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John P. Sousa
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New York



Bohumir Kryl
Kryl's Band



A. F. Thaviu
Thaviu's Band



F. Cola Santo
Cola Santo's
Band



Turner Nearing
Royal Scotch
Highlanders



Roger Wolfe
Kahn, New
York City



Harry G. Arm-
strong, Field's
Minstrels



Bessie Gilbert
Cornet



Don Tranger
Radio Show
Enroute



Lillian Seiger
Cornet



Sue Ernest Hew-
ling, Rainbow
Band, Enroute



Antoinette Reiter
Cornet



Marie McNeil
Cornet



Kathleen Har-
rington, Seven
Brown Girls



Marie Maxwell
Cornet



Janet Kippen
Kippen Or-
chestra



Nate Bolton
The Chapins



Al Almont
Cornet



Lillian Dumont
Trombone



Ed Coe, Enroute



May Kessler
Cornetist
Enroute



Ralph Vogel, Or-
iginal Broadway
Entertainers



Cora Y. Corson
Corson's Girls



Fred Hamm
Chicago



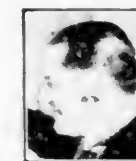
Ole Olson
Enroute



Art Landry
Landry's Or-
chestra



Dick Lucke
Lucke's Ar-
cadians



Harry Neuman
Neuman's Or-
chestra



Dan Casler, So-
ciety Symphon-
ists



Seymour Simons
Simon's Orches-
tra



Harold Knight
Knight's Or-
chestra



Joe Keyser, Key-
ser's Orchestra



Walter J. Selnich
Lido Orchestra
Orpheum Time



Frank Henry
Henry Rapp's
Orchestra



Louis V. Martin
Duke Yellman
Orchestra



Al J. Valley
Moore's U. S.
Jazz Band



K. C. Albrecht
Barney Rapp
Orchestra



Bert Brown
Brown's Sax.
Girls



Davis Boldue
Boldue's Clown
Band



Al Turk, Turk's
Orchestra
Chicago



Harry Stoddard
Stoddard's Or-
chestra



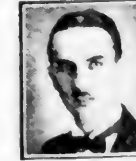
David Kline
Ted Lewis Band



Walter Kahn
Ted Lewis Band



Billy Burns
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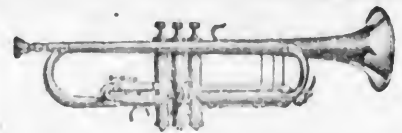
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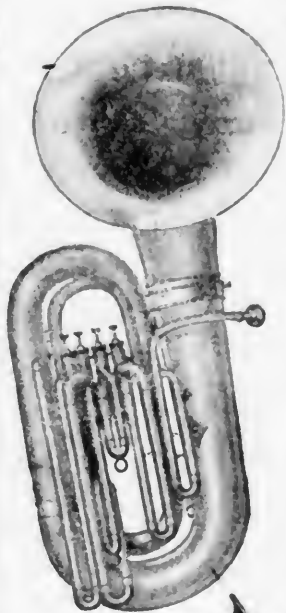


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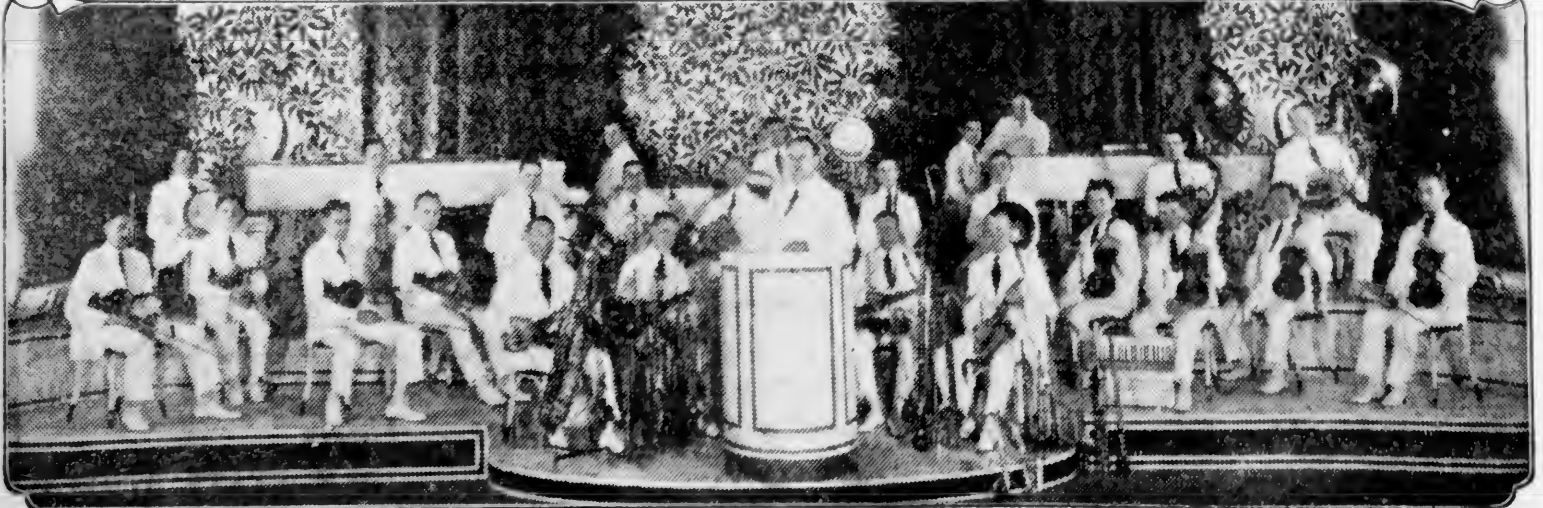
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The Formless Drama

NOW that the cult of ultra-modernism, impressionistic creation and the various other designations of the newer arts has existed for a sufficient time to be judged without bias, the irrevocable conclusion of any normal person who is not kidding himself is that it has been weighed and found wanting. Art is sincere and true only when it is universal in its appeal. Even when Wagner was doing his most pretentious work under the patronage of the mad king of Bavaria it was the peasants from the mountains who first heard his music, a distinct departure in form from all that which had preceded it, but they understood, believed in it and appreciated—because it was simple. It had form, it throbbled with human emotions and hence it appealed. So it must be admitted that whatever criticism may have been of Wagner and his music it still retained a distinct and finally established thematic construction which could carry its message into the emotional recesses of the most isolated peasant's soul. Without form there can be no universal understanding.

With the advent of the Cubist, the new high-falutin scenic investment of the stage, weird and funny lights, with weird and funny actors, it was inevitable that these formless contributions to the arts which found a certain cult among the over-intellectually developed would influence a school of playwrights to follow the same course of easiest resistance.

If a stage is set without any semblance of reflecting the environment in which the action is to take place and unnatural and weird lighting endeavors to enhance the unnatural and buncombe setting, the intelligentsia (whatever that means—I have a notion it's immoral) applaud vigorously and highly commend the imagination of the creator. What a farce! The man who puts a canvas-covered cone on the stage and moves it from side to side to represent the action of Shakespearean drama is without imagination and therefore without appeal to that of his audience. In other words, instead of going thru the difficulties of investing a play with scenic equipment that will approximate the environment of a quick-moving Shakespeare production he throws all responsibility to the winds, passes the buck to the audience and has contributed little more than was given at the Globe Theater, London, in the Elizabethan period, when a sign, placed on the stage as we do a vaudeville announcement, designating "a castle", "the interior of a chamber" or "a garden with a balcony" was presumed to suffice, and the audience, most of it masked so as not to be seen at such a vulgar place as the theater, was presumed to stimulate its imagination and fill in scenically what was lacking on the stage and listen to the play. Little wonder that the Bard of Avon then declared "the play's the thing."

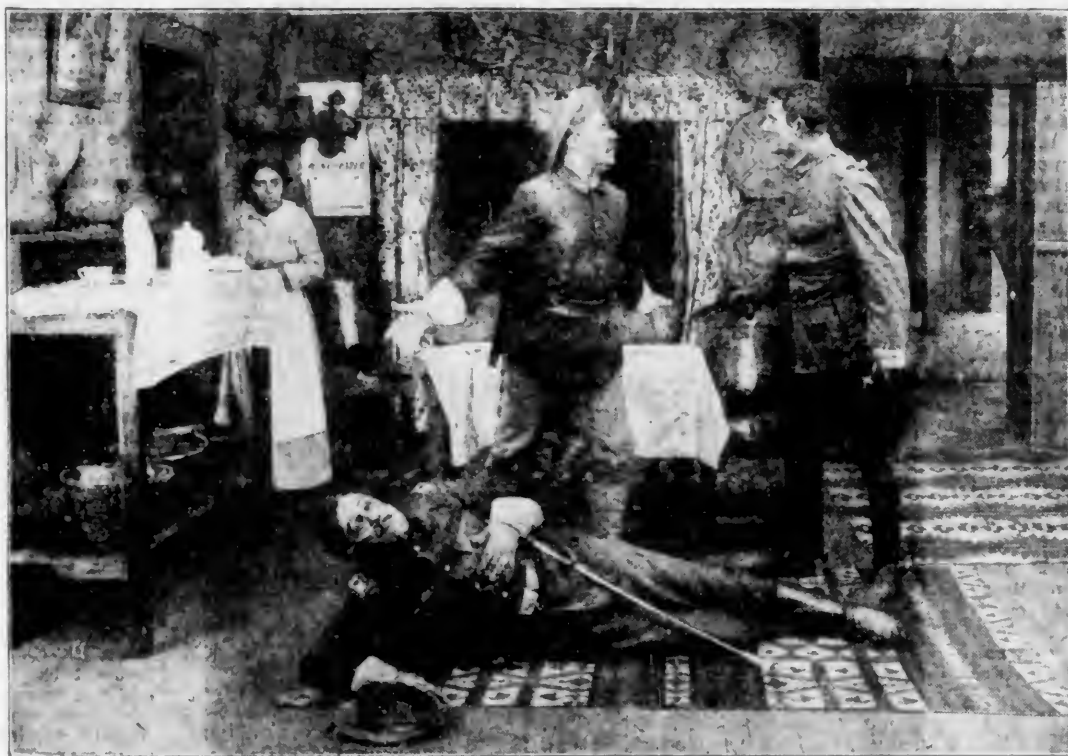
But as the theater has grown it has surely improved in the form of presentation of plays, and while there may have been objection to the minutia of detail attendant upon the productions of 20 years ago they were certainly more illusive than the barren hocus-pocus of the present-day modernists of half-baked impressionistic suggestion.

Greenwich Village may smile behind its hand at Mr. Belasco's art, but any-

By Eugene Walter

one with good sense, normal appreciation and a well-balanced ideality of life would do well to keep out of Greenwich Village. If the intelligentsia must accompany its vast accomplishments with red wine, effeminacy among the men and cocaine and masculinity among the women it is perhaps just as well that the great mass of American people outside of the narrow confines of New York's ultra-intellectual don't know what all this formless presentation of plays is about, disregards the lure of such mental stimulation and stays at home, allowing such plays to return to the hearth of the supercult, free from the embarrassment of riches because of success in the so-called "hick" cities of outlying provinces.

The formless play has been with us for a number of years and it has had occasional success, but only when the vigor of the dialog and characterization was so abundantly supplied that this element of the drama alone became entertainment and the matter of construction was not so vitally necessary.



Scene from "Arizona", the best American play, in Mr. Walter's opinion, that has ever been written.

Particularly may I mention among these plays the success of "What Price Glory?" Here was a virile photographic presentation of our own men in a conflict within the memory of every man, woman and child. It was a true transcript and as such was immediately recognized. Its sense of humor, its peculiar Americanization and its virile expressions warmed the cockles of our hearts, and while it lacked the necessary form to make it a play per se it was a paragraph from the soldier life of either ourselves, our brothers, our cousins, our friends and other glorious millions. It was written by two men, one of whom was a member of the marines and went thru the struggle suffering casualty as evidence of his gallantry in action. Believing they had found a new method of playmaking—the formless one—these same two young men, and mind you I am not criticizing them, again wrote two more plays of the same character, "First Flight" and "The Buccaneer". The subject matter of these stories was not close to us as a thing of intimate relationship, and lacking the fundamentals of good construction they ceased to be interesting. They were written, not built, and they dawdled quickly into the oblivion of the storehouse.

Two Classes of Plays That Absorb an Audience

THE adage that familiarity breeds contempt is not applicable to the theater. Paradoxical as it may seem, the content is the case. There are two classes of plays that absorb an audience, the one in which it can see itself play a part in one of the various characters on the stage and the other the one that is so absorbing in its dramatic conflict that it is carried away emotionally by instinct rather than reflection. If it be a comedy the element of the ridiculous or the ludicrous must be at the same ratio to arouse the risibilities of the audience as much as the other type of play did its emotions.

No play can accomplish this permanently unless it is well constructed and obeys the inviolable and fundamental laws of dramatic construction. Greenwich Village and the Theater Guild can yell their heads off in rebellion against form, but basic form and rules of existence cannot be disobeyed in playwrighting any more than they can be disobeyed in any other vocation or art. There is nothing impressionistic about the old masters whose rare paintings adorn the walls of museums and collectors, and there is nothing half-

baked or formless in the matter of good plays from the Greek drama down to "Able's Irish Rose", which, by the way, recognizes and follows the fundamental rules of good playwrighting and because it does it is within the scope of appreciation and approval of the great mass of normal American people who are pleased by the subject matter of its story.

Wandering into the depths of abnormality, homosexuality, psychoanalysis and heaven only knows what else as an excuse to parade filth may attract audiences in a congested community of ten millions, such as the metropolitan district has, and may bring to its doors the stranger from the provinces out for a helluva time, but to say that it is essentially an important part of the Ameri-

can drama is no more justified than to concede that the stick-up men, blackmailers, yeggs and the entire underworld are an important part of the American social system.

It's true that when they ply their nefarious occupations they sometimes get on the front pages of the newspapers and frequently into jail, but that they influence one iota the healthy, normal and prodigious growth of the American nation is obvious absurdity. These hectic plays parading all the abnormal vices and sins of under-balanced and neurotic minds can no more make an impression upon the play-going public of America than the underworld upon its social system. It does, however, have this unfortunate effect. So large are the profits from parading these abnormal productions before the metropolitan public and so great is the greed of the New York manager, so absurd his contention that New York is the last word of American decision in all matters, that he has thrown aside the healthier play in order to get quicker reaction from the parading of these dramatic ulcers and abscesses, but it is a peculiar fact that immediately the play leaves New York, which after all is the capital of the United

(Continued on page 189)

Fighting The Actors' Battles

By Robert Sparks

HAM and Beans, those dear old familiar stage figures that sent our uncles and aunts into unrestrained demonstration of mirth, are lost from the pages of American humor. The cause of their disappearance if thoroughly investigated could be traced to the Actors' Equity Association, the advent of which sent the comic-strip gentlemen and the punsters scurrying in search of new figures at which they might point a pen in ridicule.

Ham was the tall "legit." actor and his inseparable companion was Beans, the comedian. To the present generation they are perhaps unknown, but they formerly stalked along a railroad track across the pages of our humorous magazines. The idea the artist meant to convey was that Ham and Beans had been stranded in Juniper Junction, or some other awful place, and were, at the moment you opened the page and discovered them, walking the ties back home or to the next stand. Their destination, however, was of little concern to the artist. They were a much-ridiculed pair of stranded actors, and by that comic token the unsuspecting public was led to believe that actors spent their time between performances walking along railroad tracks.

This erroneous impression was of much value to the mother of yesterday when taking a train trip to the city with Willie for the purpose of visiting Aunt Emily. The young heir of the house, after screeching, jumping up and down, running thru the aisles, finding cigar stubs among the heating pipes and placing them faithfully in the lap of the spinster who wore the best looking black silk dress in the car, finally would be grasped by the mortified mother and shifted none too gently to the end of the seat nearest the window. "Look out there, darling," the mother would say with forced sweetness, "and watch for the actors." And the young son would press his nose against the cool pane of glass and finally fall asleep in disgust.

While there may have been instances where actors walked railroad tracks, this particularly notable pair of thespians, Ham and Beans, afforded ample opportunities for the punsters to demonstrate their punning ability in some excruciatingly funny dialog always found immediately beneath the picture. One pun that probably drew nothing less than hysterical laughter from the reader was as follows:

HAM: "I hear the well-dressed Duke of Woof has so many ties he can't count 'em."

BEANS: "Then he ought to hire us."

BUT along came the Actors' Equity Association and put a stop to the business of stranding actors, by which movement it completely cut off the circulation in a vein of humor that flowed so freely thru the professional jokesters. And they stopped a lot of other things, too, that afforded a foundation upon which the humorists stood when they wanted to get a laugh at the actors' expense.

Such highhandedness on the part of Equity is nothing less than restraint of trade and something will have to be done about it. Cartoonists and humorists as a rule are really delightful persons and should be cultivated. Somebody has got to make a perfectly good arrangement with Equity wherein it will be possible to strand a show now and then just to give these funny fellows a chance to retrieve some of the losses they have suffered since Equity came along and started fighting the actors' battles.

Equity, however, has not taken the joy out of the humorists' lives and let it go at that. It struck another blow that landed in a vulnerable spot, which is best demonstrated by the following:

I know an elderly actor

who belongs to the "stranded days", and in this instance "days" should be spelled with a capital "D". Recently he went out with a company (all Equity) that ended miserably in a small town in a State that begins with "P" and ends with "a". The association was informed of the circumstances and sufficient funds were drawn from the posted bond to cover all obligations and the fare home and dispatched to the strandeers. The balance of the bond made up for unpaid salaries. Was my good friend happy? Listen to his bitter complaint:



Frank Gillmore
Executive Secretary and Treasurer of the Actors' Equity Association

"No, siree, there's no more romance and a venture in the theater these days and you young fellows are missing all the fun. It used to be when we were stranded we went to the manager of the hotel to whom we were under obligations and explained the situation. It was an easy matter to make him understand that there was no chance for him to get the amount due unless the company reached the next town. By advancing the fare and coming along with us he could have the first money that came into the box office. In the next town if business was bad we would repeat the process. Once we had so many of them with us we started a Hotel Proprietors' Chorus that was a 'wow'. Things reached a state where we had to wire the advance agent to pick out a hotel where the manager was a bass, as we had too many tenors with the show. No, siree, no romance or ad-

venture these days; it's just as safe as any other business."

With the advent of Equity it immediately set about to remedy certain things between the manager and the actor and the manager. It has been a slow, hard process. The existing conditions at the time Equity came into the field were not settled the moment certain rules were agreed upon to be observed in the conduct of both parties. It is one thing to make a rule and quite a different thing to see that the rule is carried out. This, fact necessitated the appointment of executives to cover the responsibilities in the various departments of Equity administration.

ANYONE spending a scant hour in earshot of Equity headquarters at 45 West 47th street, New York City, would discover before a goodly portion of that time had elapsed that being an executive in the Equity organization is just about as peaceful a way to spend a day as bullfighting. The difference is that a bullfighter does collect a lot of honor and glory if he lives long enough. And if a bull's horns happen to land in a spot where they should not the king declares a holiday and all the bulls are put on half rations until the next fight. In the meantime a monument is erected in behalf of the deceased.

If somebody "lands" on the Equity executive, and everybody does sooner or later, there is no cheering mob to urge him onward; no beautiful señoritas to deck him with flowers; no monument to be dedicated to his bruised body. On the contrary, he is likely to be stampeded by a corps of managers, several regiments of disgruntled actors, telephone operators, casting directors, to say nothing about the irate parents of young girls who run away from home to become extras in the Theater Guild productions. If, and when, the fray is over he picks himself up carefully from the dust and cigaret ashes takes a reassuring look at the Equity motto: "All for one, one for all and all for Equity," and resumes his place in the corner of the ring until the bell sounds for the next round.

Executives of the Equity organization who are exposed to dangers in protecting the rights of the acting profession are, reading in the order of their first appearance, Frank Gillmore, Paul Dullzell, John W. Searles, James O'Neill and Harry J. Lane. If one had to enumerate the times each day these gentlemen step into the ring to defend the principles which have made Equity the great power it now is for good in the theater he would probably die of an acute case of algebraic equation.

A few of the routine cases that have to be met by the executive in the course of a day are stated briefly: The would-be producer who rehearsed a show 10 days decided he didn't want to be a producer, dismissed the company without salary and thought he could get away with it; the stock manager who wants to take a company to Little Rock without posting bond; the manager who dismissed an actor without notice; the producer who closed his production without notice; the actor who jumped his contract, etc. This does not include, of course, the delightful instances where the executive is asked to settle such simple little matters as marital relations, bad debts, grounds for divorce, location of stolen makeup, suicides, murders, insanity and the effect of daylight saving time upon railway conductors.

With the possible exception of Mr. Searles the executives of the association came to their corners of the Equity ring from the stage. They got their training for fighting actors' battles in the days before Equity had bridged the wide-open spaces between actor and manager. By virtue of this preparation they are

(Continued on page 179)

Stravinsky's Chinese Opera

Something about "The Nightingale", the famous miniature lyric drama by the Russian modernist, which will be heard at the Metropolitan Opera House, New York, this season

By Lawrence Gilman

THE Metropolitan will produce this season, for the first time in America, one of the most remarkable operas in the world. Each of its three acts lasts about 12 minutes, so that the opera as a whole could be played twice over within the period of time that is occupied by the first act of Wagner's "Gotterdammerung". Yet this miniature opera, this tabloid music drama, whose first act is shorter than an average intermission at the Metropolitan, has influenced mightily a whole school of contemporary musicians. For the opera referred to is, of course, none other than Stravinsky's "The Nightingale", which New York will hear for the first time, in its original form, some time this winter.

The Metropolitan's announced intention of producing Stravinsky's opera has been welcome news to all those who have wondered why it was not given here 10 years ago. The opera was first heard in Paris in 1914, and London was both horrified and delighted by it in the same year. "Le Rossignol" is one of the outstanding achievements of contemporary music. It has stirred up endless controversy and discussion wherever it has been performed, for in it speaks the idiom of an influential element among the new generation of composers in Europe. The acid-sweet song of Stravinsky's "Nightingale" has dwelt persuasively in the ears of Young England, Young France, Young Russia—the post-Romantic Germans and the anti-Puccinians in Italy have listened more attentively to warblings of another kind.

STRAVINSKY'S "Nightingale" has had a singular history. This strangely hybrid bird of Chinese ancestry, Scandinavian birth and Russian adoption can point to a career almost as checkered as its family tree.

In the beginning Stravinsky was attracted to the famous story of Hans Christian Andersen about the two nightingales, one real, one artificial, who sang to the Chinese Emperor, and this is the tale which Stravinsky's librettist, S. Mitousoff, fashioned into a book for the use of the eminent Russian modernist. Stravinsky set the text as a "conte lyrique" in three acts—each act lasting, as I have said, about 12 minutes (there are less than 100 pages in the vocal score of the opera).

Stravinsky began the composition of the work in his "Firebird" days; the first act of "Le Rossignol" was completed at Oustiloug in 1909. The music of that portion of the opera is written in the style of Stravinsky's middle period, the period of "L'Oiseau de Feu". Familiar voices may be heard in it; Debussy and Ravel are often within hailing distance; the decorously fantastical ghost of the young composer's master, Rimsky-Korsakoff, hovers over certain passages, and even Wagner appears on the scene—the music to which the "Nightingale" sings the words, "Ou, tristes, pleurez-vous des larmes secretes?" in its duet with the Fisherman, is a curious and interesting blend of Debussy and Wagner. Moussorgsky was also drawn upon by the young Stravinsky (he was then 27): the opening of the Introduction to the First Act is derived from Moussorgsky's "Retrospect", one of the songs in the cycle, "Without Sunlight", composed in 1874. There is no portent here of the later and insurgent Stravinsky, the heretical innovator of "Le Sacre du Printemps", who was afterward to complete his "Rossignol" in so unforeseen a way. The first act of "Le Rossignol" is an enchanting page—it would be hard to name a lovelier thing in the music of the last 15 years than the opening duet of the Fisherman and the Nightingale. But this page belongs to a closed book in Stravinsky's history—a book that he was soon to shut with a decisive and (to many, no doubt) a disconcerting bang, never to open it again.

He turned from the first act of his opera to the composition of "L'Oiseau de Feu" (1909-10)—music that belonged in point of style to the same transitional period. The far more daring and original "Petrouchka" followed in 1910-11, and two years later Stravinsky scandalized and rejoiced the Parisians with his revolutionary "Sacre du Printemps." Scarcely had the

Europe of those pre-war days stopped assailing or acclaiming, according to their sympathies, the audacious young Muscovite and his unprecedented spring song than he presented them with his completed opera, "Le Rossignol". It was finished in 1914 and produced at the Paris Opera in May of that year, with settings by Benois, dances arranged by M. Romanov. The voice of the Nightingale (the part is sung from the orchestra pit) was sung by Aurelia Dobrovolska.

The five years that intervened between the composition of the first act and the completion of the rest of the opera had metamorphosed a gifted and well-bred young gentleman of music, charmingly whimsical and a little eccentric, but speaking a language familiar in all aesthetic drawing-rooms, into what timorous souls have viewed as a creature of mad whims and disconcerting aspect, disturbing the peace of the salon by his perversely violent and incomprehensible speech, and seemingly bent upon tearing the baby grand limb from limb and twining the wires as extemporized vine leaves in his maniacal locks. Less agitated and more inquiring observers, however, perceived the master of a new tonal language—a revolutionist, no doubt, but a creator of new forms and colors, charged with mysterious potencies and possessing a kind of beauty that was often astringent and perturbing, but incontestably original. They saw in "Le Rossignol" specifically a work full to the brim of humor, poetry, fantasy, imagination and ironic wit. In other words, an unaltered and individual genius had been born into a world that was soon to be engrossed by an even more perturbing occurrence than the "boulevercement" of an art.

DURING the war Stravinsky converted his opera into a ballet. In adapting the work to this new form he omitted most of the material in the anomalous first act (the Fisherman's song is preserved, but with a different accompaniment), but the greater part of the second and third acts, comprising the Chinese March, the songs of the real and of the mechanical Nightingale, and the mock-funeral march, were retained. Stravinsky added new matter, made certain transpositions, provided connective passages and revised his instrumentation. The voice parts, both solo and choral, have in many instances been transferred to the instruments.

The ballet, entitled "Le Chant du Rossignol", with scenery by Matisse ("surprisingly sober and classical for a painter of his proclivities"), and choreography by Massine, was produced in Paris, February 2, 1920, by the Ballet Russe. Karsavina mimed the Real Nightingale, Idzikovski the Mechanical Nightingale. The music which serves as foundation for the ballet was published in 1921 as a symphonic poem for orchestra, and Mr. Koussevitzky performed it at one of his Paris concerts in October, 1922. A year later Mr. Stokowski played the music at a Philadelphia Orchestra concert for the first time in America.

Some of the music of "The Nightingale" has therefore been heard in this country. But as the symphonic version contains only music from the second and third acts of the opera, the original dramatic version that is to be produced at the Metropolitan will be in considerable part a new thing, for its first act, tho it is "early Stravinsky", contains some of the most beautiful music that the incomparable Russian has given us.

THE action of Stravinsky's opera follows closely the familiar tale of Hans Christian Andersen. In the first act, which is set in a grove by the sea, a deputation from the court of the Chinese Emperor, headed by the knowing little kitchen maid, goes forth to seek in the wood by the blue sea the fabulous Nightingale, "who sang so beautifully that even the poor fishermen, who had plenty of other things to do, would stop and listen." For the Emperor had heard of the marvelous singer in the wood by the sea, and had

ordered that the Nightingale be found and brought to him in the palace. The Chamberlain and the Chaplain and the Courtiers, never having heard a nightingale, cannot at first distinguish its singing from the croaking of the frogs and the lowing of the cows. But the sagacious little kitchen maid knows that when you hear a sound that makes the tears come into your eyes, that is the nightingale, and so at last they find the Nightingale in the woods and invite it to come to court and sing for the pleasure of His Imperial Majesty. The Nightingale graciously consents—tho it remarks, with fine, critical taste, that its song is best heard in the woods.

The second act takes place in the throne room of the palace of the Chinese Emperor. Extraordinary preparations have been made for the reception of the Nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace has been elaborately decorated. The walls and floors, which are of porcelain, shine in the rays of a hundred thousand golden lamps. The corridors are adorned with bell flowers, which tinkle merrily in the currents of air stirred by the running about of the excited courtiers thru the halls and rooms. . . . The Nightingale is brought in and placed on a golden perch in the great hall. A Chinese march announces the ceremonious entrance of the Emperor.

The Nightingale sings so beautifully that tears come to the eyes of the Emperor. . . . A trumpet fanfare announces the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. As soon as the artificial bird is wound up, it begins to sing, at the same time moving its tail, which glitters with gold and silver. It has quite as great a success as its rival, and, besides, it is much prettier to look at, as it is covered with diamonds, rubies and sapphires.

But where has the real Nightingale gone? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, is furious. He decrees the banishment of the real Nightingale, and orders the mechanical nightingale to be placed on a silk cushion beside his bed.

The third act passes in the bedroom of the Emperor, who lies stretched upon his gigantic, curtained bed, ill and dying. Suddenly he opens his eyes and sees Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains grotesque and spectral heads peer out. They are the Emperor's good and evil deeds, reminding him of things that cause the sweat to run down his brow. "Music! music!" cries the Emperor, "so that I may not hear what they are saying!" . . . "Little golden bird, sing!—sing!" But the mechanical nightingale is silent.

Suddenly from the window comes the sound of sweetest singing. It is the real Nightingale. As it sings the ghostly heads become paler and paler. . . . Even Death listens and begs the Nightingale to continue. The Nightingale consents, but makes Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquishes each of these treasures for a song, whilst the Nightingale goes on singing. It sings of the quiet churchyard, where the white roses grow, where the elder tree scents the air and where the grass is moistened by the tears of those who are left behind. Then Death, longing to be in his garden, floats out thru the window like a cold, white mist. . . . The Emperor falls into a calm and refreshing sleep. The sun is shining in on him when he awakes, strong and well. The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stand about the bed. The Emperor is sitting up in bed and greets them with a cheerful "Good nightingale!" as they enter.

The most remarkable character in the opera is not to be found in Andersen's fairy tale. He is a Fisherman—a philosopher.

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The Future of Trained Wild Animal Acts

By James F. Donalson

PROPAGANDA, campaigns, drives and publicity within the past few years have all been aimed at trained wild animals until at present the future of this particular form of entertainment is encompassed by doubt, and those interested in this character of amusement are sorely put as to what avenue to travel in the future.

A survey of wild animal entertainment brings one to the full realization that these same educated jungle beasts were once the staple part of a circus program. Then their scope expanded to carnivals, and the trained wild animal shows offered by these Bedouins were featured, with the result that the attendance at these shows generally topped the midway. Indeed, so great did the demand become that fair secretaries refused to sign contracts unless a trained wild animal show was included in the lineup of attractions.

This great demand and the fact that fair officials insisted upon exhibitions of this character was due to the one great source—the show-going public. The appetite of the general masses was appeased and their amusement inclinations catered to. The money that rolled into the coffers was simon-pure evidence that the casual fair-goer and lover of outdoor amusement wanted this form of entertainment, that thrilling performances with lions, tigers, leopards, pumas, bears and other educated beasts satisfied a public whim.

There is no greater piece of evidence that the show-going public demanded this form of entertainment than the record of wild animal acts with every circus from the largest to the smallest at one time. Vast sums of money were spent to equip caravans with the necessary arenas, the requisite number of carrying cages and shifting boxes, together with the augmented force of workmen necessary to handle these additional "props".

The public demand was satisfied, people were attracted to these various outdoor amusements by reason of the fact that the program was diversified enough to satisfy and satiate their jaded appetites for pleasure.

IT is not a secret by any means that some managers, forced by the public demand to add these acts to their programs, did so with some measure of reluctance. Some of them had been catering to the public for years without any trained wild animals. Circus managers considered their menageries enough to satisfy curiosity, while the other amusement purveyors totally ignored the desires of customers. Therefore but few were carried on the payrolls who were acquainted with this branch of the profession.

Wild animal exploitation requires the proper number of experienced performers, workers and assistants. Without them a manager is very likely to have a costly experience with his dumb actors. Carrying cages must contain proper amount of cubic space per animal, shifting boxes must be deftly handled by experienced men unless some sort of grief results—a getaway or sickness. Without the proper handling this department of any attraction has its added proportions of danger. Minus the proper care and consideration, death results, and then there is the added inconvenience of carrying and setting the required "props" to present such a performance.

Inexperienced workers will use heavier materials than are warranted, and property men, not accustomed to handling arenas and the like, many times "botch" their jobs. Loading is slowed up and the performance oftentimes loses its snap and pep because of the ignorance of bosses and lack of experience on the part of subordinates.

In many instances artistic failure faced those with no experience with wild animal acts and who neglected to perfect their organizations with the introduction of this new department. Shows were slowed down to the point where they became monotonous, the handling of equipment became a nightmare and the number of deaths among the jungle beasts was appalling.

SELFISH and vicious propaganda circulated thru the public press, thru the United States mails and other avenues of publicity represented that the public did not relish

this form of entertainment. The average pleasuregoer, readers were told to believe, did not particularly care for the thrill that an arena full of lions and tigers provided, that their amusement appetites were neither whetted nor appeased by the sight of one lone trainer putting a group of subjugated beasts thru a well-thought-out routine. The snap of the whip, the crack of the revolver to provide the necessary "hoopla" to the entire show was alleged to frighten the onlooker rather than thrill him. And as a result of all this sophistry trained wild animals were to be banned and tabooed and in their stead animals that seemed pleased to act were to be substituted.

This campaign of propaganda undoubtedly received the approval and commendation of a group of fanatics who would rid the world of all trained animals, both wild and domesticated. But the general public, the mass of American people who pay for what they want, did not seem to hearken well to the idea formulated and circulated. The circuses, carnivals and fair attractions that retained their animal features still played to their increasing

clientele, and the fact that trained wild animal shows relying on dumb actors for the major portion of their program still prospered and that wild animal acts are still stellar attractions of circuses, carnivals and fair shows alike seems to dispose of all arguments to the contrary as futile, pure bunkum and without any merit of consideration.

I have paid particular attention to the line of reasoning that has been advanced on all sides, and in making a survey I have departed from the usual paths taken by investigators in the theatrical and amusement field. Instead of interviewing those in the business, my way has led to the door of the average pleasureseeker. To him and to her I have explained the case, propounded my questions and sought their individual opinion. I have yet to find one single person—a layman who pays for his ticket—who is opposed to wild animal acts on any program. Instead they have all agreed that trained wild animal acts are what makes the circus of today and that they are attracted to carnivals and fairs by the shows that offer these subjugated beasts as part of their entertainment.

After all, it is not what the circus manager thinks, it is not what the carnival, fair exhibitor or showman believes, it is what the people demand that counts in every line of human endeavor catering to the public. My inquiries have been as general as the scope of my work will permit, but I am satisfied that my observations have been collected from an area large enough and diversified enough to be worthy of consideration.

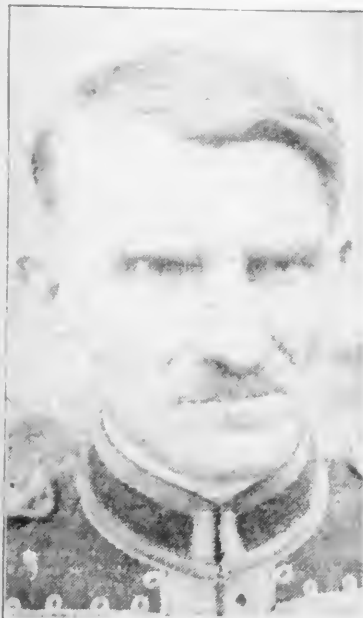
MANY of the statements that have been gathered during this work of investigation contain interesting sidelights. For instance, not a single person has commented on the process of training wild animals as being cruel. Fanatical propagandists would have us all believe that the alleged cruelty practiced by trainers is the paramount factor in the public demand that these acts be retired.

I have been compelled to bring up the cruelty phase myself in every instance. Those thinking men and women whom I have interviewed all agreed that the process of "breaking" dogs for hunting is probably the most cruel method that has ever come before their observation. More than one told me that to break a dog for hunting was to kill a natural instinct and compel an animal to do something against its will. They all agreed that masters of hunting dogs ruled by fear, and that the greater the fear the better the dog as a hunter.

As I write this there are in my immediate vicinity two valuable silver spitz canines. They are owned by a man who was a showman for years, but who, some seven or eight years ago, retired from that field to enter commercial pursuits. During his days as a showman he was thrown constantly in contact with animals, and he has always had some kind of animal around him. Sometimes it was a monkey, at other times dogs,



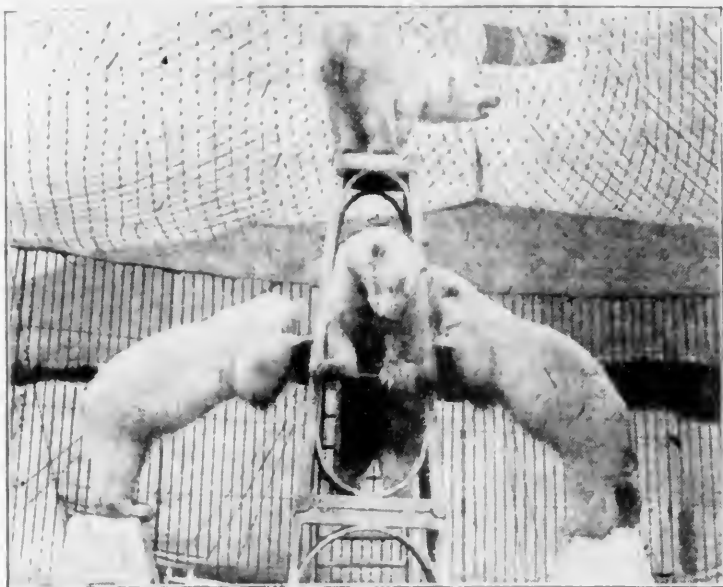
Bob-tail puma act owned by the American Circus Corporation.



Captain Ricardo
With John Robinson's Circus.



Mabel Stark
Trainer of wild animals for several seasons with Ringling Bros. and Barnum & Bailey's Circus, but the past season handling horse acts with the big show.



Polar bears going thru their performance. The Sells-Floto Circus has a group of 12 of these.



Peter Taylor and mixed group of lions and tigers.

parrots and the like, and all of these pets were thoroughly educated by him.

These two spitz dogs that even sleep in the same room with him, that are accorded every consideration that human nature can conceive, can perform, at one word of command, without whip or torture, some 50 separate and distinct tricks. They have never been collared, do not know what muzzling means and have never been leashed. They are trained like children and act like well-behaved and well-reared juveniles—they merely do exactly as they are told.

Do you wonder that some fanatic who writes wordy philippics against the training of domestic animals, against the performance of educated wild animals, can meet with little success in the neighborhood of the man of whom I have just spoken?

It is quite true that there are trainers who are cruel; it is a fact that there are trainers who use the whip too much and who are not humane. But, it is just as true that there are parents who are not entitled to children, parents who are not able to rear their offspring as they should be brought up. Yet there is no law, no propaganda, no campaign nor drive against these humans who are probably most to blame for the existence of police forces, reformatories and State prisons by the fanatics who collect fat salaries for doing little actual work, but who yelp loudly and write reams against animals and pets being trained and educated to perform, to please spectators and to win reputations and fame for their owners.

Animals are like children any experienced trainer will tell you. Given a group of dumb actors of any kind, wild or domesticated, and the

trainer will find some that are tractable, some that are lazy, some that are eager, bright and quick to learn and some that are incorrigible. Given a group of children and the same instincts are apparent. The incorrigible beasts are treated by one method, the lazy by another and the tractable by still a third.

It is just as true in the case of children. The only difference that one can see is that the educator of animals is called a trainer, while the mentor of children is termed a teacher.

ANOTHER point comes vividly to mind in pressing the case against propagandists who are opposed to wild animal acts. These worthies would have us believe that the public requires for its pleasure only animals that
(Continued on page 165)

Prospects For Dramatic Stock And Rep. By Harry Clay Blaney

Of course, it's going to be a great season, especially for dramatic stock, for don't we all know that traveling organizations are few and far between, because of it being too expensive and too great a gamble to take many big companies on the road these days, unless it be an unusual type of play or one that has been enormously successful in New York?

Cities, towns and hamlets outside of New York are about sick and tired of motion pictures and vaudeville as a steady diet. They want the spoken drama more than ever—they demand it. That is why they welcome with open arms any good stock organization that comes their way and gives them the opportunity to see good plays presented by "flesh-and-blood" actors instead of the celluloid substitute.

It has been said summer stock companies have not been so successful this year, but I have every reason to doubt this assertion. Possibly there has not been as great a number of stock companies operating, but have you stopped to think that many of the smaller places of from 30,000 to 60,000 inhabitants which heretofore have been operated as stock towns for the summer season only have become so successful that during the past year or two the same towns have graduated from "merely a summer town" to a permanent regular winter-season location? They now open their season Labor Day and play 40 weeks, closing for the summer months. I can tell you of a number of towns that have had this experience, and that is why so many of the "summer" stock towns of a few years ago were not open the past summer.

A few years ago when looking for a stock location, you would argue that a town should have 100,000

inhabitants or more, but now some of our most successful stock towns are between 25,000 and 50,000. Of course the almost universal use of the automobile has made this possible, for nowadays the wise theater manager pays almost as much attention to the "parking space" and facilities for automobiles as he does to the proper care of his patrons after they get into his theater.

Dramatic stock has undoubtedly come into its own. It is no longer a "makeshift" designed to give entertainment to the public during the summer lull, or in any way distinctly an adjunct of the small towns. It has become one of the important activities of the theatrical business. It is destined for even far greater things. I predict that sooner or later some far-sighted man or group of men will organize a circuit of stock theaters embracing every city of the proper size between New York and San Francisco.

We have circuits of vaudeville theaters of all classes. We have two circuits for traveling burlesque shows. We have circuits for the legitimate attractions. So why not a real circuit of stock houses from the Atlantic to the Pacific?

Essentials in Operation of Stock

THE stock business, to my mind, is the working or scientific end of the theatrical business. Now, isn't it true when one takes into consideration the versatility needed to succeed in stock that the work involved is a little too strenuous for many producers? A man must have capacity for work together with a thorough knowledge of the business in general. He can't very well call into conference a stage carpenter and say to him, "build me so and so," without knowing how to go about it himself.

Another important feature in the successful operation of stock is a knowledge of plays, together with an appreciation of their respective values in different localities. While it is true that many of the late Broadway successes released for stock make good stock bills, it is also a well-known fact that many of them do not, and upon many occasions we have played to more money and given greater satisfaction with new plays by unknown authors than with plays that have proved Broadway successes.

The selection of a competent cast of artists with personality and capacity for study, coupled with that indescribable "something" that makes friends over the footlights, is most important to continuous life of the stock theater. Shakespeare's words, so often quoted, "the play's the thing," certainly fit this branch of theater entertainment. And we might also add, "it will always be," for no matter how popular a star or the individual members of a stock company or Broadway production may be, your public won't come to your theater unless it "likes the play", and it seems to have some uncanny way of ascertaining whether the play is good or not.

I also believe the stock actor is the best actor we have, for the value of stock to the actor is an undisputed fact. The intensive training given an actor (young or old) poise, confidence, authority and versatility. For is it not true that when an artist has played 52 different parts in 52 weeks in stock he or she has acquired as much experience in one year as could possibly be obtained in a lifetime by playing one part a season in a production?

The young American author is also coming into
(Continued on page 185)

The Kiddies' Park

WILL a Kiddies' Park pay a profit? It will.

Two years ago no one could have assuredly answered the question whether a park built especially for children independent of an adult park would return a direct profit or not. Last winter we built a Kiddies' Park in Coney Island, N. Y., which was not exceptionally well located and was decidedly restricted in area. It was not within nor near any amusement park but located quite by itself on a side street, West Eighth street, and it has returned a good profit this first season. We know its receipts will double next season because each week the past summer has shown a progressive increase. The kids are just beginning to find it.

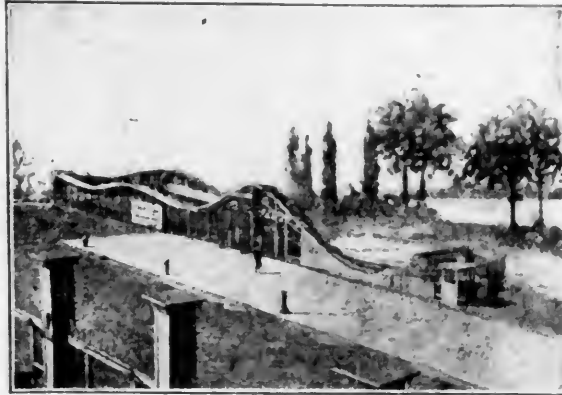
The general movement toward providing amusement for children has increased tremendously in the last five years. Many parks have maintained a free kiddies' playground in one corner, finding them to return a good indirect profit. Perhaps the best example of this has been at Fontaine Ferry Park, Louisville, Ky., where Judge Wilson has paid special attention to the entertainment of children. Wilson was for years a judge of a children's court and he started his playground because of his love for children. He found that the kiddies' corner brought so many adults into his park that his charity paid a splendid indirect profit. Kennywood at Pittsburgh, Riverview at Chicago, Thompson Park at Rockaway and many others have found the practice profitable. Where the park itself maintains a pay gate the kiddies' playground has been free, but where the park is free the playground should charge a small entrance fee. Adults "park their kiddies" there and spend their money in the park.

For years there have been some devices manufactured especially for children—the miniature railway, the carousel and some others—but

By Frank W. Darling

National Association of Amusement Parks, by official action, sanctioned the first Tuesday in August as National Kiddies' Day. More than 200 parks and resorts observed National Kiddies' Day this year and out of more than 100 reports I have seen everyone of them showed it not only successful but very profitable.

IN THE past it has generally been believed that the main profit to be derived from catering to children was the indirect profit



A Thompson Kid's Coaster.

of attracting attending adults and of teaching the rising generation where to spend their money. But the fact that a Kiddies' Park exclusively for children will pay a direct profit it-

ties' Park. My mail is flooded with letters seeking information and asking innumerable questions relative to planning, equipping and operating a Kiddies' Park. Most of the questions I can best answer by this article.

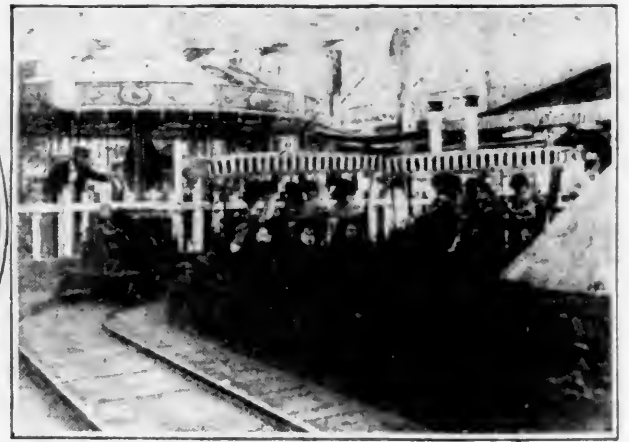
One reason why a Kiddies' Park is profitable is because the devices and equipment are so comparatively cheap. A very serviceable kids' park can be completed for \$15,000. The best arrangement I can conceive for a small park is one similar to the cut at the bottom of this page. The kids' coaster forms the enclosure which is high enough to allow entry all along one side and one end. The space within the coaster will contain a miniature carousel, Ferris wheel, whip and a few smaller devices, and the spaces between the bends under the coaster provide sufficient room for refreshment booths.

At the top of the next page I have tried to show a fully equipped Kiddies' Park, containing all of the successful kiddies' devices, together with a kiddies' playground, a penny arcade, kiddies' shooting gallery, wading pool, etc. In this plan I have used space generously and believe it would be a disadvantage to spread it over more space.

Most of the kiddies' devices will each operate with but one attendant during ordinary hours, but some of them may better have two attendants when business is brisk. The number of attendants depends largely upon the system of admission collections used.

A Kiddies' Park should never have a gate charge whether within a park or on an amusement street. The parents often wish to accompany the children about the park and should not be excluded, but if convenient some rest places should be provided for them exclusively.

It is a mistake to charge cash fares on the devices in Kiddies' Parks because it either in-



Left: The Kiddies' Carousel at Kennywood Park, Pittsburgh, Pa., is always a busy machine. Center: A good clown to make fun for the kiddies is almost an essential. The picture is that of Franza. Right: The Miniature Railway at Kiddie Park, Coney Island, N. Y.

the growth of the kiddies' playground has so augmented the attendance of children in parks that many manufacturers have within the last two years begun turning out miniature devices especially for children. until today there is obtainable a kiddies' size of nearly every successful amusement device.

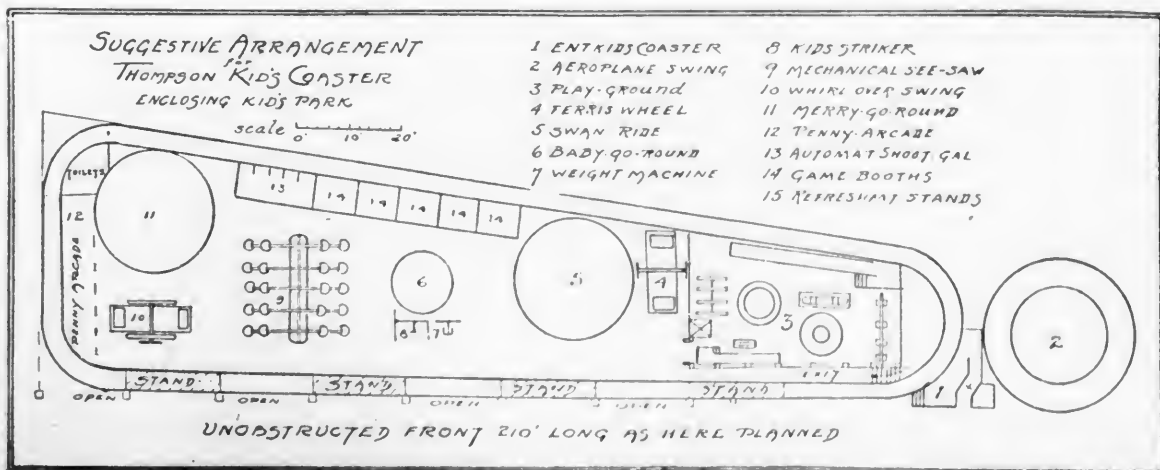
Three years ago William Dentzel, as a director of the National Association of Amusement Parks, proposed that each park set aside one day each season as Kiddies' Day. A few tried it the first year with marked success. Last year the

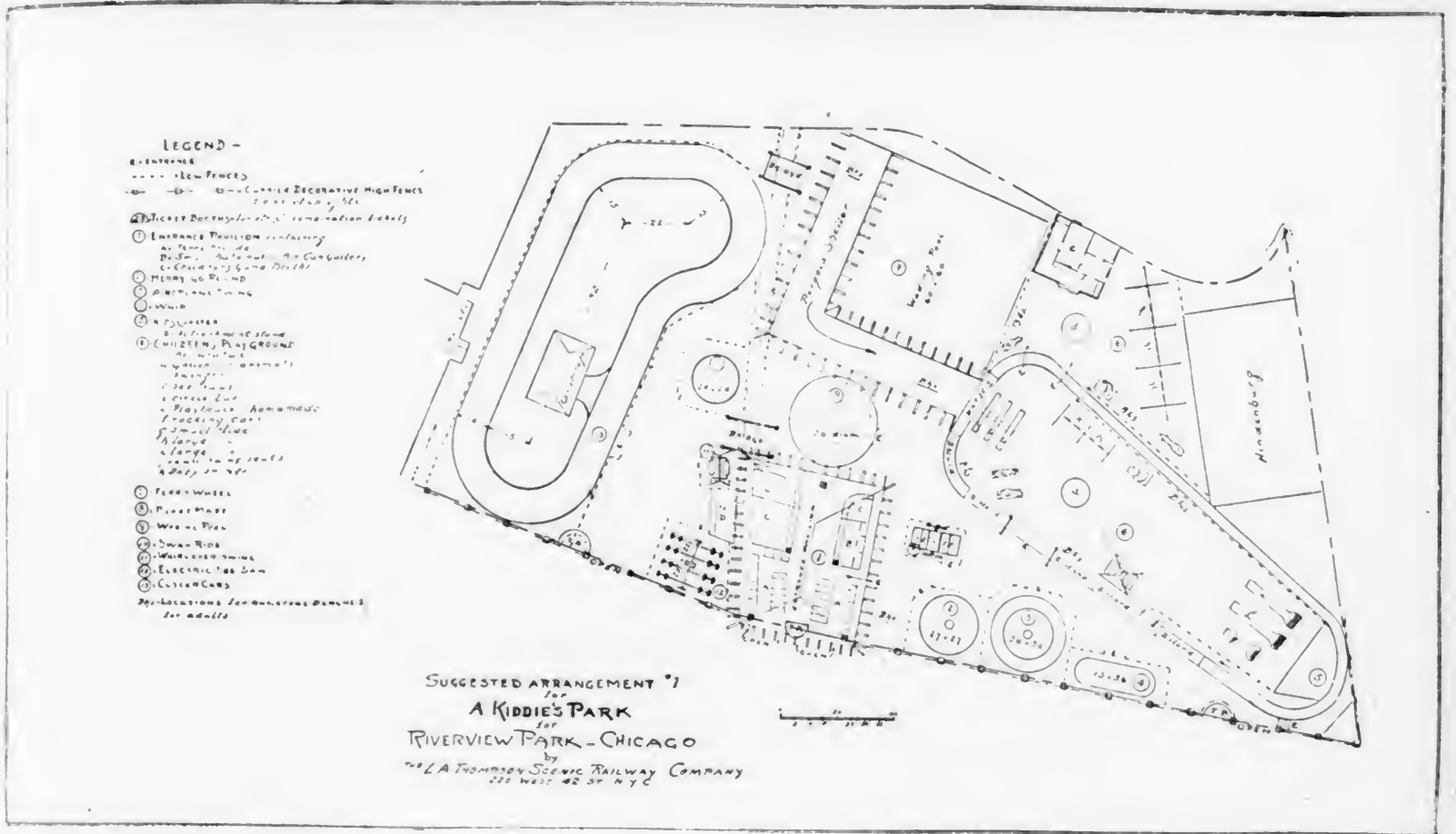
self has now been proven. The result is that every large amusement park and amusement resort will at once take advantage of both the direct and indirect profits by equipping a Kid-

creases the attendants required or puts a premium on thievery. I only know of two successful systems to follow: One is the sale of a combination punch ticket and the other the

sale of "strip tickets". I am most heartily in favor of the strip - ticket method.

The only advantage which the combination punch ticket has is the possibility of including on it a number of inferior or cheap attractions and, to my way of thinking, these had better be left out of the Kiddies' Park altogether. There are now enough good ones, all so rea-





sonably priced that it is not necessary to take up any space with junk. The combination ticket has many disadvantages. It requires too large an investment for many children to afford,

it does not provide rides, it gives the children no choice, it doesn't allow or promote the patronage of refreshment stands.

one, two or possibly three rather restricted entrances; the number depending upon the size and location of the park. At each entrance
(Continued on page 180)

The Little Theater From The Director's Viewpoint

By Robert Peel Noble

PERHAPS the bird's-eye view the director of a Little Theater is able to take of such projects as a whole entitles him to more vivid opinions than most. At all events he can see the project from every angle and is able to put a finger on its faults and weak places as well as see its advantages and high lights. And surely no one can deny that there ARE faults and weak places in Little-Theater activities and that they are not all beer and skittles to the director trying to accomplish worth-while things in spite of sometimes small but real handicaps.

The commercial theater has a certain definite mission arrived at in certain definite business-like ways. When it has accomplished a certain round of necessary preparations and performances it is thru and either cashes in or quits. But the very nature of the Little Theater precludes its doing either usually. For cashing in is a thing known to very few Little Theaters in reality, and quitting is usually resorted to only when the last stage-struck individual in a town decides that after all he might have been mistaken about himself and his ability to act.

Need of Co-Ordination

THE Little Theater nearly always lacks sound business sense and a cohesion of working parts, yet usually it takes itself very seriously, with much less of the dash and sporting air that a commercial organization knows, seriously intensioned as it may be and with however much money

at stake. So the first thing a director of a Little Theater must do is to recognize this tendency to take the whole matter too seriously, respect it and, hampering as it frequently is to him personally, build upon it because it is one of his most valuable foundation stones. However, he must face the fact that he must be aware of it also, as it can easily upset any structure built upon it if it is allowed to be too adamant. It can cross the line from the sublime to the ridiculous in an incredibly short length of time with disastrous results.

Director Plays Varied Role

THIS awful seriousness, plus this lack of business sense and cohesive co-operation, clogs a Little Theater woefully and puts an unfair burden on most directors. Because the director of the Little Theater must become then perforce a number of persons rolled into one. He must be a good tactician, he must be a good general, he must be a good financier, a good arbitrator, he must be a good lion and he must be a good lamb, as well as a dozen or two other things. In no other theatrical position, either professional or amateur, are there as many demands on the many sides the Creator has mercifully put into a man as being director of a Little Theater in fact. But even he has his human limitations and it is unfair

to expect him to be superhuman; to never give him a chance to show what he could do unfettered with his own particular job.

The Perils of Casting

THE Little Theater primarily appeals to the vanity of a certain stage-struck group of earnest souls in a community to the point of making them really worth-while contributions to the production of good plays. No ridicule is intended toward these earnest stage-struck bodies. Far from it. They are the very backbone of any Little Theater and the greatest asset the director has. But these same people unwittingly represent one of the most serious problems the director faces. For they let themselves be highly inflammable material and in handling them the director is forced to be almost a genius to avert too many explosions among them. And if he is a director interested in producing really worth-while plays out of the really worth-while material they give him to work with he is going to have to stay a few nights figuring how to keep peace in the midst of all of which would be averted by a little altruistic co-operation and unselfishness and a real desire to play the game. But unfortunately the group of persons who fancy they can act usually have been blessed with an idea, but not with any discrimination. They almost invariably think they can act ANY-

(Continued on page 191)

Musical Comedy Onward

By Don Carle Gillette

HISTORIES of the drama are plentiful enough. Opera, vaudeville, circus and even such a youngster as the motion picture have received more or less biographical attention. But a record of the progress, or lack of progress, in the field of musical comedy entertainment is not to be found. Apparently no historian of the theater so far has considered the achievements of the lighter form of entertainment worthy of an individual volume.

Things are happening in the musical field right now, however, that merit something more than passing attention. The operetta is coming back strong. The revue has become a stupendous affair—and a problem for its producers. The chorus has taken on new values. And American musical comedies are reigning supreme thruout the world!

Early Beginnings

AS far as it is possible to glean from miscellaneous sources, the present form of the musical play can be traced back to the beginning of the 17th century, when the first dramas were set to music in order to be produced as musical works of art. Of course, the orthodox history of opera as traceable from the music of Greek tragedy to that of miracle plays dates considerably beyond that period, but the beginning of grand opera will serve as the beginning of musical comedy. Our present-day light entertainment is practically descended from grand opera. The descent has been gradual, starting with the grand opera of the French, in which every word is sung, and making its way thru the "Singspiel", the German opera with spoken dialog, which in its early stages advanced from the farcical to the comic; "Opera comique", the French version of the "Singspiel", and which originated in the refusal of the Academie de Musique to allow rival companies to infringe on its monopoly of grand opera; "Opera buffa", the classical Italian comic opera; "Opera bouffe", not an equivalent of the Italian comic opera, but a native French light opera with a prominent strain of persiflage, and the Gilbert and Sullivan operettas, which assimilated the adroit orchestration of the French works and purified their literary wit, thus turning the result into a peculiar English possession.

American Introduction

THE presentation of French "Opera bouffe" a little more than half a century ago—about the time "The Black Crook" made its sensation at Niblo's Gardens—marked the introduction of musical comedy entertainment in America. Then in 1878 came the first of the Gilbert and Sullivan pieces, "H. M. S. Pinafore", followed by other works of these same collaborators. Incidentally, while "Pinafore" was enthusiastically received over here, its London premiere did not create much of a stir, tho it subsequently became a popular success and ran for 700 nights. "The Pirates of Penzance", which had its world premiere in New York in 1879, ran for nearly 400 nights in the British capital. "Patience", "Iolanthe", "Princess

Ida", "The Mikado", "Ruddigore" and other operettas by Gilbert and Sullivan followed close upon each other in the succeeding years, and nearly every production enjoyed long and prosperous popularity.

If there are any traditions in the field of light musical entertainment, it is quite safe to say that they can be found in the works of Gilbert and Sullivan. The fact that recent revivals of their works have not proved very successful must not be considered as disparaging to the quality of the operettas, but merely as an indication that they are out of date. The formula of the plays is still good, but it needs to be decked with up-to-date trimmings—the mood in recent years has called for lots of life and pep—in order to appeal to audiences of today.

To jump quickly from the Gilbert and Sullivan era to the beginning of American musical comedy, until the approach of the 20th century native authorship in the musical comedy field was very meager. Only Henry E. Dixey's burlesque "Adonis", produced in 1884, has caused much of a stir. The first real hope sprang up in 1895, when "The Wizard of the Nile", with music by Victor Herbert and book by Harry R. Smith, was presented to the public. From that time until his death Herbert did more than any other composer to help along the progress of musical entertainment in this country, while Smith has been, and still is, equally active in upholding his end. While other native composers, librettists and lyric writers—particularly the Kern-Wodehouse-Bolton combination—were gradually being discovered and developed, the foreign market kept sending over material from England and the continent, and among the most successful of these contenders were "The Merry Widow", "The Waltz Dream", "The Dollar Princess", "The Arcadians" and "The Chocolate Soldier". The success of these pieces will serve to prove that the operetta, i. e., the higher form of musical comedy entertainment, has always been popular with the public, altho that popularity has not always been stimulated and kept alive with the proper kind of productions.

