST EFFECTIVE NOV. 15th, 1923 ALL SIZES—100 HOLES TO 4,000 HOLES. HAND FILLED—PROTECTED NUMBERS 300-HOLE SIZE TRADE BOARDS Base Ball Boards Put and Take Boards Poker Hand Boards Sample of any one sent, prepaid, \$1.00. NEW CIRCULAR KNIFEBOARD Done in Four Colors, 300 and 1,000-Hole Size. Get our descriptive circular on our new 100-Hole Board, that takes in \$15.00. Write for our new Price List and Discount Sheet before you place your order. BUCK-BOARD MFG. CO. 3727 Milwaukee Ave., CHICAGO

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POSITIVELY BEST PEARL VALUES

No. 287—Code Name "Felix"—24-inch string with sterling silver clasp, set with 3 good imitation diamonds, in handsome velvet display box **\$1.50**
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SPECIAL—15-Hole Salesboard with one high-grade Pyraline Knife, 3 3/4 inches long, bolster and brass lined, with two extra fine steel blades, complete for 65 cents. Knife alone worth more.

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\$4.00

The Miracle Bargain of the Continent

HAIRNETS

\$1.50 Per Gross

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 Double Mesh, Cap or Fringe..... 3.00 Gross

Hand made of genuine human hair, sterilized and sanitary. Packed one net to an envelope.
 Orders—Not less than one gross. Specify colors. 25% deposit, balance, C. O. D.

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CHRISTMAS SPECIAL Make Big Money Handling the New **LEONARDO LADY DIANA PEARL**



36 inches long, high lustre, fine quality opalescent Pearl, with sterling silver rhinestone snap. Put up in elaborate cabinet jewel case, marked \$50.00.

\$3.50 Each

OTHER SPECIAL NUMBERS

24-inch Pink Opaque Pearl, in elaborate box, with sterling \$15.00 Doz.
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 Plush Pearl Boxes, Heart \$6.00 Doz.
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25% deposit must accompany all C. O. D. orders.

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Men's Featherweight Raincoats Tan or Diagonal Shades, - \$1.70
 Sizes, 36 to 48. Immediate delivery.

BOYS', \$1.50. WOMEN'S, \$1.90

Get our prices on other numbers. 25% deposit, balance C. O. D., or 2% cash discount for check with order.

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Our Boards are all HAND-FILLED—no two alike—and the price is no higher. Immediate deliveries. TERMS: Net 15 days to rated firms; all others one-third deposit in money order, balance C. O. D.

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MA-JONG

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SALESBOARD

BUSINESS. We have them in stock in bamboo and bone, with complete instructions, at \$5.75, \$13.25, \$16.25, \$18.25 PER SET AND UP.

We require 25% deposit on all orders.

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WILD WEST

Are You Ready?

Would like to hear from Wild West People, Cowboys, Indians, Arabs, Cosacks.

WANT—Wild-West Canopy, Stage-coach, Prairie Schooner, Bucking Horses, Steers and Buffalos.

Show opens latter part of March in or near E. St. Louis, Ill. State all in first letter.

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"AIRD AND OAK BRANDS"
 No. 70 Heavy Gas, gold or silver. Per Gross\$ 8.25
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 No. 75 Heavy Gas, 4-Color, with Flag, Uncle Sam, Shield, etc. Per Gross..... 3.75
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 No. 53C—Large Squawkers. Per Gross.....\$ 2.25



THE GREAT AMERICAN TOY DIRIGIBLE BALLOON.
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Just received, large quantity of nickel Combination Locks.

\$3.25 PER DOZEN

Write for Special Gross Lot Prices 25% deposit, bal. C. O. D.

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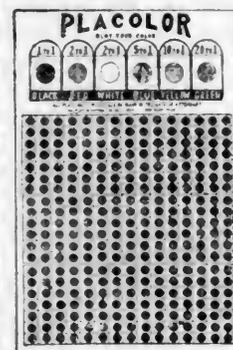
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\$4.50 Per Dozen

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PRICES TO AGENTS AND JOBBERS:

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Outsells any other make. Three Flavors—Spearment, Pep and Fruit.

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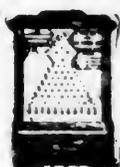
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Made of diagonal gabardine cloth, tan shade, rubberized to a pure India rubber. Style, fit and workmanship unequalled. Guaranteed strictly waterproof.

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Prompt shipments. Sample orders must have M. O. or cash in full with order. Quantity orders must have 25% deposit, balance C. O. D.

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FULL SIZE—5 STICK PACKS



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18—40c Boxes
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No. 7 Basket Assortment—53 Prizes
1—\$2.00 Basket
1—\$3.00 Basket
1—\$4.00 Basket
1—\$7.00 Basket
1—\$10.00 Basket
30—40c Boxes
12—70c Boxes Marshmallow Cherries
6—\$1.25 Boxes
1,000-Hole 10c Board Free. Brings in \$100.00.

Price, \$22.00

Each assortment packed in individual carton, 20% Discount on Lots of 12 or More Assortments.
TERMS: 25% cash with order, bal. C. O. D. FREE CATALOG ON REQUEST.

No. 3 Assortment—47 Boxes

30—40c Boxes
6—50c Boxes
3—\$1.50 Boxes (Milk)
3—\$1.75 Boxes (Nuts and Fruit Centers)
2—\$2.50 Boxes
2—\$1.25 Boxes
1—\$5.00 Box.
1,200-Hole 5c Board Free. Brings in \$60.00.

Price, \$16.00

Special Xmas Assortment—45 Net Weight Boxes

The Sure Repeater for the Holidays. Try this Assortment and be convinced.
24—600 1/4-lb. Bitter Sweets
6—\$1.75 1-lb. Nuts and Fruits
6—\$1.25 1-lb. Ass'd Chocolates
6—\$1.50 1-lb. Milk Chocolates
2—\$2.50 2-lb. Chocolates
1—\$5.00 Box with last sale
1,200-Hole 5c Board Free. Brings in \$60.00. Or 800-Hole 10c Board Free. Brings in \$80.00.

Price, \$27.00

All boxes in this assortment wrapped in fringed cellophane paper, packed in caps.

Theodore Bros. Chocolate Co., Inc.
Park and Compton Aves., ST. LOUIS, MO

ALASKA GOLD-MINE

Here It Is, Salesboard Operators, Jobbers and Salesmen!

Takes in \$150. Pays out \$69.50. In 5c size.
Also made in 10c size. Takes in \$300. Pays out \$110.

\$5.00 EACH, IN LOTS OF 12.
Sample, only \$8.00, Prepaid.

Write today for Free Illustrated Circulars on our complete line of regular number, trade and novelty boards.

Field Paper Products Co., Peoria, Ill.

GET CIRCULAR 50 DESIGNS.