The "Musical Comedy"

THE so-called "musical comedy" is nothing more nor less than the operetta—and "Opera bouffe" or burlesque—in its degenerated state. In the genuine operetta the music and comedy must belong to the plot of the play, whereas in the modern musical comedy it is the invariable custom to insert special and irrelevant song numbers and comedy bits whenever and wherever they may be considered necessary in the course of the production. Altho this procedure must be resorted to because of the inability of librettists and composers to turn out completely coherent works, the method is not exactly a new one. Back in 1825, when Weber accepted the commission to write "Oberon" for the English stage, he found that he was compelled to set the musical numbers one by

one as they were sent to him, without the slightest information as to the plot, the situation or even the order of the pieces. And, to crown his disgust, he found that this really did not matter! Here, then, was probably the first deviation from traditional standards.

But in recent years producers of musical plays have allowed this deviation to go entirely too far. They have been getting their materials from too many different sources. As many as three composers and an equal number of librettists and lyric writers have contributed to a single production, and, in addition to those collaborators, there frequently are special songs, scenes and other specialties obtained from various individual sources. Is it any wonder then that consistency, continuity and harmony of the tout ensemble are so rarely found in latter-day musical productions?

This has brought the situation down to the point where almost anyone who can lay his hands on a few tunes, a set of lyrics, a conventional plot of any kind and a group of performers—not forgetting the necessary "angel"—believes that he has all the makings of a successful musical comedy. There you have the principal cause of the decline in this field of entertainment—and it could easily be stopped by the established and successful musical producers if they set about to stop it.

The Rise of the Chorus

UNTIL the introduction of French "Opera bouffe" in this country the chorus girl was employed by very few organizations. It was "Pinafore" that really brought about the era of the American chorister, and since that time she has given a fine account of herself. The chorus man, too, has shared in the general progress, and among the "Merry, Merry" of olden days who rose to fame were Marie Dressler, Della Fox, Raymond Hitchcock, Sadie Martnot, Lindsay Morrison, Fanny Rice, Julia Marlowe, Henry E. Dixey, Thomas W. Riley, Lotta Faust, Augusta Glose, Elsie Ferguson and many others. Lillian Russell, while not exactly a chorus girl, was not far removed from that class when she began her career in "Pinafore"—she actually served a week in the chorus of this production, in which she made her professional debut.

For a while the chorus was used almost exclusively for decorative purposes. Of course, it was required to do a little singing, but the demands in this respect grew less exacting with the decline of operetta. Edward E. Rice, in addition to being the first producer to develop the talent of his chorines to such an extent that their rise in the ranks soon became a menace to his own interests, was the original glorifier of the American girl. The "Rice Girl" was almost as popular then as the "Follies Girl" is today, and few of them failed to advance quickly from the chorus. After the Rice regime came Klaw & Erlanger with their production of "Liberty Belles", for which they assembled a group of talented and pretty girls whose potency became so evident that the era of the "Show Girl" was created, and since then there has



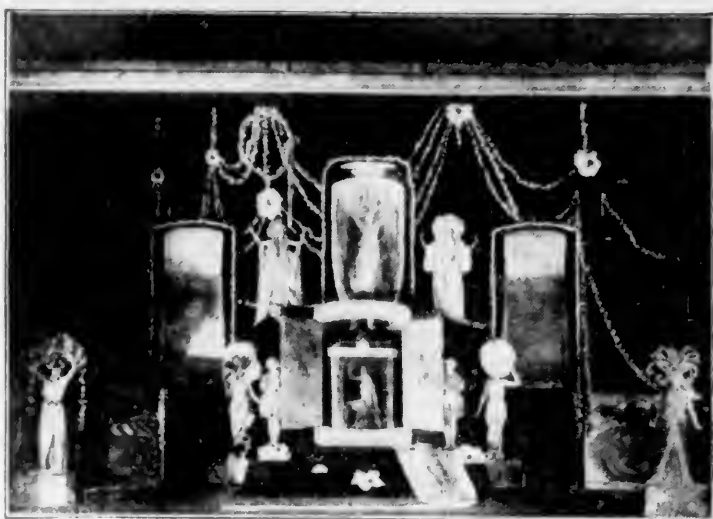
Left: Marie Saxon and the small specialty chorus in "Merry, Merry", the compact and intimate type of musical comedy, easy to take on the road, where this style of entertainment is always popular. Right: Dennis King leading "The Song of the Vagabonds", the most thrilling number in "The Vagabond King". Russell Janney's musical version of "If I Were King", now scoring a big success in New York.

with a distinction between the ornamental showgirls and the regular chorus.

John Tiller is credited with having introduced the working chorus, and his troupes of girls are noted the world over for their mechanical precision of movement. But service under the Tiller banner is a restrictive process, the girls being required to remain in the chorus for a long period of years, and would never be tolerated by American dancers. Most of the girls over here feel that they have individuality and want a chance to express it. This has brought about the "specialty chorus", in which each girl is allowed to do her special bit in the course of the show. In many productions the chorus—either dancing or singing—is actually the principal feature.

The prominent employment of the chorus is frequently resorted to as a means of covering up the shortcomings of a production. Speedy and colorful commotion on the part of a pretty and highly energized chorus can always divert the attention of the audience from the mediocre score, a humorless book and incompetent principals. So the great demand in the last few seasons for girls who are both pretty and good dancers may be regarded as one indication of the low state of musical comedy.

To keep up with the demands of the "dancing era" in musical entertainment even the Chorus Equity Association found it necessary to establish dancing classes at its headquarters, and the call for "graduates" is always greater than the supply. The unprecedented number of girls and young men being used in the chorus nowadays is evidenced by the heavy enrollments in the Chorus Equity Association. An average of more than 100 a week have joined in the last few months. Most of them are engaged for the various companies of the big operettas, which require good voices, and therefore afford opportunities for vocal students in particular. Besides helping its members to prepare themselves for special dancing positions, the Chorus Equity, knowing that girls who can also



A tableau scene from the Shubert revue, "Gay Paree", representing the latest development in elaborate revue production.

speak lines will advance more rapidly, recently started classes in diction, under the direction of the well-known actor, Grant Stewart.

The Renaissance

THE renaissance of musical comedy, the return of the real operetta, is now generally believed to be a certainty. Arthur Hammerstein, with his productions of "Wildflower" and "Rose-Marie", and the Shuberts, with "Maytime", "Blossom Time" and "The Student Prince", are chiefly responsible for the new movement. Russell Janney's production of "The Vagabond King" likewise will do much good work in this direction, while "Princess Flavia", another Shubert offering, and "Dearest Enemy" are helping along. Hammerstein's next presentation, "The Song of the Flame", also will be in the operetta line. A rather simple formula is involved in the making of a successful operetta. Analyzing "The Student

Prince", for example, it will be found that the play contains a charming love story—one of the best the stage has ever had in fact. The plot is highly romantic. The theme allows for the stirring ensembles of male voices that audiences like to hear over and over. The score is beautiful and powerful—an infallible combination—and contains delicate melodies to fit the love theme as well as drinking and marching songs to fit the virile voices of the student groups. The principals are not only fine singers, but excellent actors as well, which makes for proficiency in the dramatic course of the play. Then there is a fair amount of comedy—it would hardly be enough were it not for the fact that the thrilling score overbalances this shortcoming—handsome scenery, gay costuming and an exceptionally fine orchestra.

It is invariably the rule that the production with the best combination of love interest, stirring music and low comedy will prove the most successful. "The Love Song", a more lavish production than "The Student Prince", but altogether lacking in book comedy, is an instance of this, and "Princess Flavia" is likely to fail for the very same reason. A soubrette role and one or more low comedy roles should be in the libretto of every musical play.

It is also noted that the older works nearly always had an opening chorus at the beginning of each act and a closing ensemble at the finish. The development of the story took place in between, generally assisted by music instead of by dialog, comedy and bókum, such as is resorted to nowadays. In those operettas the story and interest were built up with solos and duets, and the plan employed in doing this was to take a certain leading musical motif—now degenerated into what is called the "hit number" of the show—and carry it straight thru the play, tying it up with the love theme and leading the interest of the audience into the story by a constantly recurring strain of the same piece of music. The motif was nearly

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How Mutual Came About

A Review of the Burlesque Association Conceived by Dave Kraus and Developed by I. H. Herk

By Alfred Nelson (Nelse)

(EDITOR'S NOTE—When I. H. Herk, president and general manager of the Mutual Burlesque Association, accepted our invitation to contribute an article for the Christmas Number setting forth what that association had achieved since its organization, he fully intended doing so, but an unexpected call on his time for an inspection tour of the Mutual Circuit made this impossible, therefore we called upon "Nelse", our Editor of Burlesque, to substitute for him.)



Dave Kraus

I. H. HERK has been allied with the chief factors in the promotion, production and presentation of burlesque since his entry into that form of entertainment in 1906, when he became the personal representative of Herman Fehr in Chicago.

Dave Kraus, a native New Yorker, has managed theaters for many years, having taken houses which were non-profitable and

made them profitable, these including the Olympic Theater, situated within Tammany Hall, on 14th street, New York. He has a knowledge of burlesque second to none, and is among those who have promoted this form of entertainment since

its graduation from the old variety halls with their adjacent barrooms, which passed out with the older order of drink, music and degeneracy.

Dave Kraus' Dream

The Mutual Burlesque Association was conceived in the mind of Mr. Kraus at a time when many of his former associates of burlesque were on the verge of bankruptcy due to conditions over which they had no control. On being appealed to Mr. Kraus called a meeting, and as a result of that meeting the Mutual Burlesque Association was organized June 28, 1922, as a corporation, with a full staff of officials, with headquarters in the Romax Building on West 47th street. During the months of July and August Mr. Kraus and his associates organized a sufficient number of producers of burlesque to warrant the M. B. A. booking a circuit of 22 houses, and moved into more spacious offices in the Navex Building on West 46th street. Harry Strouse's "Pell Mell" show, the first on the new circuit, opened at the Bijou Theater, Philadelphia, August 14, 1922, with other shows opening in their respective turns for the season of 1922-'23.

During this constructive period Mr. Kraus, as president of the M. B. A., and with the consent of his associates, accepted the unofficial counseling of John G. Jermon, an official of the Columbia Amusement Company, who persuaded Mr. Kraus to make Al Singer, an attache of the Jacobs & Jermon offices, general manager of the M. B. A. Having cause sufficient to regret his goodfellowship in accepting a Columbia constituent as gen-

eral manager, and being too big a man to go back on a promise, Mr. Kraus resigned the presidency and left the association in control of Mr. Singer, under the direction of Mr. Jermon.

Singer in Conflict With Scribner

Under the general management of Mr. Singer the M. B. A. came into conflict with the Columbia Amusement Company, and Sam A. Scribner, general manager of Columbia, issued an edict that everyone in any way allied with the Columbia Amusement Company must dispose of all holdings and interests in the Mutual Burlesque Association and shows booked by it.

With the exit of Mr. Jermon, the M. B. A. became disorganized completely, and for a time it looked as tho it would become defunct and burlesquers depending on it for bookings would be forced into bankruptcy. Disgruntled disorganized and discouraged burlesquers again appealed to Mr. Kraus



I. H. Herk

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The Carnival—Its Inception, Its Progress, Its Status

IN the last few years much has been said and written about the carnival. Some comment has been unfavorable, much more has been favorable, and as a result the carnival has profited.

Years before the American carnival as we know it today the street fair of England was established. These fairs were hauled overland from town to town. They were rated according to their importance and formed an intimate part of the amusement life of the United Kingdom.

Many believe the American carnival of today is an outgrowth of the English street fair. Such as do are entitled to the opinion. There are many more who attribute the carnival of today to the world-wide hit made by the Midway Plaisance at the World's Fair in Chicago in 1893.

Observant American showmen of that day realized millions in this country did not visit the World's Fair. They also knew anything akin to the famous line of amusements on the midway would meet with liberal patronage in other communities.

Hence the American carnival, as we know it, had its inception with the World's Columbian Exposition 32 years ago. Circuses also drew ideas from the midway at Chicago. It was from that famous congress of features that the word "midway" came.

Immediately after the World's Fair the evolution of the carnival began. Little companies traveled thru the country taking amusements to the people. These amusements were counterparts of the forms of entertainment from other parts of

By Fred Beckmann

out of business as an entity in the show world. The fairs deal with carnivals as they deal with other attractions. The fair in reality is nothing more than a mirror which reflects the taste of the public for entertainment and amusement. This is one of the things that secretaries weigh in the balance with all offerings, and the carnival shares its respective part.

On Firmer Basis as Result of Antagonism

IN time the American carnival became a target. It was under fire from many angles. Such selection of targets is characteristic of gatherings, communities and even nations. The in-

But out of the chaotic crossfire the railroad came far better off. The Hepburn Act in Congress brought about the abolition of a great abuse. It put an end to a flood of free transportation and removed one of the greatest ills to which railroad flesh was heir.

Then came the pure food investigation. Things came to light that were remedied. The public suspense was set at ease, and the pathway of the butcher, the grocer and the candle-stick maker became an easier one to travel than it was before.

Men still young can remember the period of agitation against circuses that swept the nation. No fair-minded man will say that the organization of a circus is not the most perfectly working machine in the world. Were it not, big shows could not start a performance here today at two o'clock and run to the same schedule tomorrow in a city 200 miles away.

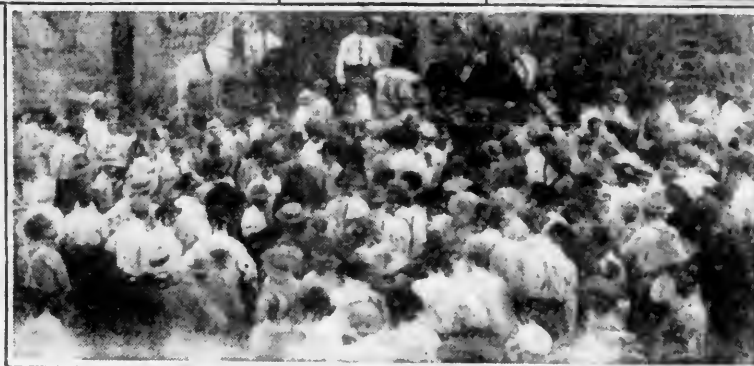
The many objections brought against the circus and the many vtrile laws in the process of making were given the acid test. Every discrepancy in the "tent city" was pointed out and then canvassed. In 9 cases out of 10 the wisdom of the circus plan was verified by the people. What was the result?

The public came to know more about the circus, to love it more, and showmen had a chance to cater more effectively to the amusement palate of the nation. Two ends were well served.

Then followed the agitation against the carnival. The whole might be called "picking the speck out of the



CROWDS ENJOYING THE FESTIVE SPIRIT OF THE CARNIVAL MIDWAY



the world. Previous to the World's Fair at Chicago many an independent little showman would buy concession space at some fair, put up a side show like these found with a circus, promote his business as best he could, and at the close of his date fold his tent and go on his way.

Later observant showmen saw that there might be method in taking many shows to the fairs. They offered their attractions and at first paid bonuses for attending the fairs. Then there was a stampede of some showmen to get certain fairs and the aspect underwent a considerable change that put the shoe on the other foot. The fairs auctioned off their space to the highest bidders.

When the fairs start in the early summer the showman who takes attractions to the exposition has spent months in preparing the offering to meet with popular approval, and hence lucrative business.

It is his asset to do this. The stronger his offering the more business he gets, and the greater is his rating when he makes his offering the following year. A component part of his rating is the cleanliness of his attractions and his methods in business.

In other words, the carnival that drifted around from pillar to post, without any definite aim, either eked out an existence or went

stitution that deals with the public in a quasi-public way is always open to criticism. The carnival is not the only institution in America that has been under fire. But it must be said that such criticism usually reverts to the interest of the object of criticism.

In the administration of Grover Cleveland as President of the United States Wall street entered the arena as a target. In this world's market many things were wrong. But Wall street still exists, and it is materially better off for having occupied the limelight.

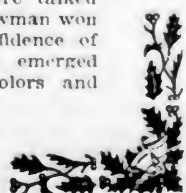
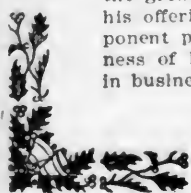
Later came the period of railroad antagonism. The railroad was the object of every kind of attack that could be brought upon it. There were those who said railroad men were superfluous members in the human family. If these had had their way the greatest artery of American development would have been badly handicapped.

the discard.

The thinking business man at the head of a legitimate carnival did not waste all his powder at the first charge. He assumed no position of eminent superiority. He assumed the position of "show me". To his credit it may be said his cranium was not adamant. When he saw he admitted the vision. He met the irate critic with his mind open to conviction.

The suggested remedies were talked over. The frankness of the showman won the respect and then the confidence of the critic, and the showman emerged from the fray with flying colors and greater prospects of success.

His business had simply gone thru a process of, not
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The Fair and Its Purpose

By Myers Y. Cooper

PERHAPS no finer example of the value of organized effort in the interest of public good is to be found anywhere than in the progress and development of the fairs in America. It is an old adage that to get a good start means much for the ultimate success in any enterprise, and the founders of the fair not only sensed a great opportunity for aid to agriculture, the basic industry of the land, in the establishment of fairs, but courageously went about the building of a program which has stood the test of time in full vigor of helpful service. To these pioneers agriculture owes a debt of gratitude, for while the institution has broadened to meet the development of progress with each succeeding year, fair managements have not overlooked their commitment to agriculture as a first consideration, thus following in the footsteps of the pioneer founders of the fairs in America.

The fair is ever an inspirational place to go—it generates action and life—the picture is always changing—something is constantly taking place—and the crowds seem to feel the possibility of missing attractions they should see, and hence the moving interest everywhere present.

The competitive spirit evident in the show ring is really contagious, and one finds the crowd taking sides with all the interest of ownership when a close contest is being staged. In this concern and enthusiasm there is real value—the creation of substantial interest in the exhibit reflects results of worth not only for those directly contributing to the exhibition, but to those attracted to the contest as well.

Do you know the fair is in reality one of the greatest educational institutions in America? Where else can you go for such ripened information and learn so much at so little cost of time and money? Here you witness the best that industry produces; here the very last word in farm products and garden exhibits; here blooded stock bred to the purple are brought forth for your criticism and approval; poultry, domestic science, art, improved machinery, horticulture, the best of invention and motive power—all will be found on the grounds of any up-to-date fair. Production matching production, judgment being rendered by men and women with expert knowledge of their subject—follow the winner—there you have it! Therein lies the value.

Not a few of Ohio's best herds of cattle trace their origin from the selections made at the premium ring of the County Fair. It is equally true that the blue-ribbon winner in the horse department has frequently been left behind when the fair is over, thus to improve local stock. Swine, sheep, all the better breeds of live stock

are challenged by the farmers and fair patrons, and if they are of the blood to improve, new ownership ensues and the community benefits.

In all of this you will note that the real value of the fair, which can be cashed in for public betterment, is its educational worth. If the fair is basically educational, it will live and grow and mark time with progress. That is why the fairs are bigger and better today than ever before in our State.

OHIO boasts of 104 active, well-managed fairs—16 more than counties in the State, thus relating in eloquent terms the interest of the public in the definite service they render to the various communities they serve.

The Ohio Fair Managers' Association has continually emphasized the importance of a full-rounded program as an essential to the fair's success. It is a success if the particular thing is there in which the patrons are interested. Not only must the exhibition halls be representative of the best in production, but amusements are quite essential for the interest of the thousands who attend. High-class free attractions are being presented all along the line. The speed ring and horse show are features as new as ever and quite as compelling.

Ohio fairs are justly proud of the leadership they have assumed in boys' and girls' club work. Ably assisted by the public schools of our State, 25,000 boys and girls are in a fine competitive, educational program, with all the enthusiasm and exuberance of youth. Thousands of dollars in premiums are awarded annually for this department alone. Wherever you find boys' and girls' clubs exhibiting—there you find the interest—there you find the crowds. These youngsters raise better pigs, better calves, and, best of all, they know how to pick the winner. The girls excel in domestic science and literally fill the exhibition hall with the beauty of their work. That's the kind of education that makes for real manhood and womanhood. It's practical, too, and the dollar sign will stick to the brand.

A FEW years ago one of America's great weekly magazines published a series of fair articles. The writer went so far as to pass around measles, mumps, yellow jaundice and the likes as part of the program one might take home. Of course, it was all for the purpose of cleaning up the fairs, but the trouble was the picture was not a good likeness—it was a cartoon instead of a real photograph of conditions

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Myers Y. Cooper
President of the Ohio Fair Managers' Association.

Tabloid's Deserved Attainment—

A review of the progress of a branch of the amusement industry that has prospered beyond expectation

By Pete Pate

EDITOR'S NOTE—In former articles with captions similar to the above, written expressly for The Billboard, the writer treated upon the origin of miniature comedy, while this contribution is confined to mere references and suggestions.

WITH the contention reasonably substantiated that the so-called "tab." show had its inception more than 25 years ago, pioneers of our ranks are now reveling in the satisfaction of having "made the grade" insofar as permanency and remarkable progress are concerned, even in the face of no small amount of discouragement accentuated by THE CARELESS ELEMENT who, during tabloid's infancy, persisted in indulging in practices that were hindrances for the most part. Too, there WERE—and even now are—those who expected to get everything out of something to which they contributed nothing. Despite the reverses, however, we see the light of recognition.

Memory contributes a flashback of the time when vaudeville, musical comedy and motion picture stars of this decade were members of 8, 10 and 12-people tab. shows, barnstorming or housed in "grindshops" of our principal cities, doing as many as four, five and six shows daily, and occasionally you meet those that have chalked the wall for every show done, finally disregarding the count. Chorus girls have jigged to the tune of \$10 weekly; featured producing comedians whose wives directed the ballet and portrayed the principal feminine roles have labored for pay envelopes around \$25 joint, maybe less in cases where the manager was doing

them a favor when he really didn't need them. At times working conditions were unbearable and the

performer came in for practically no consideration.

When small-time vaudeville slipped, so to speak, tabloid profited to a certain degree; former motion picture palaces became available for this kind of amusement and it is no uncommon thing to see some attractions playing the best theaters in certain localities.

WITH practically no scenery and a few sets of cheesecloth wardrobe the average show formerly embarked upon its tour with a repertoire of STANDARD "negro acts", with an almost established custom of opening with the bill with which its predecessor closed, and during a recent era of prosperity, especially lucrative to this form of entertainment, some few self-appointed magnates organized a number of shows with sufficient regard for efficiency. Then came a number of tabloid circuits offering many weeks to as many shows. Every town-hall manager applied for a show every week and in most cases got one. There being more villages than shows there came a larger demand for shows of any description. The best the agent could offer the attraction in the way of terms would be 50-50, with a "possible" protective guarantee; a weak show shared upon the same terms of a good one "A good time was had by all" until the BREAK. Then the reconstruction period—merely a survival of the fittest. Patrons became more exacting; shrewd theater managers played only shows they viewed personally. The few "impresarios" that had any capital left invested in more pretentious scenery, attractive wardrobe, some electrical effects, bills of a more serious

purpose and at least three or four performers that were capable of offering a pleasing entertainment. THESE boys prospered and, naturally, others followed suit. Booking agents became more exacting and opportunities for the kind of a tab. show became greater. Year after year the field has widened and more respect has been commanded for shows in general. Theaters are enabled to offer attractive guarantees and the producer likewise is in a position to secure the services of the more capable artist. At one time ladies of the ensemble (if you please) were at a premium even at \$35 weekly. Principals in general are not suffering for a satisfactory wage, and there are those in so-called popular-priced musical comedy receiving as high as \$175 weekly, and even more in some cases. Stock has grown by leaps and bounds. Any performer of average ability can obtain employment with little effort. Tabloid artists' representatives are now permanent "institutions". A score of family stock houses are even playing condensed versions of standard royalty bills regularly; orchestras are found in the greater number of the theaters and presentation is gaining in favor; moreover it appears unlimited.

THE telephone sufficed originally as the booking agent; later came the booking office, and now, rarely of course, the booking office advance representative and exploitation man to handle the publicity. Salesmanship is playing ITS part to desired results. While today we still have circuits that can offer the 10-people show consecutive time, the standard is even higher among these shows than

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The Old Order Changeth

By Edward V. Darling

I HAVE watched vaudeville many a year and perhaps my contacts are the closest possible, for in framing bills, finding new acts and new personalities, inducing musical and legitimate stars to venture into the two-a-day, adjusting salaries and dealing with artistic temperament, much have I seen and learned. The greatest influence of all in my education in vaudeville has been the daily counsel and influence of E. F. Albee, who is clairvoyant in his intuition of what is best for vaudeville. As a lieutenant in working out his fine, philanthropic and far-seeing policies I have been given a post-graduate course in showmanship. Mr. Albee is a nobleman of business. He keeps right in the main current of vaudeville affairs instead of retiring to the sunny bank of well-earned prosperity and sunning himself in leisure. He has the interests of all vaudeville so close to his heart that he cannot rest, but must day in and day out devote his genius to bettering conditions in every branch.

Improvement Noticed Weekly

WEEK by week vaudeville improves. As the short story gives the essence of the novel, so does the vaudeville act give in small compass the best of the opera, the concert and the legitimate stages. Opera singers and great instrumentalists are happy to sing and play in big-time vaudeville. The stars of comedy and drama delight in the short spring of the sketch. Revues are compressed into half-hour marvels of speed, action and entertainment. The crack orchestras play for us and the great dancers move gracefully over our stages. Is there a Spanish, a Russian, a French craze in the Broadway theaters, then vaudeville too has its share of Spanish, Russian and French acts. We are right up in the van of theatrical progress, and vaudeville reflects the public taste unerringly. Youthful, middle-age and veteran talent alike is welcome. All we ask is personality, excellence, technical precision and the gift of "selling" an act across the footlights. One week youth seems in the ascendant and in another an entire bill of old-timers packs the house. Home talent is popular, but an all-English bill breaks records. It is its infinite variety that makes vaudeville so likable to millions. It is clean, wholesome amusement, without the taint of nudity and double entendre and vicious sex problems. Always entertainment, it is honest fun and brilliant song and dance and amazing specialties and glowing personalities. I am proud of my friends in vaudeville.

Mr. Albee has seen vaudeville grow from a store show to the mighty circuits that now cover the nation. His has always been the greatest influence for growth and prosperity and popularity. I have always agreed with him that the backbone, the vertebra and the very life of vaudeville comes direct from the standard vaudeville act, from the artistes who make vaudeville their profession and are loyal to it and devote their tremendous talent to the music hall. The visitors are welcome and often wonderful newcomers are a power at times, but back of it all stand the true and tried artistes, the men and women with the vaudeville spirit and color who make most programs a success by their very positive and very interesting offerings. All honor to the vaudeville profession. It is a remarkable band of richly endowed people who have done their best for vaudeville and prospered with its prosperity and shared in the blessings of the new era of kindness, brotherhood, fair dealing, mutual helpfulness and good will.

Giving the Public What It Likes

GIVING the public what it likes is a science that has been cultivated with unremitting zeal and more than the average success by the men of the Keith-Albee vaudeville theaters. So far as zeal is concerned these particular theatrical caterers are not perhaps so exceptional as to warrant special attention, for the people of the theatrical world are generally hard workers; but the keenness with which the representative vaudeville manager senses popular likes and dislikes is remarkable. It is this faculty that brings success to him. He is not inclined to boast over the circumstances that he have induced the stars of the dramatic and operatic stage to appear in the two-a-day houses. No, that is not the rule by which he

measures the advancement made by big-time vaudeville in the last 20 years. Rather would he have his attainments gauged by the general artistic improvement the high-class vaudeville show has undergone season after season, by the numerous cyclical changes introduced and promoted for the purpose of periodically refreshing this extremely popular form of entertainment, and especially by the development and refinement of diversified talent originating in vaudeville and constituting its most highly prized attribute. In part the American vaudeville stage owes something to the English artistes who have taught the lesson of originality, of imaginative effort in the direction of presenting unhackneyed material, especially songs; but in recent years this phase of vaudeville has been developed with brilliant success over here, so that it is no longer necessary to depend upon English artistes to lend distinction to the lyrical features of our vaudeville programs.

The Passing of Certain Types of Acts

VAUDEVILLE cycles have followed one another so rapidly that many of the types of acts once dear to the older generation now have few or no representatives in the houses of



Edward V. Darling
Chief booker of the Keith-Albee Circuit.

the first class. The Irish comedian has gone. The German comedian waxed and waned with the Rogers Brothers and Weber and Fields. The Jewish comedian soon gave way to the Italian—so soon, in fact, that some of the Yiddish actors took a desperate leap into the Italian field. Of the "rube" comedians who flourished in the early part of the century, only one well-known team remains. The old "sidewalk conversationalists"—a barbaric term sufficiently indicative of the crudities of the old days—have passed on to the backwoods circuit with their claptrap and their paper clubs. Gone too are many of the black-face entertainers and their plantation stories and ditties; or, rather, gone are the blackfaces, for some of those old specialists are now appearing in "white face" and as "Southern gentlemen", who talk and act suspiciously like the black-face favorites of other days. Lew Dockstader, the foremost minstrel of more recent years, last appeared in vaudeville with his impersonation of Roosevelt, and he presented one of the most salient examples of the metamorphosis to which the vaudeville artiste is subject. But the minstrels remain, for the public still applauds that traditional diversion, and the vaudeville manager points with becoming pride to the fact that in a 20-minute act seen recently are contained all the best features of the time-honored minstrel "first part". They give the public what it wants, but if the act is a survival or a revival, it must be of the finest quality. That, at least, is the aim of the vaudeville manager.

The professional strong man is another obsolete vaudeville type, and the acrobats must be prodigious to get bookings today in the better class of theaters. Also on the wane are the old song and dance specialists, but the more adept of these are securing a new lease of professional life by adopting the "society" dance, skillfully mixing some of the old steps with the new. The spectacular dancer of the type introduced by Lora Fuller has given way to the one who combines interpretative dancing with pantomime. The old mirrors and fire scenes have been supplanted by much more elaborate scenic accessories, much the same as the traditional ballet setting. As a matter of fact, the more artistic style of dancing to be seen in vaudeville today shows no advancement over what Miss Fuller had to offer, that is, in the way of interpretation. Miss Fuller's act was stamped with imagination and aesthetic distinction, and much the same effect is to be observed now in the dancing of Ruth St. Denis.

There are now in big-time vaudeville only two of the male quartets that used to file forth in evening dress and regale the audience with sentimental songs, generally admitted of sub-cellar droning on the part of the basso-profundo. Also among the vaulting numbers on the standard vaudeville bill are the "grand opera quartets", which helped to foster the popular notion that "grand opera is at once comical and sublime" (as it really is to some extent). Houdini seems to have eclipsed all of the old-fashioned illusionists and hastened their retirement.

In the place of the old-style musical "turns" came the songs-with-piano act, which probably originated in the Parisian cabaret, but which had its earliest development in this country in the San Francisco cabarets, from which have sprung many popular and talented entertainers; and then came the rag-time specialties and the crop of songwriters who would either sing their own songs or accompany interpreters of their own choosing. The developments along this particular line have been extraordinary as regards both songwriter and singer (in some instances one and the same person). This chapter of vaudeville growth is especially substantial and brilliant. Chief honors have fairly gone, of course, to the singers with genuine interpretive ability and with the means of securing exclusive songs, and some of these have not only proved worthy rivals of the singers who made their reputation in the London music halls, but they have actually turned the tables by crossing to London and winning much favor there.

Improvement in Quality of Acts

AND this brings us back to the vaudeville manager's boast that most of the progress under consideration has come from within the vaudeville theater itself—if not actually originating in it—at any rate fostered assiduously therein and made a feature and criterion of the standard vaudeville program. There has been a constant effort to improve the quality of every sort of act and liberal rewards have been made for the improvement, with the result that more distinction is expected of the least important act on any first-class bill today than was expected of the headline act of a generation ago. Occasionally exceptions to this rule are to be met, but that is because traces of the old-time vulgarity and grotesquerie have escaped the manager's eye and ear. The fault is not permitted intentionally. And not only is more demanded as regards quality, but more is paid. It frequently happens that the headliner today takes more from the box-office receipts than the entire bill took a score of years ago.

When Weber and Fields were first featured they were receiving \$75 a week. Nowadays very few acts on a high-grade vaudeville bill receive less than \$200 a week. When Weber and Fields made their last appearance in vaudeville their contract called for \$3,000 a week. Ethel Barrymore commanded a salary of \$3,000 a week when the Keith-Albee theaters topped their bills with her magnetic name, and the same theaters paid Mme. Bernhardt \$7,000 a week for her short vaudeville tour several years ago. These might be regarded as extremely exceptional cases, betokening to some extent the sharp competition naturally waged between the

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The Millennium of Music

By Edwin Claude Mills

THE legend runs, and for all I know it is just a legend, that on a bitter cold mid-winter day before the Civil War the immortal composer of that famous American folk song, "My Old Kentucky Home", Stephen Collins Foster, wearily tramped the snow-covered streets of New York in an endeavor to place it for publication. The legend goes on to recite that finally, in the basement store of a then young publishing firm, he succeeded in getting a trivial sum for his manuscript.

It's a far cry from Stephen Foster to the "mammy", "down South" and "old home" song writers of today, yet many of them, tho still young in years, have known the hardship and bitterness that was Foster's. Berlin in his youth knew the sting of poverty; Harry Von Tilzer was no stranger to the necessity of selling a great song for a trifle—and so it was with many of the writers of "those good old days".

They wrote great songs, those troubadours who knew when they were writing that but little real money would result from their effort—tunes that will live and be loved forever.

Happily, tho, as civilization has advanced and mankind grown more just we have come to the time when it no longer is necessary or even required that genius shall starve. And did creative genius ever do better work because it hungered physically as it labored spiritually? I have never thought so—it has never seemed to me that financial or material insecurity could inspire melody and beautiful lyrics with even a modicum of the effectiveness that security from want and certainty of fair reward for good work could.

The question is academic in any event, and whatever be the correct answer in these days it is no longer expected that creative genius shall labor for a stingy reward or an uncertain recompense if the result of its endeavors be worthy works.

And I think that we are all just a bit happier and somewhat prouder that this is so, that the world is more and more disposed to fairly reward those who create the work which contributes so substantially to the happiness of all human kind.

Notable Progress Since Days of Foster

ON its practical aspect of attending to the business end of making available for public enjoyment the works of the music writers, the music publishing industry has made notable progress since the days of Stephen Foster. In those days the publisher published and let it go at that. He printed a small edition, listed it in his catalog, displayed it on his counters, filled such orders as were received, and considered his job as done.

Many years passed before publishers became conscious business could be improved if they aggressively "sold" the public their publications instead of simply waiting for the public to discover and buy them, for the demand to develop itself.

We come then to the "plugging" era—that time when publishers began exploiting their works thru active endeavors to have them publicly rendered and thus introduced to the people.

We come, too, to the royalty-paying period, when publishers, instead of buying works outright from their creators at a price so small as made their risk negligible, commenced to pay royalties "per copy sold", and from that stage to the time when successful writers demand and receive substantial cash advances against royalties to accrue, and as a guarantee that publication will occur and an active campaign be put "behind" the song at the time of placing their works for publication.

We come even to the time when a foremost publisher, upon raising the prices of his publications as quoted the dealers in sheet music, voluntarily raises correspondingly the amount of royalties paid the writers of those works.

And next we come in this brief outline sketch of the development of the popular "music business" to the time when in competitive activities in the exploitation of their songs the publishers begin subsidizing or "bribing" singers and musicians to perform their particular works, and this soon so outgrows what was at first merely a fair business practice as to become a staggering burden upon the cost of doing business and a trade evil of such proportions as to threaten the stability of even the largest publishers.

The Period of Organization

TO meet this situation we see a trade organization of the publishers come into being, born of necessity, and along about the same time, born of the necessity of "writing men" for protection, comes into being an organized group of the authors and composers, and what as individuals neither publishers nor writers could hope to accomplish becomes simple of accomplishment when the strength of organized effort is applied.

So we pass thru another phase—that of organization—where individuals, instead of resorting to destructive individual competition along progressively wasteful lines, sit down in regular conference, interchange their experiences, take counsel of each other, and decide to eliminate entirely the unwise and extravagant methods that lead toward bankruptcy, and substitute clean and sound business practices.

There comes into being, too, born of the necessity of protecting their works against piracy and unlawful infringements, a powerful organization, consisting of both writers and publishers; weak, puny and rather timid at first, we see it outgrow its puling period and come into full strength as the wisdom of its founders in bringing it into existence so that the many may fight the battles of the few, instead of leav-

ing the few or the individual to fight their or his own alone, is vindicated.

We then begin to witness the trend toward a still more efficient consolidation of

interests—a disposition to make of one organization alone the instrument which shall speak for all interests, creative and commercial, popular and standard, in the art and industry of music. The ideal day and condition have not arrived, but both lay just over the horizon of our present range of visibility, and just as surely as the sun rose this morning on an old and weary world, just so surely will it rise one morning in the not far distant future upon a completely consolidated and organized group representative of all that is best, most progressive and forward looking in the fields of creative and commercial musical endeavor.

Organized Effort as Against Individual Endeavor

THE purpose of this article is to prove, if proof be necessary, the necessity and the benefit of organized effort as against individual endeavor.

The history of civilization is a history of organization, of the rule of the majority. The history of commercial progress is a story of organization, of the grouping together and acting in unison in relation to general problems of associated or similar interests. And the history of our own particular group—the makers of music—shows greatest progress and development under organization.

Does a financial panic threaten, we see the great financial minds and institutions of the nation group together to meet the menace; do failures of crops or other causes threaten the stability of agriculture's market, we witness the foregathering of the leaders in production and the application of such principles of group control as will meet the crisis. And so it goes, even to the grouping of nations to meet the menace of wars.

What Creation of Music Means

OUR own little art and industry is but a small cog in the vast machinery of civilization, yet a most important one. It has always seemed to me that a man could do no greater thing than write a good song or another any more useful act than to publish and make it available for the use of all who love music. And while with becoming modesty we may concede that ours is but a small cog in the great machine, yet upon analysis it is not so small or unimportant as the admission might indicate.

Musical merchandise to the value of more than \$600,000,000 a year; radio apparatus to the value of more than \$500,000,000 annually, is produced and sold to the people of the United States alone—solely because music is created and published.

In 15,000 motion picture theaters, at thousands of dance halls, cabarets, parks, fairs, circuses, carnivals and what not, millions of our people are entertained and hundreds of thousands are regularly employed, just because men write and publish music, for it must be conceded that these establishments could not hope to operate commercially if music be not available for their use.

Makers of all kinds of instruments, musicians by the thousands, theaters by other thousands, could not hope to exist as commercial units but for the creation of music. So, after all, the art of writing music and the business of publishing it are rather important items in the commercial life of the world. Leave art out of consideration for the moment, and contemplate 11,000,000 pianos, 8,000,000 phonographs, 5,000,000 radio sets, 15,000 motion picture theaters, 800 vaudeville houses—just calculate these items alone which depend upon music for their existence, and if the reader be a writer or publisher of music, he need not blush that he does no useful work

in this world. Their products form the keystone of the arch that supports the entire commercial structure inhabited by all these industries.

Beneficial Effect of Organization

THO it may not be clear to the reader, the purpose of this article is to show the wisdom of organization, of the desirability of applying to the problems which confront any profession, trade or industry the massed intellect of a majority of its constituent elements, and while there are examples galore, as found in trade guilds nowadays known as labor unions, in vast aggregations of capital in these days known as corporations, in various and many trade and artistic associations, I would like to bring the argument close to home and prove the beneficial effect of organization in the art and industry of music.

We see the writer today find it hard to understand why Stephen Foster should have experienced such difficulties; we witness the publisher of today finding it difficult to understand how in the earlier days of his industry he could have been such a short-sighted business man.

We see creative genius, which as individuals could not hope to cope with piracy and infringement, as a group enabled very effectively to do so, and just over the horizon, if we but continue to carry on and develop organization methods, lies the millennium of music. The day comes closer as the weeks, months and years pass—it is almost in sight now.

We but need that the writer shall understand his publisher better, that the publisher shall be a trifle more patient and understanding with the quirks and peculiarities always inherent in creative genius; that out of better understanding shall come clearer vision and more tolerance by each of the

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Edwin Claude Mills

Chairman of the Administrative Committee of the American Society of Composers, Authors and Publishers, and Executive Chairman of the Music Publishers' Protective Association.

The Repertoire Show of Today

And How It Has Advanced in the Past 27 Years

JUST 27 years ago I entered repertoire as a property boy and, needless to say, in that capacity one learns the business from the ground up. Looking back over this stretch of years one marvels at the many changes in this end of the amusement business.

At that time I was employed with the Howard-DeVoss Company, featuring Flora DeVoss and Loren J. Howard. The names of the ladies in the cast besides Miss DeVoss I cannot recall, but I do remember most of the men. Besides Mr. Howard these included Thomas Depew, Willard DeShields, Harry Kingsley, Jack Voss, John Rotnour at the piano and Fred A. Morgan in advance. The majority of them have achieved success since then, either in Eastern productions, motion pictures or in a managerial way.

Most of our plays, as well as those of other companies, were at that time obtained thru Alex Byers, of the Chicago Manuscript Company, as the royalties on recognized successes were too high for the repertoire managers to use them. The feature plays used by the Howard-DeVoss Company were "Apple Orchard Farm" and "Pavements of Paris", owned by Mr. Howard and written, I believe, by his mother.

As well as I remember the scale of wages varied from \$10 to \$15 a week and all, "all" meaning that the management paid all of your expenses after joining, such as transportation, room and board. In mentioning the low salary paid I do so simply to show the difference between yesterday and today and not to belittle the companies of that date, for in my 27 years of repertoire experience I doubt if I have ever come in contact with a more capable and clever company than the Howard-DeVoss. It must be realized that living expenses were much lower in those days and other expenses less accordingly. The first-class companies always obtained ac-

By J. Doug. Morgan

commodations at the best hotels for their people and the hotels were willing to give reasonable rates to companies when receiving the patronage of the show intact.



J. Doug. Morgan
Owner and Manager of the J. Doug. Morgan stock companies.

I particularly remember the Harrington Hotel at Carthage, Mo., being contracted by Fred Morgan for \$5 a week per person, American plan. The Harrington at that time was considered one of the best hotels in Southwest Missouri. This only proves that we were well taken care of and I doubt even with the large salaries paid today if we could fare any better than we did then.

Other organizations of that period which I can recall were the Sharpley Players, featuring Ada Lawrence; Renfro's Jolly Pathfinders, Fred and Sadie Raymond, LeCompt & Flesher and Morey Stock Company. These shows were the leading companies of the Southwest and their appearance was looked forward to as a great event.

From Houses to Tented Theaters

JUST when the traveling repertoire company changed from houses to tented theaters is hard to say, as the change was gradual. The airdome supplanted the opera house for the summer months, and this gave the actor a chance to work the year round.

Bell-Orendorf, of Pittsburg, Kan., I think, formed the Airdome Circuit and I believe was the first to offer repertoire shows several months of consecutive bookings. Parker, out of Kansas City, also formed a circuit and the majority of the shows after playing one circuit jumped to and played the other.

The number of shows increased amazingly at this time and it was not unusual for the larger towns on the airdome circuits to have a new show every week.

Slowly the tented theater replaced the airdome and for several seasons any kind of attraction under canvas was sure to do a good (Continued on page 184)

Why Special Events Fail

Auspices Lax in Creating Local Interest

OF THE many branches of the amusement business none is more interesting than the "Special Event", nor are there more successes or failures recorded in any branch of the amusement world.

It matters not whether it is a celebration in honor of some national or local celebrity or a



J. D. (Jack) Wright, Jr.

noted hero, a hundredth-year anniversary of city or State, an indoor circus or fair to help raise money to pay off the indebtedness of some lodge building, a booster celebration to advertise a community, the local county fair, the State fair, circus day, a baseball, football or basket-ball game, or whatever you may call it—just as sure as it is a place where people congregate to do honor or to amuse themselves, it is still a special event.

There are so many kinds of special events, so many different ways of conducting them and so many reasons for holding them, the conditions and requirements

so different, that I will confine myself to my opinions and observations in writing this article.

While talking with the manager of a special event or celebration which was held in a city in the Middle West some few years ago he told me a story and gave me some advice which I have never forgotten.

"My boy," he said, "I have just brought to a termination a big celebration in this beautiful

By J. D. (Jack) Wright, Jr.

city. I have had a wonderful committee. The co-operation of the civic clubs was all that could be wished for. We have had the crowds and they have patronized us in a liberal manner. Both the committee and myself have made money and yet this affair is a failure, for the simple reason that the amusements and concessions are of such a character as to disgust the better element of this city and community. Now remember this prediction: There will not be another event promoted in this city for several years."

This event was held in 1905 and there was no special event held in the city in question for some 15 or 16 years. The promoter's prediction not only came true, but it served as an object lesson not only to himself but to me as well. The gentleman in question is one of the biggest men in the special-event field today and a success from every standpoint. He attributes the start of his wonderful success to the lessons he learned from the event he promoted in 1905.

National Convention Poor Excuse for Producing Special Event

ANOTHER case of some two or three years ago: A large fraternal order—in fact, I believe, one of the three largest in membership and influence—held a convention in a well-known city. To my personal knowledge no less than 10 or 12 producers and promoters went to that city. (You may wonder why I say producers and promoters. Well, to be frank, I don't know why unless it is that in my opinion all producers are promoters, but not all promoters are producers.) Some of these were wonderful producers, but were blinded probably

by the lavishness in the preparations for this event.

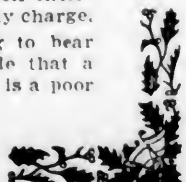
The city referred to, always a beautiful city, was transformed into a veritable fairyland under the magic touch of the artisan. But the sad part of it was, while each promoter or producer had a real event worthy of special notice, each in his enthusiasm and desire to please the public lost sight of the fact that the thousands of visitors were being entertained with high-class free entertainment by the convention committee, which had covered the ground thoroly.

There were bands on this corner and that; singing organizations everywhere; delegation after delegation from far and near in dazzling wardrobes of the Orient and Occident; marching clubs with their own entertainers ranking among the best. The city was packed to overflowing. Even the railroad yards were congested with special trains.

On the opening day with the weather ideal, the people having plenty of money, there being a real committee and everyone interested, the whole world looked bright to the special-event promoter. But wait. The five or six carnivals on different lots, the rodeo and the other special events waited and waited in vain. The people did not come. Why? Too much sightseeing; too much free entertainment and too many other free features of interest, for the average Mr. American has no time to go blocks and blocks and pay his money to enjoy an hour's entertainment when he is as well entertained near his hotel without any charge.

I merely tell the foregoing to bear out the statement I have made that a national convention of any sort is a poor excuse for conducting or producing a special event. No matter how good the

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It Covers the
Globe Weekly
The
Billboard
Honest and Sincere,
Without Favor or Fear

The Medium for the Best Interests of all Concerned in the World of Amusement

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FAIR SECRETARIES AND AMUSEMENT PARK MANAGERS HOLD GREATEST CONVENTIONS

Frank D. Fuller Is Elected Head of International Association of Fairs and Expositions

By NAT S. GREEN

Chicago, Dec. 3.—Climaxing a year that has been a beneficent one to some fair men, a nightmare to a few and a sort of "betwixt and between" to others, the 35th annual meeting of the International Association of Fairs and Expositions, which came to its conclusion today, was a peaceful, extremely pleasant, rather uneventful affair that moved along to its close without any acrimonious arguments or unpleasant problems to disturb the even tenor of its way, and with just enough pep and zest to the discussions to make them thoroly enjoyable.

It was an excellent meeting—one of the best the association has ever had in point of attendance and in the interest manifested. There were some familiar figures missing—unable to be present for one reason or another: John G. Kent, of Toronto; George W. Dickinson, of Detroit; W. J. Stark, of Edmonton; D. A. Jay, of Colorado; E. E. Lindley, of Illinois, and a few others. Then there were several present who have missed the last meeting or two, among them Joseph R. Curtis, of Chattanooga, whom everyone was glad to welcome back after his recovery from a serious illness, and Rob Roy, prince of good fellows, from Alexandria, Tenn. The outdoor showmen were there in numbers, too, and there was an air of goodfellowship
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Dramatists Aroused At Menace of Screen

Discuss Organization To Protect Interests and Forestall Film Men's Contemplated Move

New York, Dec. 7.—Aroused over the action of the Fox Film Corporation in arranging to either finance or buy an interest in the future productions of several prominent producers and thereby establish a dictatorial first claim on the motion picture rights to the plays, the Dramatists' Guild of the Authors' League of America, comprising about 40 American playwrights, held a secret meeting last Friday night at the home of Arthur Richman to discuss the forming of an organization to protect the interests of the playwrights and forestall what is believed to be an attempt to prevent the production of any play not suitable for adaptation to the screen, and also to forestall an arrangement that may do away with open bidding for screen rights and force the playwrights to accept the figure offered by Fox.

Among the prominent authors present at the meeting were, in addition to Richman
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New Officers

Of the International Association of Fairs and Expositions

President—Frank D. Fuller, Memphis, Tenn.
Vice-President—Chas. A. Nash, Springfield, Mass.
Secretary-Treasurer—Ralph T. Hemphill, Oklahoma City, Ok.

ABE FEINBERG DISFRANCHISED

Vaudeville Producer-Agent No Longer With Loew Circuit—Also Sued by Artiste for Salary Alleged Due Her

New York, Dec. 7.—Abe I. Feinberg, vaudeville producer and agent, is in trouble again. He is being sued in West Side Court for salary he is alleged to have withheld from Shirley Sherman, vaudeville and cabaret performer, for a week's engagement recently in Atlantic City. He has lost his booking franchise on the Loew Circuit, had his office of three rooms in Loew's Annex Building taken away from him and, to cap it all, is reported to be ill.

The agent booked and staged an entertainment in Atlantic City for the Shriners' organization in convention there and engaged Miss Sherman and others to take part. It is alleged by Miss Sherman that he withheld \$95 from her and also failed to pay salaries due others in the show, who, however do not plan suit for recovery. At the first hearing early last week the case was adjourned until Friday, but Feinberg did not show up at
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SHOWMEN'S LEAGUE HOLDS MOST BRILLIANT BANQUET AND BALL

No Feature Lacking To Make 12th Annual Function Outstanding Success—700 Guests Crowd Grand Ballroom of Hotel Sherman—Speakers and Entertainers Topnotch

Chicago, Dec. 5.—The most brilliant, the largest and by far the most successful banquet and ball in the history of the Showmen's League of America was the great 12th annual function held Wednesday night in the grand ballroom of the Hotel Sherman. Around 700 guests were present at the feast and stayed for the dance. Not a feature was lacking in the splendid affair which will go down in outdoor showmen's history as a real event.

Sam J. Levy, chairman of the banquet and ball, again drew upon himself uni-

Frank W. Darling Chosen as New President of National Association of Amusement Parks

By FRED HOLLMAN

Chicago, Dec. 5.—A great man in the history of the National Association of Amusement Parks stepped out of the presidency yesterday and another great man in the organization stepped in when Judge Charles A. Wilson, of Louisville, was succeeded by Frank W. Darling, of New York, at the annual election.

The new board of directors, most of whom are holdovers, is made up of Charles A. Wilson, D. S. Humphrey, N. S. Alexander, A. R. Hodge, George A. Schmidt, Frank W. Darling, John R. Davies, A. C. Christensen, H. G. Traver, R. S. Uzzell, C. G. Miller, L. B. Schloss, Milford Stern, J. J. Carlin, Fred W. Pearce, R. H. McIntosh.

The members of the board of advisers are D. S. Humphrey, chairman; A. B. McSwigan, secretary; F. R. Ormsby, Rex D. Billings, Sam Benjamin, Fred A. Church, J. M. Mulvihill, Harry C. Baker, George F. Schott.

The nominating committee is made up of Charles G. Miller, A. C. Christensen, F. A. Church, F. L. Daney, E. E. Berger.

The seventh annual convention of the National Association of Amusement Parks was voted by common consent to be the most successful in the history of the association. It had more life, force, vitality and interest than any preceding convention, and the writer of these lines has covered all of the N. A. A. P. annual meetings for this publication. Never at any preceding convention have so many members participated in the general discussion of the different papers read. This fact was commented on by leading fig-
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New Officers

Of the National Association of Amusement Parks

President—Frank W. Darling, New York.
First Vice-President—Leonard B. Schloss, Washington, D. C.
Second Vice-President—Charles G. Miller, Cincinnati.
Secretary—A. R. Hodge, Chicago.
Treasurer—George A. Schmidt, Chicago.

"Judge Landis" of Theater Sought

New York Theatrical Managers Meet Behind Closed Doors To Discuss Problems

New York, Dec. 7.—Theatrical managers of New York in the formulation of their plans for an organization embracing all producing managers, which shall work cohesively for the common good of the theater and as a combating force against its common evils, are determining upon the selection of one man, a Judge Landis of the theater, whom they can place at its head.

That something definite has been accomplished in their endeavor to create such an organization; that some sure step has been made in this direction was indicated last week when members of the Managers' Protective Association and independents met at a luncheon at the Ho-
(Continued on page 178)

Midway Contracts At Fairs Awarded

Johnny J. Jones Again Gets Toronto—Morris & Castle the "Big Five"

At this writing, press day, awards of fair contracts for carnival companies furnishing the midway amusements for next year have far from all been announced, following the meetings in Chicago last week. However, as near as could be learned the following is a partial list of them:

The largest fair on the continent, the Canadian National Exhibition, at Toronto, again went to the Johnny J. Jones Exposition, which marks the sixth time for the show there. This was probably the first of the contracts announced on Wednesday during the meetings at Chicago. This organization also got the fairs at Knoxville and Chattanooga, Tenn., and some of the large ones in North and South Carolina—which ones not known to *The Billboard* at this writing.

The Morris & Castle Shows, as given to a *Billboard* man by Milt Morris, got
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PLAN FOR RECLAIMING ROAD OUTLINED BY PAUL DULLZELL

Classified Wage Scale, Graded According to Nature of Attraction, Would Give Traveling Shows a Chance, Provide More Employment and Aid Prosperity---Managers Could Wean Back Business at Small Individual Expense by Pooling Their Interests

NEW YORK, Dec. 7.—A practical plan for reclaiming the legitimate road show business has just been outlined by Paul Dullzell, assistant executive secretary of the Actors' Equity Association, in a talk with a representative of *The Billboard*.

It will probably come as a surprise to a great many to learn that Equity, which is supposed to be concerned only with the actor and his employer, has made a thorough and careful study of the operating side of the theatrical business, and Dullzell explained this by saying that the association, in its efforts to promote the welfare and further the interests of the actor, has made it a point to delve into every angle of the theatrical situation. Both Dullzell and Executive Secretary Frank Gillmore have given much serious thought to the deplorable conditions existing at present, and they are ready to offer an easy solution for nearly all of the troubles—provided the managers and producers really want a solution and will get together to achieve it.

Dullzell emphasized two points which in themselves practically contain the answer to the situation. The first of these points calls for a classified wage scale whereby each individual traveling show may operate on a basis of expense that will enable it to realize a reasonable profit, and the second requisite is that the producers and managers get together, pool their interests, and thus finance the "weaning back" period without any single manager having to face a considerable loss.

"This is the only way out of the situation," Dullzell said. "Fifteen years ago a traveling show's entire expenses were so low that the manager could make a fair profit at the prices charged for admission. Now the expenses are three and four times as much, while admission prices have advanced very little. Look at the way the stagehands' and musicians' wages have gone up in the last few years. They take the increases of from 300 to 400 per cent in the cost of transportation, living paper and transfer service. Years ago there was the block ticket, whereby a manager buying 10 fares could get a baggage car for his production. Now it is necessary to buy 20 tickets to get a car.

"Only the salaries of our actors have failed to keep pace with the general increase in the production field. Despite the frequent claims of managers to the contrary, actors are being paid very little more today than they were 15 years ago. I mean the general run of actors. The stars, of course, those who are in great demand, have their salaries set for them by the different managers who bid for their services.

"There is just one method of overcoming this inflation of operating expenses, and that is for all concerned to agree to a wage classification. Suppose Al Woods wants to put out a popular-priced show for the road. His original investment would have to be, say, \$20,000. Now, Woods is entitled to a reasonable return on this investment and he can't realize that return at popular prices unless he is able to get a break—to operate at less expense—which is impossible under present conditions. So he doesn't send out the show. As a consequence a good deal of employment is denied to many people, the public in the small towns get no spoken entertainment, and the merchants in these towns do not reap the benefits that would accrue to them if road shows visited their localities.

"But suppose the classified wage scale were in effect, so that Woods could obtain actors, stagehands, musicians and other necessary services at prices that would give him a chance to make something, doesn't it follow that everyone would benefit from it? There is always a good deal of unemployment among actors, stagehands, musicians and others connected with the theater and many of these unemployed are willing to accept an engagement at a lower salary when they have nothing better in view. It is so in all lines of work. It is even possible for the smaller salary to be offset by the guarantee of so many weeks of employment. The managers could easily begin with a season of about 10 weeks—anything to get started.

"Of course, no manager is willing to undertake this alone. He either doesn't want to or is not in a position to stand the probable losses of the first season. But if all of them were to get together and pool their interests they could easily establish a fund that would be more than sufficient to cover the expense of weaning back the theater-going public on the road. The first season's loss would probably amount to anywhere from \$15,000 to \$50,000, which would hardly be noticed when divided among all the managers

and producers. The point is that the road business can't be brought back unless the managers dig into their pockets for the first season, and the longer they wait the deeper they will have to dig. Their unwillingness to spend a few thousand dollars now may cost them hundreds of thousands later.

"Every manager should consider himself obligated to make a little sacrifice for the general good. Right now none of them wants to take a chance. They all want to produce for New York only, because it is safer. But they owe it to the business as a whole and to the general public to do something more. The cultural progress of the country depends to a great extent upon the drama. We

Charlot Revue Stars Double in Night Club

New York, Dec. 7.—Beatrice Lillie, Gertrude Lawrence and Jack Buchanan, the three stars of *Charlot's Revue* at the Selwyn Theater, will make their debut about Christmas Eve at what will undoubtedly be New York society's pet night club. Sam Salvin, Arch Selwyn and Andre Charlot have taken over space at 121 West 5th street and will sponsor *Charlot's Rendezvous*, an after-theater supper club with a program featuring the famous trio of English stars.

Aged British Author Sees Play in His Home

London, Dec. 6 (Special Cable to *The Billboard*).—Phillip Ridgway took the Garrick Company to Dorchester today to perform *Tess of the D'Urbervilles* before Thomas Hardy in the aged author's home. Hardy is 85 and was disappointed at his inability to come to London to see the play, so the drawing room was converted into a temporary theater for a single performance without scenery.

Rehearsing "Blue Kitten"

London, Dec. 5 (Special Cable to *The Billboard*).—Following the flop of Oscar Asche's *The Good Old Days* J. L. Saks is rehearsing *The Blue Kitten* for early production at the Gaiety Theater, the cast including W. H. Berry and Ethel Levey.

THE RICHARD MANSFIELD PLAYERS



A "family group" picture of the recently formed repertory company taken at resident headquarters of the organization, Mansfield Grange, New London, Conn. Reading from left to right, standing: Raymond McGrath, Charlotte Read, Theron Lucas, Margot Semmes, Russell Meservy, Harold Moulton, Haroldine Humphries, Robert Le Sueur, Betty Pratt, Theodore St. John, Lillie Brayton and Charles Freeman. Sitting: Louis Bromberg, scenic director; Emmett Collins, assistant scenic director; Jetta Giffen, managing directress; Edwin R. Wolfe, stage director; Mrs. Richard Mansfield, sponsor of the organization; Ruth Mason, executive directress; William Miles, stage manager, and Frank Pocta.

here have given a lot of thought to the subject and know how the situation can be corrected. But we can't do anything about it. The managers, producers and theater owners are the ones who must act."

F. P.-L. Managers Hold Two-Day Meet in Dallas

Dallas, Tex., Dec. 7.—A convention of managers of all theaters controlled by the Famous Players-Lasky Corporation in Arkansas, Oklahoma and Texas, met here today, the convention closing with a banquet tomorrow night.

Among those attending are: A. M. Botsford, manager of advertising for F. P.-L.; Herschel Stuart, director of presentations; Harry Marx, of the executive end; Robert Mansfield, assistant manager of the theater department, together with other officials and executives from the New York and Chicago offices. The Famous Players-Lasky Corporation operates in Texas as the Southern Enterprises of Texas and controls the Palace, Melba and Crystal theaters here.

Big Receipts for Swain Shows

Colonel W. I. Swain reports that business for the two Swain dramatic companies has been exceedingly good. On Monday night, November 30, he says they grossed \$19,026.45. This is the 19th season for Swain over the same route.

LITTLE THEATER BOOTH AT P. W. L. BAZAAR

New York, Dec. 7.—One of the most novel of the booths being prepared for the Professional Woman's League Bazaar, to be held at the Hotel McAlpin, is a Little Theater Booth, presided over by Mary Gibbs Spooner, as chairman, assisted by Francesca Redding, Lillie Akerstrom, Nannie Lewald-Bunn, Frances Florida, Belle Gold and other prominent women of the stage.

Plan for Annual Benefit

Philadelphia, Dec. 5.—Plans making the second annual benefit of the Theater Treasurers' Club here bigger and better even than last year's entertainment have been laid before members of the organization. The benefit show will be staged at the Walnut Street Theater at midnight February 21. Raymond Hitchcock and Joe Laurie, Jr., are among performers who have assured the club they will be on hand to do their bit.

Full Dress at Comique Opera

Paris, Dec. 5.—The directors of the Comique Opera, which is subsidized by the government, have issued notices that only patrons in full evening dress will be admitted in the future.

BIG OPENING FOR SANTOS & ARTIGAS

Program Consists Principally of Vaudeville Acts---To Tour After Month's Stay at Payret Theater, Havana

Havana, Cuba, Dec. 1.—The opening day of a circus is always looked forward to with interest in Havana, not only among children but also the grownups. Santos & Artigas opened here last Saturday night at the big Payret Theater. The crowds literally fought to obtain tickets and the scalpers did a fine business owing to this demand. They talk about hard times in Cuba, but it would not be believed when one sees all the amusement features well attended.

Their bill was practically all vaudeville acts of a high order with a few exceptions. The trained lions under Captain Parolis ended the performance and was really the only circus act in the show.

Mercedese Sisters opened the bill. It is a German act in which the two women worked in a large spectacle, one girl in each lens, as it were, and performed some novelty work of merit. McCarthy, billed as an equilibrist, did some really clever work, and some of his feats at balancing were little short of marvelous. He was assisted by a shapely lady who did some Oriental dancing. Two clever clowns, one English and the other French, next filled in, and, having a good command of the Spanish language and being clever workers, obtained a good share of applause. The Worcestersters, two women and one man, did some clever acrobatic work, headbalancing and other stunts, which were well received. Next was an American negro dancer who executed some clever and original stunt dancing. Johnson, the trained chimpanzee, was next and astonished and amused the audience with his various imitations of the real man. The two Ferraris, Italian gymnasts, did some clever and difficult work, appearing in trunks only, with bare body and legs, and their work was of a very commendable order.

In the second half the Ra'nat Troupe, three men and one woman, did the usual aerial trapeze performance. They were well received. Next was the Adkins-Belas "Dancers", who appeared to have been shipped in out of the side show, for their act consisted of fire-eating, walking on a holder of naked swords, throwing daggers at a board round the figure of a woman, dancing with bare feet on broken glass, etc. Lania Desko, a beautiful and shapely dancer, was perhaps one of the best things on the bill, she doing some clever and graceful work, with little or no clothes on, and her well-formed body and pretty face helped a great deal to make her act go very well, which it certainly did.

Next was a Japanese trio, billed as the Soans, two men, assisted by a woman. The show is a good one and will play Havana for about one month, then take to the road for a tour of the principal towns of the interior.

NELLIE GRAY FUND

New York, Dec. 7.—Helen Robinson, the well-known artists' representative, who has been handling the fund raised for Nellie Gray, the little widowed singer, and her son, born at the Hills Sanatorium a few weeks ago, reports that a contribution from Harry Bond and the Harry Bond Players, of Schenectady, N. Y., and personal donations from Paul Cortez and Leonard Carey were received last week.

The hospital and doctor bills have been paid, together with all incidental expenses, including the purchase of baby clothes and living necessities. A sum of \$600 remains. This money will be turned over to Miss Gray in the form of an allowance of \$25 a week for 24 weeks. It is expected that the young actress will be ready to work again by January 1. Miss Robinson hopes to secure an engagement for her as soon as her condition will allow her to return to the stage.

The members of 16 legitimate productions and 21 stock companies have contributed to the Nellie Gray fund and a long list of individual players outside of these organizations have come forward with personal donations. Miss Robinson has acknowledged the receipt of every offering by letter, but wishes to express her appreciation and the gratitude of Miss Gray thru *The Billboard*.

RUTH DRAPER EXTENDS NEW YORK ENGAGEMENT

New York, Dec. 7.—Altho her series of Sunday night dramatic recitals was supposed to end last week, the performances have been so well attended that Ruth Draper has extended her local engagement and will give three more Sunday night programs at the Times Square Theater beginning December 13. It is also probable that some week-day matinees will be given.

Fox Acquires Large Interest in Productions of Five N. Y. Managers

Will Finance Milton, Takes 50 Per Cent Interest in Arch Selwyn's Plays and Those of Harris, Buys 25 Per Cent Interest in Three Woods Productions and Acquires Movie Rights to Golden's Plays

NEW YORK, Dec. 7.—The first step in the legitimate theater in this country last week when William Fox, president of the Fox Film Corporation, one of the largest motion picture producing units in America, acquired by several different methods a total or partial control over the legitimate productions of five prominent New York managers.

These producers are Al Woods, Arch Selwyn, John Golden (the rights to whose plays Fox took over some time ago), Robert Milton and Sam H. Harris. David Belasco also has been mentioned in the group, but at the time of going to press this could not be verified.

Some time ago Fox bought the David Warfield plays and *The Lily and the Comedian* from David Belasco, *What Price Glory?* and the plays of Charles Hoyt, one of which, *A Trip to Chinatown*, is already being filmed.

One of his most recent purchases was the motion picture rights to *Is Zat So?* for \$100,000 against a percentage of 10 per cent on the gross receipts up to \$500,000 and 15 per cent on all over that amount.

In one instance, that of Robert Milton, Fox has undertaken to finance the production in toto, placing him thereby in actual control of all vehicles put forth by this producer. Milton has nothing on Broadway at present, but *The Unseen*, by Lee Wilson Dodd, and *Bride of the Lamb*, by William Hurlbut, are in rehearsal and under contemplation respectively.

In the case of Woods, Fox has taken a 25 per cent interest in three plays after having seen all three. These are *The Green Hat*, *Stolen Fruit* and *The Delicant*, the last of which he took over some time ago and which recently closed. This transaction alone, Mr. Woods said, involves between \$100,000 and \$150,000.

Under slightly different conditions Fox has taken a large interest in the forthcoming, not current, plays of Sam H. Harris. It is understood that he will put up the money for the plays' production, allowing Harris 50 per cent of the profit after deducting the money originally invested, and that he will allow Harris \$500 a week for running expenses. It is reported that he financed the production of *Patid*, a Harris play, but for this there is no absolute verification.

The motion picture rights to John Golden's plays Fox took over some time ago. He has already picture rights in *Thank You, These Wise Fools*, *Lightnin'* and *Lazaphases*. Whether there is any actual financing of the Golden plays is said to be doubtful.

Fox has also taken a 50 per cent interest in the forthcoming Arch Selwyn play, *The Monkey That Talks*, now in rehearsal, and it is said that he has a similar arrangement as to the plays which this producer may have in the future.

Altho it is repeatedly emphasized at the office of each manager in whose plays an interest has been taken that Fox's interest in the production does not give him an equity in the motion picture rights, actually this is just what it does. On the surface Fox could not possibly have a lien on the motion picture rights to a play without consent of the author, for the Authors' League contract specifies that in case of the sale of such rights the producer and author shall have each a 50 per cent equity. The author, of course, will sell the rights to his play to the highest bidder, and the producers could not in their dealings with the motion picture men hypothecate the author's rights. The arrangement, however, does give Fox a priority over the motion picture rights to the play by giving him the right to the first bid and providing that he shall be required only to meet the next highest bid to obtain them. Should he derive a profit from the run of the play as a legitimate attraction this profit will be turned into partial payment for the motion picture rights, and competition will cease after two bids for the play. Fox will meet the next bidder and the motion picture rights to the play will be his. If he does not care to meet the next bidder or if he does not want the picture rights to the production he will, of course, lose on his investment should the play be a decided failure, but even if it is only a modest success he will make or break even on his investment and can afford to let the motion picture rights go to some one else.

This latest move on the part of the motion picture men only strengthens the belief of the legitimate managers that it is only a question of time, unless an organization can be created with a man at its head sufficiently capable to ward off the coming disaster, before the legitimate theater in this country will be subsidized by the motion pictures. Mr.

Woods last week, discussing the deal with Fox, said to a *Billboard* representative: "It is impossible for us to compete with the motion pictures. Their money, their huge theater chains, are too much for the legitimate manager. They can afford to put on as good a show, in the eyes of the masses, for less than one half the price. And it is just as adequate an evening's entertainment."

In a diagnosis of the situation in *The New York Times* of November 29 Mr. Woods said:

"In three to five years Mr. Dillingham, Mr. Ziegfeld, Sam Harris and others will be producing 45-minute reviews at theaters owned by Mr. Zukor, Mr. Loew and Mr. Fox."

Two "Magda" Actors Hurt in Auto Crash

New York, Dec. 7.—Frederick Kerr and Henry Stephenson, two prominent principals supporting Bertha Kalich in *Magda*, which made its debut at the Shubert-Teller Theater, Brooklyn, a week ago tonight and is soon to be brought to Broadway under the management of Lawrence Anhalt, were injured last Wednesday night when the taxicab in which they were returning to Manhattan after the performance skidded on a wet street and struck a pillar of the elevated near Bridge Plaza. Stephenson escaped with a broken left rib and, after medical attention, was able to continue in his part Thursday evening. Kerr, however, sustained internal injuries which have not as yet been defined. He is confined to his bed and will not be able to rejoin the cast for several weeks. The shock of the crash left him in such a condition that a thorough examination to determine the extent of his injuries has not been possible to date, but his son, Geoffrey Kerr, who is also a prominent Broadway actor, reports that his father is improving.

Selwyn Scot, stage manager of the *Magda* Company, took over Kerr's role Thursday night and will continue in the part for the time being at least. The production moved to Pittsburgh this week, but will be brought into New York as soon as suitable hooking arrangements can be settled upon. It will come into a Shubert house. The cast supporting Mme. Bertha Kalich in *Magda* includes Scot, who is replacing Kerr; Stephenson, Josephine Royle, Warburton Gamble, Lester Alden, Albert Hecht, Sybil Carlisle, Louise Muldener, Jennie Dickerson, Florence Pendleton, Mathilde Barring and Emily Bolleau.

Theoria To Give Luncheon

New York, Dec. 7.—The Theoria, Mrs. Arnetta Wood, president and founder, will hold its regular monthly luncheon at the Hotel Astor Wednesday, December 9. After luncheon the members and guests will attend the matinee of *Beware of Widows* at the Maxine Elliot Theater, in which Madge Kennedy is the star. The dinner and dance to be given in honor of John Golden, theatrical producer, by Theoria will be a gala occasion. Mrs. William C. Provost, 1316 Madison avenue, chairman of reservations, reports that nearly 1,000 have been made. The guests of honor invited are Governor Al. Smith, Mr. and Mrs. John Golden, Mayor-elect James J. Walker, Otto Kahn, Barney M. Baruch, Prof. George Baker, Mantague Glass, James J. Montague, Channing Pollock, Irvin Cobb, Daniel Frohman, J. C. Nugent, Burns Mantle, Percy Hammond, William Harris, Jr.; Charles Dillingham, Gene Buck, Laurette Taylor, Thomas Melchan, William Collier and others. Ned Wayburn will stage an entertainment by well-known artists.

Five Companies of "Enemy"

New York, Dec. 7.—There will be five road companies of *The Enemy* next season, just as there were five road companies of Channing Pollock's previous big hit, *The Fool*. Crosby Gage announces that he will begin making engagements for these companies in the near future.

SAVAGE CELEBRATES 30TH ANNIVERSARY

New York, Dec. 7.—To celebrate his 30th anniversary as a theatrical producer Henry W. Savage recently sat for his portrait by Charles Wrenth, well-known American painter. Colonel Savage has seldom been photographed and this is the first time he has ever sat for a painting. The portrait is now on exhibition at the Babcock Art Galleries.

Highlights in Colonel Savage's long career include the perfection of his Castle Square opera companies, productions of grand opera in English and the presentation of such noted pieces as *Parisfal*, *Madame Butterfly*, *The Girl of the Golden West*, *Merry Widow*, *The College Widow*, *The County Chairman*, *The Prince of Pilsen*, *The Sultan of Sulu* and *Peggy From Paris*. He also is credited with the discovery of many stars, among them being Raymond Hitecock, Taylor Holmes, Edith Day, Mitzl, Ada-May, Madge Kennedy and Peggy Wood.

Would Foreclose on Bramhall Theater

New York, Dec. 5.—The Bramhall Players, which made their headquarters for many years at the Bramhall Playhouse in East 27th street, but announced recently that they planned continuing with production activities at the Manhattan Opera House, are made defendants in a suit brought in Supreme Court this week to foreclose on the Bramhall Theater, later named the People's Theater.

Adrian H. Jackson, former owner of the house, is the plaintiff. He alleges that when the building was sold he took out a first mortgage for \$22,684, which was to have been paid off in monthly installments of \$284 each. Since last June the Bramhall organization has been in default of its payments, the complaint states. Supreme Court Justice Ford has appointed Andrew Byrne to determine the amount due Jackson and whether the property can be sold to satisfy the indebtedness.

The Bramhall organization has had its ups and downs of recent years. Early last year the License Department decided it would have to take out a license, holding that altho no admission was charged to the shows given there a collection was taken up during intermission. Butler Davenport, head of the Bramhall Players, resisted this action, declaring at the time that it was the result of jealous competitors.

SCHILDKRAUT THEATER OFFERS NEW PROGRAM

New York, Dec. 5.—The Schildkraut Theater in the Bronx, with a company headed by Rudolph Schildkraut, this week presented a new program in Yiddish, consisting of *What Lies Hidden in the Violin*, a symphonic tragedy by I. L. Peretz, one of the foremost Jewish writers, and *God and His Judgment Is Just*, a comedy by Ossip Dymow, author of *The Bronx Express*, the attraction that has just closed at this playhouse.

Rudolph Schildkraut plays the principal role in the Peretz play and he is supported by David Sokolof, Victor Pecker, Sonia Berman, Clara Miller, Herman H. Lipnik, Robert Lipnik, Miriam Zahova, Jacob Bergreen, Misha Friedenberg, Jacob Bleifer, Shlomo Ruskin, Clara Langsner, Juda Bleich, Wolf Azenberg, Joseph Greenberg, Ella Lieber, Izehoek Rothblum and Vera Lebedoff. The Dymow comedy is acted by Juda Bleich, Joseph Greenberg, Victor Pecker, Jacob Bleifer, Jacob Bergreen and Sonia Berman. Music for the program was arranged by Vladimir Helfetz and the stage settings were provided by Albert Benedict and Fred Bendley.

New Theater for Beaumont

Beaumont, Tex., Dec. 5.—Sol E. Gordon, president of the Jefferson Amusement Company, of New Orleans, has purchased ground on Fannin street for \$71,000, upon which will be erected at once a theater to be known as the Strand and costing \$750,000. The seating capacity will be 2,113. Work on the building will be commenced at once, with the opening set for next fall.

Leo Burns With Macfarlane

New York, Dec. 7.—Leo Burns, formerly with the Cosmopolitan Productions, has been added to the business staff of the George Macfarlane Productions, which is sponsoring *Rainbow Rose*, the musical comedy version of the Zelda Sears play, *A Lucky Break*, with George Macfarlane in the leading role.

Merchants Offer Cure For Speculation Evil

Suggest Agents Be Placed Under Bond To Sell for Maximum 50-Cent Premium for Each Ticket

New York, Dec. 7.—The theater ticket speculation evil was revived again last week when the Merchants' Association gave its cure for the problem in a letter to L. Lawrence Weber, secretary of the Managers' Protective Association, in reply to a request from Mr. Weber that the merchants submit some means of eliminating the evil.

The plan suggested by the Merchants' Association is that the theaters do away with the sale of tickets to speculators, and that they consign them to legitimate agents who are lawfully entitled to a 50-cent advance on each ticket for the service rendered. This consignment should be made, according to the plan, under a written contract binding the agent to this amount of premium for each ticket. The placing of a bond by the agent guaranteeing this also was suggested as a possibility, the size of the bond in proportion to the size and importance of the agent. The association does not claim that this will immediately end the speculation trouble, but it does say:

"It is our opinion that speculation of this character would amount to very little if the theaters took care to allot tickets only on the plan suggested above. Such speculators would be doing an unlawful business and would make themselves liable to prosecution under the law. We believe it very doubtful if the chances and amount of profit to be derived would be of sufficient inducement for very many to take the risk."

Mr. Weber, commenting upon this last week, explained that the plan was not a new one, that it had been tried out and found impracticable, and that the reason it was impracticable went back to the reason for practically every difficulty that exists at present in the managers' ranks—the lack of organization. He said:

"You cannot get every manager to agree to this by any means. If we had an organization—the kind of organization that was Ironbound, that embraced every manager in its ranks, all of whom could agree on any one proposition, it would be different. But the manager now who has a hit is not going to abide by any such plan. He wants all he can get. You can't blame him for that. He wants to dispose of his tickets, of course. He doesn't care what happens to the other fellow as long as his show makes money. It might be brought about if we had a cohesive, concrete organization of managers, but until we have such an organization, one which can hold a club over its members and make them behave, we can do nothing of a constructive nature."

Tom Cushing's Latest Play Vehicle for Yale Thespians

New York, Dec. 7.—*Out o' Luck*, the latest play from the pen of Tom Cushing, Yale '02, who dramatized *Blood and Sand* for Otis Skinner, wrote *Thank You* in collaboration with Winchell Smith and adapted *Laugh, Clown, Laugh*, for David Belasco's presentation of Lionel Barrymore two seasons ago, will be presented for the first time by the Yale University Dramatic Association in the longest holiday tour ever attempted by that organization. The excursion will begin on the first day of the Christmas recess, December 17, with a performance in Bridgeport. The following night the play will be offered in New York for a single showing and then the college Thespians will move to Albany, Rochester, Buffalo, Pittsburgh, Washington and Wilkes-Barre. The play is a war comedy dealing with the adventures of 10 doughboys in a French farmhouse. It was selected in accordance with the dramatic club's policy to produce, whenever possible, the work of a well-known playwright who is at the same time a Yale graduate. The presentation will serve in the nature of a tryout for Cushing, who has had several offers for the piece.

Max Marcin Finally Loses "Cheating Cheaters" Suit

New York, Dec. 5.—After spending nine years in the courts, the suit brought in 1916 against Max Marcin by the late Byron Ongley, who claimed that Marcin's play, *Cheating Cheaters*, was a plagiarism on a previous effort by Ongley, has been decided in favor of the latter side and an award of \$28,000, plus compound interest, in addition to an allowance and full costs of \$5,000 has been made to the playwright's widow and executrix, Mrs. Aray Ongley. Before the money can be paid, however, a decision must be reached on an appeal made to the Appellate Division in regard to the amount that Marcin should be allowed for his services as collaborator in completing *Cheating Cheaters*. This decision may not be reached for another year.

GOLDEN TO BUILD THEATER IN WEST FIFTY-EIGHTH STREET

Project Will Be Financed With Producer's Own Capital---To Be Ready by August---Result of Two Years' Plans

NEW YORK, Dec. 7.—John Golden, well known as the producer of *Three Wise Fools*, *Lightnin'*, *The First Year*, *Pigs*, *Turn to the Right*, and others, announced last week the completion of negotiations for the erection of his own theater, where all forthcoming Golden productions will be staged. He has had the move under contemplation for the past two years.

Mr. Golden has taken from the Durham Realty Company a 42-year lease on the property at 292-296 West 58th street, the site of the old Judge Moore stables, which is a part of the estate of the late James B. Duke, tobacco magnate, who died recently. The house will be known as the 58th Street Theater. Ground will be broken, it is expected, by the first of next January, and the house is expected to be completed and ready for operation by August, 1926.

Mr. Golden emphatically denied last week that the construction of the new house was being financed by William Fox, president of the Fox Film Corporation, as a New York newspaper recently announced. Mr. Fox, Mr. Golden said, has nothing to do with the project, which will be financed solely with Golden's own capital. Fox's recent acquisition of the motion picture rights to Golden's plays probably gave rise, the producer said, to this latest rumor.

Mr. Golden's move is seen as another step in the gradual expansion of the theatrical district of New York to the Seventh avenue district above 53d street. Jolson's Theater, built recently by the Shuberts at Seventh avenue and 59th street, is directly across the street from where the new house will be erected.

Mimers' Little Theater In a Fine Program

New York, Dec. 3.—The production of *Civilized People*, a comedy by a college professor who has used the nom de plume of Paul Halvey, given by the Mimers' Little Theater, under the direction of Edward Sargent Brown, at the Lawren Theater, New York, this week, promises interesting things for the series of plays to be given by that group this season.

Juliette Laine is to be commended for her splendid handling of the role of a modern young married woman who develops a complex of "civilized ideas", which take the form of wholesale philandering. Eleanor Bender, as the mother of a society youth in the throes of puppy love, was surprisingly charming and facile. Florence Janss, a young woman of classic beauty, gave a worth-while performance as the patient wife of one of the many loves of the philandering one, Edward Marchant, as the bewildered husband of the philandering wife, was manly and convincing in his role. John A. Lang, as the indulgent uncle of the wife with the complex, displayed professional suavity in his portrayal. Others who did good work were Frank Sahuika, Lucille S. Canfield and Stephen Draper.

The Mimers are fortunate in having a scenic designer of resourcefulness, Hans F. Muller, whose ideas of making an effective curtain and wings out of almost nothing are well worth the attention of other little theater groups.

German Dramatist Extols British Acting on Visit

London, Dec. 5 (Special Cable to *The Billboard*).—Ernst Toller, famous German dramatist, poet and revolutionist, on his first visit to England extols English acting, which, he says, exceeds all of his expectations. He was surprised at the small number of young men among the audience saying German theaters are full of men. He has never seen his plays, *The Machine Wreckers* and *Masses and Men*, which were written while he was imprisoned in a fortress. Toller says he finds the English theater full of promise.

"Lady's Virtue" Gets High-Class Benefit

New York, Dec. 7.—A *Lady's Virtue*, the new play by Rachel Crothers, in which Mary and Florence Nash are appearing at the Bijou Theater, has been selected as the play for the annual benefit in aid of the Hebrew Day Nursery. Tomorrow night's performance has been taken over for the event, which will be a strictly full-dress affair, with orchestra seats at \$5 each and boxes selling for \$100.

New Wisconsin Theater Opens

Beaver Dam, Wis., Dec. 5.—The New Odeon Theater, under the ownership and management of Jack Yeo, has opened with a picture-vaudeville policy. The house seats 964 persons.

MANY BIG CELEBRATIONS NEXT YEAR

New York, Dec. 7.—Directors of the Thomas Jefferson Memorial Foundation met last week to discuss plans for the co-ordination of the various celebrations to be held next year when July 4 will mark the 150th anniversary of the signing of the Declaration of Independence, the 100th anniversary of the death of Thomas Jefferson and of John Adams, the 55th anniversary of the death of James Monroe, and the 54th anniversary of the birth of President Coolidge.

A national Jefferson Centennial Committee has been organized. Breckenridge Long, former Assistant Secretary of State, is chairman. Alfred M. Barrett, former Public Service Commissioner, is treasurer; Henry Alan Johnson is secretary.

More than 100 Jefferson Centennial Committees have been appointed by Governors, Mayors and civic organizations.

Grant Clark to Florida

Wilson Mizner, secretary of the Mizner Development Corporation, owner and developer of Boca Raton, Fla., left New York last week for Florida after obtaining the services of Grant Clark as the official lyricist of the corporation. Clark left with Mizner.

"Ring o' Bells" Withdrawn

London, Dec. 5 (Special Cable to *The Billboard*).—Neil Lyon's rustic comedy, *The Ring o' Bells*, was withdrawn today after the 11th performance. Olga Lindo therefore is free to resume her old part in *Lavender Ladies*.

Pollock Lectures Drama Class

Bridgeport, Conn., Dec. 5.—Channing Pollock, dramatist and author, spoke at Lamps Lyceum, New Haven, Conn., this week before Prof. William Lyon Phelps' class in contemporary drama. Following the lecture, Prof. Phelps entertained the playwright at luncheon at the Graduates' Club. Other guests were Prof. George Pierce Baker, Prof. George Nettleton, Prof. Jack Crawford, Prof. Geilfee and Henshaw Ward.

Students Win Praise

London, Dec. 5 (Special Cable to *The Billboard*).—A performance by students of the Royal College of Music won high praise for a musically, well-constructed opera that is worthy of consideration by the big opera houses.

COLONEL JOE MILLER AND TURKEY LEGS



Colonel Joe Miller and Turkey Legs are herein pictured prior to the Colonel's departure from the 101 Ranch for a tour of Europe with his troupe of Indians booked for the International Circus and Christmas Fair at the Olympia, London.

ABOUT THE ROXY

New York, Dec. 7.—S. L. Rothafel (Roxy), speaking before the meeting of the Associated Motion Picture Advertisers, December 3, at the Hofbrau Haus, explained some of the details of the new Roxy Theater under construction at Seventh avenue and 50th street.

The house will have a seating capacity of 6,200. Projection will be from the front of the first balcony instead of from the top and rear. The rotunda of the house will be 100 feet square, and will accommodate 3,000 standees. There will be an orchestra of 100 pieces, for which a symphony conductor of note already has been engaged. The orchestra will be seated on a marble platform. In addition there will be a chorus of 100 voices and a ballet of 36 persons. A 550-ton ice plant will be installed.

Prices for matinees will be 60 cents for orchestra, 40 cents for balcony and \$1 for divans. Evening prices will be \$2 for divans, \$1 for orchestra and 60 cents for balcony.

P. A. Sues Sigmund Romberg

New York, Dec. 5.—Sigmund Romberg is being sued in the Third District Municipal Court by Dixie Hines for \$603.34 for services rendered in the line of publicity, according to the complaint filed. Hines alleges that he was supposed to have been paid at the rate of \$25 a week from December 15, 1924, to August 15, 1925, and that of the \$800 owed him only \$196.66 was paid. He is suing for the balance. Romberg has retained Nathan Burkan as his counsel.

Full Co-Operation to M. P. T. O. A. Offered

New York, Dec. 7.—At a meeting of the Motion Picture Theater Owners of Connecticut, held at New Haven December 2, what is claimed by the exhibitors as the first concrete evidence of the willingness of the Motion Picture Producers and Distributors of America to co-operate with the exhibitor organizations in straightening out their difficulties was presented in the form of a letter from Will H. Hays, president of the producing group. This letter, which was read to the gathering by Joseph M. Selder, was in part as follows:

"... This letter is by way of re-assurance of the continuing purpose of the organization and my own personal determination to do everything to further that co-operation. The purpose of this association is to promote the common interests of all those engaged in the motion picture business and our efforts are directed quite as much for the ultimate welfare of the exhibitor as for the interest of the producer and distributor.

"... I assure you that if any member of your organization anywhere in the country has a real grievance—and you will call my attention to such grievance—the good offices of this organization will be immediately and sympathetically used to bring about conferences and consideration between the parties interested

Miller and Indians Off for Olympia

Will Join Circus Sarassini Following This Engagement---Wild West Show to Europe End of Next Season

New York, Dec. 5.—Colonel Joe C. Miller, of the Miller Bros.' 101 Ranch Wild West Show, left today on the S. S. *Majestic* for London, accompanied by a troupe of Indians from the 101 Ranch, which has been booked for the International Circus and Christmas Fair at the Olympia, London, from December 21 to January 23. At the close of its engagement there the troupe will journey to the Circus Sarassini, where it will have a run of eight months. These Indians were among those that were in the Pathe 20-reel feature *Wild West* film taken some time ago at the 101 Ranch at Maryland, Ok. Mr. Miller arrived from the 101 Ranch Wednesday night and while here visited Terry Turner, of the Loew offices.

The main object of Mr. Miller's visit to London is to close negotiations that have been pending for some time whereby he will take the entire 101 Ranch Show at the close of next season to Europe to play in the larger buildings for an indefinite period that may possibly extend to two years. He has also arranged for a cowboy contingent of the 101 Ranch to participate in a series of rodeos under the direction of Paul Schulze in various cities throughout Germany during the season of 1926. The rodeo will have no connection with the exhibition of the 101 Ranch Show elsewhere in Europe.

While in Europe Mr. Miller, with the co-operation of federal government officials in Washington, will engage an officer and a detail of soldiers from England, France, Germany and other European countries for his 101 Ranch Show next season. He will then proceed to the Orient, where he will select many features to fit in with his Far East division of the 101 Ranch Show. He will return to the States as soon as he has fulfilled his engagements for the show.

AUBREY LYLE BANKRUPT

New York, Dec. 5.—Aubrey Lee Lyle, black-face comedian, filed a voluntary petition in bankruptcy this week, listing his liabilities at \$19,000 and his assets at \$32.50, but \$1.50 of which was cash.

Among his creditors are Archie Cross, of the Hoofers' Club, whom he owes \$500 he borrowed recently; Nat Lewis, haberdasher, \$56.97; the Leighton Clothing Company, \$100, and Shuffle Along, Inc., \$350, also a loan.

Lyle is a well-known colored performer and a member of the famous team of Miller and Lyle.

Players May Visit U. S.

London, Dec. 5 (Special Cable to *The Billboard*).—It is possible that the Irish Players will visit the United States after the run of Sean O'Casey's successful play, *Juno and Paycock*. It is believed it will be a big draw in America and the management hopes to arrange for the majority of the present cast to go to New York with the production. Sara Algood's masterly and wonderful performance as the mother should appeal to all types of playgoers.

that a fair solution may be quickly sought.

"The principle of arbitration is being successfully applied in all arbitral matters in dispute which may arise covered by the exhibition contract. The whole purpose is to aid in the providing for any possible means of adjustment of EVERY KIND of real grievance that may arise, that thereby there may be developed complete fulfillment of the formula of confidence and co-operation as originally suggested and which is today the solution of our problems as certainly as when the formula was originally indicated."

This letter was the result of conferences which have been held for some time past between Mr. Hays and Mr. Selder and according to Mr. Selder "it spells the beginning of the end for the wrongful looking out of the producers' product by theater combinations. It is a guillotine for the illegitimate transfer of theaters to avoid contracts. It starts the disassembling of the purchase or acquisition of theatrical properties or interest therein by unfair and coercive methods."

Charles C. Pettibone, chief counsel for the Hays forces, who was present at the meeting, said: "... the producers and distributors are all realizing that there cannot be two roads. Now they are joining you and we are sitting down at a table like men and arriving at a definite agreement. You can take my word for it that we are prepared to do our part in anything in this State or in the industry as a whole."

LARGE SAVING IN PROSPECT FOR LEGIT. THEATER PATRONS

Provision Exempting Playhouses Producing Spoken Drama From Admission Tax Is Recommended to Congress for Passage--- Other Amusement Interests To Carry Tax Fight to Senate

By ROBERT BRANDON
(Billboard Special Correspondent)

WASHINGTON, Dec. 4.—Approximately \$4,000,000 will be saved to the patrons of the legitimate theater in the United States if the recommendation of the House Ways and Means Committee is ratified by Congress.

The committee finally adopted a provision exempting legitimate theaters producing the spoken drama from the admission tax and incorporated it in the bill which will be presented to the House when it reconvenes Monday.

The amendment is a revision of the product of Brander Mathews, Wm. A. Brady, Augustus Thomas and other theatrical men working in conjunction with a subcommittee of the Ways and Means Committee. For a time it was predicted their efforts would be a failure but they finally evolved an amendment which it is now believed will prove susceptible of administration. It is estimated that it will remove about \$4,000,000 from the total admission tax levy, leaving about \$29,000,000.

Meanwhile other amusement interests are preparing to carry their fight to the Senate, hoping to have the admission tax entirely eliminated.

The complete text of the admission-tax section of the new law, as revised by the committee and just made public, follows:

Title V.—Tax on Admissions and Dues

Sec. 500. (a) On and after the date this title takes effect, there shall be levied, assessed, collected and paid, in lieu of the taxes imposed by section 500 of the Revenue Act of 1924:

(1) A tax of one cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission; but where the amount paid for admission is 50 cents or less, no tax shall be imposed.

(2) Upon tickets or cards of admission to theaters, operas, and other places of amusement, sold at newsstands, hotels and places other than the ticket offices of such theaters, operas, or other places of amusement, at not to exceed 50 cents in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under paragraph (1), a tax equivalent to five per centum of the amount of such excess, and if sold for more than 50 cents in excess of the sum of such established price plus the amount of any tax imposed under paragraph (1), a tax equivalent to 50 per centum of the whole amount of such excess, such taxes to be returned and paid, in the manner and subject to the interest provided in section 602, by the person selling such tickets.

(3) A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employees of any opera house, theater, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner and subject to the interest provided in section 602, by the person selling such tickets.

(4) In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement (in lieu of the tax imposed by paragraph (1)), a tax equivalent to 10 per centum of the amount for which a similar box or seat is sold for each performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder, such tax to be paid by the lessee or holder; and

(5) A tax of 15 cents for each 10 cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret, or other similar entertainment, to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise; the amount paid for such admission to be deemed to be 20 per centum of the amount paid for refreshment, service and merchandise; such tax to be paid by the person paying for such refreshment, service, or merchandise. Where the amount paid for admission is 50 cents or less, no tax shall be imposed.

(b) No tax shall be levied under this title in respect of:

(1) Any admissions all the proceeds of which inure (A) exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, societies for the prevention of cruelty to children or animals, or societies or organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, or of improving any city, town, village, or other municipality, or of maintaining a

co-operative or community center moving picture theater, if no part of the net earnings thereof inures to the benefit of any private stockholder or individual; or (B) exclusively to the benefit of persons in the military or naval forces of the United States; or (C) exclusively to the benefit of persons who have served in such forces and are in need; or (D) exclusively to the benefit of National Guard organizations, Reserve Officers' associations or organizations, posts or organizations of war veterans, or auxiliary units or societies of any such posts or organizations, if such posts, organizations, units, or societies are organized in the United States or any of its possessions, and if no part of their net earnings inures to the benefit of any private stockholder or individual; or (E) exclusively to the benefit of members of the police or fire department of any city, town, village, or other municipality, or the dependents or heirs of such members; or

(2) Any admissions to agricultural fairs if no part of the net earnings thereof inures to the benefit of any stockholders or members of the association conducting the same, or admissions to any exhibit, entertainment, or other pay feature conducted by such association as part of any such fair—if the proceeds therefrom are used exclusively for the improvement, maintenance and operation of such agricultural fairs; or

(3) Admissions to any place of amusement, if, during the time for which the charge for admission entitles the person admitted to remain in such place, there is produced in such place exclusively a legitimate spoken drama. As used in this subdivision the term "legitimate spoken drama" means a spoken play, whether or not set to music or with musical parts or accompaniments, which is a consecutive narrative interpreted by a single set of characters all necessary to the development of the plot, in two or more acts, the performance consuming more than one hour and forty-five minutes of time; but such term does not include a revue, burlesque, or extravaganza.

(c) The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

(d) The price (exclusive of the tax to be paid by the person paying for admission) at which every admission ticket or card is sold shall be conspicuously and indelibly printed, stamped, or written on the face or back of that part of the ticket which is to be taken up by the management of the theater, opera, or other place of amusement, together with the name of the vendor if sold other than at the ticket office of the theater, opera, or other place of amusement. Whoever sells an admission ticket or card on which the name of the vendor and price is not so printed, stamped, or written, or at a price in excess of the price so printed, stamped, or written thereon, is guilty of a misdemeanor, and upon conviction thereof shall be fined not more than \$100.

Sec. 501. On and after the date this title takes effect there shall be levied, assessed, collected, and paid, in lieu of the taxes imposed by section 501 of the Revenue Act of 1924, a tax equivalent to 10 per centum of any amount paid on or after such date, for any period after such date, (a) as dues or membership fees (where the dues or fees of an active resident annual member are in excess of \$10 per year) to any social, athletic, or sporting club or organization; or (b) as initiation fees to such a club or organization, if such fees amount to more than \$10, or if the dues or membership fees (not including initiation fees) of an active resident annual member are in excess of \$10 per year; such taxes to be paid by the person paying such dues or fees: *Provided*, That there shall be exempted from the provisions of this section all amounts paid as dues or fees to a fraternal society, order, or association, operating under the lodge system, or to any local fraternal organization among the students of a college or university. In the case of life memberships a life member shall pay annually, at the time for the payment of dues by active resident annual members, a tax equivalent to the tax upon the amount paid by such a member, but shall pay no tax

BRITISH ACTORS ASKED TO AID SADLER'S WELLS

New York, Dec. 7.—Wheeler Dryden, who is appearing in *Morals* at the Comedy Theater, has been appointed by the general committee of the Sadler's Wells Fund, of England, to interest the British actors and actresses in America in the work of rebuilding the historic old London playhouse known as Sadler's Wells, which was recently saved from demolition when a committee, aided by funds contributed largely by the Carnegie United Kingdom Trust, bought the property at a sale. The committee is now seeking to raise \$240,000 for the purpose of reconstructing the interior of the theater and establishing it as an "Old Vic" with a view to presenting drama and music of educational as well as entertainment value for the poor of London.

"RADIO WIDOW" TRYOUT IN SOMERVILLE, MASS.

New York, Dec. 7.—The *Radio Widow*, a new comedy in three acts, by Barbara Ring, a member of the Harvard "47 Workshop" group, will be tried out next week by Clyde McArdie at his Somerville Theater, Somerville, Mass. The play is to be acted by the regular members of the Somerville stock company, and the cast will include Mark Kent, Mrs. George Hubbard, Marjorie Foster and Arthur Chatterton.

Richard Mansfield Players Draw Praise in Worcester

Worcester, Mass., Dec. 5.—The newly formed Richard Mansfield Players appeared at the Worcester Theater the first three days of this week in the latest addition to their repertory, *The Goose Hangs High*, and made a very favorable impression. George Foxhall, dramatic critic of *The Gazette*, after devoting considerable space to praising the ideals and efforts of the organization, had the following to say about the performance: "The play is exceedingly well acted. Mrs. Mansfield is charming and lovable as the indulgent mother. Robert LeSueur interprets the part of the father excellently, and Lillie Brayton, Harold Moulton and Theodore St. John all have their distinguished moments. Among the younger generation, our own particular favorite—in spite of some rather tumultuous efforts in her early scenes—was Betty Pratt, as the daughter. Yet, as the art of acting is to hold the mirror up to nature, it is difficult for an American audience to sympathize with an extremely cultivated English accent in a definitely typical American play. Mr. St. John in particular seems to revel in his accent, which is beautiful but should be dumb.

"The Players plan to produce a repertoire of plays here at various periods of the season."

Shrimp Passes On

New York, Dec. 5.—Jack Appdale, of Appdale's Zoological Circus, mourns the loss by death of one of his pet dogs, Shrimp, 19 years old. Regular funeral services were held for Shrimp, who was placed in a beautiful metallic casket and the remains interred at the dog burial ground, Hartsdale, N. Y. A stone monument will be erected in memory of Jack's pal.

upon the amount paid for life membership.

Sec. 502. (a) Every person receiving any payments for such admission, dues or fees shall collect the amount of the tax imposed by section 500 or 501 from the person making such payments. Every club or organization having life members shall collect from such members the amount of the tax imposed by section 501. Such persons shall make monthly returns under oath, in duplicate, and pay the taxes so collected to the collector of the district in which the principal office or place of business is located.

(b) Any person making a refund of any payment upon which tax is collected under this section may repay therewith the amount of the tax collected on such payment; and the amount so repaid may be credited against amounts included in any subsequent monthly return.

(c) The returns required under this section shall contain such information and be made at such times and in such manner, as the commissioner, with the approval of the secretary, may by regulation prescribe.

(d) The tax shall, without assessment by the commissioner or notice from the collector, be due and payable to the collector at the time so fixed for filing the return. If the tax is not paid when due, there shall be added as part of the tax interest at the rate of 1 per centum a month from the time when the tax became due until paid.

Sec. 503. This title shall take effect on the expiration of 30 days after the enactment of this Act.

Equity Asked To Help New Sunday Show Move

Brady and Weber Appeal to Council for Cancellation of Existing Agreement---Matter Under Advisement

New York, Dec. 5.—Formal action on the new move to secure permission for Sunday dramatic and musical comedy performances in New York was taken this week when William A. Brady and L. Lawrence Weber called upon the council of the Actors' Equity Association to appeal for the cancellation or alteration of the existing agreement between the actors' organization and the Managers' Protective Association against Sunday shows. The two managers stated their case and outlined their reasons for wanting the Sunday ban lifted, but the council was so busy with other questions that it could not give the subject immediate consideration. The matter is now under advisement and will probably be discussed at the council meeting next week.

If the Equity council, after due consideration, feels that the data submitted by the managers justifies further action, a general meeting of the association will be called and the question put before the members. At the two previous meetings held on this subject, the first at the Hotel A for four years ago, and the other at the Plaza a year later, the actors voted unanimously against Sunday shows.

The present activity toward securing an amendment of the Sunday ruling followed the success of the traveling company of *Is Zat So?* in securing permission from the city council of Buffalo to give a Sunday night performance in that city. Equity, however, upon being informed of the manager's intention, had the performance stopped. Another angle counted on by the managers is the favorable attitude of Mayor-elect James J. Walker in regard to Sunday entertainment.

The Lord's Day Alliance is already preparing to fight the new move. Brady's suggestion that the actors take some other day, preferably Monday, as their day of rest is strenuously opposed by the church organization, which declares that it is just this commercialism of Sunday that it is against.

OXFORD MAY HAVE AN ARTS' THEATER GUILD

London, Dec. 5 (Special Cable to *The Billboard*).—The Carnegie Trust Fund having granted funds to J. B. Fagan's Oxford Players to establish a permanent center of musical and dramatic art in Oxford, Fagan, at a big meeting held Wednesday with the vice-chancellor in the chair, outlined a scheme for an Oxford Arts' Theater Guild. Lord Oxford is president of the committee appointed to bring this about, including prominent academic, theatrical, musical and literary people.

Kline Made General Manager Of Chanin Theaters' Corp.

New York, Dec. 7.—Harry D. Kline, formerly of the executive staff of the John Golden office, has been appointed general manager for the Chanin Corporation, which is now building six theaters in the Times Square district. The first house to open is the Biltmore, on 47th street, where Lewis & Gordon are today moving their comedy, *Easy Come, Easy Go*, from the George M. Cohan Theater. Another playhouse is nearing completion directly across the street from the Biltmore. These are the first legitimate theaters to be built on 47th street. The Chanin organization also built the 46th Street Theater, which was opened last season with *Is Zat So?*

Entertain Prisoners

The Billboard has received a copy of *The Mirror*, a weekly published by the inmates of the Minnesota State Prison at Stillwater, Minn. In the issue dated December 3 the paper editorially, under the head "Our Gang Meets 'Her Gang'", refers to the Thanksgiving Day performance given in the prison by members of Evelyn Cunningham and *Her Gang* Company, a Mutual burlesque attraction. Following the performance all the members partook of a Thanksgiving Day turkey dinner as the guests of the prison warden.

Granville-Barker Returns To Active Production

London, Dec. 5 (Special Cable to *The Billboard*).—Harley Granville-Barker's return to active production was enthusiastically welcomed at the Ambassadors Theater Monday but the enthusiasm was more for the production than for the play. Despite revision *The Madras House* is ineffectual drama, altho it has much distinction. Granville-Barker did wonders with the actors, however, proving his great gift for creating a perfect ensemble.

THE NEW PLAYS ON BROADWAY

52D STREET THEATER, NEW YORK
Beginning Thursday Evening, December 3, 1925

The Stagers Present as the Second Production of Their Second Subscription Season

THE DEVIL TO PAY

Translated From the Dutch of Herman Heljermans by Caroline Heljermans-Houwink and Lilian Saunders
Staged by Edward Goodman
Setting by Cleon Throckmorton

CHARACTERS

(In Order of Their Appearance)
Jasper, Dealer in Stuffed Animals and Taxidermists' Tools.....Whitford Kane
Marie (Mop), His Wife.....Ethel Strickland
Johannes, His Apprentice.....Alexander Tiers
Marie (Miep), His Daughter.....Mary Ricard
Eva Bonheur, Their Lodger.....Margaret Wycherly
Nanning Storm, a Young Musician.....
.....Alexander Kirkland
Mijpel, a Broker.....Charles Wagenheim
A Neighbor's Voice.....Margaret Donzlass
A Carpet Layer.....Edwin A. Brown
The Action Takes Place in Jasper's Home in a Small University Town in Holland

SYNOPSIS

ACT I—A Summer Evening.
ACT II—An Afternoon. Three months later.
ACT III—A Sunday Evening. Three Days Later.

Altho it has come all the way from far-off Holland, *The Devil To Pay* is familiar and home-like in several respects. It contains a thunderstorm, a dining scene in each act, and an ingenue who is betrayed by an unworthy suitor. American audiences may miss most of the intrinsic merits of the play, but these three things at least they will be sure to understand.

The action revolves around a mean, miserly and eavesdropping old hag who meddles with the lives of a poor little family that happens to be under obligations to her. It is a slow and tediously detailed chronicle of life in a small Dutch village—an unimportant affair about unimportant people. As art for art's sake it contains some merit. As art for entertainment's sake its appeal is limited. As art for commercial purposes its chances are not visible.

As far as the author is concerned, there is no denying that he did an artistic and uncompromising job. What he set out to do he did. The production by The Stagers also is commendable. The troubles lies in the fact that a lot of good effort has been exerted to an unremunerative end.

Why call upon foreign markets for rainstorms and dining scenes and seductions? Don't our own playwrights turn out enough of this sort of stuff? Of course, these are just incidentals in the play, but they are the kind of cheap incidentals that stick out like sore thumbs and detract from the main achievement.

Granting that *The Devil To Pay* has literary merit, what does it avail from the standpoint of practical stage entertainment? Why put literary effort into trifles? Besides, the literature is not always evident in the present case. Flamboyance and noise, instead of restrained and smooth characterization, frequently obscure the soul of the play. There is altogether too much bad speech, and the full effect of poetical writing cannot be realized upon the stage unless the actors speak carefully and give their words a chance.

Most of the characters in the play are colorless. Whitford Kane, in the role of a dealer in stuffed animals and taxidermists' tools, is monotonously recitative thruout the performance. There are no variations, no reliefs, no highlights in his portrayal. But the blame cannot be put entirely upon Kane. Jasper is one of those listless, kind and terribly dull old fathers who live, talk and act in sing-song fashion, and Kane interprets the character strictly along these lines. Ethel Strickland, as Jasper's plaintive and suffering wife, has a similarly dull part to play, and she plays it unerringly.

Mary Ricard gives a sincere, intelligent and nicely repressed portrayal of the young girl whose romance is busted. Alexander Kirkland, as the mercenary musician who betrays the trusting maiden, often spoils the pattern of the dialog by shouting loudly instead of speaking decisively in the tense scenes.

Margaret Wycherly, in the part of the old hag whose meddling is instrumental in preventing the marriage of the young girl and the man who has ruined her, does not add to her reputation. She gives a stogy and rather overdone performance; a presentation rather than a representation. The principal complaint against Miss Wycherly is that it is difficult to make out many of her lines.

Charles Wagenheim does well with the part of a shyster broker and lawyer. Alexander Tiers and Edwin A. Brown fill their small roles acceptably, and Margaret Douglass is heard clearly enough tho she is not seen.

The setting, a very fine piece of work, shows both the downstairs and upstairs of the house occupied by the poor family and the old hag.

DON CARLE GILLETTE.

KNICKERBOCKER THEATER, NEW YORK
Sunday Evening, December 6, 1925
THE SCHOOL FOR SCANDAL

A Comedy
By Richard Brinsley Sheridan
Directed by George C. Tyler
Staged by Basil Dean

DRAMATIS PERSONAE

Sir Peter Teazle.....O. P. Heggie
Sir Oliver Surface.....Ben Field
Sir Harry Bumper.....Brian O'Neill
Sir Benjamin Backbite.....Neil Martin
Sir Toby.....Harold Thomas
Joseph Surface.....James Dale
Charles Surface.....Ian Hunter
Carless.....Phillip Tonge
Sunkie.....Romaine Callender
Fraudtree.....Arthur Lewis
Rowley.....William Seymour
Moses.....Jefferson DeAngelis
Trip.....Anthony Kemble-Cooper
Lady Teazle.....May Collins
Lady Sneerwell.....Julia Hoyt
Mrs. Candour.....Henrietta Crossman
Maria.....Mary Hone

Note—Believing that the play calls for some of that breadth of treatment to which dramatists of the day were accustomed, we have endeavored to reproduce in some measure the simplicity and almost sphere of the Eighteenth Century stage.—Basil Dean.

PROLOG

(Written by David Garrick)

Spoken by Mr. Tonge

SYNOPSIS OF SCENES

ACT I—Scene 1: Lady Sneerwell's House.

ACT II—Scene 1: Sir Peter's House. Scene 2: Lady Sneerwell's House. (Interval of six minutes.) Scene 3: Sir Peter Teazle's.

ACT III—Scene 1: Sir Peter Teazle's. Scene 2: Charles Surface's House. Scene 3: Another Room in Charles Surface's House.

ACT IV—Scene 1: Picture Room at Charles Surface's. Scene 2: A Saloon. Scene 3: Library at Joseph Surface's. (Interval of six minutes.)

ACT V—Scene 1: Library at Joseph Surface's. Scene 2: Sir Peter Teazle's. Scene 3: Library at Joseph Surface's.

Note—Above is a list of scenery in accordance with Sheridan's original manuscript. Except for the two arbitrary intervals, the scenes will be divided by short pauses to allow for slight changes of scene.

The George C. Tyler all-star revival of *The School for Scandal*, which was obliged by the present theater real estate situation to make a one-night stand out of New York, gave the invited and highly critical Sunday night audience at the Knickerbocker Theater a surprise, a treat and something to talk about. In staging the production Basil Dean decided to follow the style of the original presentation of the Sheridan comedy in England, so the settings were traditionally simple and artificial without the usual attempts at realism, while the necessary musical accompaniment came unobtrusively from a few strings in the wings. Thus the acting was given every opportunity, and it was the acting above all else that made the event rich and memorable.

Barring the dullness of some of the customarily omitted recitations, the performance sparkled at all times. Every actor seemed thoroly acclimated to his surroundings, drilled in the proper deportment and perfected in movement, altho their individual success depended largely upon the appeal of their individual personality and upon the ability of the audience to refrain from comparison. The cast as a whole was freely conceded to be one of the finest that ever appeared in this classic. Particularly fine performances were given by Jefferson DeAngelis as Moses, Henrietta Crossman as Mrs. Candour, Anthony Kemble-Cooper as Trip, Ben Field as Sir Oliver, James Dale as Joseph Surface, O. P. Heggie as Sir Peter Teazle, Neil Martin as Backbite, Brian O'Neill as Sir Harry and William Seymour as Rowley. The Lady Teazle of May Collins, tho quite in spirit, also had its good points, and Ian Hunter, despite frequent indistinctness, did very well as Charles Surface. The performances of Harold Thomas, Phillip Tonge, Romaine Callender, Arthur Lewis, Julia Hoyt and Mary Hone also blended into the picture very nicely.

DON CARLE GILLETTE.

MAXINE ELLIOTT THEATER, NEW YORK
Beginning Tuesday Evening, December 1, 1925.

CROSBY GAIGE

Presents

MADGE KENNEDY

—In—

BEWARE OF WIDOWS

By Owen Davis

CAST OF CHARACTERS

(In Order of Their Appearance)
Bill Bradford.....Donald MacDonald
Captain Jones.....Bernard A. Reinold
Iuth Chadwick.....Beatrice Miles
Peter Chadwick.....Charles Millward
Jack Waller, M. D.....Alan Edwards
Sam.....Leslie Adams
Paula Lea.....Diantha Pattison
Joyce Bragdon.....Madge Kennedy

LUCILLE MIDDLETON



Dancer extraordinary, who has been booked for a special five weeks' engagement in the Balaban & Katz theaters, opening December 21 at the Chicago Theater, Chicago. Miss Middleton was a member of Otis Skinner's company last season, playing a dramatic part and doing a dance specialty. She has also danced the Pearl Regay role in one of the "Rose-Marie" companies. Last week she appeared at the Stanley Theater, Philadelphia, and scored a distinct hit

Molly.....Doris Dagmar

Ching.....M. I. Lee

SYNOPSIS

ACT I—Deck of Peter Chadwick's Houseboat, "Journey's End"

ACT II—Cabin of the "Journey's End". A Few Moments Later.

ACT III—Same as Act I. The Same Night.

Note—In Act III the curtain will be lowered for a few seconds to denote the lapse of several hours.

Interior Decorations by G. E. Calthrop

What little there is to say about *Beware of Widows* can be said in a very few lines. It is a play, sometimes a comedy and at other times a farce, dealing with a cunning and persistent young widow who hounds her girlhood sweetheart, a stubborn young doctor, until she finally lands him. The plot is a stock plot, the situations have been similarly cataloged on previous occasions, and the dialog is the sort of stuff that Owen Davis can turn out by the yard.

Madge Kennedy frisks thru the affair in her most delightful style. She seems to have a great time of it. The others, too, appear to enjoy themselves immensely, even tho some of them have only the misery of their characters to enjoy. Each one revels in whatever his or her lot happens to be.

But the liveliness and enjoyment are mostly on the actors' side of the footlights. Despite the fact that every member of the cast works like a Trojan, only a few faint ripples are aroused in the audience during the course of the performance. The fault, however, cannot be put on the actors. To make a big fire it is necessary to have plenty of big wood. All that these actors have is kindling, and it is a pretty tough proposition to keep a fire going with kindling.

In addition to the inrating performance given by Miss Kennedy there is some very fine work by Alan Edwards, in the role of the handsome doctor, and Donald MacDonald, as the suitor who is thrown down and later picked up again by the girl who wants the same doctor that by all rights belongs to the widow. The girl referred to is nicely portrayed by Beatrice Miles.

Diantha Pattison and Charles Millward also are paired as lovers, and they fulfill their obligations with credit. Then there are smaller bits commendably performed by Doris Dagmar, Bernard A. Reinold and Leslie Adams. The part of a Chinese cabin boy is humorously played by M. I. Lee.

The houseboat setting is attractive and soothing, but it suggests possibilities and arouses anticipations that are never realized.

In short, considering that Miss Kennedy and several other very capable and pleasing actors are in the cast, *Beware of Widows* does not satisfy as thoroly as audiences will expect it to.

DON CARLE GILLETTE.

What N. Y. Critics Say

"Beware of Widows"

(Maxine Elliott Theater)
TIMES: "Good journeyman farce."
TRIBUNE: "Madge Kennedy does her very best in a slow farce."—Percy Hammond.
WORLD: "A slightly short-winded piece... a fairly amusing play."—Alexander Woolcott.
TELEGRAM: "A jolly, volatile farce."—Frank Vreeland.
SUN: "A typical Owen Davis houseboat

Orpheum Has Elaborate Third Road Show Ready

"California Road Show" Is Title of New Unit—Headed by Healy

New York, Dec. 7.—Following close upon the launching of the Orpheum Circuit's Syncopation Show, built for the junior houses and which will be an annual feature, the circuit now announces the third of its road shows, one that will be more elaborate than the two preceding, include more acts and play only the larger houses of the chain.

In the No. 3 show, to go intact over the time as the others have done and produced also by Moore & Megley here, the names of the acts will not be featured as has been done in the past. Instead the show will be featured over the time as the Orpheum Circuit's "California Road Show". It includes five acts instead of the three the former road shows had, and it is planned to put out a similar show every year along with the less pretentious ones to be put out now and then and which will be similar to the No. 1 and 2 shows.

Ted and Betty Healy head the California show, scheduled to open at the Palace, Chicago, next week. Others in the show are Ben Meroff and Band, the Six Hussans, Jerome Mann and a special ballet of girls.

Sousa Awards Prize in Dallas Band Contests

Dallas, Tex., Dec. 5.—Sousa's Band played two splendidly received concerts at Fair Park Auditorium yesterday. The afternoon concert presented six of the Dallas high-school bands in an interesting prize contest, judged by the band leader and three of his organization. Forret Avenue High School R. O. T. C. Band, with Walter Ewell as cadet leader, was presented by Lieut. Commander John Philip Sousa with the Sousa Cup as an award for the best high-school band in Dallas.

Sousa's Friday night concert was also featured by the appearance of two local bands. The Southern Methodist University Band, conducted by Cyrus Barcus, and the Magnolia Petroleum Band, led by Paul Ashley, a member of Sousa's Great Lakes Naval Training Station Band in 1917-'18, played with Sousa's Band in massed concert between intermissions.

Prisoners Give Concert

Rochester, N. Y., Dec. 5.—The drab gray walls of the State Penitentiary at Auburn conceal many gifted entertainers as was evidenced this week when an orchestra composed of women inmates of the prison gave its first concert. The audience voiced its approval of the quality of the program with much applause. The orchestra was organized by Mrs. Peter Kurtz, of Auburn, who has been rehearsing the musical prisoners for many months. At the conclusion of the regular program Peter Kurtz, violinist, gave a short recital accompanied by Mrs. Kurtz, pianist.

Chicago F. of M. Re-Elects Petrillo for Fourth Time

Chicago, Dec. 7.—James C. Petrillo was re-elected president of the Chicago Federation of Musicians Saturday for the fourth time. The membership is now 7,000, and Mr. Petrillo was re-elected, it is said, owing to the fact that he has obtained substantial advances in salaries without having any strikes. Others elected were Carl A. Baumann, vice-president; Edward A. Bonkert, recording secretary; Henry Kaber, treasurer, and Emil F. Byrne, A. M. Elrod, Leo Jawrowski, Sylvester Klose and William Kowalski as members of the board of directors.

farce, blessed by the presence of Madge Kennedy."—Gilbert W. Gabriel.
POST: "A sort of dramatic kiddie kar with a flat tire."—John Anderson.

"The Devil To Pay"

(52d Street Theater)

TRIBUNE: "A dreary two hours."—Percy Hammond.
WORLD: "A kind of mild Dutch 'Hindi-Wakes', a gentle domestic comedy."—Alexander Woolcott.
TIMES: "No doubt for the native people of Holland it has a significance that sometimes misses American understanding."
AMERICAN: "Tremendously dull, awfully pallid and drab, and lacking in general appeal."—Alan Dale.
SUN: "A plodding, grumbling misadventure."—Gilbert W. Gabriel.
POST: "Not quite entertainment enough."—John Anderson.

MORE NEW PLAY REVIEWS ON PAGE 75

BROADWAY OPENINGS

New Biltmore Theater Lights Up With "Easy Come, Easy Go", Moved From Cohan Theater--Seven Premieres This Week--About Eight New Attractions Scheduled for Next Week

NEW YORK, Dec. 7.—One of the leading Broadway events for this week is the "premiere" of the new Biltmore Theater, the pioneer legitimate playhouse on 47th street, which opens tonight with *Easy Come, Easy Go*, the Owen Davis farce that has been playing at the George M. Cohan Theater. The Biltmore, an intimate type of theater built by the Chanin Corporation, which is building six new playhouses in the Times Square district, has a seating capacity of 1,000, with 535 seats on the main floor and only one balcony. The house represents an investment of about \$1,000,000.

Seven premieres are on the calendar for this week. They are as follows:

Costin Sonia, with Marguerita Sylva, opening tonight after several postponements at the new Central Park Theater. The cast includes, in addition to Miss Sylva, Hugh O'Connell, Katharine Hayden, Douglas MacPherson and Royal C. Stout.

Easy Virtue, starring Jane Cowl, being presented tonight by Charles Frohman and J. P. Bickerton, Jr., at the Empire. Others in the cast are Mabel Terry Lewis, Halliwell Hobbes, Made Vanne and Joan Clement Scott.

Gypsy Fires, with Lillian Foster, produced by William Caryl, making its bow at the George M. Cohan. Cast also includes Alice Fischer, J. M. Kerrigan, Tamzen Mankor, Albert Phillips, Franklin Fox, Arthur Albertson, Eda Von Buelow and Winifred Gaynor.

Oh, Oh, Nurse, musical comedy, sponsored by Clark Ross, opening tonight at the Cosmopolitan. Among the principals are Gertrude Vanderbilt, Rebekah Cauble, John Price Jones, Don Barclay and May Boley.

The Cocoanuts, starring the Marx Brothers, to be presented by Sam H. Harris tomorrow night at the Lyric. Others in the lineup of entertainers include Mahel Withee, Jack Barker, George Hale, Bernice Spear, Margaret Dumont, Henry Whittemore, Janet Velle, Basil Ruysdael, Hugh Chivers and Almada Fowler.

The Fountain, opening Thursday night at the Greenwich Village Theater, with Perry Ivins, John Taylor, Ralph Benzies, Walter Huston, Rosalind Fuller, Crane Wilbur, Egon Brecher, Curtis Cooksey, Edgar Stehl and Henry O'Neill among the members of the cast.

The Man Who Never Died, to be presented at the Provincetown Playhouse next Saturday night. In the cast are Harold Vosburgh, Bennett Southard, Robert Lynn, Harold Metcalf, Marguerite Werniment, Layela Monif and Maurice Cass.

About eight new attractions will take the stage next week. On Monday night the Theater Guild will present its next production, a French adaptation, called *Merchants of Glory*, at the Guild Theater, with Josie Rubin, George Nash, Augustin Duncan and Helen Westley heading the cast. The Theater League will offer its first play, *So That's That*, by Joe Byron Totten, at the Cherry Lane Playhouse, with Charles Gilpin, Mona Morgan, Leslie Bingham, Anton Asher, Ethel Martin, M. Koler, Anne Gregory, Rufus Hill, John Ferguson, Edward Keane, Percy Bolinger and Charles F. Seal, and Lionel Atwill announces that he will present his new starring vehicle, *Deep in the Woods*, at a house to be named later, with a supporting cast that includes Emille Pollini, George Probert and Anna Zaseck.

A last-minute booking will also bring in the Houdini magic show to the 44th Street Theater. *Florida Girl* was supposed to have moved into this house from the Lyric Theater, but it closed instead.

For Tuesday night there will be the opening of the new 66 1/2th Avenue Theater, with *The Wisecrackers*, by Gilbert Selles, directed by Clarence Derwent and with Mona Kingsley heading the cast, while down in Grand Street the Neighborhood Playhouse will begin its 12th season with Anskil's widely acclaimed mystical legend, *The Dybbuk*, directed by David Vardil. In association with Alice Lewisohn, and acted by Vera Allen, Sophie Bernson, Ada Blackman, George Bratt, Albert Carroll, Mary Ellis, A. Keith Fowler, George Heller, George Hoag, Otto Hullclaus, Benson Inge, Edgar Kent, Bernard Kugel, Marc Loebell, Lily Lubell, Helen Mack, Ian MacLaren, Junius Matthews, Lewis McMichael, Harold Miner, Mae Noble, Dorothy Sands, Edith Segel, Bertha Slutzker, Grace Stickley, Sadie Sussman, Blanche Talmud, Paula Trueman, Harold West, John Wexley and Russell Wright.

On Wednesday night Charles Hopkins, in association with Herman Gantvoort, will offer *The Makropoulos Secret* at the Charles Hopkins Theater, formerly the Punch and Judy, with Emily Stevens heading the cast and Harry Davenport among those who will support her.

In addition to the foregoing there will be the premiere of the Moscow Art Musical Studio Monday night at the Joison Theater, presenting *Lysistrata* as the first

offering of its local season of lyric operas, and also the first of a series of special matinees of *The Taming of the Shrew*, directed by Richard Boleslavsky, which will begin Friday afternoon at the Kiaw Theater, with Ernest Cossart, Estelle Winwood, Rollo Peters and Ann Harding in the cast.