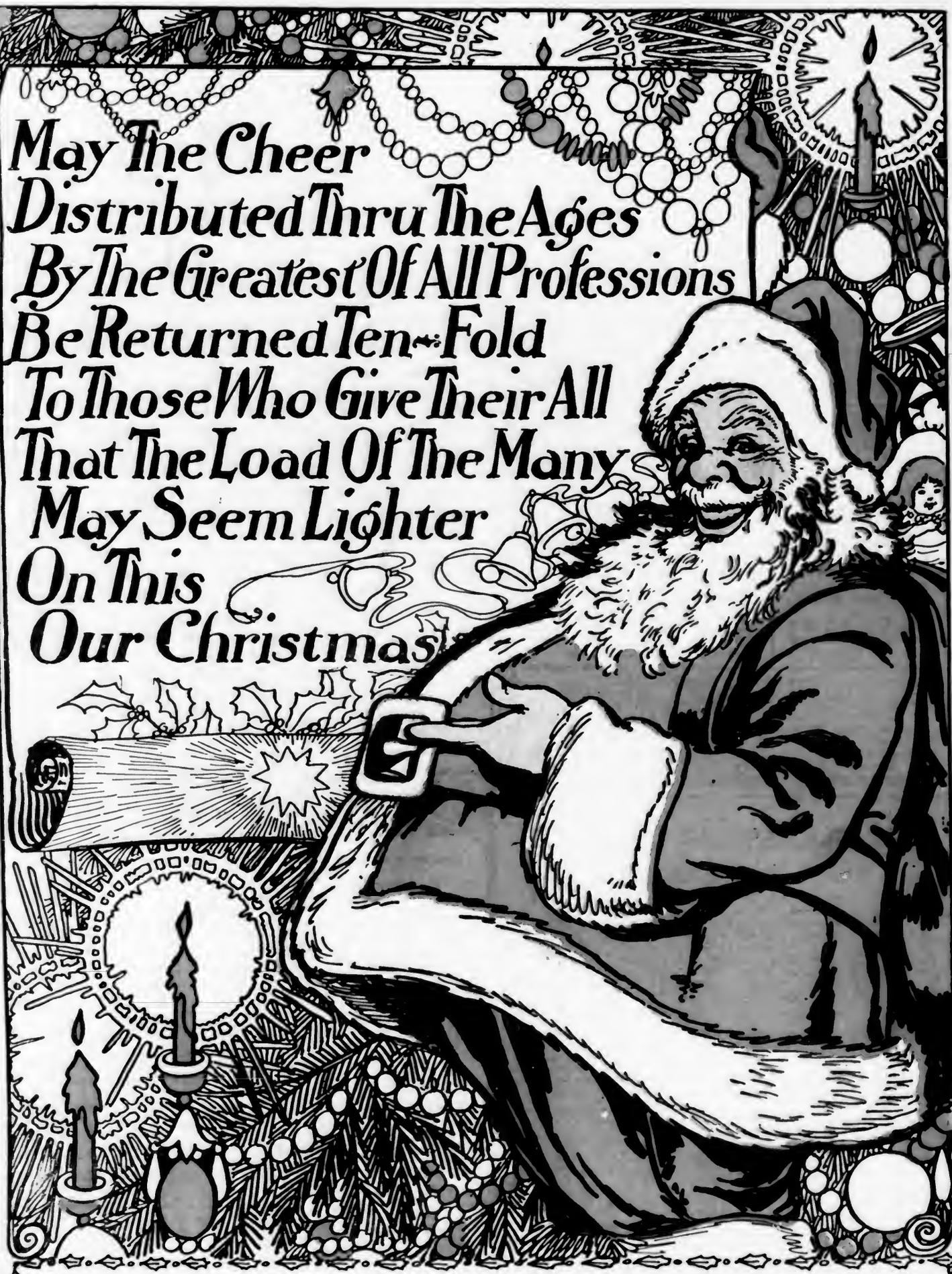
PILLOWS

SILK-LIKE CENTERS **\$9.80**
KNOTTED FRINGE DOZ.
Leather Tie and Pipe HANGERS, \$2.00 Doz.
Free Catalogue, Quantity Prices.

BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.
800-Hole Board, 3 Pillows..... \$ 8.00
800-Hole Board, 13 Pillows..... 11.50
1000-Hole Board, 13 Pillows..... 12.50
1000-Hole Board, 16 Pillows..... 13.00
1500-Hole Board 71 Prizes: 10 Pillows, 36 Pennants, 24 Balls, 1 Leather Pillow for last sale..... 20.00
LOOK—POCKET FULL CARD—LOOK.
With Genuine Leather Pillow, 50 Pulls..... \$2.25
Brings \$3.00. Only.....
SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Table Mat, 4 Silk-Like Pillows, 10 Leather Tie Hangers..... \$15.00
BUY DIRECT FROM MANUFACTURER.
We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D.
Genuine Leather Pillows AND TABLE MATS, \$2.00 EACH.
WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, DENVER, COLORADO

May The Cheer
Distributed Thru The Ages
By The Greatest Of All Professions
Be Returned Ten-Fold
To Those Who Give Their All
That The Load Of The Many
May Seem Lighter
On This
Our Christmas



UNIVERSAL THEATRES CONCESSION COMPANY
RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.