SHOWS UNDER WAY

NEW YORK, Dec. 7.—The productions announced to open in New York this week are listed in another column under the head of *Broadway Openings*. Beyond that period premiere dates are very indefinite. The usual before-Christmas slump is predicted and the producers with shows under way are working along on a week-to-week basis, watching the turn of business and awaiting developments. Many of the weaker attractions along Broadway are expected to drop out of the running and the new shows look for easier terms in filling the vacancies.

Three productions headed toward New York, however, were called in after last Saturday night's performance. Mrs. Henry B. Harris' musical comedy, *Some Day*, which recently finished a run in Chicago, packed up in Cleveland and will remain in storage until after the first of the year, when it is announced to reopen. *The Half-Caste*, which the Ace Productions have been widdacating for weeks while they endeavored to whip it into shape, died in Rutland, Vt., the night before last. Donald Gallaher's new offering, *White Magic*, after a trial of only six days, finished off in Washington as the third production to drop out of the tentative Broadway list.

Bertha Kalich in *Magda*, which Lawrence Anhalt offered in Brooklyn last week, has gone on to Pittsburgh and is also off the New York list until January at least. It has been booked into the Princess Theater in Chicago for a run beginning December 20.

Of the shows still pointed toward New York, the following may be said: David Belasco's production of *Salvage*, now playing in Washington, is definitely announced to replace *Accused* at the Belasco Theater here December 21. The E. H. Sothern vehicle will go on tour.

The only other premiere set for December 21 is Walter Hampden's offering of *The Merchant of Venice* at his up-town repertory theater. This show of course opens cold.

Aarons & Freedley have announced that their new musical comedy, *Tip-Toes*, which goes into the Forrest Theater in Philadelphia tonight for a two weeks' engagement, will make its bow here December 21, but they have not as yet signed up for a theater. Queenie Smith heads the cast.

The seventh and newest edition of the *Greenwich Village Follies* is fairly certain to come in from Boston the night before Christmas. *Is Zat So?* was originally scheduled to move to another house on that date to make way for the revue at the Chanin Theater, but the plan may possibly be changed in favor of replacing *Guy Paree* at the Shubert Theater with the *Follies*, as the receipts of the Continental revue have been falling off steadily.

Chivalry, which is holding forth at Werba's Brooklyn this week, is a possibility for Christmas night on Broadway. Joseph E. Shea and L. H. Bradshaw, producers of the piece, will keep it on tour until then anyway. Violet Hemling and Edmund Brees head the cast.

The Frohman production of *The Dark*, starring Elsie Ferguson, is still working out in the provinces. It is in Buffalo this week and future bookings are unsettled.

The Matinee Girl is in rehearsal for an early tryout with a Broadway premiere on Christmas night hinted at by Edward Rosenbaum, Jr., who is producing the piece.

A. L. Erianger's football comedy, *The Kick-Off*, by Grantland Rice and Frank Craven, is in its second week at the Hollis Street Theater in Boston. Its stay there is indefinite, but it will probably reach New York before the holidays.

Druce & Street are holding their new play, *The Master of the Inn*, at the Adelphi Theater in Philadelphia for a second week. Its route after next Saturday night is still undecided.

The Shuberts are nursing along two musicals on the road, *Hello, Lola*, which is in Cleveland this week, and *Mitzi* in *Naughty Riquette*, holding forth at present in Pittsburgh. Both are eventually due in New York.

"ARMS AND THE MAN" ESTABLISHES RECORD

New York, Dec. 7.—When the Theater Guild's production of George Bernard Shaw's comedy, *Arms and the Man*, now playing at the Garrick Theater, reaches its 100th performance tonight it will be the world's record for consecutive performances of this play. The original English production ran for about 70 performances, two subsequent revivals abroad totaled 77 and 80 showings respectively, while the production by Arnold Daly and the repertory run presented by Richard Mansfield were both under the present record. Nearly every Shaw production by the Theater Guild has broken some record.

Ernie Young Revue in Miami

Miami, Fla., Dec. 7.—An Ernie Young Revue will open for an indefinite engagement at the Rainbow Gardens here tomorrow.

L. & N. Controversy Over Private Car Owners' Baggage

In a letter to *The Billboard* from W. I. Swain, of the W. I. Swain Show Company, Inc., and chairman of the Executive Committee, Car-owning Managers' Association, Mr. Swain expresses belief that certain sections of rules of the Interstate Commerce Commission have lately been misconstrued and put in force by an authorized agent of the L. & N. Railroad, in reference to the checking in regular baggage service of show baggage, trunks, etc., when the company travels in its own private car, but no baggage car. Incidental to a controversy on the matter between the W. I. Swain Show Company and an agent, or agents of the railroad company mentioned, Mr. Swain inclosed copy of a telegram from his company from Lawrenceburg, Tenn., August 10, 1925, to C. B. McGuinty, secretary Interstate Commerce Commission, Washington, D. C., which read as follows: "Can we check baggage on tickets purchased in connection movement private car, not baggage car, stop. Referring special car and train tariff 100-11-711; also No. 8338, W. H. Howard, agent, Atlanta, Ga. Page 13, rule 11. We have understood, specifically states we can stop. Wire here." Mr. Swain also inclosed (among other copies of telegrams) copy of telegram signed A. Halstead, accounting secretary, and dated August 12, 1925, from Washington, D. C., to the W. I. Swain Show Company, Lawrenceburg, Tenn., as follows: "Your telegram yesterday under Howard's I. C. C. H. 711, and L. C. C. H. 787, baggage of passenger using private car may, under condition stated in tariff, be transported in regular baggage service. Suggest you examine tariffs referred to."

Mr. Swain also submitted copies of correspondence of C. B. McGuinty, bearing on a possible "confusion" of interpretation as to actual requirements of the rulings, also a "change" being made in the tariff by carriers; this correspondence as coming from COMA, also copies of correspondence from the same source to secretary Interstate Railroad Commissioners, State of Tennessee, Nashville, Tenn., bearing on a "prayer for a hearing that sufficient evidence may be submitted to the Honorable Commissioners of Tennessee, that said commissioners will instruct the L. & N. Railroad when handling theatrical business in passenger train service in Tennessee to observe the wording and comply to the tariffs here quoted: (A) Special Car and Train Tariff No. 8338, I. C. C. No. 11-711, also baggage tariff L. C. C. No. 11-787, or supplements subsequent thereto; now in effect in Tennessee. Specific reference made to: (A-1) page 13, rule 11, of tariff here quoted." Other excerpts from the copy read: "From time to time the W. I. Swain Company, Inc., paid excess charges to the L. & N. Railroad under protest." "You will please note W. I. Swain's permanent address and route and would appreciate a hearing as soon as possible, at which time all documentary evidence and oral statements will be submitted to your honorable body to undoubtedly establish the facts as herein referred to by us."

Mr. Swain, who a permanent address is Swain Building, New Orleans, La., stated in his letter to this publication that doubtless, other show troupes having their own private cars will be interested in this matter, particularly because of any further or additional obstacles that might arise, and that as there is about \$400 expense entailed in proceedings with the contesting of the issue, he feels that the benefits derived therefrom would be mutual, and they might care to do their bit toward this expense, and he would appreciate hearing from them.

Jewish Stock Companies Stranded, Now Reorganizing

New York, Dec. 5.—The two Jewish stock companies which were stranded at Minneapolis and Kansas City recently and brought back to New York are to reorganize and venture forth once more to the scenes of their respective Waterloo. It was learned yesterday. The reorganized companies will leave for the West again in the near future under new management. Bessie Thomashefsky will this time undertake to guide the companies to a more successful destiny, according to J. Greenfield, president of the Hebrew Actors' Union. It is believed the fate of the stranded companies was occasioned by the competition of non-union companies which had no scruples about playing for wages less than those prescribed by the union.

Gardner and Barton Take Over "Shufflin' Sam"

Washington, Dec. 5.—Doc Gardner and George L. Barton have taken over from the Southern Enterprises, Inc., *Shufflin' Sam From Alabama*, a colored musical comedy playing at the Howard Theater here (November 30-December 5), according to an announcement made this week. It has been learned that the show played to larger audiences than the Howard has enjoyed in years. The Nay Brothers are featured. New billing has been ordered.

Universal Floats \$5,000,000 Issue To Finance New Theater Chain Company

Will Buy Outright Sparks, Hostetler and Shine Interests From Universal Pictures, Inc., and Will Start Immediate Acquisition of New Theater Chains Thruout the Country

NEW YORK, Dec. 7.—The Universal Chain Theaters Corporation, organized last week by Universal Pictures Corporation, to acquire and operate a chain of 1,000 picture theaters thruout the country, has floated a new stock issue in the amount of \$5,000,000, with which to finance the project. Carl Laemmle, president of the motion picture corporation, is also president of the new company.

A banking syndicate, headed by Shields & Company, will handle the financing, and last week an offering of \$4,000,000 of eight per cent preferred stock of Chain Theaters was announced at \$100 par and accrued interest. Each share will carry one share of the common stock as a bonus.

The proceeds of this sale, with the sale of \$1,000,000 of eight per cent convertible second preferred, will be used to buy the theaters.

Mr. Laemmle will purchase at par \$1,000,000 of the second preferred stock, while Universal Pictures, Inc., will take the same amount of second preferred stock in return for its interest in the Sparks, Hostetler and Shine properties, in the Southeast and Southwest, which control 91 houses and in which Universal has a large interest. After the purchase outright of this circuit, the corporation will immediately set out in search of other properties.

The first public financing of Universal Pictures, Inc., was done last year thru a banking syndicate headed by Dillon-Read Company and Shields & Company. At that time, a \$3,000,000 issue of eight per cent preferred stock was sold, carrying with it option warrants on the common stock of the company.

Universal thus, with its latest project, lines up with the other big motion picture producing companies. A few years ago Famous Players-Lasky floated \$10,000,000 of preferred stock for the same purpose, while Loew, Inc., almost doubled its capital stock to finance a widespread extension of its theater operations.

Mozart Musical Festival In Havana Dec. 9, 11, 14

Havana, Dec. 5.—A grand Mozart Musical Festival will be given here December 9, 11 and 14, under auspices of the Pro Arte Musical Club of Havana, at the Fayret Theater, consisting of *Figaro*, *Cost Fan Tuote* and *Don Giovanni*, presented by the William Hinshaw Comic Opera Company, with an all-star cast.

Editha Fleischer, Irene Williams, Clytie Hines, Kathleen Babs, Lillian Palmer, Pavel Ludikar, Alfredo Valentini, Ernesto Otto, Pierre Remington, Judson House, Ralph Brainerd and John Mundy will be among those heard, while Hans Morganstern, conductor of the Mozart Concerts at the Metropolitan, will be in charge of the orchestra of 25 players. Costumes have been designed for the occasion by Ethel Fox and executed by Brooks-Mahien, of New York, while the properties and lighting effects have been prepared by William Moore of New York. This is the first appearance here of this famous aggregation of players.

Mr. Hinshaw will come to Havana personally to take charge of the Mozart Festivals in this country.

Thomas Plays Given at Columbia University

New York, Dec. 5.—Tonight's presentation of Augustus Thomas' *The Witching Hour*, the 16th annual production of the Philolexian Society, the literary society of Columbia University, at the McMillin Theater, will be attended largely by fraternity delegations, this being "Fraternity Night". Last night was Alumni Night and many of the university's graduates were among those present. Three of the students in the cast of the drama have had professional experience. They are Sara Chase, who was with the "Old Vic" Theater in London last year; Edgar Bromberg, who appeared in the Theater Guild's *Caesar and Cleopatra*, and Philip C. Humphrey, who was in *The Miracle*.

First of Poetry Matinees

New York, Dec. 7.—The first of the Poetry Matinees given by prominent stage stars for the benefit of the new Cathedral of St. John the Divine was held Friday afternoon, December 4, at the Hampden Theater.

Those who took part were Julia Marlowe, E. H. Sothern, Ann Harding, Blanche Yurka, Otis Skinner, Lillian Braithwaite, David Warfield, Crystal Herne, George M. Cohan, Dennis King and Al Jolson. Mr. Sothern and Miss Marlowe had charge of the afternoon's entertainment. The committee in charge of the series of matinees is composed of Mrs. Otis Skinner, E. H. Sothern, Daniel Frohman, Frieda Innescourt and Charles Emerson Cook.

Lopez Exonerated; Accuser Is Held

New York, Dec. 5.—Vincent Lopez, band leader, was exonerated in West Side Court yesterday by Magistrate Levine after having been accused of stealing a \$6,000 pearl ring from Lora Sonderson, musical comedy actress. She had charged that a week ago she visited the Casa Lopez with some friends and that while there she showed the orchestra leader the ring, which he did not return.

No sooner had Magistrate Levine dismissed the case on the presentation of an affidavit by Wallace Sullivan, a newspaper reporter, to the effect that Lopez had not kept the ring, than Miss Sonderson was arrested on a charge of passing a worthless check.

The complaint was made by Lillian Sloane, a modiste, of 572 Madison avenue, who had sold the actress a gown and had received a check for \$176 in payment therefor, which, she alleged, had been returned marked "insufficient funds". When arraigned in Yorkville Court on this complaint Magistrate McKinley held her in \$1,000 bail for further hearing on Tuesday.

Others who complained of having received worthless checks from Miss Sonderson are Alexander Zeisler, Fifth avenue jeweler, who sold her a \$1,850 diamond bracelet, and Thorleys, Fifth avenue florists, who had given her \$56 worth of flowers. They did not press their charges.

MORE WITHDRAWALS

From National Sesquicentennial Committee

New York, Dec. 7.—The National Sesquicentennial Committee, the chief sponsor of which is Dr. Charles T. Baylis, former Brooklyn minister, and the purpose of which is the celebration of patriotic exercises at every State capital July 4 next in commemoration of the 150th anniversary of American Independence, is meeting with further difficulty, as more well-known men continue to withdraw from its sponsorship list. The committee is endeavoring to raise \$2,500,000 for the operation of the project.

The latest to withdraw their names from the sponsor or roll of the enterprise are former Governor Charles S. Whitman of New York and Attorney General Albert W. Ottinger, also of New York. Those who have resigned previously are John Hays Hammond, formerly honorary chairman of the project; Leslie M. Shaw, Wade H. Ellis, General Amos O. Fries and several others.

The original list of the supporters to the plan numbered more than 500 and contained the names of Governors of States, United States Senators, Congressmen and Cabinet Members of former administrations.

The committee, it was explained, has nothing to do with the forthcoming Sesquicentennial Celebration in Philadelphia for which last year President Coolidge appointed the National Sesquicentennial Commission, but, as stated in its literature, is "purely a patriotic movement".

The men who resigned stated that the use of their names had been unauthorized.

Dr. Baylis was formerly pastor of the Bushwick Avenue Congregational Church, Brooklyn, but was forced to resign from that post in 1905, since which time he has described himself as a traveler, orator and publicist.

Pavlowa To Play Vaude. In Australia in March

New York, Dec. 5.—Pavlowa has at last contracted to play Australia. She sails in March and will do 16 weeks in the Williamson-Tait theaters. This will be her first visit to the antipodes, negotiations in the past never having been consummated. Her full company, more than 40 people, will accompany her. At present she is playing in London, but it is believed that she will play American and Canadian dates before sailing to fulfill her contract with J. C. Williamson, Ltd., in Australia.

MARY NASH "AND COMPANY"



Popular actress, at present costarring with her equally well-known sister, Florence Nash, in "A Lady's Virtue", at the Bijou Theater, New York, snapped with a quartet from the Hebrew Day Nursery, which bought out the Bijou for a benefit performance Tuesday night. The Nash Sisters have done a great deal of welfare work among unfortunate children.

LEE-DUNCAN CASE DECISION DELAYED

Contract Reveals Lee Sisters Were To Receive \$1,000 a Week After January 6

St. Louis, Dec. 5.—Mrs. Irene Lee, mother of the famous Jane and Katherine Lee, called at the *Billboard* office today concerning the case now in the St. Louis courts in which the Duncan Sisters claim the Lee Sisters are pirating from the *Topsy* and *Eva* show. To date Judge Falkenhainer has not handed down a decision, contrary to statements published in two other trade papers. Briefs have now been filed in Judge Falkenhainer's court and it is expected that he will decide the case December 9, when attorneys for both sides will appear before him.

In the testimony of Stewart McClellan, business manager of the *Topsy* and *Eva* Company, given November 27, he stated that the Lee Sisters were employed in the Number 2 *Topsy* and *Eva* show at a salary of \$600 per week, but he did not state at that time that commencing January 6 the contract read that this salary was to be increased to \$1,000 per week. The writer (local *Billboard* representative) read this contract personally and it so stated clearly. Also the Lee Sisters were engaged at a salary of \$700 per week, which was shown in various telegrams Mrs. Lee exhibited to the writer, these having been sent to her at the time her children were engaged for the *Topsy* and *Eva* Company. In order that the Six English Dancing Girls, who are personal friends of Mrs. Lee, would be able to appear with the Number 2 show at a salary equivalent to that of a contract offered them from another producer, Mrs. Lee states she very kindly, in order to help the show pay this salary, agreed to let Jane and Katherine work at a salary of \$600 until January 6, 1925, in addition to four tickets weekly which were to be paid by the Duncan Sisters for the Lee Sisters, Mrs. Lee and a maid.

Jane and Katherine Lee closed a very successful two weeks' engagement at the Missouri Theater here Friday at a salary of \$1,000 per week, which contract was also read by the writer.

As concerns the case, Mrs. Lee advised that she will fight it to a finish.

Lentz's Band To Tour Large Movie Theaters

New York, Dec. 5.—Al Lentz's Orchestra leaves the Melody Club December 20 to start a nation-wide tour of the Famous Players' motion picture theaters.

Lentz has been at the Melody Club since the opening of that place. His contract expires next week.

Queenie Thomas Arrives

New York, Dec. 7.—Queenie Thomas, English film actress, arrived last Friday on the Berengaria to join a Ziegfeld production. Florenz Ziegfeld engaged her when he was abroad last summer, Miss Thomas said, but he has not yet decided on the show to which he will assign her.

Harry G. Traver Is Elected President

Manufacturers' and Dealers' Division of N. A. A. P. Becomes Reality

Chicago, Dec. 1.—The Manufacturers' and Dealers' Division of the N. A. A. P., heretofore a tentative organization, is now an actual fact and a functioning division of the national association. Final plans of organization and a election of officers took place last evening in the French Room of the Drake Hotel. Some 40 or more manufacturers, jobbers and dealers in amusement devices of all kinds assembled at 7:30 and agreed that they should band themselves together for their own common good and to stamp out some of the abuses which have been prevalent in their branch of the industry for some time. They put their heads together and the cards on the table and discussed everything fully and openly. Every man in the room seemed to be whole-ha-tedly behind the project, so things were whipped into shape in no time and the organization is now launched and on the road to success. Some day it will take its place side-by-side in importance with the parent organization, for after all there can't be an amusement park without amusement devices and there can't be devices without manufacturers and engineers who are willing to spend their time and energy in the advancement of the park business as a whole.

Harry G. Traver of the Traver Engineering Company, Beaver Falls, Pa., who with R. S. Uzzell of R. S. Uzzell, Incorporated, of New York, conceived the idea for this organization following the 1925 park convention, called the meeting to order and opened the proceedings by reading a speech outlining *The Purpose of the Organization*. According to Traver's ideas as outlined in his paper, the motivating purpose back of the organization is to put the manufacturing end of the amusement business on a sound, ethical basis, to clean out the unscrupulous dealers, manufacturers and purchasers of amusement devices and to co-operate with one another as to credits and contracts.

Many other interesting papers were read, among them a report of the Organization Committee and presentation of a constitution and by-laws for consideration and approval by George P. Smith, Jr., of the Philadelphia Toboggan Company of Philadelphia; *The Best Methods of Protecting Deferred Payments on Personal Property in the Various States*, by J. A. Donovan of the Dodge Corporation of Lawrence, Mass.; *Credits and Collections*, by M. Goldberg of the Skee Ball Amusement Company of Coney Island, N. Y.; discussion of the hours during which the exhibition should be open for the best interests of all, by George H. Cramer of the Spillman Engineering Company of North Tonawanda, N. Y., and *Safety of Construction and Design*, by Frank W. Darling of the L. A. Thompson Scenic Railway Company of New York.

As each separate paper was read much discussion took place on the floor, almost everybody having something to say about each subject under discussion. The problems confronting these men are grave ones indeed; many were much surprised at some of the conditions said to exist in the industry. A real serious attempt will be made to clear up these problems; the various abuses will be wiped out slowly but surely by a concerted, co-operative effort on the part of all members of the organization. Certain information will be collected and passed on to the members for their guidance in the future.

Immediately after this the following officers and directors were elected and then the meeting adjourned: Harry G. Traver, president; George P. Smith, Jr., first vice-president; Leonard Schloss, second vice-president; R. S. Uzzell, executive secretary; Frank W. Darling, treasurer; Fred W. Pearce, director for two years, and M. A. Spillman, director for one.

National Stage Children Show Artistic Growth

New York, Dec. 7.—Harry A. Shulman, founder and president of the National Stage Children's Association, presented the several hundred talented kiddies comprising the membership of his association in a testimonial performance to the mayor-elect of New York, James J. Walker, at the Jolson Theater last evening.

The vast Jolson Theater was filled to capacity and the kiddies, who have already appeared before audiences in the last several years under the same auspices, proved that they had not only gained in stature but artistically as well.

The National Stage Children's Association conducts a yearly contest awarding scholarships and develops talented children thruout the country who are submitted by their respective singing, dancing and dramatic teachers for membership in the association. Classes are being conducted at the Gertrude Hoffmann-Ivan Tarasoff Herrmann School for poor children who cannot pay for the lessons; those who have won scholarships and those who receive lessons at reduced rates.

Gallagher and Shean Plan Return to Vaude.

Comedian, Recovered From Illness, Joins Partner in Rehearsal of Vehicle—Ask \$3,000 Weekly

New York, Dec. 7.—Ed Gallagher has recovered from his recent illness, thought along Broadway, where Dame Rumor will have her hyperbolic way, to have been much more serious than it really was, and is returning to vaudeville with his famed partner, Al Shean. Gallagher has returned to his home at Beechhurst, L. I., and is preparing with Shean the act which they are offering to the Keith-Albee Circuit thru Alf T. Wilton for the sum of \$3,000 a week. They expect to be ready to bow on the circuit if it will have them at this figure about January 4, it is announced.

The team came into a deal of prominence two years ago when they endeavored to shake off the responsibilities of a contract with the Shubert firm, which after several appeals in the suit it brought against them was successful in bringing the wayward artists to time.

A decision in favor of Gallagher and Shean in the lower court when the suit first came up was immediately appealed by the Shuberts to the Appellate Division, which reversed the opinion, classing the team as unique and irreplaceable. The lower tribunal had decided that they were not unique.

The pair had signed a contract with the Shuberts on May 18, 1921, to run for the season of 1921-22, with a guarantee of 35 weeks' employment and an option to the producers to re-engage them from September 15, 1923, to the same date 1924, which option, it was conceded in the opinion of the Appellate Division, was exercised by the Shuberts. Under this contract they were to receive \$750 jointly a week for the season of 1921-22 and \$1,000 a week for the renewal period. This is \$2,000 less than the amount they now ask for a vaudeville engagement.

Following the breach of the Shubert contract in 1921 Gallagher and Shean contracted with a rival theatrical producer for the weeks commencing September 12, 19 and 26, and subsequent to September 30 they signed a contract with the Keith Circuit to play in various cities thruout the United States beginning October 3. It was found, according to the decision, that the team was actually engaged in performances for the Keith people the week preceding October 3. The Keith contract called for their engagement up to April of 1922, and in June of that year they signed with Ziegfeld for the *Follies*, where they immediately became a tremendous hit. Their salary with the *Follies* was \$1,500. At the time the Shubert suit was being aired and until its finish they were working in this show. Last season they worked in the road show of *Greenwich Village Follies*.

That the Keith-Albee Circuit does not look upon the team unfavorably despite their troubles with the Shuberts was indicated when it booked them for a week's engagement at the Hippodrome in June of last year.

Outlines Aims of Repertory Players Paul Hansell Answers Misleading Statements Regarding Northampton Organization

Paul Hansell manager of The Northampton Repertory Company, now playing in Northampton, Mass., while appreciative of journalistic courtesy shown his organization, asks the service of *The Billboard* in correcting a statement that has been floating thru the general press and which unfortunately found its way into *The Billboard*, issue of November 23. Various presentations, the statement was to the effect that the company was selected to play at Northampton this season because the Smith College authorities desired to have "a group of actors who could talk good English for the benefit of the girls attending the local college." "In common with other theaters of high standard correct speech is considered a fundamental essential in this company—most of the members of which have been trained in and professionally associated." (Continued on page 175)

Special Benefit Show of "Merry Merry" Dec. 13

New York, Dec. 7.—A special performance of the musical comedy *Merry Merry* will be given next Sunday night at the American Guardian Association which is conducting a \$2,000,000 campaign to rescue the half-breed children of the Philippines from slavery and dire need. Lyle D. Andrews, producer of the show, has donated the use of the theater and the entire cast, and the members of the Harry Archer Orchestra will give their services free.

BROADWAY CLOSINGS

Quick Failure of "Just Beyond" Gives Modern "Hamlet" Another House To Move Into—"Big Boy" and "Louie 14th" Leave for Road—"Glass Slipper" and "Antonia" Close—"Vanities" and "Florida Girl" To Leave in Three Weeks—"Applesauce" and "Accused" Also To Leave Soon

NEW YORK, Dec. 7.—The quick failure of the Reginald Goode drama, *Just Beyond*, which closed at the National Theater last Saturday night after seven performances, has given the Horace Liveright production of *Hamlet* in modern clothes, which recently moved from the Booth Theater to the Greenwich Village Theater, another house to move into and rest for a while. But for this unexpected event the muffled *Hamlet* would have closed for sure.

Big Boy and *Louie the 14th* left for the road after Saturday night's performance, while *The Glass Slipper* and *Antonia* called it quits right here. Maurice V. Samuels, author of *Drift*, announces that the two weeks' run of his play at the Cherry Lane was in the nature of a tryout and that negotiations are under way to reopen the piece in an up-town house after some changes in the production have been made. *Florida Girl*, which was to have moved from the Lyric to the 44th Street Theater for a three weeks' stay prior to leaving for Florida and other Southern points, also closed its local run.

Carroll's current *Vanities* also will take to the road in three weeks and open at the Shubert Theater, Philadelphia, December 28, and a new winter edition of this revue is now being assembled by the producer to open at the Carroll Playhouse immediately upon the departure of the occupant.

Among the closings already decided upon for next Saturday is *Applesauce*, at the Ambassador, this house having been assigned to *The Student Prince*, which must vacate the Jolson Theater to make way for the Moscow Art Musical Studio. *Applesauce* will open in Boston the following Monday.

E. H. Southern, in *Accused*, will leave for the road December 19, and *Salvage*, the latest Belasco production, will be brought into the Belasco Theater the following week. Walter Hampden and Ethel Barrymore also will terminate their run of *Hamlet* and replace it with a revival of *The Merchant of Venice*.

Experimental Theater Is Needed for Development. Says Kahn at Meet

New York, Dec. 7.—Otto H. Kahn, acting as toastmaster at the New York Drama League's first dinner of the season at the Hotel Roosevelt last night, confided to those present that it was his early ambition to become an actor-playwright and that he wrote two five-act plays in blank verse before he was 17 years old, but the scripts were destroyed by his parents. Kahn praised the American Theater as the best in the world and said that to further the development of our stage it is essential to have some experimental theater to which new actors and playwrights might be attached not longer than three years.

Others who spoke were Eva LeGallienne, Phyllis Povah, Lucille Webster, Patrick Kearney, James Gleason, Marie Connelly, Phil Baker, Horace B. Liveright, Jack Buchanan and Cornelia Otis Skinner.

Guild Wants "Mr. Paraclete"

New York, Dec. 7.—Theresa Helburn, director of the Theater Guild, went to Boston last week to attend the opening performance of *Mr. Paraclete*, a play from the Russian, produced by the Harvard Dramatic Club under the direction of Edward Massey.

The Guild is interested in producing this play in New York.

Eduardo Sanchez, who has been winning laurels as an actor in Harvard dramatic productions, again made a hit in the leading role and Doris Sanger also scored.

BRITISH VAUDEVILLE IN 1925

By "WESTCENT"

"COULDN'T possibly have been worse" is the almost universal description of individual performers, reviews and productions, admittedly, absorbed a good many vaudeville people, but the music hall artists qua music hall artists had a very bad time. At the moment of writing we think that the lowest ebb has been reached, and the signs of the last few weeks are very hopeful. Not only is this slightly apparent in regular vaudeville houses, but the V. A. F. "Cine Variety" campaign has been responsible for an opening up of this kind of market. It is stated that there are about 500 cine houses in this country at present playing one or two vaudeville acts. The Stoll Tour will always play vaudeville, but alleges that there is some truth in its statement that attractions are hard to get. Gillespie is booked up tight for the next 12 months (1926) with productions, and rumor has it that he would gladly get shut of them, or at least some of them, if he could, in order to play vaudeville. His idea is to get a working company at \$1,250 and add to this a "band" attraction at about \$1,000. On this basis he says he could get out and make a profit. The Broadhead Tour has of late taken to the vaudeville game. (Continued on page 175)

Precedent in Case Now Before Equity

"Love Spell" Management Disclaims Liability Toward Cast Because of Sudden Illness of Geraldine Farrar, the Star

New York, Dec. 7.—A new precedent, setting forth that a producer whose show is forced to close because of accident to some indispensable member of the cast cannot consider the misfortune an unforeseen act of God, which excuses him from obligation to pay the company for the time lost or for the period of notice required under the Equity contract, will be established in the settlement of the case involving *The Love Spell*, which (Continued on page 175)

Ben Bernie Is Going to Florida

New York, Dec. 7.—Ben Bernie, for these many months the piece de resistance at the Rialto Theater, Broadway and 42d street, will be heard no longer at that house than December 19, when he will depart for Florida. It is said, to fulfill a contract for a series of concerts prior to his opening in London.

It is probable that the Rivoli orchestra will go to the Rialto, and Eddie Elkins' orchestra will be the musical feature at the Rivoli when that house reopens Christmas Day with an enlarged stage to accommodate the new John Murray Anderson short revue which will come to it from Boston as part of the forthcoming Famous Players-Lasky-Balaban & Katz Circuit.

The Rivoli will close December 19 to permit of alterations.

Jewish Theatrical Alliance Plans a Branch in Chicago

New York, Dec. 5.—Loney Haskell, secretary of the Jewish Theatrical Alliance, left today for Chicago to attend a meeting of that organization at the Woods Theater tomorrow. William Morris, Sam Bernard and other officers left Tuesday after the special midnight meeting at the Bijou Theater here. Presiding over the meeting in Chicago will be Eddie Cantor, vice-president of the Alliance, who is playing in *Kid Boots* at the Woods Theater.

The meeting, according to Haskell, has been called with the hope of achieving a greater spirit of camaraderie among the Chicago members, and the expectation of enrolling new members. Ways and means of establishing a branch of the Alliance, with its own headquarters in Chicago, will also be discussed.

Gillmore Going to Chicago To Confer on Ball Plans

Chicago, Dec. 7.—Frank Gillmore, executive secretary of the Actors' Equity Association, will arrive here Thursday to confer with Frank Dare, Chicago Equity representative, and leading actors regarding plans for the Equity ball, which will be held here January 13.

The general committee of society women has been organized and is now at work on plans for the big event. The name of the general chairman has not yet been announced. Mr. Dare said today that after Mr. Gillmore reaches Chicago and looks things over more detailed plans for the ball will be made public in the next issue of *The Billboard*.

In "Salvage" Cast

New York, Dec. 7.—In the cast of *Salvage*, the new David Belasco production which opens tonight at the Shubert Theater in Washington, will be McKay Morris, Genevieve Tobin, George F. Marion, C. H. Croker King, Joan Gordon, Raymond Walburn, Ruth Dayton, Adrienne D'Ambricourt, Thomas Plndlav, Harold De Becker, Elmer Grandin, Philip Bishop, Otis Sheridan, Pacie Ripplie, Louis Mason, William Boag and others.

Belasco left with the company yesterday to attend the opening. The play comes into New York December 21.

Tinney Signed for "Vanities"

New York, Dec. 7.—Frank Tinney, who returned recently from abroad, has been engaged by Carl Carroll as one of several principals for the new winter edition of the *Earl Carroll Vanities*, which will open at the Carroll Theater when the present show leaves for the road in three weeks. Tinney's salary is reported to be \$1,250 a week.

Joe Cook also may be in this show, provided the comedian is willing to waive the agreement he has with Carroll whereby the producer is supposed to star him this season, as the *Vanities* is not a starring production.

Vaudeville

By M. H. SHAPIRO
(Communications to 1560 Broadway, New York, N. Y.)

MILLER BROS.' 101 RANCH OPENS AT BALTIMORE HIPPODROME

Miniature Version of Wild West Show Draws Biggest Monday Business in Six Months at K.-A. House--Splitting Week Near New York Awaiting Bookers' Decision--Loew Passes Show Up on Account of Circus Unit Already Booked

BALTIMORE, Dec. 5.—Miller Bros.' 101 Ranch (miniature) Wild West Show opened here at the Hippodrome for the Keith-Albee Circuit, drawing the best Monday business at the house in many months. On Tuesday the receipts were over \$200 above the preceding day and have since further increased according to Manager Al Lake.

The show is being heavily and competently exploited, with the Indians coming in for most of the publicity work. The stunts included a front-page story in local papers that told of Governor Albert C. Ritchie being made a Sioux Chief and how he would be backed by the various tribes for president on a light wine and beer platform because the poor bootleg liquor now on tap was doing untold injury to the few remaining red men.

Considerable action is in evidence throughout the condensed outdoor version of the show, which is as colorful and diverting a routine as has been seen here. A parade of the Indian braves, horses and other features preceded the first show, the 30 members of the cast being strung out nicely. There are Sioux, Conca, Sac and Fox tribe Indians.

Opening is a sort of reproduction of a famous Remington painting and a suitable poem is recited by a brave sitting on a horse and wearing a loin cloth. Tex Cooper follows in one and does a Colonel Cody with the aid of a white spotlight. Parade of Mexican cowboys follows and then come the Slayman All Troupe of tumblers and Chickorello, Mexican knife thrower. Tillie Bowman and Jack Wright do their marvelous rope-spinning specialties, concluded by Wright using his 80-foot radium rope to great advantage; a cowboy tenor in one and then Princess Spotted Elk, Cheyenne singer and interpretive dancer. Chief Lightning closes the first half singing *By the Waters of Minnetonka* to a slow curtain.

Chief Billy Oldbear plays an Indian flute said to be 200 years old and never heard before by white people. He calls it a Mosskawakie. *Indian Love Call* is done as sung in primitive fashion and then comes the big war dance; three of the dances are interpreted. The dancing continues until it breaks into the Charleston, since the preceding rhythm is not very much different. Toward the close there are Hank Darnell, rope spinner, dancer and rearing horse; Dan Dix and the Mule Virgil, which can't be hidden; Seymour Pasquale, Mexican bull-whip cracking; January bucking mule and bucking horses bring the show to a close with ten 45s barking.

Jimmy Herron is company manager and Dan Dix is stage manager. There are others in the show not mentioned above. The show plays Port Richmond, Staten Island, the first half of next week and Patchogue, L. I., the last half, two independent houses. In the meantime the K.-A. bookers will decide its future. In addition to the usual paper there is special copy on hand for the use of newspapers—about 20 different stories as well as cuts, mats, etc.

E. F. Albee Suggests Plan To Aid Needy With Coal

New York, Dec. 5.—E. F. Albee contributed \$100 this week to *The Evening World's* Emergency Coal Fund and with this contribution suggested a plan whereby 5,000 neediest families in this city will be supplied with free coal to tide them over the coming cold winter weather.

His suggestion inspired the formation of *The Evening World's* 200,000 Free Coal Club. This will be composed of 200,000 members, each of whom will contribute 25 cents to the fund for purchasing coal for the needy. The quarter contribution from so many readers will amount to \$50,000, which will be sufficient to supply the 5,000 families with coal for 12 weeks. The plan has been original with Mr. Albee and has been worked out by him. Incidentally, the above-mentioned paper gave the circuit head a front-page story.

Rhinelanders Gags Among the "Cuts"

New York, Dec. 7.—Managers of houses playing Keith-Albee vaudeville have been instructed, in line with Mr. Albee's policy that gags should not be made at the expense of persons involved in public scandals, to warn acts not to make witty references to the Rhineland case, as many are doing.

A similar ruling was issued last fall when the Rhineland case came into the newspapers and acts had quickly fallen upon it as a means of filling their material with another laugh. At that time house managers quickly caused acts to cease using it, and subsequently Mr. Albee made an appeal to the vaudeville profession in general to soft-pedal the practice.

Among the acts that used gags in which the Rhineland case figured were Geor-



The Darling Twins, who have opened a tour of the New England Keith-Albee houses booked out of Boston. Following the present route they will play the Poli Time and go into New York for a showing early next season. They have a new routine of songs and dances and were last seen in New York in "Peter Pan" with Marilyn Miller.

Minister's Son in Vaude.

San Francisco, Dec. 5.—Gil Squires, son of a well-known San Francisco minister, and Alice Thornton, his partner, daughter of the theological expert, are appearing this week in a sketch entitled *In the Strain*, written by Miss Thornton, who incidentally is Squire's wife. Their act has been the recipient of warm praise from the local newspapers. Squire's father was the Rev. J. E. Squires, pastor of Centenary Church, who died six months ago. Strangely enough, the church building now houses the Players' Theater.

Actress Hurt in Crash

When a taxicab in which they were riding was struck by a truck in Canal alley, Cincinnati, Friday night, Lucille Ballantine, dancer, appearing at the Palace Theater last week, with her father James W. Ballantine, architect, of Chicago, both were badly shaken up. Miss Ballantine was able to go on with her act, although her father had to be taken to the office of a physician when an injury to his eye was dressed.

Price in Jessel Comedy

New York, Dec. 7.—George Price, who has been playing on the K.-A. Time recently in an act of imitations, is reported to be lined up for a tour of the Orpheum Circuit in the former George Jessel vehicle, *Mamma at a French Play*.

gle Price, who played the Hippodrome last week, and Tixie Friganza, who appeared at the Palace.

Greenwood To Stage Special Proctor Show

New York, Dec. 7.—Elsie Greenwood, who operates several high-class dancing schools in Newark and Elizabeth, N. J., has been engaged to conceive, produce and stage a special show for New Year's Week at Proctor's Palace Theater, Newark, in which 125 children, members of her school, will take part.

The show, recently tiled out in the Keith-Albee circuit at Red Bank with great success, will run over an hour and be specially exploited in Newark. Miss Greenwood, who during the summer staged the musical stock shows at Proctor's Theater, Troy, is writing the special numbers for the production. Her head has been teled in this direction on previous occasions, she having written material for many vaudeville acts, as well as for former holiday presentations.

Altho the amount to be paid for the show was not divulged, it is understood it runs considerably more than is paid in the big-time houses for the best of "name" attractions.

It is known that another theater in Newark bid a tremendous figure to Miss Greenwood to stage the show for its house. Miss Greenwood in private life is the wife of William H. O'Day, manager of Proctor's 125th Street Theater here.

SIAMESE TWINS FOR ORPHEUM

Daisy and Violet Hilton Booked To Open January 4---\$3,000 Salary Plus Extras

New York, Dec. 7.—The Siamese Twins (Daisy and Violet Hilton) have been booked by the Orpheum Circuit and are due to open January 4. It is understood that the act will be part of a special unit now being framed.

Salary of the Hilton Sisters is said to be \$3,000 a week, plus transportation and cost of an advance man. Booking was done thru the William Morris offices and Frank Vincent, of the Orpheum.

While the report regarding the booking is believed reliable by *The Billboard*, Frank Vincent, chief Orpheum booker in the East, maintained that he was still dickering for the act, which was not yet set. The William Morris Agency was also reticent in giving information on the booking.

The "freak" act, which broke all house records for Marcus Loew, will have completed 44 weeks of consecutive booking for the circuit with one layoff of three days being the only exception. The offering was paid a salary of \$1,000 the first week and as per agreement was gradually raised the next three weeks to \$1,500 and then \$2,000. They received pro rata salary on all shows over four and were allowed \$300 per week for a pianist's extra salary on additional shows.

The utmost in exploitation was also achieved by the Loew publicity staff under Terry Turner, inaugurating the greatest campaign in the history of the circuit.

Originally the K.-A. bookers could not see the act and its "freak" qualities did not appeal to them. At that time the act, just off an outdoor show, could have been shined for probably \$500 for a time at least.

The Loew Circuit let the act go, altho it could have exercised an option to keep the act indefinitely. It played all full-week stands, including some motion picture theaters and the remaining Loew split-week houses. It is now repeating at Loew houses and return engagement enthusiasm varies in different localities.

Producer Sues Actor for Alleged Breach of Contract

New York, Dec. 5.—Lew Cantor, producer, has begun suit for \$1,000 for alleged breach of contract against Charles Harris in the Third District Municipal Court. According to Cantor's attorneys, Kender & Co., 1540 Broadway, Harris entered into a written contract with Cantor April 21, 1925, whereby the former agreed to accept employment in a vaudeville act to be known as Billy Dale and Company for the season of 1925-26, Cantor, according to the complaint, agreed to pay Harris \$75 a week up to September 1, and \$90 a week thereafter, and also guaranteed him a minimum of 25 weeks work.

It is alleged that after the act had been playing for but a few weeks Harris quit playing with the company. He gave some pretext or other, it is charged, and left the last leaving Cantor to look for someone to substitute for him. Cantor is therefore suing "for damages sustained on account of breach of written contract." He asks \$1,000 damages. Harris, thru his counsel, Rudolph Stand, has entered a general denial.

Lazaro Orchestra Playing At Rockwell Terrace, B'klyn

New York, Dec. 5.—Tom Lazaro, who formerly played in vaudeville, has organized an orchestra which was recently engaged to play at Rockwell Terrace, Brooklyn. The band is now providing dance music for the diners there every evening. It will be there thru the winter. In addition to Tom, the others in the orchestra are Art Bennett, piano; Herb Green, saxophone; Steve Connelly, drums; Johnny Dixon, cornet, and Frank Lazaro, banjo.

Eva Still a Big Draw

San Francisco, Dec. 4.—If the few remaining performances at the local Pan-house are as well patronized as the opening performance last Sunday afternoon all records for this house during the past year will go by the boards. Miss Tangway may not be as young as she used to be and her stuff may be old, but from a box-office standpoint, and that is what seems to count these days, she is the best drawing card seen here for many months.

Mijares Bros. Sailing

New York, Dec. 5.—Mijares and his brother, who appeared at the Hippodrome this week in their wire act, just off the Ringling-Barnum Show, are leaving these shores next week, according to reports. Mijares and brother are to fill an engagement at the Winter Garden in Berlin.

MORE STAGEHAND INCREASES GRANTED BY K.-A. CIRCUIT

J. J. Murdock and Assistant President Sherman of I. A. Make Tour of Westchester County Theaters and Amicably Adjust New Wage Scales for Stage Crews and M. P. Operators

NEW YORK, Dec. 5.—The stage employees and moving picture machine operators in all theaters of Westchester County, who have waited since Labor Day to negotiate new wage scales with the theater owners, were rewarded for their patience this week when agreements were drawn up giving both the operators and back-stage men substantial increases.

The Westchester County local of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, No. 336, was compelled to defer negotiations for the new contracts since September due, first, to the illness of J. J. Murdock, of the Keith-Albee Circuit, and, secondly, to the trip the K.-A. official and Harry Sherman of the Alliance made throughout the Middle West recently to settle wage demands in Cleveland, Louisville, Columbus and other cities.

Assistant President Sherman and Murdock began negotiations immediately on their return to New York for the settlement of the Westchester County demands. Tuesday an agreement was reached giving the operators an increase of \$5 and changes in the shifts; the heads of departments the same increase and the grips a boost of \$3.75 a week. The salary for an extra performance was increased from \$1.50 to \$4 for the stagehands and the operators are to get time and a half for all overtime.

The increase now raises the salary for the operators in the houses giving two performances daily to \$63.50 a week, while the operators in houses giving continuous shows are to work two shifts of five or six hours, depending on the house. While the continuous show operators formerly received \$51 for one shift, they will now receive \$50 for each shift, the maximum hours of the two shifts being 12. In practically all of the houses in Westchester County it is understood an operator will not be required to work more than 10 hours.

The increase for the heads of the departments backstage brings their salary now to \$55 a week, while the salary now for the grips, including the increase, will be \$46 a week. In addition to the \$4 to be paid for an extra performance, back-stage men are entitled under the new contract to \$2 an hour for hanging, etc.

At the meeting when the contracts were signed, J. J. Murdock represented the Keith-Albee and independent interests; Charlie Moskowitz the Loew Circuit, Harry Sherman the International Alliance and John Kelly the Westchester County local. Kelly is business representative of the local union.

He was very satisfied with the results of the negotiations covering the territory of his local, which takes in the whole of Westchester County, including Peekskill to the north, Port Chester to the northeast and Brewster on the New York Central. There are 30 theaters in Westchester County now, of which six are vaudeville houses, but five new ones are planned, according to Kelly, one of which is the White Plains house, leased by the Keith-Albee Circuit, now operating Proctor's, Yonkers, and Proctor's, Mt. Vernon. Of the five new theaters two are to be Loew houses, Kelly announced, which will give this circuit four stands in the county.

The contract between the Westchester County local and the theater owners is retroactive from Labor Day last. The only negotiations now left for action are in Lancaster, Pa., where the local demands another man in the local Keith-Albee house, and the operators of Cleveland, who are asking for a flat increase of 15 per cent. The Lancaster and Cleveland matters are to be taken up next Wednesday by Sherman of the I. A., Murdock and a representative of the Loew Circuit. The only houses in Cleveland which have not acceded to the demands of the operators are those operated by the Keith-Albee and Loew circuits.

Mlle. Rosette for Vaude.

New York, Dec. 5.—Mlle. Rosette, French concert and opera artist, who was formerly with the Lee Bros. Circus under the management of Harry Morris, is planning to enter vaudeville in the near future.

Pelletier Booked for Pageant

New York, Dec. 5.—Jean Pelletier has been engaged for the forthcoming Argentina Pageant, to be held in Miami, Fla., and in which many artists will take part. She was signed for the pageant thru Lowenstein & Johnson, agents here.

Buffalo Exchange Takes More Space

Nat'l Vaude. Exchange Moves Into Large Quarters in Bramson Building

Buffalo, N. Y., Dec. 5.—The National Vaudeville Exchange here has moved into new quarters in the Bramson Building, occupying more than 5,000 square feet of space on the sixth floor. The general expansion of the business done by the agency made it necessary to take over larger quarters. The personnel and departments of the organization now include Clyde Griffith, president and general manager; Daniel Buss, vice-president; Jack Birman, treasurer and booking manager; Kitty Garford, club department; Hal Lane, producing department; Fred Thorpe, local talent department; Charles (Chuck) McGinley, novelty night manager, and M. C. Dunlavy, special representative.

In addition to the National Studios of Stage Dancing, operated by Clyde Griffith and Jack Birman, where among other activities is the rehearsal by Peggie Poole of a new act that will be ready for opening in January, the Vaudeville Exchange has secured three additional houses, the Varsity, Buffalo; the Capitol, Welland, and the Family, Albion, N. Y.

Southern Entertainer To Bow in Vaude. in New York

New York, Dec. 5.—Ruth Ray, who hails from the sunny South, is soon to appear in this city in an act produced by Joseph J. Goetz, who has formerly managed such acts as Harold Stern's Band and the Rene Revue. The offering will feature three original ballads composed by Miss Ray herself. The routine will also include popular ballads, her own version of the Charleston and a tango specialty. The act is now in rehearsal and will open shortly after New Year's. This will be Miss Ray's first appearance in this city. She has won enviable popularity in and around Bluefield, W. Va., where she appeared in shows and entertainments.

A. S. C., A. & P. DIVIDEND LARGEST IN THE ORGANIZATION'S HISTORY

Record-Breaking Sum of \$90,000 Net To Be Divided Among Hundreds of Authors, Composers and Publishers in Time for Christmas Holidays

NEW YORK, Dec. 7.—The final quarterly dividend of the current year will be the largest in the history of the American Society of Composers, Authors and Publishers, according to unofficial estimates which place the amount at a possible \$90,000 net.

This exceeds the previous highest dividend, paid a year ago for the last quarter of 1924 by \$18,000. More licensed radio stations is attributed as being one of the causes for the increased dividend, while additional revenue has been obtained from various other sources such as motion picture and cabaret resorts where copyrighted music owned by the society's members is publicly performed for profit.

As is the usual custom at this time of the year, the Society officials will arrange to anticipate the dividend and pay it in time for the members to receive their checks by Christmas. The license fees received after the sum set for the dividend is received will be added to the first quarter of next year.

From a policy point of view, it is believed that the big melon will hasten the members to renew their contracts with the A. S. C., A. and P., which run out the first year, the five-year period from 1921 being up. This applies to the few who have not yet attached their names to

Walsh and Tave Reunite

New York, Dec. 7.—Walsh and Tave who separated some time ago, have rejoined hands and open this week on the independent time in their old act. During the separation Charles Tave has been working in burlesque. The team is being sponsored by Bert Jonas, who announces also that the orchestra which played in the Chinese Revue at the Hippodrome recently, known as Lopez's Chinese Orientals, is to open for him shortly, and that a new offering, *Gypsy Pastimes*, a Russian song and dance revue of five people, is starting out this week on the independent time.

Two Whiteman Bands To Open in Florida

New York, Dec. 7.—Paul Whiteman's Piccadilly Players, an eight-piece orchestra under the direction of Alexander Drasein, will open at the new \$6,000,000 Hotel Alba at Palm Beach the first of the year.

Another Whiteman unit will open this same day at the new Vinuya Park Hotel, St. Petersburg, Fla., under the direction of Joe Lucas. Both bands were booked by Melville Morris of the Whiteman offices.

Yvette Rugel Receives Musical Comedy Offer

New York, Dec. 5.—Yvette Rugel, singer, appearing at the Club Richman, and who escaped recently the penalty of the "dubbing" edict of the K.-A. Circuit when she played the Palace, is reported to be headed for musical comedy, and because of the alluring offer made desires to cancel a few Keith-Albee dates arranged for next February. Act on will doubtless follow her refusal to play the time booked. It is expected.

Lift London Liquor Ban

London, Dec. 7 (Special Cable to *The Billboard*).—By a vote of 75 to 52 the London County Council removed the 30-year-old restriction against the sale of alcoholic refreshments in London's 17 dry vaudeville houses, including the London Coliseum. The ruling, effective January 1 is the culmination of efforts by managers and the Variety Artists' Federation to eliminate anomalies in the licensing.

Start Holiday Festivities

London, Dec. 7 (Special Cable to *The Billboard*).—Glasgow has started the Christmas festivities with the appearance of Hengler's Circus, in which the Sutcliffe Family is the star attraction. Also with the circus are Pallenberg's Bears, Gautier's Horses and the Flying Winkills.

Prolog for Film in London

London, Dec. 7 (Special Cable to *The Billboard*).—George Graves, assisted by a beauty chorus, will present a prolog to *The Merry Widow*, the film at the Tivoli tonight, and incidentally is boosting the cinema-variety campaign.

LEVEY CIRCUIT EXPANDS QUIETLY

Now Offers 15 Weeks --- New Houses Being Booked Thru South and West

New York, Dec. 5.—In a quiet and business-like way, without the blowing of any horns to inform the vaudeville world of its plans, the Bert Levey Circuit has been growing in leaps and bounds, until now the artists is offered at least 15 weeks' work. This was confirmed today in an interview with George Kings, New York manager of the Levey interests, who stated the result of an extensive development of additional houses for the circuit chiefly in the State of Texas alone had increased the time by four weeks. Bert Levey personally has been on the ground in Texas putting thru the deals.

The new acquisitions to the circuit and the policy each will play are: Albuquerque, N. M., two days; Amarillo, Tex., three days; Plainview, Tex., one day; Abilene, Tex., two days; Ranger, Tex., one day; Waco, Tex., two days; Breckenridge, Tex., one day; Wichita Falls, Tex., three days; Lawton, Ok., one day; Denison, Tex., one day; Paris, Tex., two days; Tyler, Tex., two days; Shreveport, La., three days; Lufkin, Tex., one day, and Ft. Worth, Tex., four days.

This amounts, in all, to 29 days, or one day more than four weeks. Acts routed for the Texas time play it on the return trip following Los Angeles. A striking feature of this Southern time for the Levey Circuit is that not one of the dates is affected by cuts in salary. The entrance fee of the Levey Circuit into Ft. Worth and Wichita Falls sets up opposition to the interstate chain which operates houses in each of these towns, while in Ft. Worth it also is in competition with Pantages, he having just acquired a stand in that town.

Outside of the Texas time the Levey chain has added several other towns in the West and Northwest. Among these are La Crosse, Wis.; New London, Wis.; Devils Lake, N. D.; Omaha Neb.; Sioux City, Ia.; Watertown, S. D., and Aberdeen, S. D. These were developed and started playing acts before the Texas houses were concentrated on.

An outstanding inducement to acts to play the Levey Time is the fact that out of the 15 weeks offered only 52 days are affected by "cuts". Six of these days are a one-third cut, four days a one-fourth and the balance less than a fifth.

In ratio to the number of weeks booked the Levey Circuit compels acts to accept less cuts in their salaries than on position circuits. On the Pantages route, it is understood there are four full weeks affected by a one-fourth cut and an additional week affected by a one-third cut, while on the Orpheum Time it is understood there are five full-week cuts, these in St. Paul, Minneapolis, Denver, Kansas City and St. Louis.

Altho King was not inclined to go into detail concerning the acquisition of further houses for the Levey Circuit, it is understood negotiations are now on for additional time in various parts of the country, including the East, which Mr. Levey is not reluctant to enter if the right proposition is presented to him. Mr. Levey, who has planned coming to New York for some time and has had to postpone each trip, is expected here some time this month.

Among acts booked the past few weeks from New York for the Levey tour are Cantor and Duvall, Gray and Helene, Clark Brothers, Roy Dove and Girdle, Dawson and Jackson, and Ruth and Delevan.

Dunninger, Mindreader, To Open in Vaude. Soon

New York, Dec. 5.—Dunninger, mind-reader and magician, expects to begin a tour of the Keith Circuit within the next few weeks. He has been busy these last few months getting together some new illusions and new material. The date and the place of his opening have not as yet been definitely determined. The act will carry 28 people, and altho mindreading will be featured, the routine will include other features as well.

Oldtimers Form New Club

Los Angeles, Dec. 5.—Only actors who have had experience of 30 or more years are eligible for membership in The Troupers, a club formed here recently by Frank Norcross, Thomas Thurston, Charles Colby and several other oldtimers. The second monthly rehearsal will be held tomorrow at Moore's Cafe, 5763 Santa Monica boulevard.

Early Hearing Denied

London, Dec. 7 (Special Cable to *The Billboard*).—Bobby Blythe was refused permission to expedite the hearing of her case for \$10,000 damages against G. B. Samuleson in connection with *King Solomon's Mines*, a film.

Big City Vaudeville Reviews by Special Wire

Loew's State, New York (Reviewed Monday Matinee, December 7)

A lengthier bill than usual is presented this week, although there are the customary six acts. Half of these ran overlong, lasting more than 20 minutes each, and causing boredom by so doing. Too much goodness can also pall. Mae Murray in *The Masked Bride* is the feature film.

The Weiss Trio open with some perch work that constitutes a good opener for the varied bill. One of the three plays as a comic and draws quite a number of laughs. His work on the ladder, balanced on the feet of his colleague, provided as many thrills as it did laughs.

Howard and Bennett, two comedy girls, present a neat cycle of songs which gets across big. Their routine included popular numbers, only one of which is not exactly a current hit, having had its heyday. The voices of these girls are sweet and likable and are handled very effectively. The concluding bit of yodel work helped the act to a strong finish.

Klass and Brilliant, who get some excellent music out of their accordion and trombone, present an offering of high entertainment value by virtue of its diversified routine. One of the boys, acting as pianist, prepares an entrance for his partner, who, handling a "bob" role exceptionally well, does some atrocious singing for the sake of comedy. This business of rotten singing is neatly handled and gets across big. The instrumental selections reveal musical talent of no mean order. The singing of the plant in the audience helps the act only slightly.

Ann Butler and Company present a serio-comedy sketch which gets the laughs and at the same time has enough pathos injected into the makeup to supply the "heart interest", which the audience seems to appreciate equally well. Miss Butler is a comedienne of considerable talent. Her sketch, entitled *So This Is Love*, follows the adventures of a young artist's model who wins a poor sweetheart, loses him when wealth comes his way, and recovers him when he once more joins the working class. The whole thing is done more or less in the spirit of burlesque, although one of her songs, quite earnestly done, gets across because of its seriousness. Miss Butler is a consummate artist when it comes to getting a song across. The support of Hal J. Parker is adequate.

The Four Mortons, Pa, and Ma and son and daughter are received quite royally, entertain to the king's taste. The act opens with the old folks in some dialog that is good, despite some old stuff. It is slightly overlong for a number to open with, and could be brought down to more reasonable length by eliminating some of the palpably old gags. The dancing of Mr. Morton, Sr. is marvelous for a man of his age and obesity. His tap number shows he can still strut his stuff and keep up with the youngsters. His son and daughter entertain with some singing and dancing that is favorably received. They would do well by the State patrons obliged to sit in the rear to raise their voices a bit more, as it was somewhat difficult at this showing to get their songs in their entirety.

Lockett and Page close the show with a song-and-dance act that contains some excellent dancing. The singing of the young man is not so good, but gets by. His stepping is received in a manner that betokens the audience is aware of how difficult some of the steps are to do. The dancing of his petite, attractive partner, especially her Charleston, is big-time stuff. A neat act, neatly costumed and staged. The girl pianist does her solo, which proves to be more than just filler.

PAUL BENOY.

Palace, Chicago

(Reviewed Sunday Matinee, December 6)

Curtiss' Animal Athletes, a veritable dog and pony show, opens the bill this week. Canines walk slack wires, turn backward flips and make extraordinary jumps with the grace and agility of humans. Ten minutes, in full; one bow.

Pinto, Bennett and Fletcher, three syncopators, introduce a novel line of chatter along with their jazz. A dialog between two of the cast especially catchy and refreshing. The third is unusually gifted in the manipulation of the piano-accordion. His selection on a wardrobe trunk scores heavily. Twelve minutes, in one; two bows.

Tom Brown and his Merry Minstrel Orchestra open in one with a striking imitation of an old-fashioned minstrel street parade. The act is quite as popular as the one of last season. Brown as usual works in blackface, with the others in usually natty costuming. He has many imitators, none of whom approach him in ability. The unique gurgly effects wrought from his saxophone went over with a bang. With his comedy the melodious ensemble selections of the assisting players were just right to round out an almost perfect act. Twenty-seven minutes, in one and four; three curtains.

Bert Yorke and Ed Lorde, thru their makeup, comic antics and dialog, show their oldtime ability to put over any

The Palace New York

(Reviewed Monday Matinee, December 7)

For consistent big-time class this show takes its place as one of the best this season. It is good from all angles, and there is every indication of this house doing greater business than ever all week.

Manning and Glass, billed as "The World's Fastest 'Off the Floor Dancers'", gave the bill considerable momentum from the start. Manning (using a parasol) does several different dances on the tight wire, wearing colorful costumes with each, and concluded with his Russian dance, said to be the only one perfected for this kind of act. Miss Glass also contributes much to the act, which was staged by H. C. Danforth.

Galla-Rini and Sisters, in "Moments Musicale", proved to be one of the strongest tours to deuce here in some time, particularly for their style of entertainment. Galla-Rini specializes on the accordion for the early part of the routine and toward the close played a dozen different instruments, both reed and brass; doing either the obligato or carrying the melody while the girls played saxophones. The parade formation gave it additional novelty and action, the trio scoring a hit because they were real musicians and none of the versatility was superficial.

Justine Johnstone, in "Judy O'Grady", a comedy playlet by Edwin Burke, returns from a tour of the Orpheum Circuit with the same vehicle which originally broke in around New York. The last few minutes of the offering has been re-written and the role of the modiste is in the hands of another. Miss Johnstone handles her part nicely and in a way that gets the laughs over, while her male lead is weaker than when we caught the act before, the first one being a real French actor and at home in the part. Phyllis Blake and Maxwell Selser support the pulchritudinous star in good style, in addition to Bruce Elmore.

Nora Blaney and Gwenn Farrar, "England's Premiere Entertainers", made their first American appearance to excellent returns, although their comedy runs in an even tempo with no startling kick in it. One does sap comedy in a disinterested style and the other holds forth at the piano and sings well. There is something distinctive about the comedienne's work and she gets a number of good laughs. Their material seemed up to the minute and the offering might run a little longer. Will be further reviewed under "New Turns".

Albertina Rasch (Herself), with Jacques Cartier, eight Rasch ballet girls, and Tierkin and Khariton, duo piano virtuosos, closed the first half. This is the only appearance in vaudeville of Miss Rasch, retired ballet mistress, who spends her time producing various dancing acts, and she proved to have lost none of her art, as her solos testified. Of the ensemble numbers, one in particular was both fantastic and eccentric, while the others were interesting as usual. Cartier does his marvelous Indian dance and is one of the high lights of the routine. The two pianists departed at the concert grand, doing solos and accompaniments. Miss Rasch received a number of bouquets.

Cantor Josef Rosenblatt opened intermission, rendering several classical ballads, an excerpt from *Pagiacca*, a Neapolitan tune, and for an encore *Et, Et*. He was in fine voice and received a tremendous round of applause after each effort. On Friday night and Saturday afternoon, when he does not sing, he will be replaced by Columbia University singers.

Bert and Betty Wheeler, assisted by an unbilled man, were a hit all the way. Bert introducing much new material, but the offering being about the same in outline. The third is now used by the act to excellent advantage and helps to play straight for the comedian.

Brooke Johns, with Goode Montgomery and the Oklahoma Orchestra, played havoc with the next-to-closing spot. Miss Montgomery, an outstanding hit, opened the act and subsequently did three dances. Johns did his usual specialties, singing, playing the banjo and what not, all in his breezy style and more showmanship than ever. The orchestra did much to put various numbers over and proved itself a first-rate combination.

"The Act Beautiful", presented by William Egdirettu, closed the show, featuring "Lillie", a white Arabian steed, and English setter dogs, in cleverly and artistically arranged groups of statuary.

M. H. SHAPIRO.

sketch containing the least semblance of humor. Original quips quickly gained audience and fast work held attention. Twelve minutes, in one; two bows.

Nelle and Sara Kouns, concert sopranos, merited the applause accorded their well-chosen selections in a short song recital. Both classic and popular numbers were given by the two artists, whose ability well merits their choice among the best picked for the introduction of this seemingly higher art into the realms of vaudeville. Its inroads upon an already too jazz-infested stage adds an exquisite note of long anticipated but hitherto not forthcoming relief. Both young ladies have voices of superior merit; their rendition is pleasing. Their wardrobe selections, tastefully chosen, delighted the feminine eye. Twenty-three minutes, in full; encore, two bows.

Diminutive Jimmy Savo works silently to clown longer laughs out of his audience than ever before. His presence in itself brings a guffaw; his eccentric cavorting started a joy riot that stopped the show. Joan Franze, a foil who can sing, serves to nicely accentuate his unique "Slow Motion." Twenty-one minutes, in full; encore, two bows.

Wiley Barry, "Freckles", has grown—both bodily and out of the movies into vaudeville. That's synonymous. His limbs are lengthening too perceptibly for dashing much longer across the screen in kid parts. The stage is kinder. Yet Barry needs a more propitious vehicle than *Jerry Makes Good*, if, considering his ability, he is to do that very thing himself. Three members of supporting cast, capable. Twenty-one minutes, in full; curtain, two bows.

Frances Arms, a stunning looker with plenty of zip, knows "her'n" and does it snappily—snatches of song, witty monolog, a dash of personality. Gains her audience and makes them gladly aid in ridding up the number as an A-1 go. Fifteen minutes, in one; two bows.

Bob McGoodie and Company, two men and girl, have acrobatic novelty act with especially neat setting. Use English billiard room as scene for feats of chair jumping, clever flips, demonstrations of balancing. Girl extraordinarily versatile. Ten minutes, in full; two bows.

ROY B. MORNINGSTAR.

Majestic, Chicago

(Reviewed Sunday Matinee, December 6)

Aesop's Fables and *Pathe News*, including the 1910-1925 historical drama, composed the cinema offering.

Jim Wire, the aerial chatterbox, opens the show with a splendid exhibition of balancing while centered aboard a slack wire. Pipes number on saxophone from mid-air position while standing on one foot. Straddles wooden wheel and guides it along wire with foot on inside of rim. Ten minutes, in full; two bows.

Edmunds and La Velle, black-face comedians, introduce a bit of Dixie in song and dance. Darker of "The Two Shades" is voice acrobat of merit. Comedy pair. Ten minutes, in one; two bows.

Frances Allis and Benny Antrim present *Dance Dreams*, an offering that includes seven nimble steppers in a well-variegated assortment of old and new toetwisters. Superb settings, well chosen costumes. Miss Allis's takeoff of the "tough" lass, in word and dance, gets house. Twenty-one minutes, in two and full; curtain, two bows.

Arthur Jarrett and Company, two men and woman, cleverly carry to completion *Cupid's Close-Up*, a well-written sketch done in one and full. Audience quick to recognize and applaud its own foibles as shown by one-sided presentation of husband and wife of their respective version as to how the family quarrel started. Third party in triangle agrees with each, only to be made the goat himself in the end. Twenty-three minutes; two bows.

Tom Kerr and Ldith Ensign, in *Talking Violins*, exchange quick-fire chatter in words and on violins to pleasing effect. Note of comedy introduced aids keen-looking couple to put it over big. Little improvement possible. Fifteen minutes, in one; three bows.

The Follies of 1925, a complete revue, includes a galaxy of song-and-dance lights, namely the Cox Sisters, Edith Bohman, Viola Kay, Ryan and Burdum and Mooney and Mandell. Every form of tripping the light fantastic from the Virginia Reel to the Charleston is featured. Several novelty steps with appropriate costuming gain much ground. The comic "corn-fed" steps done by a girls' team enliven the proceedings. Twenty-five minutes, in full; encore, four bows.

Jerome Mann, juvenile mimic who first made his appearance here quite recently with Eddie Leonard, does impersonations in a manner befitting a long-accomplished artist. With the polish of the professional already his, Mann should develop the polish of the older actor's ability within a short while. His take-off of stage celebrities was especially pleasing. Twelve minutes, in one; encore, two bows.

Nouvelle Brothers, "The Two Loving Birds", carry their own particular brand of pantomime comedy, music and acrobatic novelties. Guitars and violins are brought into action thruout to add color to their mirth provoking. Ten minutes, in one and four; two bows.

ROY B. MORNINGSTAR.

Grand O. H., St. Louis

(Reviewed Sunday Evening, December 6)

A well-balanced variety bill is on view here this week, with Gladys Delmar and Boys topping the list.

On the screen *Pathe News*, *Topics of the Day* and *Justice of the Far North*, feature photoplay.

The DeKos Brothers moved over here from the Orpheum Theater, opening the frolic with their same entertaining routine of clown acrobatics. Eight minutes, full stage.

Jim and Flo Bozard fared well in the deuce spot. Flo sings sweetly, while Jim dispenses much mirth with his "nutty" talk and actions. He gets laughs galore with his facial distortions also. They finish with a double song number in which they harmonize well. Thirteen minutes, special in one; two bows.

Clayton and Drew Players, two men and a woman, and two male props, theirs is hokum to the Nth degree. They give a laugh-provoking hurlesque on "Caesar, Brutus, Marc Antony and Cleopatra" lasting 13 minutes. At their finish they are all lying on the floor supposedly dead when a curtain is flashed announcing that they do not take bows. Special in full stage.

George Stanley and Virginia sing Dixieland songs harmoniously. Stanley also plays the banjo and does a good negro parson bit. Their 12 minutes necessitated three bows; in one.

Pedro Rubin and Company, the Company consisting of another man and two unbilled women. They present a series of furious Spanish dances with Rubin excelling in a tambourine specialty number. Their style of terpsichore, however, failed to enthrall the audience to any great extent until Rubin did a fast Charleston dance with castanets, which brought down the house. Twelve minutes, special in four; encores and bows.

Tom Mahoney opened with his comedy song, *When a Blonde Makes Up Her Mind To Do You Good*, then went into his well-known comedy monolog discoursing on the "Fraternal Society of Chumps" and the "Master of Men". He has them laugh-

ing from start to finish. Closed with his *My Vacation* song number to a good hand. Fifteen minutes, in one; two bows.

Zech and Randolph, man and woman, have a comedy talking and acting bride and groom bit in which are mingled several songs which they put over in fine style. Zech is a good comic and his blond partner knows her stuff equally well. Twelve minutes, specials in three and one; two bows.

Gladys Delmar and Boys closed and held them all in. Before an attractive setting, enhanced by vari-colored lighting effects, five jazz musicians meanly play their instruments while the dainty Miss Delmar goes thru her dances. We believe Miss Delmar exhibits as many difficult steps as any girl on the American vaudeville stage today and she was a riot in her various numbers. The quintet of boys do individual specialties on their respective instruments in good style. It's a crackerjack turn thruout. Thirteen minutes, in four; four curtains and bows.

FRANK B. JOERLING.

Donegan Replaces Squires

New York, Dec. 7.—Francis X. Donegan, who recently dropped out of *The City Chap*, has replaced Jack Squires in the leading male role in Ned Wayburn's musical comedy, *Honeymoon Cruise*, which is scheduled to arrive in New York next month.

Unable To Pay Salaries

New York, Dec. 7.—Owing to the fact that business has not been so good, *Sold Iron*, the new baseball comedy playing at the Central Theater, was unable to pay salaries last Saturday night. The members of the cast expect to get their money within the next day or so, however, probably thru the grace of Equity.

Orpheum, St. Louis

(Reviewed Sunday Matinee, December 6)

Frances White is headlining an elaborate bill here this week.

Willie Mauss presented a sensational novelty bicycle turn, called *The Death Wheel*, which, while lasting only three and one-half minutes, thrilled immensely. Full stage; two bows.

Ray Huling and His Talking and Dancing Seal. Here is an amphibian wonderfully well trained. His routine is entirely different from that of other seals. He performs most of his stunts while seated in a chair, finishing with several dances. Sixteen minutes, special, in one; encore and bows.

Jos. B. Stanley, with Jack Egan, Theo. Brown and Florence Allen, has an entertaining skit, containing many comedy lines and situations. Stanley in addition to being a good comedian, is a fast comedy hooper and takes off a good inebriate. His supporting cast does not have much to do and as a result are able to take care of its minor roles okay. Egan sings *Helen* in good style. Twenty-five minutes, special in four; three curtains.

Harry Delf dances and prances around while singing his own songs. His peculiar style of "hoke" comedy usually scores profoundly with his auditors and he naturally repeated again today. Twenty-four minutes, in one; three bows.

Frances White, the diminutive musical comedy star, delivered just about her same cycle of songs and dances which she used last season, with appropriate costume changes. She gave *Being Big Is the Bunk, I Didn't See What I Went To See, Sweetest Story Ever Told, Monkey in the Zoo, Ohio Riddle, Charleston, Nuthin' on My Mind, Hot Diggity Dog, and They Call It Love*. Billy Joyce, who wrote the music to her numbers, accompanied at the piano. Twenty-four minutes, pretty special setting in four; three encores and bows.

Rosita, with Nena Viela, Harry Delf and six others (five girls and a man). This is an elaborate miniature musical farce comedy. While it is elaborate there is not a whole lot to it with the exception of Miss Viela and Harry Delf. Miss Viela is pretty to behold and is an exquisite danseuse. Delf, in American gob outfit, furnishes all the fun with his funny antics. The rest of the cast, all in foreign costumes, have no occasion to show their ability, with the exception of one castnet number by the man and one by the ladies. Thirty-four minutes, special foreign wine-room setting in full stage; three curtains and two bows.

Benny Rubin is one of the greatest Hebrew comedians of the present day. His act consists of five excruciatingly funny episodes—the same bits as he presented last year, but which are always a riot. In his company are May Usher, Gene Doye, Harry Lang, George Uher and Cecil Ardath, all performers of ability. Twenty-six minutes, special in one, two and three. Prolonged applause necessitated Rubin doing a p-p-pin specialty dance and a short talk.

Bob Cannefax, one of the world's best three-cushion billiard experts, entertained with a variety of difficult trick shots on the green felt. An immense mirror behind the billiard table reflects his adeptness with the cue and his fingers to the full view of the house. Benny Rubin helps Cannefax go over by wisecracking and commenting on the latter's ability. Ten minutes, special black hangings, in three; bows. FRANK B. JOERLING.

Keith's, Cincinnati

(Reviewed Sunday Matinee, December 6)

The Weaver Brothers and Ann Codee, Franch comedienne, were practically the entire show, so far as the audience was concerned. The entire bill is pleasing and is fairly well balanced.

Pathe News, Topics of the Day and an *Asop Fable*.

Amazan and Nile, man and woman, offer a contortionistic turn and received a good hand. For an opening both are attired as alligators. The scenery is exceptionally pretty. Six minutes, in full, special; four curtains.

Norrie Gibbons, billed as "The Sweetheart of the Air", was well received. A Cincinnati girl very popular with radio fans, she has a great opportunity in vaudeville, altho she needs quite a bit of coaching and more experience. Of the numbers Miss Gibbons used, at least two more suited to her voice could be substituted to better advantage. She is assisted by an un billed pianiste. Ten minutes, in one; encore and five bows.

Lloyd Blich's Entertainers, including Mickey Norton and Ruth Day, in *Steps, Times, Songs and Laughs*, is one of the most entertaining offerings seen at this house. An unusual opening, in one, with a violinist and a director with comic makeup, swinging a whip in the pit, starts things off at a lively pace, and during the entire 18 minutes the turn was on the stage the audience was all interest. The music is good, the dancing is very good, the singing is good; in fact, the entire act is interesting and worth while. Fifteen minutes, from one to three, special; four curtains.

Johnny Murphy, slugging comedian, went well. He has a pleasing voice and puts his gags over in nice fashion. Murphy also plugged *The Ladies' Home Journal*. Sixteen minutes, in one; five bows.

Ann Codee, assisted by an un billed male comedian, almost brought the house

Hippodrome New York

(Reviewed Monday Matinee, December 7)

The current show consists of nine acts instead of the customary 10 or 11. Two of them, Dr. Hugo Riesenfeld and Orchestra, and John Robinson's Elephants, are holdovers. Each justifies this decision on the part of the management. Among newcomers to the Hipp. were Marguerite Namara, coloratura soprano, who in a song recital was not all that we expected. She got off to a bad start in the first place, with the poor assistance given her by the pit orchestra, an organization that is completely lost every now and then. Flagrant instances where it was more derogatory to the efforts of the artistes than helpful will be pointed out.

It is a pity that a pretentious theater like the Hippodrome, playing concert artists on occasion, cannot have an orchestra that is capable of playing the music properly. Whether the fault lies with Julius Lenzberg, conductor, or with his men, it is hard to decide. One must admit, however, in favor of the leader that he often has to yell at his musicians to get any action.

Van De Velde and Company, a novel offering of Gypsy atmosphere, in which its four members present a varied routine of things acrobatic, opened the show to a better hand than has been awarded the holders of this spot on many previous bills. The younger of the two women in the act features in the divers acrobatic bits and combinations. She displays excellent form, works with enthusiasm and besides being a versatile artiste has a great deal of personality. The offering was augmented by a quartet of Hippodrome girls.

Jeff Sayre and Tom Jay Mack, personable young men, followed in a collection of steps that border strongly on the eccentric. After opening with a song, fairly well done, they go into their stepping, offering among other numbers an Egyptian eccentric dance and a drunk specialty. They close with "singles", done alternately as the each man were contesting for the applause. In the finishing number splits figured.

John Robinson's Elephants, with Dan Noonan, trainer; Helen MacFadden, daughter of the millionaire publisher; Wilma Chapman, Viola Goering, Wilma Busey and the Hippodrome Corps De Ballet, repeated their hit of the previous week. The mammoth pachyderms fill well the huge stage of the Hippodrome. Miss MacFadden did what one might denominate a "physical culture" dance. She is a capable dancer and a very good-looking girl.

When J. Francis Dooley and his interesting partner, Corinne Sales, came out in the fourth spot they little realized how cold and impervious to gags an audience at this house can be and often is. The fun-making Dooley lost no chance, either, to drop a hint here and there indicating his total surprise at the gelidity of his hearers. After valiant efforts he finally undermined the peculiar stolidity of the folks and as a climax nearly stopped the show. A little thought he directed to the theater's conductor whether in fun or not, nevertheless was a good one. Dooley's words, apropos apparently the directorial peccadilloes of Lenzberg in forgetting when to play, were: "Don't wait until I'm old and gray." To make it pointed he added: "There's a line for you, Julius."

In the next act, Dave Apollon, the major chosen to inform same Julius he was not doing so well, was less friendly. In fact, Dave found it hard to control his palpable disgust. He was seen in a quite pretentious and entertaining act in which he is assisted by Emily Fitzgerald, Marjorie Lane and J. Jurist, as well as the Hippodrome's dancing girls. Apollon, a very hard worker, plays various types of Russian Balalaika instruments with an unerring hand and in his dancing he is somewhat of a marvel. His offering is beautifully staged and mounted. The Misses Fitzgerald and Lane, each of whom does a specialty as well as works in succeeding numbers with Apollon, resisted easily at the afternoon show, while J. Jurist, who sang in good voice an Indian love song, got across equally as well.

Marguerite Namara, former prima donna of the Chicago Opera Company and the Opera Comique, Paris, closed the first half in a recital that included, in the order given, the *Jewel Song* from *Faust* by Gounod, not by Verdi, as it was billed; *Lindy Lou*, a typical Eddie Leonard number and similar in its refrain to his *Pretty Little Blue-Eyed Lou*; an aria from *Romeo and Juliet*, and a new Berlin number. Miss Namara made a decidedly impressive appearance. She is an attractive person with an ingratiating personality and, unlike most prima donnas, does not weigh as much as a truck. Her gown was a tasteful spangled affair. In the singer's voice we suffered a modicum of disappointment, however, it did not seem to have the force and fullness an operatic soprano of Miss Namara's distinction should have, and there was a sort of quaver in its control, suggesting nervousness. In the *Romeo and Juliet* aria she appeared at her best, but even in this number she was a bit flat here and there, particularly on the high notes.

The spot following intermission had Dr. Hugo Riesenfeld and His Orchestra, which this week, its second at this house, includes 13 violinists instead of 12, and offers several new numbers in the program. There were a paraphrase on *Oh, Joseph*, one of the hit numbers of last season's musical *Madame Pompadour*, a fantasy of the world war, accompanied by extremely realistic lighting effects depicting a battlefield, and a novel arrangement of *The Little Grey Home in the West*, in which the number is played as Strauss, Wagner, Sousa and Abe Kabbille each would have written it. The two predominant features of the previous week, S. S. Hugo with the scene of a battleship and the Jazz Limited, in each of which the electrical effects are truly excellent, are retained.

Eva Puck and Sam White, who have played the Hippodrome many times, were on next in their well-known turn. They got across in the usual way.

Closing, "The Crystal Fountains", a spectacle of optic beauty with Don Ateno and Willie Mae, the Hippodrome girls and Leo Post and O'Conner, was presented. Similar presentations have been given here before to close the proceedings. ROY CHARTIER.

down with her comedy offering. For an encore the two gave an imitation of a proposal in English, and then repeated the same number in German. Twelve minutes, in one; two encores and 10 bows.

Emily Lea, assisted by Sam Kaufman and Burr Dwan, in *Paving the Rent*, a singing and dancing offering, scored. Miss Lea is a stepper of great ability, and in addition can sing. Dwan is her dancing partner, while Kaufman is piano accompanist. Sixteen minutes, in three, special; five bows.

The Weaver Brothers, the Arkansas Travelers, stopped the show. It seems as if every time these two boys come to town their routines are better and better. They extract music from all sorts of instruments. Seven minutes, in one; encore, beg-off speech and eight bows.

Salvation Blues, featuring Clyde Cook, closed. ROBERT E. MOORE.

Palace, Cincinnati

(Reviewed Sunday Matinee, December 6)

The bill at the Palace this week is known as a "Birthday Bill", commemorative of the sixth anniversary of the opening of this playhouse. The program somewhat above the average. Mitzl and Her Royal Dancers in *Dance Creations* easily topping the list of attractions. Aside from a small delay between the photograph and the vaudeville the show moved along peppily, served up in a snappy manner.

Larimer and Hudson, a man and a woman, the man in an exaggerated tramp makeup, opened in a clever bicycle and unicycle stunt much above the average. Six minutes, in full; applause, two bows.

Leo Burns and Tom Foran have a song and dance repertoire that amused, owing its success more to the manner in which it was put over than to the material. Ten minutes, in one; two bows.

Albert F. Hawthorne and Johnny Cooke, song and chatter, popped up with a musical travesty, the duo using battered-up horns and toy instruments, garnered many laughs with their hokum. Fourteen minutes, in one; two bows.

In *Burgaria*, a musical comedy with six characters, starring Adele Jason. Speeded up some after a getaway with a slow start, closing with a good hand. Act was punctuated with many laughs. Twenty minutes, in full; three bows.

Rody Johnson in a minstrel skit, *Darkened Up To Be Bright*, with his chatter and saxophone solos, went over well. The turn received much laughter and applause. Fifteen minutes, special, one and one-half; three bows.

Mitzl and Her Royal Dancers in *Dance Creations*, a troupe of eight terpsichorean women artistes in a classy repertoire of dances, group and solo, was received with more enthusiastic applause than any similar turn at this theater in many a day. Twenty-two minutes, in full; three bows.

Myrtle (Kastrup) Fliske and George

Pantages, San Francisco

(Reviewed Sunday Matinee, December 6)

While no famous names appear on this week's bill, it includes wide variety and good entertainment. While not the headliners, Mardo and Winn received the applause verdict by a wide margin.

On the screen *Souls for Sables*, with Eugene O'Brien and Claire Windsor as the feature players.

The *Songolog Surprise*, with a double quartet of singers and six dancing girls, did not go over as well as some of its predecessors, either from a scenic or melody viewpoint.

Concert number, by orchestra, and violin solo, by Carol Weston, were well received.

Opening act, Will Morris, billed as "Just a Nut", can be classed as either a tramp comedian or a trick bicycle rider. He essayed two roles in his act and got ample applause on both counts. Thirteen minutes, in full; two curtains.

George Gifford and Mildred Holmes are fast workers. Miss Holmes punished the xylophone for a series of tuneful numbers, while Gifford's dances proved applause getters to such an extent that the audience insisted on "one more", so George complied with a clever hat dance. Twelve minutes, in one; three bows.

The *Spirit of Vaudeville*, headline act, represented by turns of grand opera, comic opera, musical comedy, the circus, drama, comedy and burlesque, was well-staged and costumed. The presentation and lighting all that could be desired, but lacked that something necessary to make it go over with a bang. The bright spot in the act was the clever antics of the comedienne. Twenty minutes, special, in full; three curtains.

Georgette, "The Dancing Violinist", whose pretty costumes, quiet manners and versatility captivated the audience. Her violin numbers of popular and classical pieces and her graceful steps were well received by the audience. Thirteen minutes, in one; three bows.

Mardo and Wynn, in *Bring 'em Suit*, got off to a slow start, the audience not catching on to some of the lingual liberties taken by Mardo, as a "wop". When he read a letter from his brother in Cleveland, O., he woke the customers up with a start and continued the good work as a harmonica player. His comedy harmless and amusing, clever patter and dancing; seemed just what the doctor ordered to the out front, and he stopped the show cold. Seventeen minutes, in one; four bows and a return that the audience insisted on.

International Sextet. After an opening song six athletic young men gave a rapid-fire exhibition of aerial flip-flops, back turns and cartwheels that held the audience to the finish. Mardo interjected himself into this act and partly undid the good impression he had made in the previous act. Ten minutes, in full; two curtains. E. J. WOOD.

Lloyd, in *Song Plug*, did not appear on this bill.

On the screen, *Pathe News* and photography, *The Goose Woman*, featuring Louie Dresser, Jack Pickford and Constance Bennett.

A. HOMER CLARK.

Dramatists Name Committee

To Confer With Equity on Steps To Protect Their Interests From Film Men's Plans

New York, Dec. 7.—Following the meeting of the Dramatists' Guild of the Authors' League of America (mention of which is made on page 19 of this issue) late this afternoon at Equity headquarters George Middleton was authorized to issue a statement for the authors that by unanimous action a committee has been formed which will meet later with the Actors' Equity Association and report as a whole what steps are deemed advisable. Middleton also said that every man present at the discussion today was pledged to secrecy pending the outcome of the next meeting.

Those present at the conference this afternoon were Arthur Richman, Channing Pollock, George Middleton, Eugene O'Neill, Owen Davis, Sidney Howard, Jessie Lynch Williams, George Kelly, Otto Harbach, George S. Kaufman, Jules Eckert Goodman, Laurence Stallings, Maxwell Anderson, Guy Bolton, James Gleason, George Abbott, James Forbes, William Hurbutt, Vincent Lawrence, Lewis Beach, Philip Barry, Don Marquis, Roi Cooper Megrue, J. Bartley Manners, Martin Brown, Marc Connelly, Ria Winters, Bayard Veley, Arthur Goodrich, Oscar Hammerstein 2d, Lynn Starang, Adelaide Matthews, Percival Wilde, Albert E. Emery, Gene Buck, Jane Martin, Kate Jordan, Margaret Mox, Edward C. Carpenter, Clifford Gray, Gladys Finger, Alice Leal Pollock, John Willard and Clemence Randolph.

Football Marvel

Signs \$300,000

M. P. Contract

New York, Dec. 7.—Harold (Red) Grange, Illinois University football marvel, who received \$35,000 as his share of the proceeds of a professional football (Continued on page 174)

LAST HALF REVIEWS

Fox's Audubon, N. Y. (Reviewed Thursday Evening, Dec. 3)

Not a better show for the money in town than the one offered here for the last half. It leans considerably to comedy but contains a deal of novelty nevertheless. Lieut. Ferdinando took the applause honors of the evening with his Havana orchestra, closing the show, while Bert Walton, in the spot preceding, ran him a fair second.

The Michon Brothers, who offer an entertaining hand-to-hand act running seven minutes and, altho this is not long, should speed up the routine somewhat, opened to a good hand. Their exhibition of hand-to-hand acrobatics contains several novel stunts, and the hit with which they close, when one of the freres handles the other like a leaf, is quite the most extraordinary seen. It gained for them a rousing round of applause. The "stalling" in the hand-to-hand catch from a springboard is a good part of the routine where better speed could be made.

Covan and Walker, steppers of an agile order, fared favorably in the deuce spot in a routine of dances relieved by a bit of song. The vocal exhibition, opening, was not so bad, but the song by the shorter of the duo, offered about the middle of the act, was terrible. Despite the shortcomings in song the team sells itself admirably with its hoofing.

Wilbur Mack and Company brought to the deuce spot an offering that might be described as a delicious scene you would imagine seeing in a musical comedy. The score of their vehicle is distinctly of this ilk, and the class, taste and dressing of the act reflects the same mood. There are four people in Mack's offering, all of whom make good appearances and in their respective roles are engaging personalities. Altho the act received only a fair hand, it is much above the average and entertaining from beginning to finish.

McRae and Mott, man and woman comedy team, walked off with a good hand in the next spot in a highly laugh-provoking novelty in which Miss Mott makes herself a particularly good "straight" woman, and McRae, not a young chap by any means, makes her efforts in this direction well spent. The material of the turn is quite different, an outstanding example being the several bits offered as their conceptions of "how it's done in the movies".

Bert Walton, with his two "plants", was on next. His stuff, well sold, got across without effort and for a few encores he "plugged" with the assistance from a box of a young man who looked very much like a Tin-Pan-Alley gogetter a new English song with a number of verses. The last verse was rather raw and Bert asked the audience if he was getting too dirty.

Lieut. Ferdinando closed with his orchestra of 10 men, an outfit that plays well, doubles for many interesting bits, some of them quite comic, and in its routine includes a very varied list of numbers. The affable lieutenant was forced to do several encores and each time sprang something new, whetting the appetite of the audience for another. The orchestra is much more entertaining than the average and is a colorful show-stopping outfit. ROY CHARTIER.

B. S. Moss' Regent, N. Y. (Reviewed Friday Evening, Dec. 4)

Quite an enjoyable show with good comedy plentiful thruout the bill. Business was capacity despite the inclement weather holding forth for the past few days.

Sheehan, Martin and Craig opened with a novelty dance routine that includes violin selections and dancing by Mel Craig, who also led the house orchestra for a while. On Miss Martin falls the brunt of the actual work and dancing. She does more in one act than any girl should be expected to do and ought to routine the act to give herself more time in which to rest, and possibly to dance less. It lives up to its billing of an "Artistic Dance Treat".

Jack Joyce, monopedic dancer, returns east after an absence of about three years, during which time he was on the Coast. His offering is more of a dancing wonder than ever and toward the close he does a bit with a girl "plant". A film precedes Joyce.

Ben Marks in *Apples* has changed the routine around a little and now has a very pleasing vehicle. The comedy, singing and dancing that goes to make up this miniature musical comedy is always entertaining.

The Blue Dandies, a youthful quartet late from the motion picture houses, sang their way across for a solid hit not only with their excellent harmony and hot rendition but their comedy as well. The best quartet for up-to-date vaudeville we've caught in months and months.

Dennis O'Neil and Cy Plunket gathered no end of laughs with their black-face comedy, containing some new and old

bits. The dice game is the highlight of the early part, and toward the close one does a burlesque female impersonation.

Cou Colbeau and Partner, sensational wire walker, closed the show and about stopped it as well with his feet-to-feet forward and backward somersaults. Surely one of the greatest performers in the business. M. H. SHAPIRO.

Keith's Orpheum, Brooklyn, N. Y. (Reviewed Thursday Evening, Dec. 3)

Homer Romaine opened with a trapeze act that very easily outclasses most other acts of this type. While such offerings usually close with some particularly hair-raising feat, Romaine does trick after trick, and each one might very easily be a wonderful closing number. All of them without exception elicit many "ahs" and screams from a thoroughly terrified audience. He accompanies his tricks with a line of patter that is somewhat inflated by vanity of a sort which tends to antagonize his audience. Casting aspersions at the town he is playing in is also bad taste, except when manifestly in jest, which Romaine's didn't seem to be. Withal, he is a capable and entertaining performer.

The Lorner Girls, Marguerite and Rhea, fill the deuce spot with songs and dances. They are attractive girls, attractively gowned and know how to sell their songs. There is a slight tendency on the part of the blond sister to lapse into a voice too gruff to be consistent

with the rest of the performance. The two dance numbers are also neatly sold.

Will J. Kennedy and Company present a sketch, *Pinch Me*, which is far from ingenious and has been done many times in one form or other. Kennedy takes the part of a hobo who wants to get arrested, feeling that life won't be as hard to bear in jail as it is outside when you're broke and jobless on Christmas morning. His various attempts at getting himself arrested are hackneyed, but each somehow draws a big laugh from the audience, which eats 'em up. There is some originality in the way some of these endeavors deviate from the stock ways of doing them, and the act should be credited with that much at least. There is the surprise climax in which Kennedy, having suddenly come into wealth, finds himself being arrested at last, when he no longer wants to be. The supporting cast of two girls and three men play their minor roles adequately.

May and Kilduff present effective impersonations of a slick hick and a villanous old maid. Both are unusually faithful to their roles and keep just on this side of burlesquing the types. Their speech songs are funny and original and get

(Continued on page 175)

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VAUDEVILLE VIEWS

Bookers and house managers are not of the same opinion as to what constitutes the best sort of show for the neighborhood theater. Especially does this apply to the houses on the Keith-Albee and affiliated circuits booked out of New York.

Arrayed against him are the enterprising agents, producers and bookers who seek to enrich vaudeville by names and novelty attractions designed to draw as well as entertain patronage. Something different, they say, will always stimulate the box-office receipts.

"Fine," answers the house manager, "good stuff for the other fellow, but it's not vaudeville and no good for me. Besides, I can't afford to do anything that might give the regular patrons the idea that the policy of the house has been changed. It takes a long time to build up the trade and a change of policy even for the first half does no end of damage."

House managers are now supposed to have a say in the matter of the type of show and acts they want. They hold meetings, and, while some assert themselves as they see fit, others of course never will get out of the "Yes" classification. It is interesting to note that at present there is much difficulty in selling the managers on two shows.

In the case of a tabloid, such as played the first half at the Regent last week, a manager might be willing to give it a trial and be resigned to his fate after taking a good look at it. The chances are that Manager Federman saw part of it at the Hamilton and it looked pretty good. But seeing how the latter part died, due to the poor chorus that hardly compared to the worst show on the Mutual Burlesque Circuit, he is probably set against any further innovations.

In the case of the circus unit produced by Tom Gorman for the Pat Casey offices—try and give it away. Last season a circus was routed regardless of how weak it really was. Of course it was disappointing from start to finish. Hardly a laugh and the talent was below side-show par. Right now Gorman has a crack show crammed with hoke comedy that gets the laughs continually. There are several good animal acts, acrobatic and thrillers as well. It is up to date, for it has a Charleston done on stilts. At a Jersey City house it packed them in until the manager, Sol Schwartz, began to tell the house fireman not to walk around so much and to stop worrying. This was on the third matinee of the week. It seems, however, that the show in question is doomed to continue its business anywhere excepting in New York City.

And the squawk from the circus producers is that house managers are afraid to handle anything that might require a little work; that good, honest circus units meet with resistance everywhere and that even the stage hands are hostile. There is an instance where the crew had to be threatened by putting in a long-distance call for J. J. Murdock.

Certain acts, it is said, are refused by managers because it requires them going out and getting a few props. Yet the books will actually show that the act made money for the manager when it was last played. On the other hand, managers emphatically state that playing unit shows relieves them of much trouble and responsibility—but when any part of a unit is bad it simply leaves a bad taste with the audience, whereas if one act is bad the next one may be very good, and so the show is redeemed.

Last week the managers were called to meetings in the offices of Maloney, Murdock and others every day but Monday and Thursday. In the end there is every reason to believe that vaudeville will be the better for the gatherings. Anything can happen.

"Finals at the Hippodrome". Charleston, movie and quartet contests are held in various theaters in and out of the city. Semifinals eliminate the poor ones and the locality or neighborhood theater that develops a possible winner is induced to patronize the Hipp. and see their Miss Royal try for the movie prize or the hometown quartet outdone their rivals.

All roads lead to the Hippodrome and it is a big house. It must angle for business on the off nights, and why not use other theaters on the circuit as a claw of the octopus drawing in additional patronage? To do capacity business on an off night means a great deal to such a huge project and no fault can be found with such a plan. Furthermore it aids in giving the place the national publicity it needs to carry out the idea of transients coming to see it as one of the resorts on the sight-seeing list.

An act playing Loew's State, New York, last week, took advantage of the timely gags in connection with the Rhineland annulment suit and gathered in laughs with a burlesque reading of the unprintable love letters. When it seemed that the stuff was getting hot the comedian would lower his voice to an inaudible whisper and the house got a kick out of it. The offering wowed them at each performance.

Later in the week Station WHN broadcasted the show, and when it came to that part of the routine wherein the missives were being read the radio listeners in went blue in the face trying to catch the whispered part. The whisper or mumbling was at once attributed to static and various defects of the receiving sets. The wires leading to WHN studio were burned up by frantic fans—and then the person in charge of the morals at the station suddenly listened in himself and hastily shut off the act from the ether. He didn't know the act any more than the radio audience, but, anyway, he evidently decided that the State customers had to stand for something unwise to broadcast, while those with the receiving sets thought the Loew people terribly risqué. After this the studio manager will probably catch the show before letting it take air.

There is no question but that the old-timer, all-British and other special bills framed by Eddie Darling for the Palace proved successful from every angle. The star booker of the K-A, organization is given full credit by his associates as having originated the idea and carried it out perfectly. He has no special mentor on such things, they say, and he alone deserves full honors for the achievement.

An all-English bill will be repeated soon, and before that time an all-star feminine array of talent will be seen. That the latter will be successful has already been accidentally proven on the recent old-timers' bill when Weber and Fields canceled and left the balance of power in the hands of a few strong women singles. Marie Dressler was hooked by Darling on his own responsibility. Incidentally this week's layout at the Palace is formidable.

Altho H. C. Witwer exacts untold amounts from editors for his virulent copy, The Billboard has a few words from the popular author upon which no price whatever could adequately be set. Before reproducing them in this column—the circumstances are these: Some weeks ago a Billboard reporter wrote a short item on Witwer intending to write vaudeville material in collaboration with the one who gave the reporter the story. The author denied this in a letter from his Los Angeles home and a correction was duly made. In a second letter to the editor of this department he wrote, in part:

"I hope the correction of my alleged writing activities in the vaudeville field will stem the flood of inquiries I have had since the publication of the first notice. Indeed, I didn't blame The Billboard or the man who turned in the item at all; it was the fellow who gave the story to your reporter that had my animal!"

"Altho I've never heard of the party, I've met many like him when I was in the news-gathering game myself and I know how you must tolerate those boys on the chance that now and then they'll have some real dope for you."

"One thing is certain—The Billboard is a great market for me to advertise in if I ever do try any vaudeville acts. It is to me amazing the number of professionals who have written to me inquiring about material since the fact that I was writing it was published in your paper. My compliments!"

The Siamese Twins on the Orpheum Circuit. Of course it was only a question of time when Loew would have to relinquish the Hilton sisters and, as the saying goes: "Eventually, why not now?" The story of how the Keith-Albee bookers could not see the freak act has often been told. Obviously, however, the difference in price at which the Orpheum could have gotten the offering less than two seasons ago and what it is going to pay for it now is no small factor in lost opportunities.

In the 40-odd weeks the girls worked for Loew they did plenty of shows—four and five a day for the most part. One thing will stand to the everlasting credit of

(Continued on page 178)

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Turek Leaves Loew To Join Gerber

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New York, Dec. 5. — Sol Turek, who has been connected with the Loew Circuit for 13 years and in the capacity of house booker for 10 of these, has resigned to become general manager for Alex Gerber, vaudeville producer. Turek joins the Gerber office January 1. Altho it may not be possible to be relieved of his duties in the Loew office before this time, his successor has been chosen, and the two weeks' vacation Turek desires before affiliating with Gerber may be given him. Sidney Piermont, attached to the J. H. Lubin office for four years, is his successor.

To a report that spread about on Broadway recently that Turek had been discharged by the Loew Circuit Moe Schenck, assistant general manager, offered indignant denial. It was pointed out that the circuit had given Turek, in recognition of his faithful service, a franchise to book acts on its floor, a privilege that is not being extended except in rare instances.

While with the Loew Circuit Turek has booked many houses, including several that played concerts. Among them were the former Loew houses in Westfield, Mass.; New Rochelle, Warwick, N. Y.; Colonial, Boston; Stamford, Conn.; Lakewood, N. J.; Pittsfield, Mass.; Alhambra, Brooklyn, and Shubert, Brooklyn. Until his departure from the Loew office he is handling the Avenue B and Palace, metropolitan stands on the Loew Time. Turek started in the Loew office as office boy to Moe Schenck.

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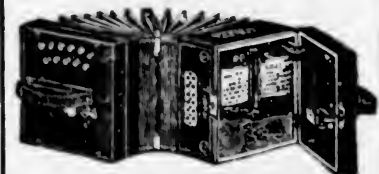
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Vaudeville Notes

BEVERLY BAYNE, in motion pictures and in vaudeville with FRANCIS X. BUSHMAN some years ago, opened last week in a Keith-Albee house near New York in her one-act playlet, *Done But Delightful*, by TOM BARRY. She is supported by LINDA CARLIN and FREDERICK EARLE. LEWIS & GORDON are the sponsors of the act.

NELLIE JAMES and Her Jay Birds, in other words a 10-piece girl orchestra, which comes from the West, is opening on the Loew Time this week at the Gates and Victoria, New York, under the direction of CHARLES FITZPATRICK, who expects to secure a route. FITZPATRICK is also endeavoring to arrange for a route for the CLAIRE and WILMOT Revue, a five-piece offering, which broke in recently in K.-A. houses.

TED and BETTY HEALY, who returned to vaudeville recently after a short engagement with EARL CARROLL'S Vanities in New York, are heading the new Orpheum road show opening next week at the Palace, Chicago. This is the third special show arranged by MOORE & MEGLEY to go out. The No. 2 show was headed by HACKETT and DELMAR.



Betty Healy

LE MAIRE and RALSTON have been booked for a tour of the Delmar houses in the South. The team opens the first half of next week at Asheville, N. C.

JOSIE COLLINS, English music-hall artiste, booked for Keith-Albee theaters by JENIE JACOBS, will arrive here early in January. She has been tentatively set for the Palace, New York, the week of January 18. MISS COLLINS appeared in this country before.

COSCIA and VERDI, standard K.-A. entertainers, have been booked for the Loew Circuit in their musical turn. They will open at the American the last half of next week. Also on this bill will be CASPER and MORRISSY, another standard team, who recently finished a tour of the Pan. Time.

WILLARD MACK has been signed by the Orpheum Circuit in his vehicle, *Kick In*, which recently played the Palace, New York. The playwright-actor opens Sunday in Omaha, Neb.

LITTLE BILLY, who was in the musical, *Linger Longer Letty*, and also in the Harvard prize play, *Mamma's Affair*, is opening in vaudeville this week, playing for the Loew Circuit at the Gates Theater, Brooklyn. LITTLE BILLY is expected to be one of the best midget performers in the business.



Little Billy

HAWTHORNE and COOK have been routed on the Orpheum Circuit, opening the second half next week in Evansville, Ind. The team has been playing on the K.-A. Time, finishing their dates on this circuit in the Middle West.

The team of CARVET and VERINA in a dance act they call *A Step Above the Average* showed for the Loew Circuit at White Plains, N. Y., the last half last week.

ORVILLE HARROLD, former Metropolitan tenor, seen in vaudeville a few weeks ago at the Hippodrome, New York,

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HOLIDAY GREETINGS

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with his daughter PATTI, is to continue in the two-a-day, according to report, but not with PATTI, this young singer having signed for a new legit production. HARROLD is reported to be planning an act with LYNN CANTOR, soprano.

RENEE ROBERT and JAY VELIE open this week in their new vehicle, written for them by the writers of *Garrick Galities*, RICHARD ROGERS and LORENZO HART. The act, under direction of ROSALIE STEWART, made its bow the first half at the Fordham, New York, a MOSS stand.

TOM BROWN and His Orchestra opened Sunday at the Palace, Chicago, to start a tour of the Orpheum Circuit. BROWN, of the famed BROWN family of saxophonists, recently played K.-A. Time in the East.

SINON D. J. COLLINS, at present "crowning" in department stores in Kansas City, announces he will open his circuit act in Chicago the first of the year, carrying several trained dogs and monkeys, including his well-known canine *Bubbles*. The act is a departure for COLLINS, who in previous years has toured in a revue. It is billed as *She Used To Ride a Trolley Car*, carries special music and scenery, and has as one of its fun-makers the clown, HAROLD BROGAN.



Sinon D. J. Collins

VALESKA SURATT is announced as preparing to return to the two-a-day in a vehicle by WILLARD MACK. She was last seen in vaudeville in an EDGAR ALLEN WOOLF vehicle.

THE ROYE and MAYE Revue, recently on the K.-A. Time, has been booked for the Orpheum houses, starting the tour on the Pacific Coast. The offering.

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under direction of LEW GOLDER, opened Sunday at the Orpheum, San Francisco, and will work East.

IDA MAY CHADWICK, insisting she is yet the "world's greatest tap dancer" and billing herself as such in her return to vaudeville as a single, played the last half at Mt. Vernon last week and this week is at Union Hill, N. J., for the K-A. Circuit.

The team of HUNTING and FRANCES is doing a new act called *Sunshine Valley*, a singing, dancing and comedy turn. It bows on the Loew Circuit at the American, New York, the second half this week.

SHIRLI RIVES and BILLY ARNOLD, who do what they call *An Oddity*, the which is by HERMAN TIMBLEY, have been signed for a tour of the Pantages Circuit, which they played some years ago. They open according to schedule, in Newark, N. J., this week.



Shirli Rives

The Columbia Theater, Davenport, Ia., an Orpheum Juniors stand, celebrates next week the 12th anniversary of its existence as a vaudeville house. HERBERT WILLIAMS heads the special bill arranged for the occasion.

MARGARET NAMARA, who last appeared as Yum-Yum in the all-star revival of *The Mikado* and recognized as one of America's best singers, starts an engagement on the big time at the Hippodrome, New York, this week. The previous week she played an engagement in Cleveland.

AL WARD, of the WARD BROTHERS, who appeared at the Palace Theater, Cincinnati, last week was a *Billboard* visitor Thursday afternoon. He said they are booked in vaudeville up to next June, when they will go East, and that they may accept an offer from Irving Berlin to join the *Music Box Revue*. Berlin and the Ward "boys" are old pals.

B. C. HILLIAM and Company in *Clippings*, a new act produced by C. B. MADDOCK, opened at Poll's Palace Theater, Bridgeport, Conn., last week. Besides MR. HILLIAM the company includes MARION ROLLINS, ALLEEN GRENIER, DOROTHY DEWITT, JIM KILPATRICK and the CRISP SISTERS. The production was staged by RAYMOND PEREZ, with lyrics by B. C. HILLIAM and music by FRANK A. WRIGHT.

The Royal Welsh Choir, while playing an engagement at the Cambria Theater, Johnstown, Pa., last week, was joined by a local male choir Thursday evening in the rendition of a special number, titled *The Martyrs of the Arena*.

FRANK CARROLL and JOHN GORMAN, in their harmony singing act, opened at Poll's Palace Theater, Bridgeport, Conn., last week.

J. FRANCES HANEY'S *Revue, Dancing Around*, will soon finish a tour of the Pantages Time and is booked for an immediate return over the entire circuit. MR. HANEY and HELEN STEWART are supported in the act by JOE CARSON, MAC CURRY and JOHNNY HARDGROVE.

While playing Poll's Theater, Bridgeport, Conn., last week, OWEN MCGIVENY, CHRISTY and NELSON and BESSIE and BALFOUR participated in an afterpiece, *The Wager*, a travesty on MCGIVENY'S act, *Bill Sykes*, which preceded it on the bill.

The Lyric Theater, Birmingham, Ala., conducted a Charleston dance contest on the stage every night of last week. Prizes were awarded the winners.

CHARLES HUEY, whistler and 12-year-old school boy of Oklahoma City, Ok., is touring the Orpheum Time. Mrs. Huey, the boy's mother, is traveling with him.

During the past week Poli's Palace Theater, Bridgeport, Conn., eliminated the customary five acts of vaudeville, playing the movie classic, *The Merry Widow*. The coming week his other local vaudeville house, the Poli, will eliminate the vaudeville program while playing *The Iron Horse*. The eliminations will occur for these productions only, the regular program being resumed immediately afterward.

The Palace Theater, Cincinnati, vaudeville-picture house, is celebrating its sixth anniversary this week. ROY H. BEATTIE, manager, has arranged a special program and special decorations.

The Phantom of the Opera is being presented at Poli's Palace Theater, Springfield, Mass., this week, the usual vaudeville program being dropped. The regular policy of vaudeville and pictures will be continued next week.



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THANK YOU FOR MENTIONING THE BILLBOARD.

NEW TURNS AND RETURNS

Mrs. Frank Tinney

—and—

Harry Stoddard and His Orchestra
Reviewed Monday afternoon, November 30, at Loew's State Theater, New York. Style—Songs. Setting—Full stage, specials. Time—Twenty minutes.

If any skeptic should have feared that over-zealous press agents had worked up an enthusiasm and anticipation for Mrs. Tinney's (Eva Davenport) act which could not be fulfilled by the performance, his fears were easily dispelled by the first appearance of the famous comedian's wife.

It must be stated frankly at the outset, however, that Mrs. Tinney's act is far from the best of its type seen herabouts. But, all in all, it is a good act and is neatly sold.

Blatantly and frankly, Mrs. Tinney capitalizes the publicity evoked by her recent domestic tribulations. The act opens with a number by the orchestra which is soon interrupted by the arrival of a note. The epistle informs the orchestra leader, and the audience incidentally, that since Frank Tinney is no longer obliged to support his wife she has therefore taken to the stage to earn her own income independently. Enter Mrs. Tinney—to a reception that clearly indicated that it was she who was responsible for every seat being occupied, something unusual for that hour in the afternoon even at Loew's State.

Her first song reveals a good singing voice, slightly lacking in volume at this matinee. It reveals also a talent for getting a comic song across. Mrs. Tinney knows how. She works leisurely, carefully, almost nonchalantly. This first number was only too obviously pertinent to her recent ventures with Frank. Not an inappropriate line in this number, and a clever and philippic one as well, is the concluding refrain, to the effect that "You must have a sense of humor to be a comedian's wife."

Following a selection by the orchestra, Mrs. Tinney does a sentimental ballad, seated, in a blue spotlight. The orchestra's accompaniment is especially effective in this number. Her third and last song, *Hotsie Totsie*, is like the first, quite relative to her recent estrangement. After this she goes into a slow-measured dance, which drew a big hand. Individual members of the orchestra, who sing and dance, also provide some first-class entertainment. Mrs. Tinney finishes with her version of the Charleston, which closes the act strong. P. B.

Hugo Riesenfeld

—and—

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- "Capriccio Italiano"Tschalkowsky
- "Orientale Fantasia"
- "S. S. Hugo"

SYNOPSIS:
 In Dock
 Departing for Sea
 Outward Bound
 The Fog
 The Gale
 Calm Sailing
 Homeward Bound

- "Souvenir"Drdia
 Played by Messrs. Stahl, Salieski and Stark
- "Berlinese"

A Medley of Songs by Irving Berlin
 Tenor Solo by Frank Cornwell

- "The Jazzland Limited"
 (a) All Aboard
 (b) Across the Mountains
 (c) The Arrival

Reviewed Monday afternoon, November 30, at the Hippodrome, New York. Style—Classical jazz orchestra. Setting—Specials, in full. Time—Thirty-two minutes.

Except for a former engagement at the Palace, this marks the debut in the two-day of Dr. Hugo Riesenfeld, who resigned recently his post as musical director of the Rivoli, Rialto and Criterion Theaters, first-run New York motion picture houses of the Famous Players chain, to take effect January 1. It is doubtless whether the impresario will be seen in other vaudeville houses, the rumors that he is planning a tour of the country are more or less widespread by now.

For the Hippodrome engagement he is surrounded by an orchestra of 34 men, 12 of whom are violinists. The program is one of classical jazz, which is to say that there are a few numbers of the former order and several of the latter. Rather than a jazz touch having been given to the classical numbers, a classical touch has been given to those of the jazz category, leaving them without the blatant air produced by saxophones and the like, which incidentally are not used in Dr. Riesenfeld's offering except during a brief bit in the concluding number. Of the 34 musicians several were formerly with Dr. Riesenfeld at the movie houses. It is understood. One, the only one in the company featured, does a solo bit during the Berlin medley number, singing the choruses of two songs.

Six numbers, two of them with special effects and lighting, constitute the program. The first two are of the classical sort, the third one in which the scene is changed so as to make it appear the or-

chestra is aboard a ship. Rain and other lighting effects are used effectively. During the *Souvenir* number Dr. Riesenfeld furnished the bell obbligato so distinctive of this piece, and in the concluding number no end of detail was spared to make it an impressive scene. It starts with the "all-aboard" signal by one of the tympanum players, who does a good imitation on this instrument of a train gaining power and speed. "Across the mountains" is represented by the scene of a Pullman-car interior with the passing country seen thru the windows. In the seats of the car are seven men with saxes and other instruments, "zazing it up proper." The last scene "The Arrival" shows the locomotive coming into the station with the big headlight getting stronger as it approaches.

Dr. Riesenfeld was generously applauded and made a short speech, the words of which were lost in the scuffle of patrons to reach the door. R. C.

The Camille Trio

Reviewed Monday afternoon, November 30, at the Hippodrome, New York. Style—Casting, clowning novelty. Setting—Special, in three. Time—Five minutes.

A clowning, gymnastic offering in which casting apparatus is used, later demolished, and the members of which, all attired in the circus clown fashion, go about their routine in the sapsstick manner, occasionally pausing in their comedy to do a good trick or two. Not a little atmosphere of the big top with its amusingly made up clowns is provided with slambang bits the Camille Trio offers, hitting one with the "slats" while the other was the intended victim, etc.

A decidedly unique opener for any bill, packing the necessary laughs and the right kind to start a show off nicely. The offering runs but five minutes, which guarantees no one will get bored. It got across nicely. R. C.

John Robinson's Elephants

Presented by
DAN NOONAN

Reviewed Monday afternoon, November 30, at the Hippodrome, New York. Style—Elephant novelty. Setting—Specials, in full. Time—Twelve minutes.

Four big fellows make up the John Robinson elephant offering. Under the able direction of Dan Noonan, the pachyderm act is one of great entertainment merit. The animals had a special presentation built for them upon their debut at the Hippodrome, reflecting not a little the atmosphere of Bagdad, with the Hippodrome's dancing girls in augmentation, dressed in the Asiatic Turkish fashion. Besides Noonan the elephants are "sup-

ported" by three girls, who make their entrance, on the opening, atop the big beasts. Later they dance.

The thick-skinned entertainers are put thru a routine including some of the stock tricks, such as sitting up, standing on their heads and front legs, forming various combinations, etc. Outstanding among the stunts is the speech-like talent of Lizzie, the oldest of the quartet, said to be 103 years of age. She repeats the word "papa" in a gurgling, swishy way so that it sounds understandable. Another featured trick is stepping over the trainer (who lies prone on the stage floor), as well as squatting down on all fours while he is under the animal in rather tight circumstances.

An excellent, elephant act, one that should fill the bill in any house. R. C.

Patricia Fay and Boys

Reviewed Tuesday evening, December 1, at Keeney's Bedford Theater, Brooklyn, N. Y. Style—Songs and dance revue. Setting—In one and full stage, specials. Time—Twenty minutes.

After an introductory song and dance by two boys Patricia Fay enters attired in bridal costume. For a person of Miss Fay's present importance the introduction and general business of heralding her entry are somewhat too long and too much of a flourishing gesture. After a short song the three go into a dance which is a weak opener.

But thereafter the act reveals considerable dancing talent and gets across to a nice hand indeed. With the elimination or improvement of the weak opening this offering should rise above small-time caliber. Miss Fay's pleasing appearance and her neat costumes, together with the attractive setting, help the act considerably.

The two boys do a sailor song and follow it with a short eccentric sailor dance. But their best bet by far is the goliwog number. They both wear masks and costumes which make them look like goliwogs grown up, and the makeup certainly adds value to the dance, which in itself would have got across nicely. The high kicking of the boy, in one, is also neatly sold.

Miss Fay, appearing in a different costume each time, does some dancing which is the foundation of the act and should carry it right out of the neighborhood houses into big time, in time. Especially well done were her toe dancing, her Russian steps and her waltz with one of the boys. The curtain rises for the waltz number revealing Miss Fay forming a beautiful picture against a butterfly drop. The subsequent dance includes some excellent tableaux.

The act closes with the company doing their stuff singly, and then jointly. There is some fast and difficult stepping, which stops the show in this closing number. The ubiquitous Charleston brings the act to a finish. P. B.

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Frank Rose and Olive Thorne

—In—
SOLD
By Walter De Leon

Reviewed Monday afternoon, November 30, at the Hippodrome, New York. Style—Comedy skit. Setting—Special drop in "one", with practical entrance. Time—Twelve minutes.

With Rose acting in the main as a "feed" and the comely responsibility devolving upon his partner, Olive Thorne, who interprets the character of a Swedish girl with a pronounced accent, the Walter De Leon opus, *Sold*, did just this to an amused audience.

The act appeared fourth on the program and altho it must register whatever hit it makes almost entirely on talk its value, considering the large house, was by no manner of means uneasy. Every line seemed to get across for the mild guffaws that came forth. The plot of the vehicle centers on the efforts of an automobile salesman to interest the Swedish lass, lately heir to a fortune, in a car. She finally buys the auto but in order to escape payment "sees" herself, if we might use this term, to the not unpersonable salesman, who in agreeing to marry the girl has as his tag line "sold". Punctuating the talk there is just the least suggestion here and there of double entendre, which goes also for the closing number before a curtain, in one, when the man sings a special song and the girl while asks him questions concerning parts for an auto that she discovers in a pamphlet.

Miss Thorne is excellent in her delineation of the Swedish girl with the mushy, monotonous dialect, and Rose makes a fine appearance as the straight, handling his part nicely. R. C.

Mijares and Brother

Reviewed Monday afternoon, November 30, at the Hippodrome, New York. Style—Wire walking. Setting—Special, in full. Time—Eleven minutes.

We will not attempt to differentiate between the Mijares boys and Colleano. Both acts are the best in their line and one includes quite the same exhibition of skill as the other. One of the Mijares executes a full somersault on the wire without the aid of an umbrella, and so does the dexterous Colleano. Both acts were with the Ringling-Barnum Shows the past season and both are now in vaudeville. Colleano made his American debut in the two-a-day some time back, but this is the first appearance in the field of the Mijares.

One of the Mijares does a drunk character on the opening while the other offers his exhibition on the wire, including the back somersault and various stepping bits. Mounting the thin cable, the "drunk" does a specialty with the

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wire partly slacked, then loosened until it nearly touches the stage. He swings on the wire, maintaining his balance in an admirable manner.

The act is programed as being "direct from Mexico," with the appended line in the billing "in dances of Mexico." R. C.

Frazier, O'Brien and Young

Reviewed Tuesday evening, December 1, at Keeney's Bedford Theater, Brooklyn, N. Y. Style—Songs. Setting—In one. Time—Fifteen minutes.

These three young men, one serving in the capacity of pianist, neatly attired in tuxedos, certainly know how to sell their songs. Their routine includes popular songs and specialties. They open with a duet, accompanied by their colleague at the piano. The pianist joins them in some of their numbers.

The jovial, red-headed member of the trio does a ballad a one and gets it across neatly to a big hand. Occasional lapses into a talking voice are blemishes that should be easily removed. And a slight easing up in volume would also improve the act. They might save extraordinary volume for the larger houses. The stutter sang by the other of the singers, while effectively presented, is too ancient and had better be replaced by another specialty not quite so old.

The encore, the singing of *Ja Du* as an Irishman, a Jew and an Englishman might do it, very nearly stops the show and is a strong finish. An act that can easily be worked up into a corking good offering. P. B.

Jos. K. Watson Revue

Reviewed Monday evening, November 30, at B. S. Moss' Regent Theater, New York. Style—Tabloid. Setting—One to full, special. Time—One hour and ten minutes.

This tab, is probably the first of its kind to play the local neighborhood houses and proves conclusively that the particular family-time theater here is above being satisfied with entertainment meant for the average small town. The simple reason is that it is not vaudeville as a whole and the musical end is below the standard of the average revue booked into these houses.

Watson as a comedian is good and his work is not unknown to most of the theatergoers. He holds up his end well. A couple of youths contribute some fast hoofing and there is a good female solo or two. Where the entertainment falls down completely is the poor and so-so work of the chorus. Possibly they were never trained to do any more than they are doing, or in a better style. But the fact remains that they are too tall to be graceful, being more of the back row show girl type intended to wear costumes only. There is no misison in their dancing or singing, much less a little p. p.

There are six scenes including the opening one with the chorus called the *Fantastic Curtain*, next is the Slickin and Sotkin real estate office, the former done by Abe Gore and the latter by Watson. They get the laughs early with both new and old gags and business. Following the real-estate-office scene is a terrible number, *The Seas*, with the girls wearing costumes designed and called after the various seas from the Black to the Mediterranean. This let the act down not a little bit.

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Mack and Brantley

Reviewed Wednesday matinee, December 2, at Loew's American Theater, New York. Style—Skit. Setting—Full stage. Time—Six minutes.

This couple, attired in ice-skating costume, open with a waltz. They are very much at home on their roller skates and go thru their routine smoothly and quickly and get across to a fair hand at this showing, which was not quite up to their merit.

The man follows with some fast skating that includes spins and twirls. This was favorably received. The girl then does a single, doing some Italian steps that would have been difficult enough to perform even without skates.

The two close with a beautifully executed number, simulating an ice-skating scene. If one hadn't heard the grating of the wheels and couldn't see the wooden floor, one might have easily thought it to be ice skating rather than roller skating. This illusion is further heightened when they begin cutting figures of eight and doing others of the professional ice skater's bag of fancy tricks. P. B.

Vincent and Hickey

Reviewed Wednesday matinee, December 2, at Loew's American Theater, New York. Style—Songs. Setting—In one. Time—Fourteen minutes.

Miss Vincent entertains with some popular songs and is accompanied by Miss Hickey at the piano in an act which is not more than fair. Her voice is uneven and at times tremulous. There are moments when her tooth interfere seriously with her singing, which at such moments seems about to evolve into hissing.

A ballad was neatly sold, despite these faults. Miss Vincent is obviously better in the upper register. If she were more careful, she might avoid the occasional lapse into a speaking voice, gruff and low, with which she starts a new line every now and then. The small bit of dialog included in the offering is pretty good and might be expanded to the act's advantage. The closing classical number was the best in the act and brought a weak offering to a rather strong finish. P. B.

Robert Reilly Revue

With Mollie Kennedy, Little Larry and the Kilkenny Queens
Reviewed Tuesday evening, December 1, at Proctor's 125th Street Theater, New York.

As neat and entertaining an offering of the musical comedy kind as you will find anywhere. Its chief delight is the good singing by Reilly and his company and the dancing of the jig and tap order, altho the love plot carrying it along is fully as delightful.

On the opening Little Larry, a breezy lad with an ingratiating personality, announces the various characters in the offering, introducing himself as an Irish Huckleberry Finn. Appearing in English hunting costumes, the girls do a dance, topping it in the Tiller fashion. Going to a special scene in full stage representing the interior of a tavern, members of the hunting party stop for a drink.

Not the kind of offering that is pretentiously and lavishly mounted, overloaded with suggestiveness and headed by a "name" good for exploitation purposes, but the kind of an offering that does what it should do—entertain. R. C.

Andreas Pavley

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2. Blue Danube.....Strauss Miles, Ellslus, Bennett, Chapman, Eggeman Winkle
3. French Polka.....Jessel Andreas Pavley and Mlle. Milar
4. Russian Peasant Girl and Her Doll.....Lecocq The Girl.....Mlle. Campana The Doll.....Mlle. Milar
5. Gypsy Dances.....Bizet Andreas Pavley, Miles, Ellslus, Milar, Campana, Bennett and Entire Company

Reviewed Monday afternoon, November 30, at the Hippodrome, New York. Style—Classical dancing. Setting—Specials, full stage. Time—Twenty-seven minutes.

The Pavley-Oukrainsky Ballet, consisting of 17 people, is the nearest approach to the Lole Fuller Dancers, which recently filled a special engagement here, and the numbers done are somewhat similar in nature. The Pavley-Oukrainsky company has been playing in concert thruout the West and Middle West and formerly appeared with the Chicago Civic Opera. It is said that most of the members of Pavley's ballet are American girls. May or may not this be true, they are at least all good-looking, modest in their deportment and dancers of a grade much above the average. Hardly a flaw is noticeable in the many numbers in which all members of the company take part, and one seems to be as capable in her dancing as the next.

Andreas Pavley, heading the ballet, is a choreographic artiste of some renown. Following the Hipp. engagement he and his company are going to Paris to fulfill an engagement there, it is understood.

The program presented Monday afternoon is reproduced above. All of the numbers, varied in nature, were executed with a grace and beauty that won instant approbation. The opening number, with a huge clock framework at the rear, was charmingly done, and the Blue Danube scene, in which five girls take part, four of them manipulating a squared silk cloth in the Lole Fuller manner, was also beautifully executed.

A special conductor in the pit saw to it that none of the pretty strains from the waltz music was lost. The third number was done to music of the Wooden Soldier, and the fourth provided a lighter entertainment, as one of the girls made up in hoydenish fashion chewing on an apple did a pantomime with her doll. For the close the gypsy dancing indulged by the entire company brought a deal of flash to the proceedings. A fairly good hand was accorded the offering. It appeared in the spot closing the first half. R. C.

Brems-Fitz and Murphy Brothers

Reviewed Tuesday evening, December 1, at Proctor's 125th Street Theater, New York. Style—Comedy quartet novelty. Setting—In one. Time—Twenty-one minutes.

Here's an act that should soar high in the realm of vaudeville's best. It's a quartet of a most unusual order in which two of the men play comedy parts, the other two straight. All make a good appearance, each has an easy stage presence and all sing much better than the average. A more perfect combination of talent for a quartet could not be desired. The singing alone is of an order that would stop any show and so is the comedy. Together the whole is more surefire than is needed to bring about this enviable result.

The act reminds one in a way of burlesque and its peculiar methods, but there's nothing raw in it. Of the twain spreading the laughs, one is a Hebrew comic, the other a low comedian of the burlesque caliber dressed in misfit clothes, made up grotesquely and with an expression in his eyes that reflects somewhat the funny gaze of Tommy ("Bozo") Snyder, of Columbia Wheel fame, as well as the eyemaking of Jimmy Savo, who divides his time between vaudeville and musical comedy. This low comedian is referred to as "Asthma". He and the comic, also a funny figure, have a highly

amusing scene in which a cop figures, one of the straight men doubling for the latter part. It seems the cop does not like to hear "Asthma" singing Sweet Adeline in the street. He warns him to stop on the threat of a severe beating. The comic prods the dumb "Asthma" into going ahead and the cop comes on again giving him a last warning. As the officer turns his back and goes off the comedian retorts and the cop thinks it's "Asthma". The result is highly laugh provoking.

For the close the quartet sings an Irish lullaby. The voices of all are excellent. Previously in the routine "Asthma" does a number with the straight men, which, when reviewed, got a rousing hand. The other singing comes in the forepart of the offering. R. C.

Dulmage and Kitty

Reviewed Tuesday evening, December 1, at Keeney's Bedford Theater, Brooklyn, N. Y. Style—Bicycle. Setting—Full stage. Time—Fourteen minutes.

The act opens with a portly man and a woman doing a waltz on unicycles. As an opener it falls cold and presages a dull act. However, while the rest of the offering does rise above the mott'o of the flat opening, it is never more than small-time stuff.

The man follows singly with some turns and twists on his wheel which draw a pretty good hand. His fluttering about, to the bird twitter provided by the trap drummer, and his "Spring is here" remark were too stale to help the act much. Of course, as in all such acts, there was the inevitable miniature bicycle, which, when operated by a man of the avoirdupois of Dulmage, was more than usually funny. His routine also included juggling with two balls while balancing on his unicycle. There is also some patter between Kitty and her partner, some of which is actually funny. The act closes with some work on a high wheel by the man. P. B.

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In Several Song Scenes and Dances
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Edwin Weber Conducting

Reviewed Monday matinee, November 30, at the Palace Theater, New York.
Style—Songs. Setting—In two, special.
Time—Twenty-two minutes.

This is the first showing in the East, we believe, of this routine, and it's a pip all the way. Both published and special numbers are used, each with a change of costume and a black and white set piece in two used for the background. Between numbers Miss Mae did several dainty solo dances in one, each a gem of gracefulness. She exemplifies youth at play in an unusually effective style.

A published comedy number allowing for a bit of German dialect and foreign costumes did well for the opener and nothing but their marvelous handling of the song could have put it over, for it is not so new. *What Price Love*, a special hit of material, brought them out in evening dress, the locale apparently being a corner in a cafe. Miss Burt did her marvelous vamp and Whiting played straight, scorning the gold digger to a fare you well. *Collegiate*, another published number, was done by Whiting in Oxford-bag trousers, turtle-neck sweater, Frisbie cap, while his partner wore skimpy apparel. Their rendition of this song was a riotous comedy hit and it was further clinched with their version of the collegiate dance. In one they finished off with some familiar and newer stuff done mostly by Miss Burt. The fact that they knocked them cold on next to closing is sufficient proof of the merits of the offering. M. H. S.

Carson and Kane Revue

Reviewed Tuesday evening, December 1, at Proctor's 125th Street Theater, New York. Style—Revue. Setting—Specials, full stage. Time—Fifteen minutes.

Dancing features in the Carson and Kane Revue, an offering of five people, two men and three women, all of whom are considerably above the average in their work. A novel bit opens the act with what is supposed to be a telephone conversation between a young man and a girl, the former of whom invites his friend to go to the theater to see a revue, this being the revue in question. The man in the future might make sure of the name of the theater the act is playing, for when reviewed he referred to this house as Proctor's Third Avenue.

In a cye, setting in full stage the revue continues with various exhibitions of the dance art, ranging from eccentric specialties to Charleston and including among other numbers a Bowery dance. This specialty was an outstanding one, as was a sister team in an acrobatic number. Sandwiching the dances a mixed team offers a song, the girl accompanying at the piano. The specialty is topped with a tap dance of a fair order. The inevitable Charleston brings up the close. The revue isn't a world beater by any means, but it makes pleasant entertainment. It is beautifully staged, carries tasteful drops and the costumes worn by

MARGUERITTE ADAMS



Margueritte Adams, assistant organist at the Pantages Theater, Kansas City, is one of the interesting theatrical and musical people of Kansas City. Mrs. Adams opened the Mainstreet Theater (Junior Orpheum house) when it made its bow to Kansas Citizens in 1922 and was head organist at that theater for two years before going to the Pantages, and for a year and a half prior to the Mainstreet engagement was with the Newman interests when they had the 12th Street Theater. She has played piano in the various theater orchestras of Kansas City on "emergency" calls and is well and favorably known to theater patrons of Greater Kansas City.

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of its kind. It is good enough an offering, however, to be carried in the better class neighborhood stands. R. C.

Birdie Kramer

Reviewed Tuesday evening, December 1, at Proctor's 125th Street Theater, New York. Style—Imitations. Settings—In one. Time—Twelve minutes.

Birdie Kramer's appearance here marks her return to vaudeville after a considerable layoff during which, it is understood, she was ill. Miss Kramer does an act of imitations in which she gives a demonstration of the musical talents of members of her family tree. She is dressed as a little girl and in this character makes a decidedly fetching appearance. Each member of Miss Kramer's family plays musical instruments. She attempts to show how each plays her particular instrument, using no apparatus in her mouth to produce the desired sounds. Among her imitations are those of a cornet, musical saw and steel guitar. When reviewed Miss Kramer had some trouble to work up enthusiasm, but with her steel-guitar imitation, which is excellent, the audience loosened up somewhat, giving her a fairly good hand. She appeared in the dance spot. A minor fault which Miss Kramer might overcome with little difficulty is her speech when announcing her imitations. She was inclined when reviewed to speak hurriedly, making it hard for members of the audience to catch all the words. Miss Kramer's act, while diverting and novel, is not an exceedingly strong one

Jay and Dorothy Hendricks

Reviewed Wednesday evening, December 2, at B. F. Keith's Jefferson Theater, New York. Style—Dancing. Setting—Full stage (eyes). Time—Fifteen minutes.

The offering ought to develop into a more satisfactory one when a better tempo is set and adhered to and all attempts at comedy eliminated with the exception of the particular number designed to get laughs, and this should be made strictly that type of a dance.

As it stands the routine is more or less dragged out and there are sporadic attempts at comedy here and there in most every number. Hardly any of it registered when reviewed. The routine includes a maid and cop eccentricity in the park, variation of the sailor's hornpipe, tango and Charleston. All were double numbers, neither offering a solo by way of diversion. The pianist did about all of the playing for the dances and also did a solo. There is one rather long wait in which the pianist does not seem to be playing a solo or vamping either. Making up his mind to do one or the other would also help. Both are fairly capable and graceful dancers and by pepping up the works a little would have a vehicle 200 per cent better. M. H. S.

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

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More Vaude. Houses For N. Y. Suburbs

K.-A. and Loew Circuits Planning To Add Theaters in Westchester County

New York, Dec. 7. — Westchester County, all the towns of which are a short jump from New York, is to have next season several new vaudeville houses in addition to the six already operating within its boundaries. In addition to the new houses in White Plains which the Keith-Albee Circuit has leased for a period of 21 years, the Loew Circuit is planning two more to add to those already operating in Westchester County, while in Port Chester two theaters are now under construction which will play vaudeville when completed. It is not known whether the Loew people are interested in either or both of these projects.

One of the new Port Chester houses will seat 2,000 and the other between 1,600 and 1,700. Since both will play acts and there are already the Strand and Kialto in this town, which has a population of about 20,000, it will be well represented with places for amusement. The Kialto now plays vaudeville, booked by the Fally Markus Agency. It has a seating capacity of 1,200, while the other, the Strand, accommodates 1,100.

Another new house, the Mamaroneck, Mamaroneck, N. Y., which opened Saturday with a motion picture policy and prologs, presentations, etc., is quite likely to turn to vaudeville later, it is understood. The Playhouse Operating Company, controlling the Mamaroneck stand, operates the Rye Theater, Rye., and the Capitol, Riverhead, L. I.

English Managers Hurry To Obtain Registration

London, Dec. 5 (Special Cable to The Billboard).—The Variety Artists' Federation Theatrical Employers Registration Act has upset things considerably and there's great hurrying and scurrying to get things okay. Nevertheless, managerial associations have sounded Home Office officials for temporary protection should the Federation take action against any unregistered manager on January 1.

The Federation refused to give any such pledge or indemnity, saying if managers were not registered it was because of their own neglect and they must take the consequences.

At Odds Over Conditions of New Bill
Another registration bill goes into force on January 1. It is the one relating to performing animals, over rules and regulations of which Joe Woodward and Bertram Mills are at loggerheads with the Home Office, and who are insisting upon impossible and irksome conditions as to the description of tricks and disclosure of trade secrets as regards illusions, etc., involving animals or birds.

Business Good in Dubuque

Dubuque, Ia., Dec. 5.—Business at the Majestic Theater has averaged the best in several years so far this season, according to Jake Rosenthal, veteran pilot of the house's destinies. After a year of frequently changing policies the Majestic is now using three and four acts of vaudeville, booked thru the W. V. M. A., with first-run pictures, changing bills twice weekly. While Jake Rosenthal is still operating the house, the actual management has been turned over to his nephew, Nate Rosenthal. Jake plans to drop out entirely in the near future, according to a statement to The Billboard's representative and will confine himself to another branch of the amusement business soon to be announced.

Attendance Record Broken At Kansas City Pan. Theater

Kansas City, Mo., Dec. 5.—The week ending Friday night, November 27, was the record week in five years, both for attendance and receipts for the local Pantages Theater, according to Earl T. Cook, manager. Prior to that week the personal appearance of Jack Dempsey at this house had set the high-water mark with an attendance of nearly 35,000. Mr. Cook ascribes the big attendance of 40,000 people to the excellent vaudeville presented in addition to the picture, *The Keeper of the Bees*, which ran serially a short time ago in a local paper. The new show opens at the Pan. on Saturday matinee.

Reopening Set for Dec. 12

Akron, O., Dec. 5.—The old Grand Theater, which has been undergoing remodeling, will reopen December 12, according to announcement of William Brill of the Brill Amusement Company. The seating capacity has been reduced to 1,200 persons by elimination of the third balcony. Pictures and vaudeville will be the policy.

Dockstader Died Poor; No Tax on Estate

New York, Dec. 5.—No inheritance tax will be paid on the estate of Lew Dockstader, minstrel, according to the ruling of Surrogate Foley. Mildred H. Palmer, daughter and administratrix of the estate, filed a petition early in the week asking that she be exempt inasmuch as Dockstader, who died in December, 1924, left little if any assets.

Less than \$100 was left by the famous minstrel in actual cash, and a number of lots at Southampton, Long Island, are said to be so situated as to possess no immediate sales value. His liabilities were in excess of \$1,000, owed to two physicians, and funeral expenses and costs to estate amounted to \$1,200.

Artistes Entertain Children

New York, Dec. 5.—A special performance was given Saturday morning at Keith's Fordham Theater to 2,000 crippled children from various institutions in and around New York. The acts that appeared were Bob and Tip, educated dog and ring act; The Correll Sisters, singers; Pollard, novelty comedy juggler; Hughie Fitz, acrobatic clown and contortionist, and Elmer Ransom, with a Punch and Judy offering. Frank Eagan, manager of the Fordham was master of ceremonies. In addition to the acts, Harold Lloyd's picture *The Freshman* and a Hal Roach comedy were given.

ORPHEUM, K. C. NOW IS TWO-WEEK STAND

Kansas City, Dec. 5.—After two successful experiments of holding over an entire bill for two weeks here, the management of the Orpheum Theater has decided to establish this as the regular policy for the remainder of the season. This means that every bill will be given a two weeks' run instead of the former one-week. This is the second week of the bill headed by Frances White, diminutive musical comedy star, with these other artists: Joseph B. Staley and Company, Ray Huling and his Seal, Billy Farrell and Company, Jimmy Savo, with Joan Franzia; Haynes, Lehman and Kalsner; The Rooneys, and Berlin vs. Liszt, a contest between the classic and jazz music, with Alex Hyde.

Staley Returning With "The Mystic Garage"

New York, Dec. 7.—Dick Staley, who was fast in the two-a-day with his Blacksmith Shop transformation act, is returning to the fold with a new vehicle called *The Mystic Garage*, according to reports.

The quick changes in the new act are from a garage to a luxuriously outfitted living room, the same as it was from the blacksmith's shop to a similar scene. Following out-of-town break-in dates, the offering will be shown in the New York houses.

ROSE AND JOE MARACHE



Championship winners of the Charleston contest held by The Chicago Herald-Examiner. The team is being booked by the Music Corporation of America, with Hank Linder tour manager.

Manager Returns to Brockton

Brockton, Mass., Dec. 5.—Owing to pressure of business at the District Headquarters, David E. Dow, general representative of William A. Gray, has been recalled, and Frank Hookallo is managing the Brockton Theater for this final week of Manager J. Joseph Cahill's vacation. Mr. Hookallo is manager of the Washington Street Theater, Boston, which position he has filled for 18 years.

Next week Manager Cahill will resume his duties at the Brockton. This week's bill includes Diaz and Powers, Ryan Sisters, Frank Mullane, Francis and Wally, Gaultier and Pony Boy, featured, first half; Leo and May Jackson, Rose O'Hare, Hart and Helene, Cliff Nazarro and Company, featured, last half. There is no break in the fine attendance attracted by big-name vaudeville acts now shown here.

Rosenblatt Plays Orpheum Date

New York, Dec. 7.—Cantor Joseph Rosenblatt, the tenor, who has been playing in K.-A. houses, opens for the Orpheum Circuit at the State-Lake, Chicago, January 10. This is the only date booked, it being contingent upon further time. As has been the case since the singing Cantor opened in the East, he will not appear in the bill at the State-Lake Friday evening or Saturday afternoon because of his orthodox religion.

Hipp. Information Bureau

New York, Dec. 7.—The Hippodrome has installed a special service for holiday shoppers, which is headed by Sally Rosenthal. Visitors seeking any sort of guidance may ask Miss Rosenthal, who will make every effort to give the required data regardless of whether it is a train-time schedule, about hotels, department stores, telegraph offices, boats or cabarets.

The service will also be extended to out-of-town folk thru the mails, and the idea will be extended to include similar bureaus at Keith-Albee houses in other cities.

Vaude. Engagements

New York, Dec. 7.—Martha Jobson has been engaged thru the Rycroft-Perrin Agency for the ingenue role in Judge Chilton's act, *Ideals*, now on tour on the K.-A. Circuit. Another engagement is that of Eddie O'Connor, juvenile, with Doris Francis' new act. O'Connor was signed thru the Leslie Morosco office.

Gino Daro for Vaude.

New York, Dec. 7.—Gino Daro, appearing now with Louise Iiga at the Lyric Theater, and who has received many favorable comments on his special numbers, *Argentino Tango* and the *L'Apache*, is coming into vaudeville.

ACTS

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Sheridan Plans To Begin Vaude. Jan. 1

Two Shows, as Experiment, Were Booked by Fally Markus, Who Thinks House Ideal for Vaudeville

New York, Dec. 5.—The experiments with vaudeville at the Sheridan Theater, Seventh avenue and 11th street, which played a bill of five acts Monday, November 16, and a similar show the following Monday, were entirely successful, Fally Markus announced, and it is expected a regular policy of acts will be inaugurated at the downtown house beginning January 1.

That a combination policy of vaudeville and pictures will become permanent at Sheridan is regarded as certain by Markus, who booked the experimental shows into the stand. He points out that the theater is a beautiful one, newly constructed and seating more than 2,000; is located in a thickly populated zone and is not near other vaudeville houses, therefore will be without competition in this field.

The nearest vaudeville house is Fox's City, while Keith's Jefferson is a block further, but both are to the east side more than to the west, which has as its closest stand the Grand Opera House at Eighth avenue and 23d street. The Sheridan draws its patronage mostly from Greenwich Village, on the brink of which it is located.

More Circus Acts for Vaude.

New York, Dec. 7.—Two more well-known circus offerings are preparing to enter vaudeville. They are Macchua, Brazilian wire walker, who closed with the Sparks Circus at Savannah November 30, and will open her two-a-day engagement next week.

The other is the Nelson Family, which was with the Barnum-Ringling Show this season, and will be ready to open in vaudeville the latter part of the month. In the meantime, Rosina Nelson is going out as a "single", it is announced. Alf T. Wilton represents both circus attractions during their vaudeville tours.

Loew Gets Lewis & Gordon's "Just Out of Knickers"

New York, Dec. 7.—Leroy Clement's one-act playlet, *Just Out of Knickers*, which played the big time under the direction of Lewis & Gordon, has been revived for the Loew Circuit and is scheduled to open the first half next week at the Boulevard. William Mack is booking it on the Loew Time.

Bartell Returning To Loew Circuit After Brief Illness

New York, Dec. 7.—Prof. William Bartell is recovering from his recent illness, which compelled him to defer vaudeville engagements, and announces he plans to open on the Loew Circuit when well enough to play. Prof. Bartell was formerly on this circuit with the Loew's Circus.

Parish and Peru Reunite

New York, Dec. 7.—Frank Parish and Steve Peru, who split at the finish of last season after a long partnership, have reunited and next week start a tour of the Keith-Albee Southern Time, opening at Asheville, N. C. Following their split Frank Parish appeared in vaudeville as a single. Frank Evans books the team.

Charlotte Sails for U. S.

New York, Dec. 7.—Charlotte, the ice skater, who presented at the old Hippodrome years ago her famous ice ballet, sailed from Hamburg, Germany, last week, to appear again at the big Sixth Avenue stand, this time for the Keith-Albee Circuit. She is scheduled to play the Hipp. the week of December 28.

Bowden Returns From Chicago

New York, Dec. 5.—Harold A. Bowden, who represents the J. C. Williamson, Ltd., interests in this city, returned from Chicago this week. He spent several days in the Windy City, looking over both vaudeville and legitimate productions, with a view to booking engagements for Australia.

British Exhibitors Vote Down Film Scheme

London, Dec. 5 (Special Cable to The Billboard).—By 679 votes to 609 the scheme as regards films has been killed by the exhibitors themselves. Altho 4,000 were entitled to vote, fear of government control, interference or regulations was the main reason for the vote against the measure.

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Frank Mayo Won't Play For Break-In Money

His Vehicle Goes on Shelf Until Another "Name" Is Found

New York, Dec. 5.—Because the money offered for break-in dates was not what he thought it should be Frank Mayo has been removed from the list of forthcoming "names" for vaudeville. The sketch selected for him, an Aaron Hoffman playlet entitled *The Unexpected*, has been laid on the shelf for the time being as a result, but it is planned to send it out in the near future with another "name" at its head, it is announced by the firm of Lewis & Gordon.

Mayo, who never appeared in vaudeville in this country, was to have been cofeatured with Ann Luther in the act, but the latter sailed for Europe without accepting the engagement. Mayo, for many years in motion pictures, was formerly a vaudeville artiste in England.

Mayor-Elect Walker Would Not Oppose Sunday Shows, State Senate Record Reveals

Albany, N. Y., Dec. 5.—Sunday night performances of legitimate shows in New York City would not meet with opposition from Mayor-Elect James J. Walker, judging from his attitude on the subject while he was a member of the State Senate. Three years ago Mr. Walker, then majority leader of the upper house, pushed thru a bill legalizing such performances. The measure was bitterly opposed by the Actors' Equity Association and the New York State Federation of Labor, whose officers believed they had killed it after a hearing at which the bill was denounced by Frank Gillmore, Florence Reed and other legitimate stars. A few weeks later Senator Walker, however, suddenly called the measure up in the Senate and succeeded in squeezing it thru by a narrow majority. The Assembly committee refused to report the bill out and it died. The following year Assemblyman Frank A. Miller, of Brooklyn, a booking agent, introduced a similar measure, but he agreed to withdraw it after Frank Gillmore, Frank McGlynn and Jefferson De Angeli appeared before the committee in opposition. At the time Senator Walker sponsored the legislation William A. Brady, representing the Managers' Association, and former Senator J. Henry Walters, of the Keith office, were its principal proponents. Mr. Brady then, as now, suggested the dropping of the Monday night performance so that the actors would still have a six-day week. Representatives of the Equity Association answered this by saying that the Sabbath, being a day of rest for all other classes, should be the same for legitimate actors. It was the only day on which they could be with their families, Equity speakers insisted. When Mr. Brady called attention to the fact that vaudeville performers had to play on Sunday in New York the legis. retorted that they did not favor this, but that anyway there was a big difference between a 20-minute vaudeville appearance and a two-hour appearance on the dramatic stage. Mr. Brady made a big point of the fact that legitimate players worked without protest on Sunday night in Chicago and other Western cities.

Bekefi in Act

New York, Dec. 7.—Bekefi, Russian dancer and impresario, is to head a new offering now in rehearsal under the direction of George Choos, who will present it in vaudeville. The act, being staged by Bekefi, will consist of six people, among whom are Barsha, dancer, and the team of Churchill and Mooney. A title has not yet been selected.

Christmas Party Planned In Springfield December 23

Springfield, O., Dec. 5.—Plans are being made for the fifth annual Christmas party given by John W. Potter, a member of a theatrical union here, to be held the evening of December 23. Decorations and a miniature stage and complete equipment are being placed for the use of entertainers. Those slated to appear are Burke's Music Entertainers, orchestra; Master Bobby Wilson, songs; "Doc" Hilselman, humorist; Sullivan and Hare, Hawaiian entertainers; Jack Kerns, black-face comedian; Thelma Igo, whistler; Roger Garrett, pianist, and Stewart and Hill, rube act. A prize contest will be conducted, as well as a smoker for men. Refreshments will be served the ladies.

Silber Books Two More For Pantages Circuit

New York, Dec. 5.—Two headline acts have been booked for early opening on the Pantages Circuit by Arthur Silber, Julia Kelety, the French comedienne, opens in Newark soon after New Year's in the same type of singing act she did when she last played New York. Opening also in Newark, December 21, is the song and dance revue, *Dancing Some*, which has been playing at Loew's State this week.

John P. Nick Convalescent

Information reaching Cincinnati last week was that John P. Nick, sixth vice-president of the International Association of Theatrical Stage Employees and Motion Picture Machine Operators, who was operated on for appendicitis a few weeks ago at St. Luke's Hospital, St. Louis, was getting along nicely. William Elliott, business agent of the I. A. Local of Cincinnati, recently jumped to St. Louis and paid Mr. Nick a visit at the hospital.

THEATER ROBBERIES

New Haven, Conn., Dec. 5.—Two local theaters, the Olympia and Pol's Palace, figured among the series of robberies that took place here this week.

At the Olympia Monday night the head usher, Byron Guthrie, it is alleged, walked off with \$215, part of the night's receipts, which he had been given to carry from the box office to the manager's office on the second floor.

The robbery at Pol's Palace involved \$47, which was contained in a purse belonging to Jean Vernon, a principal in the *Spotlight Revue*. The purse was stolen from Miss Vernon's dressing room while the actress was doing her turn.

Lane and Barry Reunited

New York, Dec. 7.—George Lane and Emily Barry, who worked together two seasons ago, and then split, each to take a new partner, have reunited, and under the direction of Frank Evans opened at the Greenpoint, Brooklyn, the second half last week, coming into the Franklin for the first half this week.

After the team first split, Lane worked with Mickey Moran and also with Byrd Byron. Miss Barry is a sister of Lydia Barry, herself in vaudeville.

Heath and Other Acts Booked for Australia

New York, Dec. 5.—Miss Frankie Heath was signed up to play the Tivoli Theaters, Australia, by J. C. Williamson, Ltd., this week. She will sail for the island next June.

Other acts booked for Australia by the Williamson firm include the Ghezzi Brothers, who sail from Vancouver in May; Story and Lee, with their singing and dancing act, and Zoe Delphine and Company, wire walkers. These last two embark from San Francisco in April.

Mrs. Grandi Under Knife

Ft. Wayne, Ind., Dec. 4.—Mrs. Art Grandi, who underwent a serious operation at the Methodist Hospital here, is recovering nicely according to M. P. Steele, M. D., superintendent of the institution.

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

Waugh Resigns Managership Of Alhambra, Milwaukee

Milwaukee, Wis., Dec. 5.—Howard Waugh has resigned as manager of the Alhambra Theater (Universal) after having re-established the house as one of the leading first-run picture houses here. While no official announcement has as yet been made it is understood locally that Waugh will soon assume an important post with the Saxe Amusement Enterprises, which dominate the picture house business of Milwaukee. Harry E. Long has been transferred from Universal's America Theater at Denver to succeed Waugh at the Alhambra. No other changes will be made at the house, according to George Levine, supervisor of Universal's theater operating activities in this territory.

Jack Bernard, Notice!

The *Billboard* has been asked by Mrs. Ella T. Pierce, of Old Bridge, N. J., to aid in the search for her son, Ripley Pierce, professionally known as Jack Bernard. Mrs. Pierce is ill in a hospital and is very anxious to hear from her boy.

Theaters Dark on Sunday

Dover, O., Dec. 5.—No further effort will be made by picture theater owners here to operate on Sunday. Dover movie houses were open last Sunday and were immediately ordered closed, but no arrests were made. Owners agreed to keep them dark on Sunday hereafter.

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"THERE AIN'T NO FLIES ON AUNTIE"

MANY EXTRA CHORUSES, DANCE ORCH. 35c.

Vaude. Producer Bests Crooks

Alex Gerber Holds Diamond Fakers Until Police Arrive

New York, Dec. 5.—The hearing in West Side Court before Judge Max Levine of the charges against George Spina, nonprofessional, who is accused by Alex Gerber, vaudeville producer, with attempting to perpetrate a swindle in connection with the sale of some fake diamonds, was postponed until next Friday when the case came up yesterday. In the meantime the police are searching for Joe Brown, vaudeville producer, said to have been associated formerly with Joe Howard and who was arrested with Spina last Saturday in Gerber's office and later released. Brown was subpoenaed to appear at the first hearing of the case last Monday, but did not show up and a bench warrant was issued immediately. When arrested Brown represented himself as a member of a well-known artists' club, and it is hoped by the police they will be able to locate him thru this organization.

Gerber, a producer of high-class flash acts, writer of material for two-a-day artists as well as a songsmith of some distinction, revealed himself in a different role in causing the arrest of the men. They had sold to him a diamond for \$200 which he had appraised and learned was worth this amount, but not being satisfied with this sale they returned offering him 10 diamonds for \$1,000. Gerber grew suspicious and out of curiosity, having known Brown slightly and wanting to find out what was his game, he said he would accept them, but that he could not get to the bank before the next morning. Brown and Spina, apparently convinced Gerber had fallen for their game, asked if the stones could be locked in his safe. Gerber gave them the key and asked Spina

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FOR CHRISTMAS AND THE
NEW YEAR

--- The ---

Gus Sun Booking Exchange Co.

to place with these stones in the safe the one he bought previously for \$200. After the men had gone he opened the safe with a duplicate key and found the good diamond had been replaced by a worthless one, and that all the others were merely glass.

He notified the 47th Street Police Station and was told an officer would be at his office the next morning at 10 o'clock when Brown and Spina were to return. Instead, they came in at 9:30 and opening the safe, discovered the envelope with the "gems" had been tampered with. It was here that the affable Alex stepped into a different role. Brandishing an automatic he had while he was a Marine, he held the men at bay until detectives arrived and placed them under arrest.

At the police station Brown pleaded with Gerber that he was innocent and was released, leaving Spina, who was held, to utter various threats against Brown, who he declared was double-crossing him.

Gerber said he knew Brown only thru meeting him now and then in theatrical offices.

TOM IRVING



of the Irving Bros' Show, now in its seventh season playing vaudeville and motion pictures.

Hocky and Green Produce New Girl Offerings

New York, Dec. 7.—A new offering, produced by Hocky and Green, and known as *The Al-Girl Revue*, opened the second half last week at Proctor's 58th Street here. The cast includes the Bay Sisters, Audrey Dixon, Truly Jones, Eugenie Le Blanc and Dorothy Jean Morrison.

Another act with a cast entirely of girls is out under the Hocky and Green banner. This one, formerly known as *The Election Revue*, is now called *The Campaigners*. It is breaking in in Keltch-Albee houses in New York. Eva Hale, in the act when it first opened, has resigned to accept an engagement in a New York night club. She has been replaced by Shirley Mallette.

"Black Cargo" Is Title Of New Act Booked on Pan.

New York, Dec. 7.—Earl Shehan and Bertha Startzman, who recently completed a tour of the Loew Circuit, have abandoned their old vehicle for a new one by Carl Nlesse which carries the title of *Black Cargo*. The act is to open for the Pantages Circuit in Indianapolis late in December, it is announced.

Snodgrass Back in Two-a-Day

New York, Dec. 7.—Harry Snodgrass, the pianist, who was released from the Missouri Penitentiary last year and came into vaudeville on the Orpheum Circuit following reams of publicity he copped in the newspapers, is back in the two-a-day after an absence during which he played fairs. He is booked for the Delmar houses and opens next week in Birmingham.

Novel Midget Offering

New York, Dec. 7.—The new midget offering presented by Fred Ardath, the comedian, and billed as *Snoc White and Her Seven Dwarfs*, is now breaking in in the outlying houses, having opened last week in a Brooklyn stand. The offering is expected to be ready for a showing on the Loew Circuit late this week or early next. Charles J. Fitzpatrick will handle it.

New Laura Lee Revue

New York, Dec. 5.—A new act, featuring Laura Lee, who formerly played with Johnny Dooley as partner, will open Monday at White Plains. It has been booked and produced by Victor Hyde.

The act, which will be a song and dance revue, will also include in its cast Mildred O'Moore, Georgia Farley and two boys, Boyce and Evans.

Norris Booked on Delmar Time in New Animal Act

New York, Dec. 7.—Carl Norris, who formerly had in vaudeville *Norris' Springtime Follies*, an animal act, is returning to the fold with a route of the Delmar houses to begin with an act that will be billed as *Norris' Baboons*. He is scheduled to open in Greenville, N. C., the second half of the week of December 14.

Rain and Fog Slows Business

London, Dec. 5 (Special Cable to *The Billboard*).—Rain and fog considerably bumped business all over England on December 3 and 4.

English Girls Signed by Darling

New York, Dec. 7.—The team of Blaney and Farrar, English girls, brought over here by Flo Ziegfeld last season and placed in *Louie XIV*, are coming into vaudeville under the personal direction, it is said, of K.A.'s chief booking man, Eddie Darling.

They were set to open this week at the Palace, but were taken out and will appear in one of the other New York stands instead, probably hitting the Palace next week.

Second All-British Bill For Palace January 25

New York, Dec. 7.—Another all-British program will be seen at the Palace the week of January 25. The Keltch-Albee Circuit has invited Sir Esme Howard, British Ambassador to the United States, to come and catch the show.

Inasmuch as Sir Esme is good at making speeches, an effort will be made to have the statesman address the audience from a lower box, all of which, it is believed, will be good stuff.

Concessionaires Sue Paper

London, Dec. 5 (Special Cable to *The Billboard*).—Laycock & Bird, big amusement concessionaires at Wembley Exhibition are suing *John Bull*, a newspaper, complaining that articles in the weekly meant they had duped firms by financial jugglery into doing work for them and then had not paid them. The paper's defense is justification, absolute and complete, and very interesting details have been elicited in Laycock's cross-examination.

Barclay Framing Offering

New York, Dec. 5.—Don Barclay, comedian, of late with various musical shows, is returning to vaudeville, according to report, with May Boley as his partner. Barclay, last seen in the two-a-day for a brief engagement with J. Harold Murray, with whom he appeared in the musical *China Rose*, was in vaudeville years ago with the first-mentioned of the team, Chain and Archer.

Markus Agency Gets House Formerly Booked by Linder

New York, Dec. 7.—The Majestic Theater, Jersey City, which plays Mutual Wheel attractions during the week and on Sunday gives a concert of 10 acts, has passed from the Jack Linder books to the Pally Markus Agency. The latter began booking the stand yesterday.

Two Acts Join Indoor Circus

New York, Dec. 7.—Crandell's Brazilian Circus and Ledoux and Louise, wire act, open January 11 at Olean, N. Y., in the indoor circus booked by John H. Moore thru Barton Brothers. The show will work its way westward to Buffalo, and will appear at many lodge dates. The former turn was seen here recently at the Hippodrome.

Extra Show for Orpheum Houses on New Year's Eve

New York, Dec. 7.—As has been the custom in previous years, all the houses of the Orpheum chain will give Christmas parties and an extra show on New Year's Eve this year, plans being already under way for the holiday festivities.

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

**Pan. Acts in Dallas
Jefferson on Dec. 27**

Theater Will Close December 13 for Remodeling—Ritz at Ft. Worth To Open About Jan. 3 With Acts

Dallas, Tex., Dec. 5.—The Jefferson Theater, operated as a taidold musical comedy house by Gabe Laskin of Memphis, Tenn., Tuesday was transferred to the control of the State Amusement Company. The house will close December 13, reopening about December 27 as a vaudeville picture house, booked by the Pantages office.

The new managing company of the Jefferson is a recent stock company capitalized at \$100,000, with Ray Stinnett as president, U. M. Simon of Ft. Worth, vice-president, and Simon Charnisky of Dallas, secretary-treasurer. The company will also operate the Ritz Theater at Ft. Worth, which opened this season with dramatic stock, under management of Sam Bullman of Dallas. The Ritz will reopen with vaudeville about January 3. The State Amusement Company also expects to put Pan. vaudeville in Houston and San Antonio, Tex., next season. The interests identified with the amusement company now control nine Texas theaters, the Jefferson and Capitol in Dallas, the Ritz in Ft. Worth, the Gem, Bell, Crescent and Temple in Temple, and the Palace and Yale in Cleburn. The names of the Jefferson and Ritz will both be changed to Pantages Theater.

Mr. Charnisky announced that the Jefferson will reopen after extensive remodeling, but will be moved next fall to a new home along Amusement Row to be built at a cost of \$225,000.

Mr. Charnisky and Mr. Stinnett formerly owned the Capitol Theater here, but disposed of two-thirds of their holdings a few weeks ago to the Universal Film Company of New York.

**James Keogh Leaves Saxe;
Joins Silliman Theaters, Inc.**

Milwaukee, Wis., Dec. 5.—James Keogh has left as general manager of the Saxe Amusement Enterprises after an affiliation of nine years. He is succeeded by Harold J. Fitzgerald, former manager of the Milwaukee branch of First National. The news of Keogh's breach with Saxe came as a distinct surprise to the local Rialto, rumors of an impending break having been discredited even by prominent house managers in the Saxe organization. During the period of his association with the enterprise the Saxe interests grew to a dominating position in the picture business of the State, at present operating 27 houses, nine of which are located in Milwaukee. Three of the latter are listed among the city's five first-run houses, and include the Wisconsin Theater. Keogh was immediately acquired by the Silliman Theaters, Inc., operating 10 outlying picture houses in Milwaukee in direct opposition to the Saxe neighborhood houses. He will be general manager of the latter concern. Fitzgerald, the new Saxe right-hand man, has been manager of the Milwaukee branch of First National since it was opened and in that capacity has been in close touch with Saxe affairs.

**Pictures for 10 Weeks
At Ithaca Little Theater**

Ithaca, N. Y., Dec. 5.—Albert Robbins, assistant manager of the Robbins-Eckel Theater, Syracuse, was here Thursday and secured a 10 weeks' lease of the Little Theater. Mr. Robbins will take possession of the Ithaca playhouse January 4, operating it with a picture policy, also recital engagements are also in prospect. Patrick Conway, former music director of the Robbins-Eckel, will install a 10-piece orchestra in the house. Mr. Robbins further announced today that he expects to close for the purchase of a site for a new Ithaca theater within two weeks.

**Larger Seating Capacity Is
Planned for Miami Coliseum**

Miami, Fla., Dec. 5.—An announcement this week by J. K. Dorn, president of the Miami Coliseum Corporation, says the structure will have a seating capacity for 8,000 persons, about 800 more than originally planned. The building also will have the largest stage south of Chicago, the plans calling for a proscenium width of 64 feet, with a height of 74 feet. The completed structure will have a cost about \$1,000,000.

Now Has Four Theaters

Temple, Tex., Dec. 5.—Ray Stinnett, of Dallas, has purchased the Gem and Crescent theaters here, the price being \$30,000. Mr. Stinnett now controls four theaters in this city, the other two being the Bell and the Temple.

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**Stoll Companies
May Amalgamate**

London, Dec. 5 (Special Cable to The Billboard).—Shareholders of Stoll Picture Productions and the Stoll Film Company are receiving circulars giving details of the suggested amalgamation of the two companies. It is proposed that the assets of the Stoll Film Company, apart from its holdings of 66,916 shares in Stoll Picture Productions, should be transferred to the latter company in consideration of \$210,000 in cash and \$291,000 worth of 8 per cent B preference shares, to be distributed by the liquidator of the Stoll Film Company to its preference shareholders in proportion of one in four, in full discharge of their rights and claims in winding up the affairs of the company.

Sir Oswald Stoll and the companies with which he is associated have granted on guaranteed loans exceeding by \$165,000 the uncalled liability on ordinary shares, the greater part of which they own, and will accept the 66,916 shares of the Stoll Picture Productions held by the film company in full satisfaction of that company's liability to them.

Directors of the Stoll Film Company strongly recommend that everyone support the proposals and state that if the company's assets were realized at the present time, the proceeds would be insufficient to pay its creditors in full and would leave nothing for any class of shareholder.

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Land O' Melody

By **GEORGE D. LOTTMAN**
(Communications to 1560 Broadway, New York, N. Y.)

Herb Marks Joins Father's Publishing Firm

Herbert E. Marks, elder son of Edward B. Marks, music publisher, has joined his father's firm as mechanical man and director of publicity and advertising. In the former capacity he succeeds Ed Bloedon, whose contract with the Marks concern expired at that time. Mr. Marks attended Dartmouth, majoring in English at that institution and developing a taste for writing which still persists. For the past three years he has been engaged in journalism, reviewing legitimate, film and vaudeville productions for a theatrical publication. It has always been his intention to enter his father's organization some day, and with this in mind he has followed conditions in the world of music publishing with keen interest. Incidentally he has written several stories on Tin Pan Alley for various periodicals.

E. C. Mills on Coast Trip

E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, is expected to return late next week from an extensive business trip thru the Middle West and the Pacific Coast. En route to the Coast he is visiting various broadcasters with whom he is conferring on questions concerning the copyright owners and the broadcasting of their works. Also he is inspecting branch offices of the society.

Melody Mart Notes

Elmer McDonald, of the J. W. Jenkins Sons' Publishing Company, of Kansas City, is in New York for the purpose of opening a local office in the Hilton Building, Broadway at 45th street. He will exploit the three plug numbers, *Peaceful Valley*, *Rhythm Bay* and *The World Is Such a Lonesome Place*.

Bill Polla's special orchestrations are now an established necessity with a large number of orchestra leaders. Polla says the feature of his work is that it is not only suitable for the larger bands but is easily adaptable for the five-piece combination.

Clarence Williams Music Company reports that its tune, *Santa Claus Blues*, has been recorded mechanically 100 per cent. Others in the catalog getting a good break are *Squeeze Me* and *Pile of Logs and Stones*, both riding nicely. The concern's first folio of *Negro Classics of Syncopated Piano Solos* has been cleared off the shelves and a new edition will soon be off the press. In the meantime the Clarence Williams Trio continues to do some tall plugging over the radio, the routine including negro spirituals, which type of song the trio can do to perfection.

You're More Than a Pal to Me, by Bartley Costello and Robert L. Stevens.

Has the Music Industry Got a Heart?

Here is a story that should be told, with names mentioned and everything. It concerns Nat Chalken, who while a member of the band and orchestra department of Irving Berlin, Inc., was set upon by three thugs one night while on his "plugging" rounds and after being considerably manhandled was stuck up to the tune of \$400. Nat didn't go to the office for a day or two afterward, for he had been bruised no little, and when he finally put in an appearance he told Murray Ritter, Berlin's professional manager, what had happened to him. Murray sympathized with him, of course, and the incident was closed until about a month later, when Max Winslow, head of the Berlin organization, called Chalken into his office. "I just learned yesterday of your misfortune, Nat," the executive said. "You should have told me when it happened. At any rate, the holdup occurred while you were 'on duty' for us, so here's a little envelope for you." When Chalken returned to his own office and opened the envelope he saw therein a check for \$400, the full amount of his losses. Has the music business got a heart? YOU answer!

will be released shortly on the Columbia Records, sung by Art Gillham. The waltz ballad is proving a steady seller for the Triangle Music Company. Another "Triangle" number, *Honeymoon Waltz*, is getting a continuous plug over the radio from all angles, including that of the Happiness Boys, Vincent Lopez, Fletcher Henderson and other leading dance combinations.

Moonlight in Mandalay, written for Jack Mills, Inc., by prominent Philadelphia writers, has arrived as the most promising number in the catalog and gives every indication of developing into the leading dance hit of the time. Like all typical hits from this concern it proves to be one of the songs left to make itself more or less and by sheer merit comes to the front. For the concern has been working on everything but this song. Now the professional department has orders to concentrate on the tune and a big campaign will be in back of it shortly. Jack Mills, recently elected mayor of the Tin Pan Alley, returned last week from a trip to the Middle West.

B. and O. Man Complains

The band and orchestra manager of a leading music publishing concern complained last week that he can't get a plug from orchestras on what he referred to as "legitimate and straight melody numbers." "What the boys want," he declared, "is hokum and lots of it. A novelty tune or a trick arrangement gets them. Give them something sweet and pretty and they bury it somewhere." The orchestra man further asserted that *Whispering*, the sensation of many years ago, would have been an awful flop if released at this time.

M. Witmark & Sons announce a great array of vaudeville acts that are using their song, *Lullaby Lane*, written by Leo Wood and Harry De Costa. It is said to be doing well for all of the offerings.

Sherman, Clay & Company's Eastern representative, Bernard Pollack, returned to New York last week from a trip thru Pennsylvania, Ohio and the upper part of New York in the interest mostly of *Close Your Eyes*, which song he believes will be the firm's outstanding hit of the season. While in Cleveland he visited Ronald Jonson, who for the past five years has been local representative for the firm. Jonson, according to Pollack, has a tremendous hit on his hands in *Close Your Eyes*.

Harold Dixon, of the music house that

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bears his name, and Elmer McDonald, of the J. W. Jenkins Sons' Company, are making joint appearances before the microphone. The tunes shared in this unusual exploitation are *Ignorant Mama* and *Till the End of the World*.

The Charles E. Roat Music Company, of Battle Creek, is well satisfied with the way its three ballads are showing up and much is expected of the trio. They are *Remember September, If You Give Your Kisses to Somebody Else* and *You Are a Wonderful Pal*. The first mentioned is a Chicago song and it looks powerful in that territory. Like the other two it is a waltz ballad and has ukulele arrangement. Pleasing lyrics and melody are bywords with the Roat concern, which does not stop there but prints the regular copies on heavily coated stock and with title pages that look like a million dollars. All of which helps to sell the copy once it is picked off the counter by a prospective buyer.

Dorothy Dale, formerly with the Boston branch of Shapiro, Bernstein & Company, is now connected with the New York office of the concern, where she is assisting the professional department to maintain the rapid pace needed to keep behind the big catalog of hits now being exploited.

Al Dublin has again signed to write for Jack Mills, Inc., exclusively and will in the future hand over all of his true-to-life lyrics to the music writers of that concern. Dublin's *Lonesome Girl in Town* is showing up as another *Just a Girl That Men Forget*, also published by Mills.

Ager, Yellen & Bornstein, Inc., are finding a steady response to the radio plugging of *Yiddish Monnie*, a plaintive Hebrew tune and lyric which is being done in both languages. Johnny Fink has taken charge of the Chicago office of this concern, succeeding Lew Pollack, who returned to New York.

The many friends of Victor Kewell deeply regret his passing last week, Kewell having been a fixture at the New York branch of Jerome H. Remick & Company for more than 20 years. He had been ailing for some time, but two weeks ago took to his bed. Interment took place in Boston. He joined the Remick establishment nearly a quarter of a century ago as a stock boy and was gradually advanced to the position of having charge of the shipping department.

Joseph J. Hoffmann, of Burlington, Wis., is publishing numbers from his own pen, his newest song being a waltz ballad entitled *Dear Little Pal*. He intends to exploit on his own and bring his catalog to the attention of larger music houses.

Spanish Shantel, the new offering of the Melrose Brothers' Music Company, of Chicago, is a red-hot Spanish novelty that is being gradually played thruout the land.

Sugarfoot Stomp is another new Melrose number.

Louise, You Tease, by Lucien Denni.

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Any one at all can push a fountain pen
But a pencil must be lead.
I've tried to figure out,
But can't get through my dome,
Can a fellow bounce a codfish ball,
Show me the way to go home.

Show me the way to go home,
I'm tired and I want to go to bed.
When father used to spank me in the old wood shed,
OH! the tears the shed would shed.
I've tried to figure out,
But can't get thru my dome.
Can you raise an egg plant
Planting an egg.
Show me the way to go home.

Show me the way to go home,
I'm tired and I want to go to bed.
Say, if they print the papers
Up in black and white,
How can the news be read (red).
I've tried to figure out,
But can't get through my dome,
Why a hot dog has no pedigree,
Show me the way to go home.

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writer of *You're Just a Flower From an Old Bouquet*, has just been released by the J. W. Jenkins Sons' Music Company, of Kansas City. The number carries a splendid arrangement by Hugo Frey.

Robbins-Engel, Inc., will shortly announce its removal to larger quarters in one of the biggest buildings in the Times Square district, New York. This firm's business has quadrupled that of last year and it has been found necessary to arrange for at least three times as much space as it now occupies. The Robbins-Engel plug number at this time is *Freshie*, a collegiate novelty by Jesse Greer.

Jazz Only Opportunity For Young Composers

Whiteman Says Old Masters Can Not Be Improved Upon and New Compositions Are Compared

New York, Dec. 7.—In a comprehensive article written for the January issue of *Vanity Fair*, which will be out the latter part of this month, Paul Whiteman gives his views on the young American composer and his possibilities. Jazz, states Whiteman, is the only opportunity for the serious-minded composer in this country, since there is little if any possibility of improving on Bach, Beethoven, Wagner or the other masters. To achieve fame the young composer is up against the proposition of having composite qualities of the masters, for his work will be compared to theirs and judgment is made on these premises. Therefore, writes Whiteman, in jazz lies the only opportunity for the American composer to achieve any measure of fame or a suitable outlet for his talents.

Unique Orchestra in K. C.

Kansas City, Mo., Dec. 5.—The Globe Theater, home of W. V. M. A. vaudeville here, has a unique orchestra, with E. Paul Tremaine, saxophonist leader, receiving commendation from musicians and actors alike on his out-of-the-ordinary use of the saxophone. The orchestra is said to be the only one in the country that does not use violins, and Mr. Tremaine is said to be the first leader to conduct with a saxophone. He has been highly praised by Sousa, Fred N. Innes and Paul Whiteman. Every performer appearing here speaks of the orchestra, proclaiming it as most excellent. The Tremaine Orchestra members are: Roy Morton, tenor saxophone; Roy Nooner, trumpet; Paul McNally, trombone; Claude Sharp, bass; Helen Meyers, piano; Joe Meyers, drums. E. Paul Tremaine is the son of Robert C. Tremaine, most able conductor of the Kansas City Municipal Band Association and at one time musical critic and reviewer on *The Kansas City Journal-Post* and well known in musical circles of this and other cities.

Broadcasting Not Private Monopoly, Stanley Says

London, Dec. 5 (Special Cable to *The Billboard*).—Sir Arthur Stanley, as chairman of the Wireless League, slammed the British Broadcasting Company before a governmental inquiry committee, saying broadcasting should not be a private monopoly and insisting that the government must maintain control of broadcasting thru some central authority empowered to provide the service now given by the British Broadcasting Company and issue wireless licenses. There should be instituted a special broadcasting commission to manage the broadcasting, he said.

Anderson Revue Showing At Independent Houses

New York, Dec. 7.—*The Pearl Anderson Revue*, a five-people dancing act,

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which opened last week in Perth Amboy, N. J., on the independent time and is slated for an early showing on the Loew Circuit, is an augmented edition of the act formerly known as Northlane and Ward and later as Riano, Northlane and Ward. Jack Riano and Jack Northlane are the featured members in the new revue.

SAN FRANCISCO E. J. WOOD

San Francisco, Dec. 4.—*Fay Yen Fah*, the Charles Templeton Crocker-Joseph Redding opera, will be presented in San Francisco for the first time in America January 11 at the Columbia Theater and will continue for two weeks. Giovanni Grandi, technical director of La Scala, Milan, has been engaged for the forthcoming opera season.

The Wind Instrument Ensemble, of San Francisco, is scheduled to give three concerts during the season. The first will be held at the Fairmont Hotel December 11, the second February 19 and the third April 20.

Peter F. Dunne, local attorney, has bought the Coliseum Theater property from Louis R. Lurie for \$250,000. Samuel H. Levin has a 99-year lease on the property, calling for a total rental of \$1,500,000.

Josef Lhevine, famous Russian pianist, appeared in recital at the Scottish Rite Auditorium last night.

The Student Prince, at the Curran Theater, is a sensational success and is packing that playhouse at every performance.

Alfredo Casella, famous Italian composer, will lecture and play his own compositions at the St. Francis Hotel ballroom on the morning and evening of December 14.

The State convention of Music Clubs, which was to have been held at Santa Monica April 14 to 17, has been changed to April 21 to 24, inclusive, so as not to conflict with the National Conference of

Public School Music, to be held in Detroit, Mich., April 11.

Hother Wismer, San Francisco violinist, is scheduled to give a recital December 17 at the Fairmont Hotel.

Fay Lauphler, winner of the national beauty contest at Atlantic City, arrived here Sunday and was given a public reception in Oakland by the Press Club and Chamber of Commerce Wednesday.

Alice Buchanan Smith, late star in *Cobra* during its engagement at the Alcazar Theater, and her husband, Rex Smith, reporter on one of the local newspapers, were seriously hurt in an automobile accident recently.

William Burress has been engaged to play the character of the delicatessen man in *Kosher Kitty Kelly*, which is to open at the Capitol Theater Christmas Day.

Led by Gino Cecci, Italian consul here, a number of well-known members of the Italian colony attended Monday afternoon's performance at the Orpheum Theater in honor of Alva Tiberio, brilliant young Italian actor, who is leading there this week.

Workmen are busy redecorating the Alcazar Theater, which will open December 12 with *The Song and Dance Man*, in which Henry Duffy is to have the title role. William Davidson, who appeared in *What Price Glory?*, has been engaged by Duffy for a leading part. Ray L. Royce has also been signed for a role in the piece.

A new film company to be known as the Chinese Educational Film Company, Inc., with a capitalization of \$100,000, has filed articles of incorporation at Sacramento.

Bert Lytell, former star at the Alcazar but now leading man in *Silence*, which opened Sunday at the Wilkes Theater, was given a big reception at the opening performance. Lytell was the guest of honor at the Down-Town Association luncheon yesterday.

Little Red Riding Hood, done in the manner of the Drury Lane Christmas pantomime, will be given December 16 and the five following nights at the Playhouse, Berkeley, which will end the fall season.

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Dancers Want To See New Faces; Music Doesn't Count

Young blood and new faces—that seems to be the rule in New York orchestra circles. A famous dance conductor, who for more than a decade has been the attraction at one of the city's finest hostilities, was let out last week because, as some one on the inside explained, "The band, tho good, is getting a trifle stale. Folks who come to the hotel year in and year out want to see new faces occasionally."

Advices U. S. Bands To Stay at Home

Billy Arnold Returns From Abroad and Gives the Low-down on Conditions

New York, Dec. 7.—"American bands should stay in America. Ninety-nine out of a hundred orchestras that go abroad without being previously booked soon return to the States much disillusioned." So declared Billy Arnold, Europe's Paul Whiteman, to a Billboard reporter this week. Arnold's Orchestra has for the past seven years been the greatest orchestral attraction abroad, being under contract to Corniche, the French capital, who particularly controls all of Deauville and Cannes and is a power as well in Parisian night life.

The Arnold organization left America soon after the war, believing, erroneously as it developed, that the passage of the 18th Amendment would kill the nation's night life. Fortunately, however, this wrong belief resulted in making for Arnold and his men the biggest success any American musical organization has ever scored in Europe.

Speaking of the sort of bands preferred by European night-club owners, Arnold said: "A 10 or 12-piece band is unheard of in Europe. Six pieces, as a rule, are sufficient for many reasons, the chief one being that the impresarios on the other side couldn't very well afford larger combinations."

The French musical unions don't display any antagonism toward American bands, Arnold declared. On the contrary, he said, they are ready to acknowledge their indebtedness to the Americans for introducing jazz into France, and thus making the country literally dance-mad.

Of interest is Arnold's description of his arrival in England with his band, three months after the signing of the Armistice. "My band was the second American unit to invade Europe," he said, "and when we started on a short engagement in London folks used to stare and gape at us as tho we were exhibits in a zoo. Their reaction to American music and Yankee rhythm was not immediate by any means, but try to give them anything different today!"

Arnold has organized a concern known as the Trans-Atlantic Theatrical Bureau, whose headquarters are in Paris, and which will book attractions into the various European capitals. His latest engagement was at a night club in Budapest, doubling at the Opera der Orlow. In that city his band received \$1,000 weekly from the night club, which was equivalent to 70,000,000 kronen in Hungarian currency, in which the band was paid off.

Says Arnold: "The first few days of my Budapest engagement I was startled to hear my drummer say: 'Billy, let's have three million. I want to buy some shirts,' or 'Let's have a million. I'd like to buy a mug of ale.' Night life is comparatively quiet in Central Europe at this time of the year. Had we stayed in Budapest much longer I'm afraid we'd have bankrupted the Magyar treasury."

Many French and English orchestras are being organized, Arnold said fur-

Cops Still Have Eyes

That New York police are watching the night clubs carefully was evidenced recently when a certain famous personality, booked to open at a new club, was politely requested to "Forget about it." The performer in question has been mixed up in various scrapes in the Times Square sector, and the police thought it best to keep the artiste out of their district. The captain of gendarmes operating Longacre beats personally visited the owner of the club and requested compliance with the decision of the police to ostracize the performer, and the cabaret owner wisely decided to comply.

Orchestra and Cabaret

By GEORGE D. LOTTMAN (Communications to 1560 Broadway, New York, N. Y.)

ther. The custom is to buy up a number of American-made phonograph records and copy instrumentation, style and interpretation from the discs. Of the music now being played thruout Europe, he stated, over 75 per cent is direct from Tin Pan Alley, New York.

Bernie May Leave Rialto

New York, Dec. 5.—Ben Bernie, it is reported, will go out of the Rialto January 1 to devote his time entirely to his Hotel Roosevelt connection and the "canning" of Brunswick records. The strain of doubling, it is said, has been too much for Bernie, who has done nicely at the picture house. Paul Ash may succeed Bernie when he leaves the Rialto.

Yerkes' Concert

New York, Dec. 6.—Harry Yerkes and His Syncopating Symphonists presented a program of modernized jazz at Aeolian Hall this afternoon. The concert was booked by Harry Cyphers.

Gene Jones' Band Sails; Jazz for Old Greece

New York, Dec. 5.—Gene Jones, who has been at the Arcadia with an eight-piece orchestra, sailed yesterday on the S. S. Edison, of the Greek Line, for Athens, Greece, where his band will play an indefinite engagement at the famous Bar Trocadero in that city.

The Bar Trocadero is one of the most famous cabarets in Southern Europe. Jones is taking with him a Charleston dancer, Jimmy Wilson, who will attempt to show the Greeks how to master that popular American step.

Durante To Follow Lewis

New York, Dec. 5.—Jim Redmond, known as "The Ziegfeld of the Cabarets", has booked Jimmy Durante and His Gang to follow Ted Lewis into the Parody Club when the high-hatted tragedian of jazz leaves the club December 29.



Roger Wolfe Kahn, youthful leader of his Hotel Biltmore Orchestra, which is enjoying regular Victor Record releases, having a private "workout" in the Kahn mansion on Fifth avenue, New York. He plays all of the instruments in sight.

New Ciro's Show

New York, Dec. 5.—Lillian Lorraine opens this week at Ciro's. Max Hoffman, Jr., Margaret Davies, Kaufman and Lee, The Crocetts and Eddie E'kins' Orchestra continue. A report now current has Max Fisher's Orchestra slated for Ciro's within the next fortnight.

Kahn To Remain at Biltmore

New York, Dec. 5.—Roger Wolfe Kahn has signed a contract with the management of the Hotel Biltmore whereby his orchestra will remain at that hostelry until January 1, 1927. This despite the rumors current last week to the effect that the Kahn combination was planning to sever its Biltmore connections.

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Britisher Says Our Dances Are Much Too Long

A well-known British theatrical man, here on a visit, complains that the dances are too long in the White-Way night clubs. "The average length of a dance on Broadway," he declared, "is 15 minutes, which is tough when you're paired with a stepper who's not so good. Sometimes, for the sake of courtesy, one is obliged to dance with a lady who isn't quite so adept on a ballroom floor, and here in America such an unfortunate individual hasn't got a chance." Over in Europe he said the average dance lasts eight minutes.

Club Entertainers' Ball

New York, Dec. 5.—The Professional Entertainers, of New York, will hold their first annual fancy dress ball and entertainment at Palm Gardens Friday evening, February 13, 1926. This is a newly formed association, having been organized at a dinner at the Hotel McAlpin last March, composed of local entertainers, such as singers, monologists, magicians, ventriloquists, and the like, who play club engagements. The organization was formed for the purpose of eliminating the more objectionable features of club entertainment in and about New York. The officers of the Entertainers are: William F. Kelgard, president; Frank Ducrot, first vice-president, and Richard Thomas, secretary.

Gorman at Monte Carlo; Mentioned for Penn. Grill

New York, Dec. 6.—Ross Gorman went into the Monte Carlo today for a six-week engagement, succeeding Charlie Kerr's Orchestra. Gorman is at the Monte Carlo on a "trial" basis, and rumor has him putting a band into the Hotel Pennsylvania when Lopez withdraws from that hostelry, which, at this writing, seems certain.

Hamp for Florida Resort

Miami, Fla., Dec. 5.—Johnny Hamp, late of the Crillon, Chicago, and before that at the Westchester-Biltmore Country Club, New York, opens January 4 at the Miami Biltmore.

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an Aaronson unit, now in their second season at Jansen's Mid-Town Hofbrau, New York, are no longer "comers". They've arrived.

Chicago To Have Novel Combination Of Ballroom, Vaudeville, Pictures

Continuous Entertainment Planned for New Ballroom-Theater Which Will Have Balcony---50-Cent Admission Price and Patrons May Dance or Loll on Mezzanine Listening to Music or Take in Show

New York, Dec. 7.—Chicago will have a novel form of entertainment early next season, according to the plans of L. O. Beek, Middle-West ballroom magnate, who intends to start work shortly on a combination of theater and dance hall wherein those patrons not wishing to dance may see motion pictures and vaudeville.

The architect's blueprint of the project calls for a horseshoe balcony and a large stage as well as a 5,000-capacity dance floor. Entertainment will be continuous with motion pictures of short subjects following the dances immediately and alternating with high-class vaudeville.

Thus it is planned to draw and entertain many nondancers who usually want to come in and listen to the music, etc. Beek, who returned to Akron, O., where his main offices are located, said the project would be in the nature of an experiment and if found a paying proposition, the one scheduled for the Chicago site would be the first of a country-wide chain.

He now owns and controls nearly \$3,000,000 worth of large-capacity ballrooms the Middle West, all built within the last two and one-half years. Most of these are in Ohio.

The policy of the new ballroom-theater will be name bands and vaudeville offerings of the headliner type. The hours will be similar to those of a theater, or one-half hour later in closing. Beek's other establishments open about the theater hour and close at 11:30 p.m., the idea being to send the dancers home early so that they will not be too tired to come again the next day.

A straight admission charge of 50 cents will be made at the new Chicago resort, which is also the scale at all Beek ballrooms.

The actual location of the site would not be revealed at this time by Beek, who has been known to build in both the heart of the best residential sections as well as in that of the lively theatrical and busi-

ness neighborhoods. It is thought that New York will be the next scene of Beek's operations if the Chicago idea works out as planned. Patrons at any time will be allowed to either sit in the balcony or go down to the main floor and dance, and there will be a rapid-fire style of continuous entertainment with something always on tap.

FLOOR SHOW REVIEWS

The Club Frivolity, New York

The best features of every cabaret that's ever been on Broadway, with plenty of its own individuality to boot—that's the Club Frivolity, Mazda Lane's latest bid for night-club supremacy.

The lad who designed the Frivolity interiors ought to have a battleship, or a street, or a sandwich named after him. What Bel Geddes and Wenger have accomplished on the legitimate stage this man has achieved in Broadway's new after-midnight club. Rich velvet draperies, lavishly set with rhinestones and hand-painted walls and panels, are but a few of the ways in which he has given vent to his artistic emotion. No less than \$75,000 is said to have been sunk into the investment, owned solely by S. Hahn, who likewise operates the famous Stauch's in Coney Island.

Van Lowe, of the *Vauvilles*, is featured in the Frivolity show, which Nils T. Granlund staged, and which is by far the best of the erstwhile press agent's achievements. Beryl Halley, fresh from the *Ziegfeld Follies*—and they come no fresher—offers the club's *piece de resistance* nightly, in the form of revealing, as the program suggests, "the beauty of the human form unadorned." Quite a risky offering for a new "cab," but the coppers haven't said a word to date.

Others programed are Noel Francis, June Castleton (Mrs. Dan Caswell), Ethel Alis, Elaine Palmer, Ruth Waddell, Anna Buckley, Blossom Freeland, "Criekeet" Wooten, Sherry Gale, Ann Lee, Stella Bolton and Kitty Leckle.

A snowball number, during which the patrons participate in a real old-fashioned snowball-throwing fest, and a novelty dance eccentricity offered by Van Lowe and Elaine Palmer were the outstanding features of the part of the show caught by this reviewer.

A laugh on the program, tho perhaps not thus intended, is the line "Beryl Halley's costumes by Anderson." "By Mother Nature" would be far more appropriate.

Jack Denny's Orchestra is the musical attraction. The band is somewhat different, in personnel, from that which toured vaudeville with Bobby Folsom and later showed at the Hotel Astor for a brief period. Denny is a good showman, and he has assembled a talented aggregation, which capably runs the gamut of popular music, from "straight" sweet melody until about 1 a.m., with the music after that "nobody's business". A feature of the ensemble is the absence of brass, altho the superb band stand and the excellent acoustics would go a long way in selling any musical organization here, brass or no.

Jack Denny manipulates the baton neatly, leaving the Steinway to Lew Cobby. Cobby has been in New York for many years, and is probably one of the ablest pianists in the district, altho he still has something to learn about playing "hot" music. His last New York appearance was with Ben Selvin at Woodmansten. Eddie Dornisfe, Gus Elberle and Mort Adams supervise the reed section. At the banjo—and how!—is Joe Ribaud, with S. Gambino near by at the bass. To Irving Gitlin and Tommy Alonje has been entrusted the string section. Larry Herman is carried as a singer.

All together, a "sweet" band this, with little room for improvement, and well spotted at the Frivolity. Denny draws well and will probably be a fixture here for no little time.

The Frivolity, if it adheres to its present determination not to "sell", will do business as long as there's a light left on Bright Light Boulevard. The \$2 covert, with a four-bit boost on Saturdays, is fair for the environment and divertimento offered. G. D. L.

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

Leonard at Waldorf

New York, Dec. 5.—Harry Leonard's Orchestra has gone into the Waldorf-Astoria, where it will offer a program of dance music nightly in the south cafe of the hotel.

The hotel management declares that the band will be one of the city's "few non-aerobatic dance orchestras, with none of the members given to gymnastics."

Fire Destroys Pavilion

Caldwell, O., Dec. 5.—Fire destroyed the \$20,000 dance pavilion at Pine Lake Inn, two miles south of here. D. C. Cain, owner, was unable to explain the cause. The loss was partly covered by insurance.

Walker at Chummy Club

New York, Dec. 5.—Ray Walker and His Radiolians have gone into the Chummy Club on Seventh avenue, succeeding the Baltimoreans.

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Court Lets 'Em Move The Foodstuffs Out

New York, Dec. 5.—Federal Judge Hand this week granted an order permitting the Lido Venice, on East 53d street, and which was recently padlocked, to open while foodstuffs are removed from the premises.

The action was taken after affidavits were submitted which declared the perishable foodstuffs remaining in the place would be a menace to public health unless they were removed.

Meyer Davis Offices Active

New York, Dec. 5.—The local Meyer Davis offices, in charge of Joseph Moss, have been swamped with business from their social booking department, giving every indication of developing into one of the biggest seasons in years.

In addition to the private bookings, Moss is actively engaged in preparing bands for Florida engagements which are due to open soon. The big Meyer Davis Band doing the usual work at Palm Beach will not leave until the season is well under way, sometime in January.

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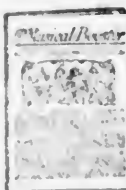
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Don Bestor's Orchestra To Remain in Dallas

Dallas, Tex., Dec. 5.—Don Bestor's Orchestra, which has closed an eight weeks' concert contract with the New Baker Hotel here, will remain instead of going to Florida as recently reported. Mr. Bestor announced Tuesday that he had just closed contracts with the hotel to play two concerts daily in the New Baker until May 1.

Jazz at New Garden

New York, Dec. 6.—Irving Aaronson's Crusaders, appearing at the mid-town Hofbrau under the direction of Frank Cornwell, furnished part of the music at the New Madison Square Garden during the six-day bicycle races there last week.

The band came in after winding up its Hofbrau performance, and did its stuff at the Rickard place during the 2:30 a.m. bike sprints.

Harmon Band Reorganized

Canton, O., Dec. 6.—After being idle several weeks due to dance-work apathy in Pennsylvania because of the coal strike, Dave Harmon has reorganized his band and is now playing a circuit of Eastern Ohio ballrooms. Two weeks at Madison Gardens, Toledo, were followed by two weeks at Land o' Dance, Canton, and then the same period was played at East Market Gardens, Akron. The Harmon band is up to its former standard.

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Wanting all thru school to be the best of professional college, etc. How openings frequently. Must be a first class 1st ve good instrument. Send photo. Must be a good knowledge of arrangements. Must be a good improviser, and I mean plenty but, and have best of references from the best. Are you good enough to make records and to cross the Atlantic this summer? If not, don't write. Haven't time to communicate with any but the best. **BOB LEE, Manager "The Georgians of Mason,"** Georgia's oldest organized college or professional dance band, College Hill College, Macon, Ga.

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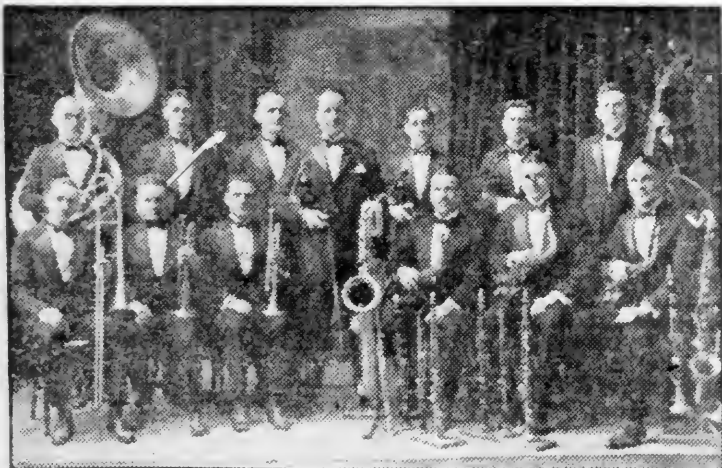
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Kansas Band Association

Names Thomason as Head

Kansas City, Dec. 5.—The Kansas (State) Band Association held its annual convention and election of officers here November 27-28, with a big banquet Friday night in Convention Hall. The following were elected for the ensuing year: William Thomason, director of the Parsons-Katy Band, Parsons, president; F. W. Walker, director of the Arkansas City Municipal Band, vice-president, and Thomas S. Howell, Kansas City, Kan., unanimously returned to his office as secretary. The following are the directors selected: A. E. San Roman, Arkansas City; J. J. Richards, director of the Pittsburg Municipal Band, and F. R. Reasoner, director of the Great Bend Municipal Band. All business sessions took place in the Musicians' Building at 1017 Washington street, Kansas City, Mo.

Green Lantern Opens in

Oelwein, Ia., on Dec. 17

Oelwein, Ia., Dec. 5.—The Twentieth Century Entertainers, a six-piece orchestra, has been engaged to open the Green Lantern Ballroom here December 17. In the orchestra are Verne K. Kasak, manager and director; Kenneth Richardson, saxes, and clarinets; Don McLaughlin, saxes, and clarinets; Leon Brown, drums and banjo; Vler Stillwell, trombonist, and Walt Becker, pianist and arranger.

Brobst's Contract Extended

Detroit, Mich., Dec. 5.—O. H. Brobst and His Palace Garden Entertainers, who opened an eight months' engagement at the New Majestic Dance Palace here the latter part of August, will, at the termination of the present contract, remain for 14 months longer, according to an announcement made this week.

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The Dramatic Stage

By DON CARIE GILLETTE
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Flora Le Bretton Wins Before Equity Council

Board Rules That Actress Is Not Guilty of Insubordination Charge Brought by Savage Producing Firm in Connection With "Balcony Walkers"

New York, Dec. 5.—The council of the Actors' Equity Association, after hearing both sides of the case involving the charge brought by L. C. Wiswell, representing Henry W. Savage, that the refusal of Flora Le Bretton to speak certain lines in the play was the cause of the sudden closing of *The Balcony Walkers* in Worcester last week, and that Miss Le Bretton's attitude constituted a breach of contract, ruled that the actress had not been guilty of insubordination and that the evidence presented did not warrant any disciplinary action on the part of Equity.

As far as the lines in question are concerned, Equity declines to pass on the question of whether or not they are objectionable, as the association does not want to be involved in matters of censorship, and as far as the question of broken contract is concerned the council said it would have to be put up to an independent arbitration board for a decision.

From the evidence given at the hearing it appears that Miss Le Bretton did not speak the lines in question either at the dress rehearsal or at the first performance and that she had definitely gone on record as opposed to speaking them. After the opening of the show, it was claimed, she was requested to include the lines and refused. In ruling that the contract did not appear to have been breached, the Equity council took into account the fact that since the management of the show had permitted Miss Le Bretton to omit the lines previous to the opening of the show it was not entirely the fault of the actress if she refused to change her stand after the premiere.

The Balcony Walkers is to be rewritten and tried out again after the holidays. The general impression about town is that a small matter like the refusal of Miss Le Bretton to speak two or three lines, which could not be construed as objectionable except by a stretch of the imagination, could hardly have been the real cause for the show's sudden closing and it is believed that something or other about the production did not come up to expectations.

Savage has gone to a great deal of trouble in the past year to find a suitable play for Miss Le Bretton and it is understood that he has also gone to some expense in coaching the "English Mary Pickford" for a stage career.

A regular arbitration of the broken contract claim will probably be arranged in the near future.

Selwyn Revises Cast of "The Monkey Talks"

New York, Dec. 5.—Arch Selwyn has revised the cast of *The Monkey Talks*, which is now in rehearsal to open in Stamford December 18 for a tryout engagement prior to an early Broadway showing. Martha Bryson Allen, Philip Morival, George MacQuarrie, Eugene Weber and Ethel Wilson have been engaged, thru the office of Helen Robinson, artists' representative, to replace certain of the originally announced company. The cast now includes these five players, Jacques Lerner, Wilton Lackaye, Harry Messinger, George Wright, Luther Adler, Tommy Colton, Rose Kean, William Postance, Marga La Rubia, Mike Morris, Arthur Foele and Mason Shindell. Postance, who is associated with Helen Robinson, will continue to handle the outside work for that office and will serve as stage manager for *The Monkey Talks* as well as play a small part in the piece.

Westman in His Own Play

New York, Dec. 5.—Theodore Westman, author of *Solid Ivory*, the baseball play playing at the Central Theater, acted in the capacity of a real pinch-hitter last Thursday night, when he jumped into the leading role of his play to substitute for James Hurlis, who was obliged to drop out of the cast on account of illness.

Basil Dean To Dramatize "Constant Nymph" Novel

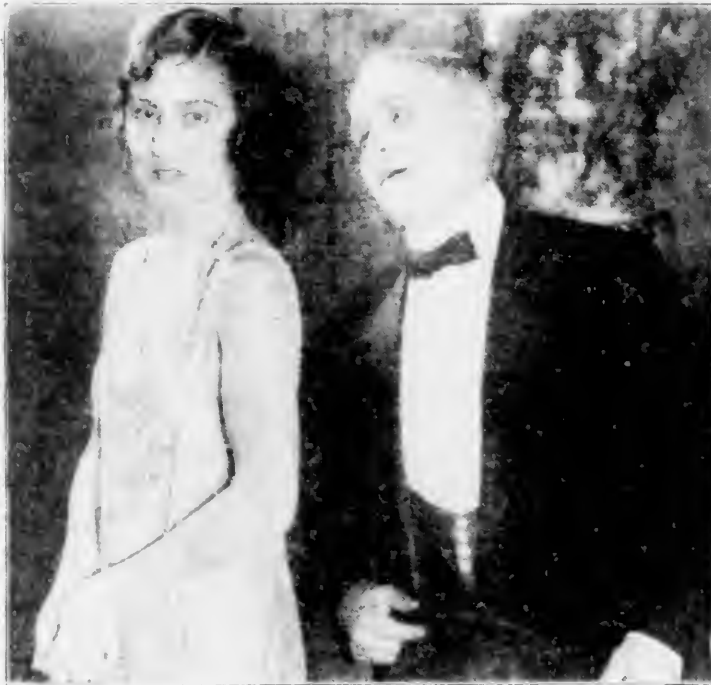
New York, Dec. 5.—Basil Dean is to dramatize *The Constant Nymph*, in conjunction with Margaret Kennedy, the author of the popular novel which is what the book publishers term a "best seller" both in America and in England. Miss Kennedy attempted to turn the story into a play last summer for Charles L. Wagner, but that producer turned her script down as being unsuitable for the stage. With Dean to guide her and, in fact, do most of the writing, Miss Kennedy's tale is now expected to prove more satisfactory as theater fare. The present work is to be completed by spring and in the fall Dean will produce the play himself both here and in London. In this country, June Walker and Jenn Hunter are under consideration for the leading

Forming Company To Finance The Plays of Marcus Clarke

New York, Dec. 5.—A movement is under way to promote a company with international backing to produce the works of the late Marcus Clarke, celebrated Australian dramatist and novelist, who is best known as the author of the novel, *For the Term of His Natural Life*.

Marion Marcus-Clarke, daughter of the writer and a member of the special company of *Rain* which Sam H. Harris sent on tour in the Middle West last season, recently undertook the work of revising her father's plays and selecting stories suitable for the stage and screen. Her brother, Ernest Hislop Clarke, who was collaborating with her, died in Australia about two months ago and the actress is now continuing the work alone.

MARY HALLIDAY AND VICTOR MOORE



Two of the principal players supporting Otto Kruger in "Easy Come, Easy Go", the Owen Davis farce which moved this week from the George M. Cohan Theater, New York, to be the opening attraction at the Biltmore Theater, Broadway's newest playhouse. Miss Halliday has appeared in "Six-Cylinder Love", "The Dream Girl" and "Aloma of the South Seas". She has also played several seasons of vaudeville with Robert Warwick, Richard Bennett and other headliners. Moore made his first big hit in New York in "Forty-Five Minutes From Broadway", after preliminary experiences in road shows and stock companies. After that single success in the legitimate field he turned to the two-a-day, however, and has been playing his famous sketch, "Change Your Act or Back to the Woods", steadily until his present engagement.

roles. Angela and Hermione Baddeley will probably be in the cast when the piece is offered in England.

Joe Laurie To Head Cast of "A Great Little Guy"

New York, Dec. 5.—William Anthony McGuire has engaged Joe Laurie, Jr., to head the cast of a new light comedy, titled *A Great Little Guy*, the script of which he has just finished. Laurie was last seen on Broadway in the musical comedy *Plain Jane*. McGuire, who recently launched his play, *Twelve Miles Out*, for what appears to be a successful run at the Playhouse, will also sponsor the production of *A Great Little Guy*. Casting starts next week in the producer's new offices in the Fitzgerald Building at Times Square and the piece will go into rehearsal about December 14.

The Coburns To Appear In Recent London Hit

New York, Dec. 5.—Mr. and Mrs. Coburn, who have not appeared here since their offering of *The Farmer's Wife*, are shortly to present their version of *The Right Age To Marry* on Broadway. The play has recently been successfully produced in London.

Pollock Classifies Public

New York, Dec. 5.—Channing Pollock, author of *The Fool* and *The Enemy*, is credited with the following statement in *The Yale Daily News*, of New Haven, Conn.:

"In relation to the theater, the American public may be divided into three rather distinct classes: A group of intelligent people who do not attend the theater because they do not care for the morbid type of play which predominates today comprises one class; another consists of an intelligent class which is more or less willing to patronize plays of this type, and a third group is composed of an unintelligent minority who are quite readily satisfied with any of the sex-stimulating dramas that the producers may offer."

Schwab To Sail

New York, Dec. 5.—Laurence Schwab is preparing to leave Broadway shortly for a sojourn in London where his firm, Schwab & Mandel, will be associated with Gilbert Miller in the production of *The Fiberglass* at the St. James Theater around the holidays. Ivor Novello is to have the title role, played here last season by Joseph Schildkraut, and two of the other principal parts in the English production will be played by Constance Collier and Hugh Wakeley.

Mina Gombell in "Fury"; "The Day Lady" Postponed

New York, Dec. 5.—Mina Gombell is to play the leading feminine role in *Captain Fury* opposite Otis Skinner. She was signed by Russell Janney for the Cornelia Otis Skinner play immediately upon being released by Richard Herndon, who decided early this week to postpone his production of Samuel Shipman's piece, *The Day Lady*, in which Miss Gombell was rehearsing. Herndon gave up his immediate plans of presentation due to current difficulties in booking and the doubtfulness of securing a Broadway berth. Miss Gombell, Beatrice Nichols, G. Pat Collins, David Landau, John Marsten, Sidney Toler, Kathleen Lowry, Paul Harvey, Burke Clarke, Teddy Jones, Adrian Rosely, Lillian Wilek, J. K. Newman, Irwin Coulter, George LeSole, Henry Lambert and Isabelle Jones, who are rehearsing in *The Day Lady*, were given their release with the word that they would be re-engaged, if they so desired, when the play is again put into rehearsal after the first of the new year.

Besides Miss Gombell, other players now rehearsing with Otis Skinner include Antoinette Perry, Gordon Burby, Malcolm Passett, Charles Henderson, Charles Palazzi, William H. Barwell and Robert Billups. The engagement of the last six, however, has not yet been definitely set between Janney and Murray Phillips, who is serving as the players' representative.

SOTHERN TO TOUR

New York, Dec. 5.—E. H. Sothern will end his local engagement in *Accused* two weeks from tonight and depart for a road tour. The same company that is supporting the noted star of the Belasco Theater will go on the road with the show. The players include Lester Longman, Henry Herbert, Moffat Johnston, Roy Cochran, Leigh Lovell, France Bendtsen, Harold Soton, Ann Davis, Mabel Bert and Octavia Kenmore.

Estelle Winwood In "A Weak Woman"

New York, Dec. 5.—Estelle Winwood has been engaged by Henry Baron thru the office of Murray Phillips, artists' representative, to play the leading role in *A Weak Woman*, a play which Baron has adapted from the French of Jacques Deval and will put into immediate rehearsal.

James Rennie and Ralph Morgan sat in at a reading of the piece this week and may also be in the cast when it is officially announced.

Lucile Watson Returns

New York, Dec. 5.—Lucile Watson, who appeared on Broadway last season in *The Far Cry* and left for Europe after the closing of this production, has returned home and expects to step forth soon in a new play.

Engagements

New York, Dec. 5.—Fritz Williams and Harry Davenport have been engaged by Herman Gantvoort and Charles Hopkins for their forthcoming production of *The Maktropolis Secret*, in which Emily Stevens and Ulrich Haupt are to have the leading roles.

Joseph Selman has been added to the cast of *Chivalry*, which opened out of town this week.

Perry Lynn, John Taylor and Ralph Benzie have been added to the cast of *The Fountain*, which is soon to open at the Greenwich Village Theater.

Marion Bender will be the ingenue in *Money Business*, the cast of which will be headed by Lew Fields and Pola Carter. Helene Truitt has also been added to the cast. Miss Truitt was placed thru the office of Murray Phillips.

Changes in Casts

New York, Dec. 5.—Louis Heeter has replaced Pedro de Cordoba in the role of Sergius in *Arms and the Man* at the Garrick Theater.

Viola Frayne has taken over Marjorie Spurney's role in *Made in America* at the Frolie Theater.

Robert Gott has replaced H. L. Moffat in *The Good Hope* at the Triangle Theater. Dieter Floyd Donnich has been added to the cast.

Frank S. Stevens, who has appeared with various stock companies on the Pacific Coast, succeeded Harold Shubert in the juvenile lead of *Abie in Abie's Irish Rose* at the Republic Theater when Shubert was forced to retire from the cast November 21 to have an operation performed on his face. When Shubert is able to return to the company, Stevens will join one of the six companies which are on tour.

Ruth Hammond, who recently closed with *Arizona*, has replaced Florence Shirley in the part of the prize-winning beauty in *The Poor Nut* at the 48th Street Theater.

Willie Frederic has joined the cast of *Young Woolley* at the Belmont Theater, replacing Esther Bell.

Henry Miller Explains Closing of "Philippa"

New York, Dec. 5.—Anent the sudden closing of *Back to Philippa* in Philadelphia last Saturday, Henry Miller, coproducer and costar of the play, writes *The Billboard*: "In several of the New York papers there appears a variety of reasons for the temporary closing of *Back to Philippa*, none of which is correct, but one of the reasons advanced I feel under an obligation to specifically deny."

"To print that Margaret Lawrence's fascinating performance of Philippa is in any way the cause of the play's withdrawal is not only incorrect, but most ungracious. In fact, when certain changes have been made in the play I trust the cast will be the same for its New York presentation."

"The Merchant of Venice" At Hampden's December 21.

New York, Dec. 5.—*The Merchant of Venice*, with Walter Hampden as Shylock and Ethel Barrymore as Portia, will open at Hampden's Theater, at 62d street and Broadway, December 21, following the close of *Hamlet*, in which Hampden and Miss Barrymore are now appearing. This will be the second of the series of plays to be presented by the Hampden-Barrymore association. At the conclusion of its engagement, two weeks from tonight, *Hamlet* will have had a run of 10 weeks, which is three weeks longer than Hampden had intended to keep the play on.

Peyton Offers Services As Church Entertainer

New York, Dec. 5.—As a method of paying his tithes to the Church, Charles Peyton, of the *Is Zat So?* Company, at the Chanin 46th Street Theater, has offered his services as an entertainer for holiday festivals in church schools, and a notice to this effect appears in the November 14 issue of *The Churchman*. Peyton will give selections from the works of James Whitcomb Riley, Eugene Field and other popular writers.

Blum Preparing New Play

New York, Dec. 5.—Gustav Blum is preparing for immediate production a play by J. O. Francis, titled *The Beaten Track*.

Long Run Dramatic Play Records

Number of consecutive performances up to and including Saturday, Dec. 5.

IN NEW YORK

PLAY.	OPENING NO. OF DATE.	PERFS.
Able's Irish Rose.....	May 22.....	1,513
Accused.....	Sep. 29.....	79
A Man's Man.....	Oct. 13.....	64
American Born.....	Oct. 5.....	72
Androcles and the Lion.....	Oct. 23.....	18
Antonia.....	Oct. 23.....	52
Appearance.....	Sep. 28.....	52
Arms and the Man.....	Sep. 14.....	99
Beware of Widows.....	Dec. 1.....	7
Butter and Egg Man, The.....	Sep. 23.....	87
Cradle Snatchers.....	Sep. 7.....	107
Craig's Wife.....	Oct. 12.....	66
Deacon, The.....	Nov. 24.....	15
Devil To Pay, The.....	Dec. 3.....	4
Drift.....	Nov. 24.....	14
Easy Come, Easy Go.....	Oct. 24.....	49
Enemy, The.....	Oct. 20.....	56
Glass Slipper, The.....	Oct. 19.....	57
Green Hat, The.....	Sep. 15.....	69
Hamlet (Hampden).....	Oct. 16.....	69
Hamlet (Modern).....	Nov. 9.....	32
In a Garden.....	Nov. 16.....	24
Is Zat So?.....	Jan. 5.....	375
Jazz Singer, The.....	Sep. 14.....	105
Just Beyond.....	Dec. 1.....	7
Kosher Kitty Kelly.....	Oct. 21.....	54
(Second Engagement)		
Lady's Virtue, A.....	Nov. 23.....	16
Laff That Off.....	Nov. 2.....	41
Last of Mrs. Cheyne.....	Nov. 9.....	33
Made in America.....	Oct. 14.....	63
Master Builder, The (Spec. Mats.).....	Nov. 10.....	8
Me.....	Nov. 23.....	16
Morals.....	Nov. 30.....	8
Naughty Cinderella.....	Nov. 9.....	32
Outside Looking In.....	Nov. 7.....	105
Paid.....	Nov. 25.....	14
Poor Nut, The.....	Apr. 27.....	269
School for Scandal.....	Oct. 22.....	52
Solid Ivory.....	Nov. 16.....	24
Stolen Fruit.....	Oct. 7.....	72
These Charming People.....	Oct. 6.....	73
Twelve Miles Out.....	Nov. 16.....	25
Vortex, The.....	Sep. 16.....	94
Young Blood.....	Nov. 24.....	15
Young Woodley.....	Nov. 2.....	43

IN CHICAGO

Charm.....	Oct. 4.....	81
Dove, The.....	Nov. 9.....	35
Fascinating Devil, The.....	Nov. 22.....	18
Kiss in a Taxi.....	Nov. 22.....	18
One of the Family.....	Nov. 22.....	18
Pet Rooney.....	Nov. 30.....	8
Pigs.....	Nov. 22.....	18
Rain.....	Oct. 4.....	81
7th Guest, The.....	Oct. 18.....	63
What Price Glory.....	Oct. 11.....	72
William Hodge.....	Nov. 1.....	45

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Gatts Buys Road Rights Of "Kosher Kitty Kelly"

New York, Dec. 5.—George Gatts has purchased the one-night-stand road rights to *Kosher Kitty Kelly*, which is now playing its second New York engagement at Daly's 63d Street Theater. He will assemble a cast and send out his first company almost immediately.

J. J. Gottlob, who was recently reported to have bought the Pacific Coast rights to the play, has announced that his production will make its debut in the New Columbia Theater, San Francisco, December 14.

"School for Scandal" Breaks N. Y. Record

New York, Dec. 5.—With its 50th performance at the Little Theater last night, the Druce & Street revival of *The School for Scandal* equaled the most memorable record of any previous production of the Sheridan comedy in New York, that of Augustin Daly, at Daly's Theater, where the play ran for 50 performances beginning January 20, 1891. In this Daly revival Ada Rehan played Lady Teazle, the part acted by Mrs. Insull in the Druce & Street presentation, while John Drew appeared as Surface.

Petrova Petition Denied

New York, Dec. 5.—Supreme Court Justice O'Malley this week denied the application by counsel for Mme. Olga Petrova to set aside the verdict against the actress for \$7,500 in the suit brought by William Henry Roberts for plagiarism of his play, *The Red Wing*, which Roberts claimed was identical to *The White Peacock*, written by Mme. Petrova. The actress will therefore be obliged to make settlement. Roberts sued for \$35,000 damages.

Nellie Revell To Have Booth at P. W. L. Bazaar

New York, Dec. 7.—One of the outstanding features of the Professional Woman's League Bazaar will be the Book Shop, of which Nellie Revell is chairman. Celebrated authors headed by Irvin Cobb will be on hand to autograph copies of their books as they are sold. Mrs. Ben Hendricks, president of the League, and Nan Crawford-Lusk, chairman of the bazaar, promise several novel features.

Miss Revell gave a card party at the league rooms this afternoon for the benefit of her Book Shop.

Mrs. Fiske, on tour with the George C. Tyler all-star revival of *The Riders*, brought back some pleasant memories to Dallas, Tex., when the show played that city a few weeks ago. The noted actress made her stage debut in Texas 40 years ago, and her recent appearance in Dallas was her first visit to that city since 1907.

Dramatic Notes

The Lady Next Door, with James Spottswood heading the cast, has closed on tour.

Ralph Cullinan has written a play called *You Can't Win*, dealing with police oppression, which he states will be produced in the spring.

Sam H. Harris has disposed of the Australian rights to *Cradle Snatchers* to J. C. Williamson, who will present it in the Antipodes in the spring.

Myra Hampton, who plays a minor part in *Cradle Snatchers* at the Music Box Theater, New York, has been made general and ready for all of the "rapper" roles in the piece.

Cliff P. Dean, who has presented his own company over the Keith-Albee and other vaudeville circuits, has left the two-day field to join the No. 2 company of *Abie's Irish Rose*, touring in the West.

Montague Glass and Jules Eckert Goodman have sent the completed script of their latest *Potash and Perlmutter* play to A. H. Woods, who is planning to produce it later this season.

Florence Arlington and Martin Berkeley who play minor roles in *A Lady's Virtue* at the Bijou Theater, New York, have been appointed as understudies of all the feminine and masculine parts in the piece respectively.

Jules Hurlig announces that *Just Married*, the American comedy in which Lynn Overmann is starred, has entered its second successful year in England and looks good to remain over there for awhile to come.

Marguerita Sylva, who opened as the star of a new comedy, titled *Cousin Sonia*, at the new Central Park Theater, New York, last appeared on Broadway in *The Skunk*, a play by Thomas P. Robinson in the season of 1921.

Zena Bear has been engaged, thru the office of Helen Robinson, for a minor role and the position of understudy in *Dancing Mothers*. Miss Bear joins the show in Syracuse this week and will continue with it thru the impending Chicago run.

George Kelly, author of *The Torchbearers*, *The Show-Off* and the current *Craig's Wife* at the Morosco Theater, New York, is busily engaged writing a new comedy, as yet unnamed, which Roselle Stewart will produce the coming spring.

Clare Tree Major's organization, The Children's Saturday Morning Theater, at the Princess, New York, will give a special performance of *The King of Camarand* December 13 as a benefit for the Children's Convalescent Camp Fund.

M. H. Gneislman, who has leased the Frolic Theater, New York, for a long period and is now offering his play *Made in*

America there, has announced that he may change the name of the playhouse and is open to suggestions.

Lottie Bradshaw, who, in association with Joseph E. Shea, is producing *Chivalry* with Violet Fleming and Edmund Breece as the featured members of the cast, is a son of Capt. John Bradshaw, commander of the Red Star liner *Belgeland*.

David Belasco has decided to extend the engagement of *The Dove* at the Blackstone Theater, Chicago, where the Willard Mack melodrama is meeting with great favor and topping all dramatic attractions in the Windy City in the matter of receipts.

Cornelius Keefe, who is appearing in *The Poor Nut* at the 43rd Street Theater, New York, has been the object of considerable favorable mention in newspaper reviews all over the country for his work in support of Milton Sills in the recently released First National film, *The Unguarded Hour*.

Lou Gehrig, of the Yankees, attended a performance of *Solid Ivory* at the Central Theater, New York, and accepted an invitation to go on the stage and sit on the bench during the "baseball dugout" scene, much to the pleasure of the audience and the cast alike. Gehrig is well known thruout the profession.

Galwey Herbert, who plays the part of the Menagerie Keeper in the Theater Guild production of Bernard Shaw's comedy *Androcles and the Lion*, at the Klaw Theater, New York, was badly hurt in a taxi accident while the play was in rehearsal, so Philip Moeller, director of the production, arranged for this role to be played as a cripple.

Joseph Kessler announces that he is preparing to produce *The Merchant of Venice* in Yiddish at the McKinley Square Theater, in the Bronx, New York. Kessler will play Shylock and Henrietta Schnitzer will be the Portia. *Hamlet* has already been given a Yiddish production at this playhouse, and other Shakespearean pieces will be presented in the course of the season.

The Union Church Social Center, on 48th street, west of Broadway, New York, is cultivating an extensive following among theatrical folk. The institution helps out dozens of theatrical organizations by letting them rehearse there when they have no other place to go to, and the reasonably priced living accommodations, as well as the Thursday evening "Lonesome Club," have been welcomed by many newcomers without friends in the city.

Pauline Lord and Richard Bennett were greeted with wild enthusiasm when *They Knew What They Wanted* opened at the Broad Street Theater, Philadelphia, last Monday night. Sam H. Harris is presenting the Pulitzer prize play on the road by special arrangement with the Theater Guild. Glenn Anderson, Charles Kennedy, Allen Atwell, Leonard Loan, Knox Herold, Monroe Childs and Edward Pawley, all of whom appeared in the piece during its run, are with the company on tour.

Grantland Rice, coauthor with Frank Craven of *The Kick-Off* which is now holding forth at the Hollis Street Theater, Boston and is soon to be seen on Broadway, is one of the leading columnists and writers on sporting topics in the country. He was, in his day, the star of the Vanderbilt varsity 11, the captain of the baseball team and a prominent player in basket ball. Since graduation he has been writing on sports for newspapers in Nashville, Atlanta, Cleveland and New York. He has just been chosen by *Collier's Weekly* to succeed the late Walter Camp in selecting this year's All-America football team.

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

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LESLIE E. KELL'S COMEDIANS REOPEN IN WEST POINT, MISS.

Capacity Audience Jams New Tent on Same Lot Where Fire Destroyed Equipment Two Weeks Before---Company Will Not Go to Florida

WEST POINT, Miss., Dec. 5.—Just two weeks after all equipment had been destroyed by fire Leslie E. Kell's Comedians reopened here Monday night on the same lot where the disaster occurred. As on the night of the fire, a capacity audience was on hand for the presentation of *The Tenth Commandment*, a comedy drama by Ted and Virginia Maxwell, rep. playwrights.

Because of the many unfavorable reports received by Mr. Kell relative to conditions in the South, the organization will not go to Florida as had been planned. If a desirable location can be found, a stock engagement may result.

It is said here that the new tent is the most beautiful and complete in equipment that has ever been seen in West Point. The color scheme for the interior is orange, blue, red and white. The proscenium maskings and all woodwork are in orange and blue, while the ceiling and other decorations are in red, trimmed with white fringe. The stage proscenium is made of material with alternating stripes of orange and blue, bordered with red. In the center of the space on each side of the stage is a large orange-colored shield bordered with blue and emblazoned with a gold wreath in which is inserted the initial "L. E. K."

The stage, auditorium and lobby are lighted with power furnished by the company's lighting plant, the switch board of which is equipped with a dimmer and all other modern devices of a large city theater.

The tent is heated with cold blast coal-stoves instead of the gravity fuel oil stoves in the old tent. The decorations of the top, designed for ornamental purposes only, produced an unlooked-for result in improving the acoustics to a degree that a person speaking in ordinary tones can be heard distinctly in any part of the tent.

There are 1,000 seats in the reserved section, the chairs being covered with an attractive red covering upon which Kell's Comedians is stenciled in white. The outfit differs from the one destroyed by fire in that it has no marquee. Instead, a proscenium similar to the one in front of the stage, but with the ticket office in the center and entrance and exit doors on each side, crosses the front end of the tent at a point where the tent beams to circle. This arrangement leaves a large lobby, nearly 70 feet wide, in front of the box office, and with the many electric lights produces a pretty effect.

Eddie McKinney, leading man with the company for the past several seasons, will remain in this week. He has been away on vacation. The entire company is 100 per cent Equity.

In the company at the present time and who were seen in the presentation of *The Tenth Commandment* are Amber Warner, Leon P. Phillips, Leslie E. Kell, Charles McKinney, R. R. (Bob) Brewer, Leonard Connelly, Dolly Seymour and Harry Valpo. In the orchestra are L. D. Campbell, director and violinist; T. A. Bolt, clarinet; Addie Allen, piano; Roland Wachtell, trumpet; E. P. Flint, trombone; Leon P. Phillips, bass; Leonard Connelly, saxophone, and R. W. Dyer, drums and xylophone.

The executive staff is as follows: Leslie E. Kell, company manager; R. R. (Bob) Brewer, producing director; Dad Zito, advance representative; L. D. Campbell, musical director; Harry Valpo, band director; Charles E. McKinney, concessions; Peggy Wachtell, treasurer; Mr. T. A. Bolt, tickets; Mrs. Zelno, advertising; Howard C. Urney, boss canvasser; Frank Bonfield, electrician, and G. D. Maxwell, carpenter.

The Champlin Stock Company

The Charles K. Champlin Stock Company is breaking records in Newburg, Hudson, Kingston and Poughkeepsie, all in New York, according to word reaching the company editor. Bills being presented this season are *She Got What She Wanted*, *Lightnin'*, *Strange Bedfellows*, *The Fool*, *The Mad Honeymoon*, *Discarded Wives* and *The House of Guilt*. Several changes made in the cast recently have strengthened the company, it is said.

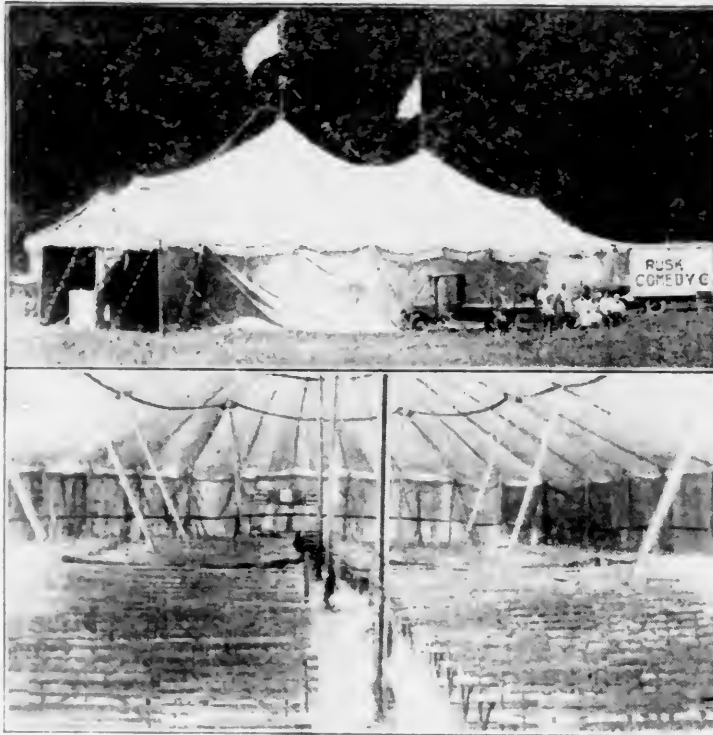
Coffer-Miller Players

Company To Open in Chicago Next Month—Will Tour West and Southwest Presenting "The Rivals", "The Imaginary Invalid" and "Sleepy Hollow"

An announcement was made in Chicago last week of the opening of the Coffer-Miller Players' season January 18 in that city. The company, well known among the colleges and universities, will tour the West and Southwest this season, presenting *The Rivals*, Moliere's *The Imaginary Invalid* and *Sleepy Hollow*, a dramatization from the Washington Irving legend by a new playwright. Some years ago the comedian, John T. Raymond, produced a similar piece called *Wolfert's Roost*.

This company has had a very interesting career, being the first profes-

A MODERN TENT THEATER



Showmen and the laymen who have never visited a tent theater will get some idea of what the exterior and interior of one look like. The exterior shows the big top of the Rusk Comedy Company which played in the Northwest during the past summer, while the interior is that of a tent seating 1,100 persons, with arrangements for 300 more.

More About South Dakota Territory

F. D. Whetten of "Tom" Company Says Organization Grossed \$40 in Town Where Bank Was Closed

Springview, Neb., Dec. 4.—Newton, Pierce & Holland's *Uncle Tom's Cabin* Company is playing a three-day engagement here, the first out of South Dakota, where business conditions are very bad, according to F. D. Whetten, manager of the company.

Speaking of these conditions Mr. Whetten said that since November 1 about 21 banks have closed. At Beresford, S. D., the Security State Bank closed November 16, the same day the company was billed to give a performance in the town. That evening the gross amounted to only \$40. This is but an illustration of conditions, he said.

There are a few good spots, but managers who contemplate showing in the State should make inquiries before contracting to appear, Mr. Whetten advises. The show of which he is manager has been able to get by and it is now out of the territory.

Don't forget to mail that letter to the repertoire editor of *The Billboard* so we can pass along the information where you plan to spend the holidays.

sional organization in America. It is said to give plays for high schools and create a circuit of schools for the purpose of presenting the best plays obtainable.

Beginning 10 seasons ago with 15 schools, the organization now has a circuit of more than 150. Among them are universities of Wyoming, Missouri, Florida, Ohio and North Carolina; high schools in Cincinnati and Cleveland, O.; Nashville, Tenn.; Topeka, Kan.; Muncie, Ind., and many others, and a large number of the better known colleges of the country.

In the company are Martha Miller, Esther Kahan, Betty Lou Kelley, Elizabeth Florence, Charles Booth, Miner Coburn, Conley Tuttle, Ulmont Healy and Jess Coffer. The company is under the personal management of Jess Coffer and Martha Miller. Halla Rhode is in advance.

Moroni Olsen Players

The Moroni Olsen Players continue to receive commendation. The latest to be heard from are Twin Falls and Nampa, Id., and Dillon, Mont. Heralding the second engagement of the players at the Orpheum Theater, Twin Falls, *The News* editorially said, in part: "The Moroni Olsen Players are too well known in Twin Falls to require particular comment. In previous engagements they have never failed to score."

The Dillon (Mont.) Tribune in a recent

Both Hillman Companies Close

Season of 35 Weeks Ended December 5—Satisfactory Business Reported by Both Shows

The Billboard has been advised of the closing of both shows of the Hillman Company. The Hillman Stock Company, under the personal management of F. P. Hillman, closed at Mankato, Kan., while the No. 1 Show, managed by Harry Sohns, closed at Chapman, Kan. Both companies opened on the same day, April 4, and closed December 5 after 35 consecutive weeks and report very satisfactory business. Plans for the opening of the companies early in March are now being made.

Mr. Hillman will spend the winter in New York arranging for new plays for both companies, while Mr. Sohns will be in Kansas City to take care of bookings. Cora Sohns will spend her vacation at her home in Pennsylvania.

REP. RIPPLES FROM K. C.

Kansas City, Mo., Dec. 3.—With the coming of the holiday season Kansas City is being rapidly emptied of the repertoire and dramatic folk who have been here for the past few weeks, although there will soon be another influx of folk coming in from shows that will lay off. The writer of this column wishes each and every one of you a very merry Christmas and a happy and prosperous 1926.

The Ann Johnstone Players, under the management of J. R. Wright, opened a stock engagement in the Savannah Theater, Savannah, Ga., last week. The cast, which was furnished by the Poist Theatrical Exchange, consists of Irwin Raub, George A. Hill, May Murray, Harold Wilson, Elva Walters and Edith McMarr. Charles C. Rummell is directing for Miss Johnstone.

Charles K. Ellis was in Sedalia, Mo., Thanksgiving to assist in the presentation of an amateur show.

Chick Boyes closed his rep. company last Saturday night. Those coming into Kansas City from this show are Charles Oltmeyer, Riley Meyers, Billy Bartine and Kathryn Lorraine.

Frank Meyers, who has been with the Lem Thompson Players, has joined one of the Dubinsky shows.

Lena Snyder (Mrs. Charles Brunk) and her mother, Mrs. O. E. Snyder, are now permanently located in this city and are nicely domiciled in their apartment at the New Drake Hotel, 10th and Paseo streets, where they will be at home for the winter to their many friends. They moved here the first of the month from Baldwin, Kan.

Ed Sherwood, well-known playwright and dramatic man, terminated his engagement doing specialties with the Kaufman Players at Glasgow, Mo., November 21 and is at present in Kansas City, but is expecting to leave soon for Florida to commence an engagement there.

Lem Parker, author, actor and all-round dramatic artist, is living in Kansas City at present. His wife underwent an operation in Chicago recently and will not be able to leave the hospital until the last of this week or first of next week and will then come here to join him. Mr. Parker was with the Charles Ellis Dubinsky show last summer, but expects to resume writing while in the city.

Neal Wright, at present visiting his parents and other relatives here, is planning to leave soon for Florida, as Mrs. Wright joined the Ed C. Nutt Players at Pensacola, Fla., Thanksgiving week.

Marvin Rucker is the new leading man with the William F. Lewis Stock Company.

Emilly Lindsey and husband, Harry Leigh, known in dramatic and repertoire circles of this section as the team of Leigh and Lindsey, were with the Al G. Barnes Circus the past summer, Mrs. Leigh as prima donna and Mr. Leigh with the band.

Ward Hatcher, Iowa rep. manager, is spending a vacation in Los Angeles. He will return to those parts after Christmas and reorganize his company.

Will H. Bruno left this week to join the Irene Summery Stock Company at Tulsa, Ok.

H. R. Brandt, president of the Gordon-Howard Candy Company, is in Chicago this week attending the annual Banquet and Ball of the Showmen's League. He contemplates going to New York following his Chicago visit on a business and pleasure vacation trip. L. C. Zeleno is looking after the business at the Gordon-Howard plant during Mr. Brandt's absence.

Issue said, in part: "Before one of the largest audiences that ever filled the Hartman Theater George Bernard Shaw's *Pippin* was presented by the Moroni Olsen Players, proving to be one of the most welcome and delightful productions that it has ever been the good fortune of local play lovers to attend."

REP. TATTLES

Brunk's Comedians played to pleasing business at Wauricka, Ok., week of November 21-23, with fair weather prevailing, according to information reaching *The Billboard*.

Frank and Kathryn Sherman will spend the Christmas holidays at Henrietta, Tex., they advise in a letter received by the rep. editor. Both have been with the Bybee Stock Company under canvas for the past 32 weeks.

A. A. McDonald, manager of the Mack-Murray Players' No. 2 Show, advises that the company closed November 28. Mr. McDonald at present is laying off and is in Michigan taking a much-needed rest.

J. A. Ogle, of Tullahoma, Tenn., who will take out a rep. tent show next summer, has booked about 12 weeks of houses for the winter, and plans to open about the second or third week in January at the Strand Theater, Tullahoma.

Arthur L. Faushave, playwright, has completed his two and three-act bills for spring and summer tours. They include *Lady of the West*, *That Old Codger*, *Mystery of the Pines*, *A Haunted Life* and others.

The Princess Circle Stock Company has leased *Hold It*, a new comedy by Sherman L. Jones, according to the Woodard Play Company, of East Toledo, O. The Princess Stock Company also will use another play by Mr. Jones which has not been completed as yet.

Danny Duncan's Comedians report good business at the Orpheum Theater, Waco, Tex., where they are playing a stock engagement. In the company are Danny Duncan, Billie Long, George Edwards, Vivian Duncan, Gladys Adams, Paul Adams, Teddy Tedford, Bill Harney, Leon McDonald and Albert Bohne.

"Black-face" Tommy Alvin advises from Americus, Ga., that after a convalescing period of four years due to injuries sustained while serving with the A. E. F. in France, he has recovered enough to re-enter the profession. His plans are not complete, but it is probable he will join a rep. or minstrel organization in the near future.

Mr. and Mrs. William Kried (June White) were visitors at the home office of *The Billboard* last week. Kried advised the repertoire editor that both he and his wife motored to Cincinnati from Los Angeles, where he was freelancing in pictures, while his wife was with Murphy's Comedians, a rep. tent organization. They will remain in Cincinnati for the time being.

Clyde J. White, who is at his home in Jola, Ill., resting following an operation in Columbus, O., some time ago, writes that he motored to Galesburg, Ill., recently when Stetson's *Uncle Tom's Cabin* Company played an engagement there. When the company opened in Detroit early in the fall White was a member of it, being cast as Simon Legree. He said the S. R. O. sign was out for the matinee performance at Galesburg.

It would be interesting to know the route of every repertoire company playing in houses throughout the country this winter, also the routes of all shows playing under canvas where weather conditions permit. Many repertoire people are looking thru this column for word of some friend or acquaintance particularly at this time of the year. Therefore company rosters are in order and so are routes.

The rep. editor saw *Stage Struck*, the picture starring Gloria Swanson, many outdoor scenes of which were "shot" on board the *Water Queen*, a showboat seen on the Ohio River during the past season. Many interesting interior scenes of the auditorium on the boat, as well as exterior ones, were seen in the picture. In a number of scenes the entire acting personnel of *Uncle Tom's Cabin*, which was staged by the company the past season, was noticed.

Evagline and Jack Grant, known as "the versatile entertainers", have organized a company called Jack Grant's Comedians to play small towns near Oklahoma City, Ok. There are seven people in the show, playing new bills in houses. Both Mr. and Mrs. Grant closed the tent season in Texas in November and immediately organized the small company, whose season will close December 19, going into winter quarters in Oklahoma City and opening early in the spring with a company of 15 people to play under canvas. Business conditions in that section of Oklahoma where he is are just fair, Grant advises.

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The "Ted" North Players
Now Playing in Houses

Topeka, Kan., Dec. 5.—The Ted North Players, headed by "Sport" North, Genevieve Russell, Marie Peters and "Ted" North, will close a successful engagement of two weeks at the Grand Theater here this evening. The company opened its house season in Beatrice, Neb., October 26, staying two weeks to good business. The organization this season numbers 15 people, with an orchestra, and presents all royalty bills, with specialties between the acts.

While playing here the company presented *It's a Boy* the first half of the week and *Cheating Husbands* the second half. For the second week *The Only Road* and *Other People's Business*, both Charles Harrison plays, were staged.

There are two more stands in Kansas for the company to play, after which it will begin a tour thru its regular territory in Missouri and Illinois, where it will play one to four-week stands unless a permanent stock engagement is accepted. Several stock dates are under consideration by the management, it is understood.

"Sport" North and Genevieve Russell will remain with the company until spring, when it is expected they will join forces again with Frank North for the summer season.

In the company at the present time are "Ted" North and Marie Peters, leads; "Sport" North, character leads; Genevieve Russell, second business; Barney Wolfe, stage director; Arthur J. Kelly, comedian; Ruth Kackley Edwards, characters; W. A. (Billy) Doherty, heavies; John Rapier, general business; Lenore De Larsh, ingenue; Vivian Bulmer, general business; Carl Whyt, pianist and musical director; James Wilson, stage carpenter; Frank Murray, advance agent, and Ted North, manager. Specialties are given by Vivian and Lenore, Arthur Kelley and John and Mona Rapier.

While in Topeka the company received considerable notice from the daily newspapers and in *The Stage and Screen*, a weekly publication for theatergoers in the Kansas city, an entire page was devoted to the players. A cut of Vivian and Lenore, specialty team, was used in connection with the story.

Galvin Players Close

Mesa, Ariz., Dec. 5.—Because of the death of Mary Galvin, wife of Johnny Galvin, A. H. McAdam closed the Galvin Players recently in this city. This is the first time in more than six years that the company, which is well known in California, Nevada, Arizona, New Mexico and Utah, has been closed. Plans are going ahead for the reopening next season.

Johnny Galvin, who has been in ill health for some time, has gone to Poplar Bluff, Mo., where he will rest for next season's opening; Tootsie Galvin is now with the Clemant-Walsh Players at the Apache Theater, Phoenix; Alice Ford is in Los Angeles, Earl Ford and Mr. and Mrs. Frank LaRue are motoring to New York, Mr. and Mrs. Charles Boothe are in picture work in Hollywood, Calif.; George Bowling is at his home in Mason City, Ia.; Joe Cooper is at Globe, Ariz.; while Mr. and Mrs. McAdam will remain in Mesa to complete plans for the opening next year.

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CHICAGO, ILLINOIS

Play Company Is Agent For Number of Writers

Robert Sherman, well-known playwright, has appointed the Hoffman-Maxwell Play Company, of San Francisco, as his exclusive agent on the West Coast. Mr. Sherman has just sent the firm two of his latest plays, *Miss Hi Jacker* and *Out of the Past*.

This company also is the Western representative for the famous Theater Guild plays, a number of which have been among the outstanding New York successes, including *They Knew What They Wanted*, *The Guardsman*, *Saint Joan*, *Fata Morgana*, *Mr. Pim Passes By*, etc.

E. L. Gamble has made this company exclusive agent for *Sing Sing*. It is leasing Mabel Keightley's *The Paradise of Thieves* and *The Warning* and C. McDonald's *The Hired Hand*. The 1926 catalog, just off the press, lists many of the latest New York successes, as well as many plays by the better known repertoire writers. It is offering nearly 300 plays to select a repertoire from. Following *A Hollywood Madonna* it will release Maxwell's *A Tough Guy*, *A Yankee in Albania* and *The Infamous Woman*.

Interesting Story of Adams' Floating Theater

In the November 22 issue of *The Baltimore (Md.) Sun* a feature story relative to the activities of James Adams' Floating Theater was used. The story, by May Irene Copinger, is an interesting history of the only floating theater on the Atlantic Coast.

In her story Miss Copinger tells how James Adams, the original owner of the floating theater, decided to enter the business. It was while Mr. and Mrs. Adams were touring the South with a small vaudeville show that the idea of a showboat suggested itself, Miss Copinger says. That was 11 years ago and was the idea behind the craft that is a novelty in Eastern waters today, according to the story.

The story was used on the first page of the fiction section of the Sunday edition of *The Sun* and in addition to the text contained cuts of Beulah Adams, leading lady of the company and wife of Charles Hunter, stage director; Selba Adams, business manager of the craft; an advance bill, the floating theater and Charles Hunter.

Florida Storm Keeps Show From Opening On Time

Sarasota, Fla., Dec. 5.—Jack King's Komedians opened a week's engagement under canvas here Tuesday, the opening having been delayed a day because of the terrible rain and windstorm experienced here Monday. *The Slacker* was

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staged as the opening bill and a capacity house resulted. King carries a live-wire band and this musical organization paraded the streets in the afternoon. Costumes and scenic effects are all new and the company is one of the best tested organizations of its kind seen in this region.

C. C. Emrie in Cincy

C. C. Emrie, old-time showman and well known in the repertoire field, was a caller at the home office of *The Billboard* last Friday while in Cincinnati visiting his son-in-law, Stanley Linderman. Mr. Emrie is now connected with the Terminal Railroad Company at East St. Louis, Ill. He formerly was with Dodge Bros. *Ten Nights in a Barroom* Company, the Mason & Dixon *Uncle Tom's Cabin* and Billy Fortner's Comedians.

Woman Dies While Watching Performance in Ohio Town

Tuscarawas, O., Dec. 5.—While watching a performance of the Mack-Murray Players in the Town Hall last week Mrs. William Sprankle, 58, was taken suddenly ill and died on the stage after efforts of members of the company to revive her had failed. Company members were living at Mrs. Sprankle's home during the engagement in the town.

Unusual Tribute Given Clint and Bessie Robbins

Aberdeen, S. D., Dec. 4.—The Clint & Bessie Robbins Company opened a week's engagement at the Orpheum Theater here Monday, presenting *The Best People* as the first play. Business, it is said, was very good. Other plays presented during the week were *The Whole Town's Talking*, *The Bride*, *The Humming Bird*, *The Easy Mark*, *Wages for Wives*, *Kiss and Make Up* and *The Revelations of a Wife*.

When the company was in Wahpeton, N. D., for a week's engagement recently *The Richmond County Farmer* used a three-column boxed-head story commending Clint and Bessie Robbins and every

member of the company for the fine work they did during the performances.

In addition to the story in the same issue the newspaper carried an editorial as follows: "Character counts in whatever you do in life. A good name is better than riches. Establishing one is the surest and shortest cut to prosperity. Clint and Bessie Robbins, who are appearing at the Wahpeton Opera House this week in repertoire, have proved this. They have been coming to Wahpeton for a quarter of a century, but they are more welcome this week than ever before.

"That is true with every town they visit with their clean show and splendid plays. They have capitalized a good name and strict business integrity in a business where, in a business sense and the experience of the smaller cities, it is the exception and not the rule. Assured that they will get their money's worth and more, there are people who come out to see the Robbins' plays who visit the opera house only once a year and that invariably is 'Clint and Bessie Week'.

"Mr. and Mrs. Robbins and their executive staff are the kind of theatrical folks who don't believe that anything is good enough for their patrons. They have long since disproved what P. T. Barnum said about the amusement business. In fact they believe that you can't humbug the American people. From the days of their first rag-doll dance, when they first achieved popularity in vaudeville, they have gone on the opposite theory. It has brought them splendid success, but better than this it has brought them friends in every town of consequence over the better part of five States where they have been annual visitors for 25 years.

"A great change has come to the amusement business since Mr. and Mrs. Robbins first came this way with the old Chase-Lister Shows and did a vaudeville turn on the bill with Edwin and Maysie Kraft, the Thebus Brothers and other clever performers of hallowed memory. The coming of the repertoire show in those days was an event in the rather drab winter life of the average small town and city. *East Lynne* was still acceptable as a matinee bill and Mr.

(Continued on page 143)

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Dramatic Stock

By ALFRED NELSON
(Communications to 1560 Broadway, New York, N. Y.)

Harder-Hall Players

The Playhouse, Passaic, N. J.

THE FORTUNE HUNTER

A Harder-Hall Dramatic Stock Company Production and Presentation. Reviewed Saturday Matinee, November 28

CAST OF CHARACTERS

Nathaniel Duncan—"Nat"—The Fortune Hunter
Harry Kellogg, a Rising Financier
W. O. McWatters
Wille Bartlett, a Millionaire's Son
Fred Beaudoin
Robbins, Kellogg's Servant
Harry Sweeney
VILLAGE CHARACTERS
Sam Graham, an Old Druggist
J. Harrison Taylor
Mr. Lockwood, the Banker
Warren Wade
Roland Barnette, the Bank Clerk
Fred Beaudoin
Tracy Tauer, Son of the Liveryman
Harry Sweeney
Pete Willing, the Sheriff
Robert Meek
Mrs. Sperry, the Drummer
Edith Harcourt
Betty Graham, the Druggist's Daughter
Rita Coakley
Josephine Lockwood, the Banker's Daughter
Edith Spencer
Angie, a Country Girl
Marion Eburne Hall

SYNOPSIS

ACT I—The Sitting Room of Henry Kellogg's Bachelor Apartment in East 31st Street, Near Fifth Avenue.
ACT II—Samuel Graham's Drug Store in Radville, Pa.
ACT III—The New Store, Several Months Later.
ACT IV—House and Grounds of Sam Graham's Home.

REVIEW

Production

The first act opens with the sitting room of a bachelor's apartment in New York. The second act is set in a dilapidated drugstore in a small town in Pennsylvania. The third act is a revelation of the renovated, redecorated and refurbished up-to-date drugstore. The fourth act is a beautiful house and grounds of the local druggist, who has graduated from poverty to wealth.

The scenic equipment, lighting effects, furnishings were artistic and realistic. Frederick Marshall, scenic artist, is to be commended for a real scenic production, while Warren Wade, director, and Frederick L. Marshall are to be commended for a presentation that was admirable in every respect.

Play

The Fortune Hunter is a clean-cut, manly appearing ne'er-do-well who, having made many unsuccessful efforts to make good in business, considers himself a helpless burden on his benefactor. The benefactor induces the ne'er-do-well to enter into a conspiracy to become *The Fortune Hunter* by situating himself as a city chap in a small town in an effort to win any one of the local heiresses. *The Fortune Hunter* secures a situation in a run-down drugstore, and with his benefactor's money advanced to finance the quest for fortune he remodels and renovates the store, making it profitable for the poverty-stricken proprietor and his pretty daughter, while *The Fortune Hunter* wins the affection of the small-town heiress.

The denouement comes in the last act, when the poverty-stricken druggist is made wealthy by *The Fortune Hunter's* aid in marketing a gas-burning invention, the pretty daughter returns from a boarding school and finds *The Fortune Hunter* engaged to the heiress and *The Fortune Hunter* finds himself in love with the pretty but proud daughter of the druggist, who, as was to be expected, preferred suffering defeat to asserting her love.

A smart aleck of the small town, a rival for the hand of the heiress, accuses *The Fortune Hunter* of being a fugitive from justice, and the heiress disengages herself from *The Fortune Hunter* and he proposes marriage to the druggist-gas magnate's daughter while standing in a downpour of real rain to the slowly descending curtain on a production and presentation that will please playgoers anywhere and everywhere.

Players

Robert Bentley, leading man of the company, as *The Fortune Hunter*, was the type personally suited to the role and his acting was admirable in every way.

Rita Coakley, leading woman of the company, as the druggist's daughter, was the personification of the poor but proud small-town girl who graduates as the finished product of a fashionable boarding school into the proud and somewhat haughty daughter of a man of wealth. Her acting in the scene in which she finds the love she craves given to another was proudly repressed, emotionally and dramatically admirable.

Fred Beaudoin, stage manager of the

Tommy Martelle

Guest Star at Brockton, Mass.

Brockton, Mass., Dec. 5.—Following a very successful engagement with the New Bedford Players, New Bedford, Tommy Martelle, female impersonator, is guest star of the Brockton Players. In *Some Girl* at the City Theater this week. This is the vehicle which he used for a recently closed starring tour, a musical comedy which ran three hours.

For stock purposes the dancing chorus has been cut, but the vocal numbers retained, shortening the performance to two and a half hours.

Martelle in the title role and Myrtle Clark, playing opposite, scored heavily in their songs and dances, showing no loss of popularity here. Carroll Daly showed fine judgment in casting *Some Girl*.

Supporting Martelle and Miss Clark were Leona Beutelle, Ivan Miller, May B. Hurst, Arthur Holman, Bernard Burke, Betty Kent, Walter Bedell and Frank MacDonald.

Monday night was Brockton High School Night, the football squad being guests of Manager James J. Hayden, and a large audience attended.

This week Albert Hickey is loaned to the New Bedford Players, appearing in their production of *Lilac Time* at the New Bedford Theater.

Next week's production by the Brockton Players is *The Goose Hangs High*. Underlined are *Pierre of the Plains*, *A Message From Mars*, *My Son*, *The Outside*, *The First Year*, *East Side West Side*.

Forrest Taylor Players

Forced Out of Heilig Theater

Portland, Ore., Dec. 5.—The Forrest Taylor Players, which have been presenting dramatic stock at the Heilig Theater, this city, as a three-day stand and which have developed a circuit of one-night stands in Vancouver and Longview, Wash., and Salem and Eugene, Ore., have been forced to discontinue their appearances for the present at the Heilig, due to the solid booking of Eastern shows that are coming into the theater.

"We had an arrangement with Mr. Taylor, whereby he came into the Heilig whenever we had no show booked previously," said W. T. Pangie, manager of the theater. "Until the regular season started we had several open dates and these were taken by the Taylor Players. Now our regular bookings are beginning to come in. During the past week we presented *White Cargo* and during the current week *Blossom Time* and the Junior League has taken one of the open weeks. We have a full month in January."

company, in the role of a millionaire's son, had but little to do, but in the dual role of the bank clerk in pursuit of the heiress his make-up, mannerism, delivery of lines and actions as a small-town smart aleck evidences his real worth as an actor who has fully mastered the art of legitimate comedy.

W. O. McWatters as Henry Kellogg, the financier of *The Fortune Hunter*, was really perfect. J. Harrison Taylor as the druggist was lovable in his characterization. Warren Wade as the heiress' father in all probability enacted the role according to the script, but it impressed us as being somewhat overdone. Harry Sweeney as the financier's servant had but little to do, but in the dual role of the simp son of a small-town livery stable man, thence into a classy-appearing drug-tore clerk, he was excellent. Robert Meek as a small-town sheriff of the rummy type lent a little comedy to several scenes. Edith Harcourt as Mrs. Sperry, a druggist's drummer, gave as fine a bit of real acting as we have seen on any stage. Edith Spencer as the heiress seeking a city chap for a husband was typical of girls we have seen in similar positions in many small towns. Miss Spencer is an actress of exceptional ability, and the same is applicable to Marion Eburne Hall as Angie, a small-town girl in love with the small-town drug clerk.

Comment

An artistic and realistic production and presentation that is a credit to the Harder-Hall Players individually and collectively.

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

ARTHUR CHATTERDON



Mr. Chatterdon, a native of Grand Rapids, Mich., studied music at the Chicago Musical Academy under the instruction of John Marlouze. He made his first professional appearance in a musical comedy, "Miss Hursey From Jersey". As directing manager and leading man of the Arthur Chatterdon Repertory Company he found the business management of a company interfering with his work on the stage, and closed his company for the more preferable position—leading man of other stock companies. He has appeared with the Poli Players at New Haven, Bridgeport, Conn., and Springfield and Worcester, Mass., for eight seasons; one season with the Arthur Chatterdon-Nancy Boyer Players, Lyceum Theater, Detroit, Mich., and at present is leading man of the Clyde McArdle Somerville Players, Somerville Theater, Somerville, Mass.

Times Square Players

Presentations Are Pleasant to Patrons and Profitable to Company

Fall River, Mass., Dec. 5.—Despite the fact that industrial conditions in this city were unfavorable at the time, the Times Square Players, under the directing management of C. O. Sacks, opened a season of dramatic stock presentations September 14, and are now in their 14th consecutive week at the Academy of Music.

The presentations thus far given have run the gamut from the pure old-fashioned melodrama, comedies and farces to typical Broadway drama, which has only been possible on account of the versatility of the company, which at the present time includes Frederick D. Loomis, director of productions; Robert Leslie, leading man; Diana Farris, leading woman; Helen Travers, Betty Wilkes, Mirlam Hicks, Anthony Blair, J. Arnold Daly, Jr.; Richard Polette and Arthur Sullivan. R. S. Brett, one of the most capable men in his line, is scenic artist.

Among the plays thus far presented are *Just Married*, *The Best People*, *So This Is London*, *The Whole Town's Talking* and *The Girl From Chi'da*.

During the coming week Miss Farris will address the members of the Women's Club and arrange a playlet and pageant for the Sunday-school children of one of the local churches.

The company will give a special matinee Friday, December 18, the proceeds of which will be devoted to the purchase of Christmas baskets for the needy of the city.

Farnsworth Players

Salt Lake City, Dec. 5.—A traveling stock company that has just returned to this city after a busy season in one-night stands in Utah, is termed the Farnsworth-Imperial Players. The cast includes Seldy Roach, as director; Harold Schroder, Wallace DeLin, Deol Andelin, Berus Thiel, Hene Melba and O. L. Farnsworth. The company reports a successful season with a large repertoire of plays.

Harder-Hall Players

Lyceum Theater, Paterson, N. J.

THE OLD HOMESTEAD

A Harder-Hall Dramatic Stock Company Production and Presentation. Reviewed Saturday Evening, November 28

CAST OF CHARACTERS

Annt Matilda Whitcomb.....Margaret Dibdin
Rickety Ann.....Edith King
Frank Hopkins.....Larry Fleteher
Annie Hopkins.....Helen Pitt
Joshua Whitcomb.....Walter F. Jones
Cy Prime.....Fred House
Eb Ganzy.....Henry Smith
Happy Jack.....Nell Buckley
Judge Patterson.....Addison Pitt
Mrs. Hopkins.....Gertrude Perry
Henry Hopkins.....Charles Newsome
Francis Fogarty.....Albert Bushee
Reuben Whitcomb.....Joseph Barlow
Hoboken Terror.....Addison Pitt
"One of the Finest".....Albert Bushee
U. S. Letter Carrier.....George Bunting
Seth Perkins.....Charles Newsome
Warren Ellis.....Samuel Bunting
Dave Willard.....Ralph Jackson
Len Holbrook.....Bert Condell
Mrs. Murdock.....Gertrude Perry

The Old Homestead Quartet

George Bunting Ralph Jackson
Samuel Bunting Bert Condell

SYNOPSIS

ACT I—Homestead Farm of the Whitcombs, Swanzey, Mass.

ACT II—The Hopkins Home, New York City.

ACT III—Grace Church at Night, New York City.

ACT IV—Kitchen in the Old Homestead.

REVIEW

Production

Be there a man, woman or child who has not seen this grand old play and that grand old man, Denman Thompson, in that play? To us personally it was a really enjoyable evening's entertainment, for it carried us back to the days when we were an agent in advance of many and varied shows en tour, when Denman Thompson made us forget our trials, troubles and tribulations.

Production and Presentation

Messrs. Harder and Hall evidently gave carte blanche to Addison Pitt, director of productions, to give the players and their patrons a production and presentation that would please one and all alike. The scenic equipment, lighting effects and dressing of the characterizations were equal to the original.

Players

Walter F. Jones as Joshua Whitcomb was our ideal of an impersonator of Denman Thompson in make-up, mannerism, modulated delivery of lines and actions.

Edith King, leading lady of the company, as Rickety Ann characterized the role according to the script.

Nell Buckley, leading man of the company in the role of an unkempt tramp, was typical of those seen thruout the country, and in the dual role of Rube Whitcomb's benefactor gave one the impression of a juvenile leading man who will be seen and heard ere long in a Broadway production.

Addison Pitt, director of productions, in the role of Judge Patterson, the dignified, titled man who hadn't lost his sense of humor, and in the dual role of the Hoboken Terror, a tough-talking, tough-acting gangster, evidences notable versatility in two distinctive characterizations. Fred House as Cy Prime and Henry Smith as Eb Ganzy were highly amusing in their respective roles. The other roles were ably enacted by the players individually and collectively.

The company was augmented for this particular presentation by four of the stellar singers of the Local Lodge of Elks in the persons of Edgar Kendall, George Bunting, Bert Condell and Ralph Jackson. Mr. Jackson substituted for Sam Bunting. Their singing as a quartet was in harmony and sentimentally sufficient to please their associate players and patrons.

In the church scene one of the singers sang the Psalms sufficiently awe-inspiring to not only silence the audience out front but the crew backstage, one and all alike with bowed heads in reverence to singer and song.

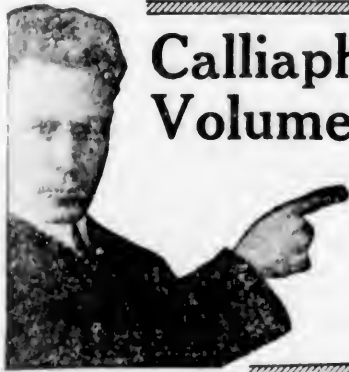
Comment

A meritorious production and presentation of an American masterpiece of dramatic art.

Henry Duffy Players

Present "Spring Cleaning"

San Francisco, Dec. 5.—Having closed a phenomenal run of 23 weeks' presentation of *The Best People* at the President Theater, Henry Duffy, directing manager of the Henry Duffy Players, presented *Spring Cleaning* during Thanksgiving week with a cast that included Leneta Lane, Richard Tucker, Charles H. Edler, Harriet MacGibbon, Helen Gilmore, Earl Lee, Robert Reid, John Mackenzie, Maylan Mersereau, David Herbin and Olive Cooper. The presentation was staged and directed by Edwin H. Curtiss.



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The Shubert Buzzer

An Interesting and Instructive Medium of Information of Coming Attractions

Several days ago we received a four-page booklet entitled *The Shubert Buzzer*, which is published weekly in the interests of the Bainbridge Players at the Shubert Theater, Minneapolis, Minn., and seldom have we read a more interesting and instructive little book than *The Buzzer*.

This little book contains the program of the current week's attractions, likewise the comment of the various New York critics of the numerous plays underlined as coming attractions and also a column titled *Home Eric by Buzz*, which relates to the local activities of the various members of the company.

The local patrons of the Shubert Theater can feel justly proud of the Bainbridge Players for their presentations of recent releases, likewise for their issuance of this little medium of information of forthcoming attractions.

During the past week the company, under the directing management of A. G. Bainbridge, Jr., presented Max Marcin's latest stock release, *Silence*, with a cast that included George E. Johnson, Bernard Suss, Dwight A. Meade, John Todd, John F. Kirk, Helen Keers, William F. Thompson, Helen Peck, Loretta Shea, Grace Bennett, Joseph De Stefani, Jean Dixon, Harry Mates, John Dilson and Ted Clancy. The play was under the stage direction of John F. Kirk.

This week's production, *The Swan*, will be the vehicle to introduce Myra Marsh, the new leading lady, who has just completed an engagement as leading lady in stock in Dallas, Tex., and who formerly played in Somerville, Salem and Haverhill, Mass., and Bangor, Me.

With the arrival of Miss Marsh, the company has three leading women---Miss Marsh, Jean Dixon and Helen Peck---and four men, any one of whom is capable of playing leading roles---Dwight Meade, John Dilson, Joseph De Stefani and John Todd.

Whispering Wires is underlined for the week of December 14.

The management is now making preparations for the New Year's Eve Midnight Frolic and reservations have already been made for 17 big theater parties for the gala event.

Verily, this versatile stock organization should go far in making Minneapolis a permanent stock center of the Northwest.

Neil E. Schaffner

Introduces Jazz to Dramatic Stock

New York, Dec. 5.—Dramatic stock managers thruout the country are forever on the alert looking for new, novel and unique innovations to attract the local patrons to their company. Neil E. Schaffner, directing manager and leading man of the Schaffner Players, Strand Theater, Fort Dodge, Ia., it is understood, has the only dramatic stock company in the country that opens each and every performance with 10 to 12 minutes of jazz music by the Schaffner Syncopating Savages, followed by strut dancing and Charleston numbers by the various members of the company. Immediately after this opening the stage is cleared and an explanatory talk in the nature of a rhyme is given before a velvet drop.

When the presentation permits, Mr. Schaffner brings the jazz band on for the finish and closes with a dancing contest.

The company is now in its eighth week and presented during the past week a new comedy entitled *The Courtship of Hesekiah Huckins* with a cast that included W. Frederick Wagner, characters and comedy; Alan Whitehouse, leads; Kenneth Whitehouse, second man; Frank G. Allen, general business; LaVerne Deur, juvenile; Pavel Morokoff, small parts and feature dancer; Fannie Hatfield, characters; Caroline Hannah, ingenue; Dorothy Mills, leads, and Russell Harrison, stage manager.

According to the local press the company is playing to capacity business and undoubtedly the increased patronage is due in no small part to the novel innovations introduced by Manager Schaffner.

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MERRY XMAS
and
"May It Never Rain on Saturdays"

SEE OUR AD ON PAGE 144

Modern Players

Providence, R. I., Dec. 5.—Max Marcin's three-act play, *Silence*, was released by request of Paul C. Mooney and presented for the first time in stock by the Modern Players as this week's production at the Modern Theater.

It is pronounced to be the most thrilling dramatic offering of this season. The role of Jim Warren calls for emotional intensity, ever an ominous note, pathos and a mixture of hate and love, admirably portrayed by Arthur Howard, leading man. The character of Norma calls for a transition from the wronged and dying mother to a bubbling debutante, from degradation to the lap of luxury, depicted by the leading woman, Marion Grant, in a superb manner.

The entire 15 characters tax the histrionic ability of a stock company. Deep emotionalism, verging on tragedy, eventuates in a happy ending, mingled with pathos.

The cast of *Silence* included Benard Steele, as Mallory; John Coggeshall, as Andrew Pritchard; Arthur Howard, as Jim Warren; Almsworth Arnold, as Alvah Clarke; J. T. Foster, as priest; Frances Williams, as Mollie Burke; Billy Lynn, as Harry Silvers; Elaine Temple, as Mamie; Edna Earl Andrews, as Rose; Walter Scott Weeks, as Phil Powers; Marion Grant, as Norma; Silvio Segatore, as Jennings; Fred Spelvin, as Connors; Joseph Moran, as Arthur Lawrence, and Jay Ray, as Father Ryan.

Ritz Players

Forth Worth, Tex., Dec. 5.—*Polly With a Past* was the attraction at the Ritz Theater during the week of November 22 and served to introduce Jean Oliver, new leading woman; Edgar Mason, new leading man; and the return of last season's favorites, Isabelle Arnold and Larry Sullivan, to the cast of the Ritz Players.

Supporting Miss Oliver and Mr. Mason were John Cowell, Joseph Remington, Larry Sullivan, Ewing Cherry, Jack Robertson, Mabel Griffith, Isabelle Arnold, Grace Young and Ruby Peters.

During the past week the company, under the directing management of Sam Bullman and Charles J. Lammers, director of productions, presented *Daddy Long Legs* to big business.

Permanent Players

Winnipeg, Can., Dec. 5.—Jack McClellan, author and actor, who is taking part in the comedy drama, *The Half-Caste*, which is shortly to be seen at the

Shubert Theater, New York, was for years a member of the Permanent Players, Winnipeg's dramatic stock company, now enjoying its 20th successful season. Included in the dramatis personae of *The Half-Caste*, a play of the South Seas, are Fred Kerby and Grace Fox, two former fellow players with McClellan in the Permanent Players Company.

Cloninger's New Company

Salt Lake City, Dec. 5.—Cities outside Salt Lake have been given a treat by Ralph Cloninger's newly organized traveling stock company, which started November 30 and will rotate in 12 towns in Southern Utah.

Cloninger presented *The Eleventh Commandment* as the opening production. Ada Daniels, who was formerly with Willard Mack and Mr. Cloninger, is leading lady; Huntley Barrie, who has had wide experience on the Coast, is leading man, and others in the cast are Virginia Greenwell, Grace Inks, Lafayette Terry and Sady Roach. Charles Foote is manager of the company. The undertaking is being financed by Mr. Cloninger personally.

The Allen Players Give Premiere of "The Keynote"

The Allen Players of Edmonton, Alta., Can., gave the premiere presentation of Ted and Virginia Maxwell's *The Keynote* at the Empire Theater, recently. The piece is a mystery play and according to *The Edmonton Journal*, is pleasing and baffling entertainment. Verna Felton, Lee C. Miller, Frank G. Vyvyan, George R. Taylor, Doris Brownlee, Millicent Halliatt, Sherold Page and Howard Van Alstyne were seen in the cast.

Helen Robinson's Placements

New York, Dec. 5.—Helen Robinson, artists' representative, has placed Robert Bristor, Edmund Dalby and Teresa Guentl with the Horace Sistrare Stock Company in Waukegan, Ill., opening December 13. These players will close with the Miles Players at the Ferry Field Theater, tomorrow.

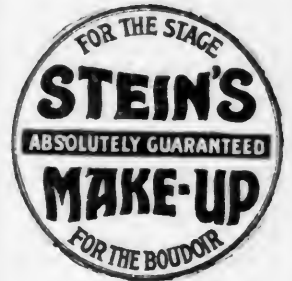
San Diego Players

San Diego, Calif., Dec. 3.—Rehearsals have been started by the San Diego Players at the Yorick Theater for *Grandma's Legs*, by H. Austin Adams, San Diego (Continued on page 143)

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Musical Comedy

By DON CARLE GILLETTE
(Communications to 1560 Broadway, New York, N. Y.)

Al Jolson Collects For Actors' Fund Star of "Big Boy" Insists That 10 Per Cent of Receipts From Christmas Fund Benefit Be Turned Over to Or- ganization

New York, Dec. 5.—Al Jolson, star of *Big Boy*, which will end its Broadway engagement tonight and depart for a road tour, made himself more solid than ever with the Actors' Fund of America, and with Daniel Frohman, president of the organization, when he went to the members of his company last Sunday night and insisted that the Actors' Fund should receive 10 per cent of the receipts from the benefit performance given at the 44th Street Theater for *The New York American* Christmas Fund. The amount collected for the fund was \$707.45.

Altho it is incumbent upon performers to see to it that the Actors' Fund receives 10 per cent of every benefit in which they take part, there are many instances where this obligation is entirely overlooked by the actors.

"A considerable income could be obtained for the fund," Daniel Frohman says, "if all actors followed Al Jolson's splendid example, and the people of the stage could thus serve their own charity when they give their services to increase the funds of other charities."

"Jolson has been considerate of the Actors' Fund at other times as well, and on one occasion, at an entertainment that was arranged on shipboard, he persisted in demanding a share of the receipts for the fund and succeeded in getting \$800 for our organization."

ARCHER AND THOMPSON WRITING A NEW SHOW

New York, Dec. 5.—Harry Archer and Harlan Thompson, composer and author of *Little Jessie James*, *My Girl* and the current *Merry Merry*, are working on a new musical comedy under commission of Lyle D. Andrews, the producer of their last two shows. They hope to have it ready for rehearsal in the early spring.

Harry Archer has received an offer from Signor Enrico Gucco, known as the Italian Otto Kahn, to go to Italy and form a jazz band organization similar to those bearing his name in *Merry Merry* and the touring *My Girl*. Signor Gucco owns a private theater and symphony hall near Rome and wishes to introduce Archer's conception of American music to Italians. The composer-leader feels that he cannot get away at present, however.

Voegtlin Not Secretary of Miami Chamber of Commerce

New York, Dec. 5.—Thru a misunderstanding it was stated in a story in this department two weeks ago that Arthur Voegtlin, the well-known producer, for many years attached to the New York Hippodrome, was secretary for the Miami (Fla.) Chamber of Commerce, for which he is preparing a musical production to be presented in the amusement place called *Spanish City* that is being erected at the Florida resort. Voegtlin, thru his representative, Wells Hawks, the veteran publicity director, who has just returned from Miami, wishes to deny that he is officially connected with the Chamber of Commerce of the Florida city.

"Nanette" Star Under Knife

Milwaukee, Wis., Dec. 5.—Mildred Brown, playing *Nanette* in *No, No, Nanette* at the Davidson Theater last week, underwent a minor operation at Marquette Annex Hospital to relieve an abscess in her ear. She was reported as fully recovered before leaving the city with the company. The title role was played by Patricia Ferguson during Miss Brown's absence, and the local critics heartily approved the substitute's interpretation of the part.

Casting "Sweet William"

New York, Dec. 5.—Joseph E. Shea and L. H. Bradshaw, having launched their first production of the season last week with the out-of-town opening of *Chivalry*, William Hurlbut's new drama, will immediately start casting for *Sweet William*, the latest musical comedy by B. C. Hilliam, author of *Buddies*. The piece will go into rehearsal before the holidays.

EDWARD ROYCE TO SAIL Lottice Howell Signed For "Music Box Revue"

New York, Dec. 5.—Edward Royce, who staged *Kid Boots* and *Louie the 14th*, is to sail for London shortly after the opening of the later production in Boston next week. Royce is to stage *Kid Boots* in the British capital for George Gaunt, who has taken over the Grossmith & Malone theaters in London.

Leslie Henson, noted English comedian, who is to play the Eddie Cantor role in the London production of *Kid Boots*, is due to arrive in this country within the next week or so to have a look at Cantor's performance in the musical comedy, which is now running at the Woods Theater in Chicago. Cecil Cunningham will play the Jobyna Howland part in the British edition of this musical play.

J. A. E. Malone, of the firm of Grossmith & Malone, has just returned to England after several weeks over here.

Juliette Day May Play In "The Matinee Girl"

New York, Dec. 5.—Juliette Day, last seen on Broadway in *Mercenary Mary*,

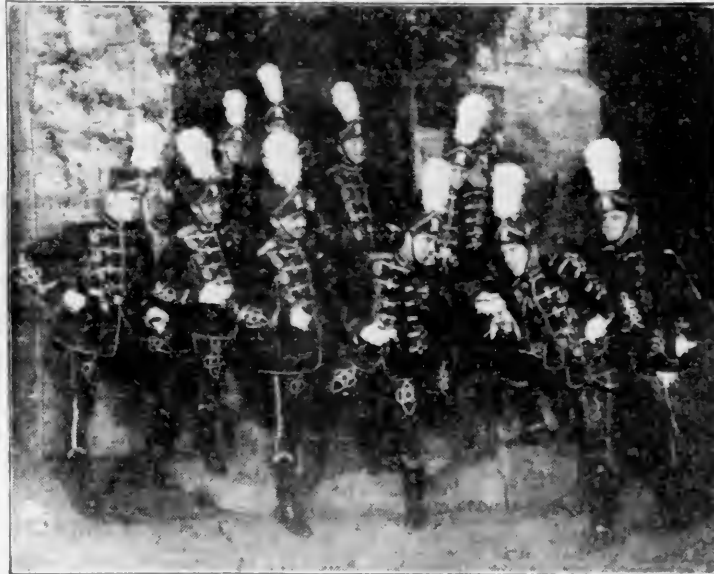
New York, Dec. 5.—Grace Moore next week will drop out of the cast of the *Music Box Revue*, now playing at the Illinois Theater in Chicago, and Lottice Howell has been engaged by Sam H. Harris, thru the office of Roycroft-Perrin, Broadway artists' representative, to replace her December 14. Miss Howell is under contract to John Murray Anderson, but a special arrangement has been made with that producer to allow her to appear in the touring *Music Box*.

Miss Moore is scheduled to appear shortly in a new Harris production, probably a musical version of *Hawthorne* of the U. S. A.

Opera Comique Next

New York, Dec. 5.—*Galatea*, an opera comique by V. Masse, will be the next attraction at the new Central Park Theater following the engagement of Marguerita Sylvia in *Cousin Sonia*. Eva Leoni will sing the title role.

A SCENE FROM "PRINCESS FLAVIA"



John Clarke and the Black Michael Guards in the latest and most lavish operetta produced by the Shuberts and now playing at the Century Theater, New York. Clarke is the handsome man with the riding whip in his hand, and those around him are Joseph Toner, Earle Lee, Dudley Marwick, Phil Darby, Edmund Ruffner, Joseph C. Sparin, William Moore, Wm. H. Stamm and Donald Lee.

may share honors with Mirlam Hopkins in the forthcoming production of *The Matinee Girl* if the authors of the musical comedy and Edward Rosenbaum, Jr., its producer, can agree on building up a part that will equal the role of Bubbles, which has already been assigned to Miss Hopkins.

Rose LaHarte, a prima donna who has appeared in grand opera and who was starred at the Hippodrome several seasons ago, will sing one of the supporting roles.

Two of the principal male parts will be handled by Stanley Ridges and Rudolph Badloni, who were engaged by Rosenbaum, thru the office of Murray Phillips, as announced in the last issue of *The Billboard*, and there is a strong possibility that a third important male role will be sung by Jack Squires, who recently replaced Irving Beche as the leading man in *The Florida Girl* at the Lyric Theater when Beche and Vivienne Segal dropped out of that show to join *Castles in the Air* in Chicago. Squires is at present trying to decide whether to sign up for *The Matinee Girl* or to remain with *The Florida Girl*, with the promise of a later transfer to the impending new edition of the *Vanities* which Earl Carroll is planning to offer soon after New Year's.

Oscar Eagle is staging *The Matinee Girl* and Sam Lee Rose has charge of the dances and ensemble numbers. Rehearsals are already under way at the Lyceum Theater here.

Geraldine Farrar, according to reports from Ridgefield, Conn., will be confined to her bed for about two weeks. Meanwhile *The Love Spell* will remain on the shelf.

Kern Permits Broadcasting Of His Music From "Sunny"

New York, Dec. 5.—Jerome Kern, who up to this time has never consented to the release of any of his compositions to the radio, has now permitted the broadcasting of his music from *Sunny*, the new Marilyn Miller show at the New Amsterdam Theater. The broadcasting will not take place from the theater, however, but all orchestras playing thru licensed broadcasting stations have the privilege of using the music. Kern says that in taking this step he is not trying to influence other composers whose music is copyrighted and cannot be released except with their consent, but that he is merely complying with a sincere and earnest request from music lovers throughout the country. Altho the orchestras have consented to use the music the restriction still applies to the use of any of it by singers.

Charlots Returning Home

New York, Dec. 5.—Andre Charlot and Mrs. Charlot are booked to sail for home on the *Majestic*, after a short visit here in connection with the opening of *Charlot's Revue* at the Selwyn Theater.

Sir Robert Peel, husband of Beatrice Little, one of the leading lights of the Charlot production, sailed last Wednesday on the *Aquitania* to bring over the Peel heir, the Honorable Robert, who will spend Christmas with his mother in New York. Hubert Mundin also sailed on the *Aquitania* to take part in the London Charlot Revue.

VERA MYERS RETURNS TO "SALLY" ON TOUR

New York, Dec. 5.—Vera Myers, who made a big hit in the title role of *Sally* on tour last season, has been re-engaged by Nicolai Welch & De Milt, thru the office of Roycroft-Perrin, to again play the part of Sally in the production that is now touring the week stands in the South, including Birmingham, Atlanta, Miami, Palm Beach, Jacksonville, New Orleans and other principal cities. Miss Myers will replace Marjorie Bonner.

For the last several months Miss Myers has been studying grand opera under the tutelage of the famous impresario, William Thorne, and at the conclusion of her *Sally* tour she will rejoin Thorne in Milan, Italy, to continue her studies. The Metropolitan Opera Company is her goal.

NED WAYBURN WRITES A BOOK ON DANCING

New York, Dec. 5.—Ned Wayburn, having accumulated a rich store of knowledge pertaining to the art of dancing and the art of showmanship, has turned his experience of many years into a manual of stagecraft called *The Art of Dancing*, which recently came off the press and is being distributed thru the Ned Wayburn Studios of Stage Dancing. The volume is a very comprehensive one, profusely illustrated with 70 full-page cuts and many other pictures, and the book gives full and authoritative information on every phase of the dancing art, from method of training, foundation technique and the various styles of dances, to distinct showmanship and making a name on the stage. There are 50 chapters in all.

Joe E. Brown Out of "Jinks"

New York, Dec. 5.—Joe E. Brown, featured comedian in *Captain Jinks*, at the Martin Beck Theater, has been called to Toledo by the serious illness of his mother. Brown received an urgent telegram Wednesday afternoon, while the matinee performance was in progress, and he left at once. Al Darney jumped into Brown's place and will continue playing the comedy role until the comedian returns.

"Student Prince" Birthday

New York, Dec. 5.—*The Student Prince*, the Shubert production at the Jolson Theater, celebrated its first birthday in New York this week. The operetta had its premiere here December 2, 1924, and has been going strong ever since. In honor of the anniversary Sigmund Romberg, who composed the score of *The Student Prince*, directed the orchestra, and Dorothy Donnelly, author of the book and lyrics, and J. C. Huffman, general stage director for the Shuberts, were among those present.

Blaney and Farrar Leave "Louie 14th"

New York, Dec. 5.—Nora Blaney and Gwen Farrar, the team of English music hall comedienne recently imported by Florenz Ziegfeld for his forthcoming Florida revival, and who were temporarily assigned to *Louie the 14th*, at the Cosmopolitan Theater, have left this attraction and will begin a vaudeville engagement at the Palace next Monday.

Engagements

New York, Dec. 5.—Audrey Sturgis and Margie Hartoin, dancers, have been engaged by Arthur Hammerstein, thru the office of Roycroft-Perrin, for *Song of the Flame*.

Recent additions to the cast of *A Night in Paris*, the revue shortly to be offered by the Shuberts as an attraction on the Century Roof, include Barnett Parker, George Dobbs, Emily Woolly, Olive McClure, Maria Kleva and the team of Frances Rhodes and Laurretta Watson.

Billy M. Greene, who recently closed with *Artists and Models* on the road and who appeared in *Eye, Bye Barbara* and *The Chignon Girl*, has been engaged by George Macfarlane, thru the office of Murray Phillips, as the comedian in the forthcoming production of *Rainbow Rose*.

Changes in Casts

New York, Dec. 5.—Perclival Thomas has replaced Frederick Graham in the cast of *Louie the 14th* at the Cosmopolitan Theater.

Jeanette Smith has dropped out of the *Vanities* and Virginia Marchant has been added to the cast at the Earl Carroll Theater.

Doris Eaton has replaced Edythe Baker in the leading feminine role opposite Al Jolson in *Big Boy* at the 44th Street Theater.

Marjorie Moss and Georges Fontana, feature dancers, have retired from the cast of *The City Chap* at the Liberty Theater. Eugene Revere has replaced Francis X. Donagan in this Dillingham production.

Beatrice Kay has taken over Judith Fawcett's role in *Rose-Marie* at the Imperial Theater.

Shirley Sherman has returned to the cast of *The Florida Girl* at the Lyric Theater, replacing Alice McKenzie.

RUFUS LeMAIRE SHOW COMPLETELY REVISED

New York, Dec. 5.—Rufus LeMaire is completely revising his production of the musical version of *Never Say Die* which he recently tried out in the provinces under the title of *Leave It to Me*.

The piece will reopen under a new title, which has not yet been decided upon, at the Majestic Theater, Boston, December 21. It will come directly to New York after its engagement in the Hub, which will probably be of about three weeks' duration.

Lewis & Gordon To Offer "The Girl From Kelly's"

New York, Dec. 5.—The Lewis & Gordon office has decided to produce the long-heralded musical comedy, *The Girl From Kelly's*, and have acquired the rights from Daniel Kusell, who wrote the book of the piece some two years ago with George Jessel in mind for the leading role.

Shuberts Hold Audition For New Singing Talent

New York, Dec. 5.—What is regarded as one of the first steps in the grand opera enterprise which the Shuberts are contemplating was taken last Thursday at the Century Theater, when Evelyn Herbert, prima donna of *Princess Flavia*, the operetta now playing in that house, held a public audition for singers desiring to embark on a grand opera or a light opera venture.

Rogers To Take Brief Rest

New York, Dec. 5.—Will Rogers will interrupt his "concert" tour following the engagement in Worcester, Mass., December 13 and hurry across the country to California to spend a brief holiday with his family. He will remain on the coast in idleness for one month and then proceed to Florida, where his manager, Charles L. Wagner, has arranged a series of eight one-night-stand engagements beginning January 25.

Long Run Musical Play Records

Table with columns: PLAY, OPENING NO. OF DATE, PERFS. IN NEW YORK, IN CHICAGO. Lists records for various plays like 'Artists and Models', 'Big Boy', 'Captain Jinks', etc.

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Mollie Dodd for London

New York, Dec. 5.—Mollie Dodd, formerly premiere dancer in Elia Janis' *Puzzles* of 1923, which closed abruptly in Boston several weeks ago, has sailed for London, where she is to be featured in *The Blue Kitten*, the musical comedy in which Ethel Levey was to be starred at the Gayety Theater. Miss Dodd, who has been working under the Dillingham banner for the past five years, was signed for the London engagement thru the office of Jenie Jacobs.

Correct Figure for "Sunny" Thanksgiving Week—\$56,871

New York, Dec. 5.—The correct gross receipts for Thanksgiving week at the New Amsterdam Theater, where Marilyn Miller is playing in *Sunny*, were \$56,871. This figure comes from the office of Charles Dillingham and corrects the various conflicting amounts that have been quoted by local papers. The extra Thanksgiving Day matinee made possible this astounding gross, which is the record as far as legitimate box-office receipts are concerned.

Musical Comedy Notes

Augusta Spette has dropped out of the cast of *Blossom Time*, on tour. June Castleton, formerly of the Ziegfeld *Follies*, is back on Broadway and is appearing at the Fritolite Club. Ben Selvin's Orchestra has been engaged to appear as part of the Chezy-Fisher show in the cellar of the Century Theater, New York. Willie Howard, star of *Sky High*, at the Alvin Theater, Pittsburgh, Pa., last week, was the speaker before the Bond Club of that city at a stag dinner given at the Union Club Friday evening. Burton McEvilly has been promoted to the part of Major Aaron Burr in *Dearest Enemy*, at the Knickerbocker Theater, New York. The role was originally played by James Cushman, who has left the cast. The stage of the Lyric Theater, New York, had to be remodeled and enlarged to accommodate the new Marx Brothers' musical comedy, *The Cocoanuts*, which Sam H. Harris presented there this week. Lillian Lorraine, of whom little has been heard lately, re-entered the limelight last Thursday night when she joined the floor show at Ciro's night club, New York. Arthur Hammerstein has disposed of the Australian rights to *Rose-Marie* to J. C. Williamson, who is preparing to produce the operetta in Melbourne in February. Polly Schaefer, Molly Morey, Ruth Conley, Vivian Marlowe and Gay Nolle, now appearing in *Merry Merry* at the Vanderbilt Theater, New York, were the guests of the Chezy Club at a luncheon last Tuesday noon. Harold Atteridge has written a burlesque on Michael Arlen's play, *The Green Hat*, which will be enacted by Emily Woolly, Barnett Parker, Kathryn Ray and others in the Shuberts' impending Century Roof show, *A Night in Paris*. Jean Woods, dancer, has been engaged by Arthur Hammerstein, thru the office of Rycroft-Perrin, Broadway artists' representatives, and will this week join the Chicago company of *Rose-Marie* which is now holding forth in Detroit. Rudolf Friml, composer of the score of *The Vagabond King*, playing at the Casino Theater, New York, was host to Beniamino Gilzi, the eminent tenor of the Metropolitan Opera Company, at a performance of the Russell Janney operetta last week. Dan Healy, well-known musical comedy principal, heads the list of prominent entertainers in David Bennett's second edition of *The Beauty Review*, at the Silver Slipper, New York. The new program opened December 1. Fred Stone, touring with Mrs. Stone and their daughter, Dorothy, in *Stepping Stones*, was the guest of honor last week at an entertainment staged at the Eastman Theater, Rochester, N. Y., and later at a dinner in the Hotel Seneca. The annual show of the University of Michigan Union will be held at the Metropolitan Opera House, New York, December 29. It is titled *Tambourine*. Daniel S. Warner will have the leading feminine role. Galle Beverly has made such a distinct hit with her dancing and clowning in the new Joseph Santley and Ivy Sawyer musical comedy, *Moulinette*, at the Forrest Theater, New York, that the Shuberts announce they have placed her under a three-year contract. Joey Benton, one of the most popular dancers in *Captain Jinks*, at the Martin Beck Theater, New York, returned to the show last week after being away for a fortnight on account of illness. Betty Richmond, who substituted for Miss Benton during this period, is remaining with the company as general dance understudy. Lucille Arnold has been appointed to understudy Evelyn Herbert, prima donna in *Princess Flavia* at the Century Theater, New York. All other understudy parts are to be awarded by competitive tests between members of the chorus, over 90 per cent of whom are said to be studying singing. Peggy Wilson, of New York and late of George White's *Scandals*, was hostess at the *Merry Widow Ball* conducted in the Baker Hotel Ballroom, Dallas, Tex., Monday night, November 30. Miss Wilson, a classic and ballad dancer, was presented in a special interpretation of *The Merry Widow* waltz. Don Bistor and his orchestra playing the dance music. Maurle Rubens, well-known composer last week celebrated his 23d birthday and his 33d production. Rubens is one of the youngest musical comedy composers, being just two months younger than J. Fred Coots, with whom he has been collaborating on the score of *A Night in Paris*, the new revue which the Shuberts will pre-

sent shortly at the Century Roof in New York.

Betty Montgomery, one of Gertrude Hoffman's Girls with *Artists and Models*, which played the Capitol Theater, Albany, N. Y., the first half of last week, gave Jeff, the Great Dane dog, owned by Governor Al Smith, a "lesson" in the intricacies of the Charleston when she visited the zoo at the executive mansion Monday. A local paper carried a picture of the novel dance combination.

Frank Gray, the composer of the score for the forthcoming production of *The Matinee Girl*, first achieved distinction by writing the music for the musical comedies offered by the Phi Eta Club at Harvard. He has also composed the scores of *Plain Brown, Sue Dear, Lolita*, and an extensive catalog of popular songs and ballads. *Lolita* is scheduled to follow *The Matinee Girl* in production.

George Gershwin, having witnessed the successful opening of his latest musical comedy, *Tip-Toes*, appeared as composer-soloist with the New York Symphony Orchestra at Carnegie Hall, New York, last Thursday afternoon and Friday evening, when his newest contribution, *Piano Concerto in F*, was featured in Dr. Walter Damrosch's program. The house was completely sold out for both concerts and the new concerto is said to have given Gershwin an even higher standing and more attention than did his *Rhapsody in Blue* of last season.

Rudolf Friml's *Song of the Vagabonds* was used as a football song by the West Point Cadets in the recent Army-Navy game at the Polo Ground, New York. Harry Cross, famous sport writer, in reporting the game, said: "The Army had one song which topped all the others. It was the march number from *The Vagabond King*, the operetta now playing on Broadway." The words "Sons of toil and danger, Will you serve a stranger, And bow down to Burgundy?" were changed to "Sons of Slum and Gravy, Will you let the Navy, Take from us a victory?"

Irving Berlin has written a very unique specialty, including words, music and dance steps, that takes in nearly all the popular dances ever known, from the Turkey Trot and Grizzly Bear to the Peacock Strut and Charleston. The dances are mentioned in the lyric and there is appropriate music for each one. With the chorus ensemble dancing to the tune and words of the song, the effect is one of the most striking ever staged. The number is being used in the new Marx Brothers' show, *The Cocoanuts*, which made its bow at the Lyric Theater, New York, this week.

George White's *Scandals* seems to have handed Boston something new, despite the fact that one of the dramatic critics in that city had expressed doubt in advance as to what the revue could possibly have in the way of novelty. The following week the same critic wrote: "Yet when I attended the performance the other evening at the Tremont Theater I found quite a number of odd skits, very clever in idea and well presented. In the first place there was a 'prolog,' a little speech which informed the audience what might be expected as the entertainment proceeded. It was read by Norman Phillips, Jr., a tiny chap attired in evening dress, who had the poise and self-possession of a veteran." Others who drew special praise from the Boston press included Tom Patricola, Alice Weaver, Miller and Lyles, Helen Hudson, Mr. and Mrs. Norman Phillips, Jr., the McCarthy Sisters, Helen Morgan, Harry Fox, the Albertina Rasch Girls and Gordon Dooley.

PRACTICAL BOOK ON STAGE DANCING "COACH YOURSELF" IN "MARION'S MUSICAL COMEDY DANCES" By DAVID S. MARION. Formerly Director of Dancing for the Henry W. Savage and Charles Frohman Musical Comedy Productions. CONTENTS OF THIS AUTHENTIC BOOK ON THE ART OF DANCING: Rudiments of Dancing—57 Dance Exercises, 12 Solo and Ensemble Dance Numbers, Described and Explained by Dramatic Stories, with Every Arm-Movement and Dance-Step Illustrated in Choreography to Musical Rhythm. Also the Correct French "Termines des Dances", with English Translations for Every Dance-Movement and Step. PROFESSIONAL DANCERS—Choreography, 12 Dance Hips; 5 Double Fancy Waltzes; a Specialty High-Kicking Waltz; Dances "Tennis", "Billie", "Double with Ensemble", "Zig", "Billie", "Step", "High-Kicking Archibute Dance", "Easy", "Cantonian Dance", "Base Dance", "Step", "Double", "Double with beautiful Ensemble", "Step", "High-Kicking", "Archibute", "Essence", with Philip Phillips and other soloists; also the Dance "Essence", which show you every "Foot-Trot" given in the "CHARLESTON". BEGINNERS—This book is the simplest method of teaching beginners in the home or in the professional dancers during rehearsals, generally lasting six weeks. ORDER FORM: Please send me "Marion's Musical Comedy Dances" by David S. Marion. Price \$3.00. I enclose \$..... Name..... Address..... THE BAKER & TAYLOR CO. Wholesale Dealers in Books of All Publishers, 55 Fifth Avenue, NEW YORK, At 12th St.

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By IZETTA MAY McHENRY
(Communications to 1560 Broadway, New York, N. Y.)

Carolers Again To Sing In Many Many Cities

Like the proverbial snowball which grows larger and larger as it rolls over the snow, so the custom of carolling has increased each year since the old English practice was revived about 10 years ago in this country. This season, according to C. F. Tremaine, of the National Bureau for the Advancement of Music, of New York, it is likely more than 2,000 towns and cities will have carolers. In Savannah the Festival Association has arranged for its 12th Annual Tree of Light and the singing of Christmas carols, which has become an anticipated Christmas Eve event for almost the entire city. The singing of carols by hundreds of voices volunteered from churches, schools and organizations takes place at the Tree of Light in beautiful Forsythe Park immediately after sundown. In Chicago the Christmas Carolers Committee has completed arrangements whereby carols will be sung by audiences at each performance in 350 motion picture theaters on Christmas Eve. Carols will be sung the week before Christmas in all the public schools of the city and on the campus of the University of Chicago and Northwestern University. Carolers will visit all hotels in the Loop and under the auspices of the Chicago Federation of Women's Organizations carols will be sung in hospitals, prisons and other institutions on Christmas morning. While Hollywood will not have carolers, it will have a Community Christmas which this year will take the form of a concert in Memorial Auditorium, in which the Hollywood Children's Chorus, the Women's Club Chorus and the Community Chorus (open to all) will participate. This concert will be a cantata, arranged by Mrs. Maud D. Lee Skeen, which will be sung by the Children's and Women's Club Chorus, with the community also participating, and the Christmas spirit, typified in familiar strains from the oldest carols, will pervade the whole evening of music. In Detroit, the city first to revive carolling, there will as usual be a greater program than in previous years. St. Louis, Atlanta, Philadelphia, Sarasota, Cincinnati, cities in North and South Dakota, in fact cities the length and breadth of the country, will have bands of carolers, and in many of them the money given the carol singers will be used to help the needy children of the city. One of the most interesting developments of the carol movement is its spread among rural communities, where the carolers make their rounds from house to house or village to village by auto or sleigh. There is still time to organize carolling groups, and information as to methods can be had by writing the National Bureau for the Advancement of Music, New York City, and requesting a copy of the booklet, *Christmas Eve Caroling Being Revived*, which may be had free of charge.

Shriners To Present Series of Three Concerts

The Ararat Shrine Temple of Kansas City will this season give a series of free band concerts in Convention Hall. These concerts will be given by the temple's 50-piece band, which is generally considered one of the best Shrine bands in the country, and there is a probability that 60 singers, directed by Clarence D. Seers, will participate in a number of the concerts which are scheduled for every Sunday evening. The band, under the direction of H. O. Wheeler, will present programs ranging from classical to popular music and once each month a special program will be given. In announcing the concerts the temple stated the free concert series would be given in recognition of the value of educating everyone to some appreciation of music and all that the Shriners ask was that the public show its appreciation by attending.

Lyford's Opera To Be Sung Several Times in Cincinnati

Cincinnati is to have several performances of Ralph Lyford's American opera, *Castle Agrasant*, next spring. The presentation of the opera has been assured as the result of a meeting of the Cincinnati Association a few days ago, and in all probability this organization will sponsor the production in the early spring.

Mme. Schumann-Heink will be heard in recital in Pittsburg, in Syria Mosque, December 14.

"Messiah" To Be Sung By May Festival Ass'n

For the first time since 1912 the May Festival Association of Cincinnati will sing *The Messiah* on Christmas night in Music Hall. Frank Van der Stucken, director, announces the performance will be on the same elaborate scale as the concerts for the May Festival, and in addition to the celebrated May Festival chorus, which is being trained personally by Mr. Van der Stucken, there will be solo chorus and a chorus of children from the public schools numbering almost 500. The soloists will be Mabel Garrison, soprano; Katherine Meile, contralto; Dan B. Dooe, tenor, and Fred Patton, basso. Mr. Van der Stucken has stated *The Messiah* will be given in the original Handel form, that is, with the orchestra as he originally intended, and believes, as nearly as he has been able to learn, that this will be the first time the famous oratorio will be given with the original orchestration in this country.

Birmingham Will Have Musicians' Conference

Birmingham, Ala., has been chosen for the convention of the Southern Conference for Music Education, January 11 to 15. It is expected that at least 300 supervisors of public school music will attend and that every State in the South will have representatives participating in the elaborate program which is being arranged. The object of the organization is the same as that of the national organization, namely to promote musical study in the public schools whereby all children will be given a chance to have their musical ability thoroughly tested. Peter W. Dykema, well known thru his work in the interest of music; T. P. Giddings, supervisor of public school music in Minneapolis, and George Garland, supervisor of public school music in New York, will make important addresses, and there will be many other speakers. During the conference there will be programs by choruses and bands from the Industrial High School, singing by a chorus of 350 voices and concerts by bands and orchestras of the several Birmingham schools, and on one occasion 2,500 children will sing.

Famous Artists To Be Heard In Hotel Roosevelt Recitals

Beckhard & MacFarlane, concert managers of New York have announced the list of artists to be heard in the second series of afternoon concerts at the Hotel Roosevelt, New York. These concerts will take place on Tuesday afternoon, with the exception of the first two, which will be on Saturday. At the opening recital January 2 the program will be given by William Mengelberg with 22 musicians from the New York Philharmonic Orchestra, and Wanda Landowska, harpsichordist. On January 15 occurs the recital of Elley Ney, pianist, and Tamaki Miura, Japanese soprano. The concerts on February 2 and 15 will be given by Hilda Lasbanska, soprano; Frederic Millar, basso; Marguerite d'Alvarez, contralto, and Weyand Echols, tenor. Three concerts in March will serve to present Louis Graveure, baritone; Josef Szigeti, violinist; Dusolina Giannini, soprano; Ignace Hilseberg, pianist; Tito Schipa, tenor, and Rozsi Varady, cellist, and the final concert on April 20 will be given by Sophie Braslau, contralto, and Efreim Zimbalist, violinist.

Repertory Announced for Moscow Art Musical Studio

Comstock & Gest have announced the repertory for the American season of the Moscow Art Theater Musical Studio at the Al Jolson Theater, New York, beginning December 14, and continuing over a period of seven weeks. The order of presentation of the several productions is to be announced later, but the repertory will include *Carmenita* and *The Soldier*, *The Daughter of Madame Angot*, *Lysistrata*, *Le Pecheur*, *Love and Death*, *Aleko*, *The Fountain of Bakhchi-Sarai* and *Cleopatra*.

Ft. Worth Orchestra To Give First Symphony Concert

Ft. Worth, Tex., will listen to the first concert of its own symphony orchestra December 12. Brooks Morris, conductor, with an orchestra composed of 50 leading musicians of the Southern city, will present a most interesting program at the initial concert, which is being awaited with keen interest by music lovers.



Dusolina Giannini, American soprano who but recently returned from her triumphs in Europe, is winning equally as notable a success on a concert tour of this country. She will shortly give her only recital in New York and has been booked by her manager, Daniel Mayer, for a most extensive tour.

December Dates Selected For First Guild Concert

The opening performance of the International Composers' Guild this season takes place at Aeolian Hall, New York, Sunday evening, December 27. Fritz Reiner, director of the Cincinnati Orchestra, will make his first appearance in the regular concert season as conductor, and included in the program will be the latest work of Paul Hindemith, which is a Concerto for cello and 10 other instruments. The second concert is scheduled for January 27 and will be directed by Eugene Goossens and Ottorino Respighi. By courtesy of the directors of the Philadelphia Orchestra, Leopold Stokowski will direct the third concert, February 14. Soloists to be heard include Mme. Respighi, Florence Mills, Germaine Tailleferre, Alfredo Casello, Georges Enesco and Carlos Salzedo.

Kansas City Will Hear Local Singers in Opera

E. W. Sloan, manager of the Ivanhoe Concert Series, Kansas City, will present two operas in which the entire cast will consist of prominent local singers. The first opera to be presented is *The Elixir of Love*, which will be sung December 12. Hazel Huntington will have the leading soprano role and others in the cast include Thomas McGrath, Leo de Hierapolis, Francis Tyler, and Willard Sektberg will again be the musical director. In January *Faust* will be produced under the direction of N. DeRubertis and Otley Cranston.

Cincinnati Orchestra Will Give Two Concerts in New York

After an absence of several years the Cincinnati Symphony Orchestra will give two concerts in New York City in January. Charles Pearson, manager of the orchestra, has announced that Fritz Reiner will direct the Cincinnati organization in one concert at Carnegie Hall on January 6 and the other at Mecca Temple on January 8. Immediately following these concerts a program will be presented in Philadelphia.

Chicago Opera Company May Visit Cincinnati in February

George F. Dana, chairman of the Cincinnati Grand Opera Company, is engaged in planning to bring the Chicago Civic Opera Company to Cincinnati for at least three performances. The committee in charge of the matter is working to obtain a guarantee among a larger number of persons than heretofore, and the appearance of the Chicago company will depend entirely upon the success with which this policy is met. February has been chosen as the month in which to hold the brief season of opera.

New York Events

Katherine Bacon gave her only piano recital in New York this season in Aeolian Hall Saturday afternoon, November 28, before a large audience. Brahms, Bach, Chopin, Rachmaninoff, Bauer and Liszt were represented on the program, and in interpreting their works Miss Bacon showed exceedingly fine technique, good tone and musicianly expression.

Hart House String Quartet, of Toronto, which is composed of Guza DeKresz, Milton Blackstone, Harry Adaskin and Boris Flamberg, made its New York debut in Aeolian Hall Saturday evening, November 28. Other concerts that evening permitted hearing these players in but one number, Debussy's *Quartet in G-minor, Op. 10*, seemingly a favorite with stringed groups this season, as in the past week it has been played by the Chamber Music Society of San Francisco, also the Letz Quartet. This group of Toronto musicians needs further time to mold its playing into a good ensemble, if it is fair to judge it by one number, as too often there was unevenness and lack of oneness in its playing.

The initial concert of the season by the League of Composers Saturday evening, November 28, in Town Hall brought *New Works for the Chamber Orchestra*, presented by a chamber orchestra selected from the Boston Symphony Orchestra, with Serge Koussevitzky conducting and Maria Dormont, soprano, and Jesus Sanroma, pianist, as soloists. New compositions by Tansman, Honegger, Prokofiev, Ravel and Arthur Copeland made up the program. Music—well, to one listener at least there was little real music heard thruout the entire evening, as 'twas mostly a motley collection of discordant dissonances, Honegger's *Concertino for Piano and Orchestra*, also Copeland's *Music for the Theater*, proved the most worth while. The audience, which included many well-known musicians, had several good laughs and seemed to enjoy the program, as the applause was most generous.

Modern Music, Pleasant and Unpleasant, in which Walter Damrosch explained his views on ultra-modern music and its rightful position in art, was a delightful feature of the concert by the New York Symphony in Mecca Auditorium Sunday afternoon, November 29, with Paul Kochanski, violinist, as assisting soloist. Space will not permit detailed review, but Mr. Damrosch gave his audience a witty, entertaining, informative talk on the merits and demerits of the modern composers and illustrated their unmelodious music by pitting against it compositions of writers of the older days. Honegger's *Pacific 231* was followed by Wagner's *Ride of the Valkyrie*, then came some Schoenberg pieces, next what Mr. Damrosch called "agonizing" music—one movement from Poulenc's *Sonata for Two Clarinets*, with each instrument playing in a different key. Kochanski assisted with the Prokofiev *Concerto*, and after that was Stravinsky's *Ragtime* and a dance by Hindemith, and the last number, programmed as *By an Older Modern Composer*, proved to be Strauss' *Blue Danube Waltz*, which sent the goodly sized audience home happy. An interesting afternoon program.

The first combined appearance of Guy Maier and Lee Pattison this season in New York was made Monday evening, November 30, in Aeolian Hall. These sterling artists presented to a good-sized audience, which was also a most appreciative one, a program including works of Clementi, Brahms, Bach, Franck, Saint-Saens, Moussorgsky, with various arrangements by both these pianists. To these numbers, played with brilliant ensemble effect, they were obliged to respond to numerous encores. It was decidedly an evening of enjoyable music.

Max Rosen, violinist, gave his first recital of the season in Carnegie Hall Tuesday evening, December 2, opening with rather a dry interpretation of Brahms' *Sonata D minor*. Ernst's *Concerto F-sharp minor* proved, however, more interesting, due perhaps in a measure to his playing this number from memory. In *Rose's Complaint*, Mr. Rosen's arrangement of Franz's composition, and Achron's *Moods* the audience demanded a replaying, and following a Chopin-Huberman *Waltz, Opus 64, No. 2*, a *Barlesque* by Whidigerow bearing a "First Time in America" note, the regular program was brought to a close. Richard Wilens accompanied Mr. Rosen in an unnecessarily energetic manner.

Dallas Will Open Symphony Concert Series

The first concert of the season by the Dallas Symphony Orchestra will occur on December 13, according to announcement by Paul Van Katwijk, newly appointed director. The program will include compositions by Brahms, Tchaikovsky, Grieg and Wagner, and will be given in a downtown theater by an orchestra of 60 musicians instead of 50 as previously announced. Edward Cramer, concert master of the Palace Symphony Orchestra of Dallas, will act in the same capacity for the Dallas Symphony Orchestra. The concerts are to be offered at a nominal admission price—one-time admission fee will be 25 cents and a single season ticket will cost but \$1.

Concert and Opera Notes

An interesting musical celebrity of Honolulu is Henri Berger, the youngest 78-year-old charter member of 616 Lodge, B. P. O. E., who was leader of the Royal Hawaiian Band for 45 years, retiring in 1918, and he is now and has been for many years official and master organist for the Elks at Honolulu. Mr. Berger played in an orchestra in Berlin in 1865 for Johann Strauss when the noted composer-conductor first introduced his *Morgenblätter*.

In the program to be sung by Julia Clausen, mezzo-soprano of the Metropolitan Opera Company, at Carnegie Hall, New York, the evening of December 11, songs by Haendel and Haydn, a group by Peterson-Berger, Wolff and Brahms, and five songs dedicated to Mme. Clausen, three by Florabel Blackwell and two by Medtkaeff, are included.

The first recital by Jeanette Vreeland, soprano, in Boston, is announced for January 9.

Among the attractions to be presented this season in Lancaster, Pa., are the Russian Symphonic Choir, December 10; Frieda Hempel, January 4, assisted by Conrad V. Bos at the piano, and Signor Amadio, flutist, and the Cleveland Symphony Orchestra January 18.

The two events offered by the Sedgewick Concerts of Hartford, Conn., are a return appearance of Martinelli of the Metropolitan and the second local appearance of the Boston Symphony Orchestra, with Serge Koussevitzky directing.

Ralph L. Moore, of Hoosick Falls, at present doing post-graduate work at the New England Conservatory of Music, has been awarded a scholarship, founded by Paderewski for the Conservatory.

John Coricillano, violinist, will appear as soloist with the Philomela Club of Brooklyn for the first concert of the season at the Academy of Music December 16.

Two piano recitals are announced by Paul Roos, in Town Hall, New York, the dates being December 7 and February 2.

A young American cellist, Nancy Wilson, will make her debut at Town Hall, New York, the evening of December 14.

A program of compositions by Franck, Bartok, de Falla, Debussy, Brahms, Bach-Godowsky and Saint-Saens will be played by Frances Nash at her New York recital in Aeolian December 11.

Frances Hall, pianist, is giving a recital in the New York Town Hall December 9.

The Barrere Ensemble, organized in 1910 by George Barrere, noted flutist of the New York Symphony Orchestra, has recently celebrated its 15th anniversary. Following the close of the Symphony sea-

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son, the players will make a spring tour, for which they have been solidly booked along the Pacific Coast from Easter Monday to Memorial Day.

The two-act opera, *The Music Robber*, by Isaac Van Grove, is to be given at the Auditorium Theater, Chicago, January 25 for the benefit of the women's and children's hospitals of Chicago. Mr. Van Grove will direct the performance. Lester Luther will be stage director, and the cast will include both professionals and amateurs.

A song recital by Marcel Salzinger, baritone, with Emil J. Polak at the piano, is announced for Tuesday evening, December 15, in Aeolian Hall, New York.

Selections of Saint-Saens, Bach, Hure, Faure, Pepper and others are included in the program of Nancy Wilson, cellist, for her New York recital in the Town Hall December 14.

A sonata recital by Ossip Gabrilowitsch, celebrated pianist, and Eysel Belousoff, well-known cellist, is announced for Thursday evening, December 10, in Aeolian Hall, New York.

Among the engagements to be filled by Relpald Werrenrath, American baritone, are an appearance at the White House to sing for President and Mrs. Coolidge December 17 and at the Commodore Hotel, New York City, January 11.

Percy Grainger will conduct an orchestral concert in the New York Aeolian Hall the evening of December 29.

A New York debut recital will be sung by Edwin Swain, baritone, in Aeolian Hall the afternoon of January 22.

A recital of interest scheduled for New York December 16 is that of Sigrid Onegin, contralto, in Carnegie Hall. Franz Dorfmueller will be at the piano for Mme. Onegin.

Serge Prokofieff arrives in this country to start a concert tour in January. He will also appear as soloist for the Syracuse Symphony February 27 and seven appearances with the Boston Symphony and a series of recitals for the Franco-American Society in the West.

After concluding her New England tour by appearing in concert at Stearns Hall, Boston, March 14, Yolanda Nero will sail soon after for a concert tour in Europe.

Announcement has been made of the engagement of Elva Raymond Boyden, of Brockton, Mass., as contralto soloist

(Continued on page 143)

Motion Picture Music Notes

One of the most elaborate numbers ever presented at the Capitol Theater, New York is being shown this week by Major Edward Bowes as part of the program supplementing the feature film, *Sally, Irene and Mary*. This is called *The Slave Market* and is a dramatic tableau of Oriental character. There are five episodes and the outstanding feature

is the introduction of Renoff and Renora, well-known dancers. Other numbers include the duet from *Lakme*, sung by Caroline Andrews and Cella Turilli; an oboe solo from the same opera by Filippo Ghignatti, of the orchestra; Doris Niles in a solo Oriental dance, and an ensemble number by the Ballet Corps. Another talented dancer of the Capitol, Mlle. Desha, is seen with Alice Wynne in Strauss' *Voices of Spring*, and there is also a Hawaiian cycle in which Tandy Mackenzie, tenor, is singing an original Hawaiian melody.

In an artistic number, *Roseline*, selections from *Mighty Lak a Rose*, *Rose of Washington Square*, *Rose-Marie* and *Roses of Picardy* were used at the Mark Strand Theater, Brooklyn, last week, and the artists appearing were Eldora Stanford, soprano; Avo Bombarger, tenor, and the Ballet Corps.

Louise Loring, dramatic soprano, who scored a success when she recently appeared at the Capitol Theater, New York, was soloist at the annual concert of the Oriental Temple Band in Music Hall, Troy, N. Y., December 2. A. Olin Niles, well-known Troy violinist and orchestra conductor, was assisting soloist.

This week's overture at the Warner Theater, New York, is *The Force of Destiny*, for which Herman Heller is directing his Orchestra of Versatile Soloists. Joseph Turin, tenor, is singing an aria from *Aida*, and Florence Roland is presenting in the prolog a number of song and dance interpretations.

Soloists for Thanksgiving week at the Stanley Theater, Philadelphia, were Judson House, well-known tenor; Mortensen, the wizard of dual pianos, and a dance divertissement by Martin Ferrerie and Bunnie.

Sandor Va's, Hungarian concert pianist, was a featured soloist at the Eastman Theater, Rochester, recently, when he played Liszt's *Hungarian Rhapsody No. 13*.

An interesting number presented at the Palace Theater, Dallas, last week, called *The Charleston*, as it should be done, was staged by Alexander Keese, and the dancers were directed by Helen Doty. Those appearing were Josephine Lowe, Evelyn Eastin, Mary Reeves, Virginia Matkin, dancers, and Lindsay Stephens, baritone.

Among the attractions offered under the supervision of Francis A. Mangan at the Capitol Theater, Chicago, the week of November 30, were four numbers from Schubert's *Unfinished Symphony* by Ralph Delbridge, piano; Carl Uterhart, violin; J. Lingerman, cello; the Menuet by Mary H. Colburn, Ann Davis and Emma Teurfa. *The Song of Love* (Romberg) was sung by Marjorie Pringle, soprano, and Orville Rennie, tenor. Leo Terry at the Capitol-Wurlitzer played *Let's Wander Away*, with a special interlude introducing the *Four Seasons*.

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Tabloids

By ROBERT E. MOORE
(Communications to 25-27 Opera Place, Cincinnati, O.)

ANOTHER YEAR!

TO SOME 1925 has been full of plenty, to others it has been just a battle to keep in the running, while still others have fallen along the wayside. At this period of the year, the time of giving and good will, would it be asking too much of the people of tabloid to remember their friends and relatives by sending felicitations on Christmas Day, wishing them a Merry Christmas and a Happy New Year? To you, the readers of this department, the tab. editor sends best wishes for a very Merry Christmas and a Happy New Year.

WHAT ARE YOUR special plans for the holiday season? Let your friends and acquaintances in on them thru these columns. Write and tell us TONIGHT.

DOCK HUSTIN, comedian, writes that he is with Jack Harley's *Radio Entertainers*, now playing thru Pennsylvania.

CORRESPONDENTS are urged to be particularly careful about the spelling of names of persons on shows when company rosters are submitted. Everyone likes to see his or her name printed correctly. Please help us to do this.

CARL WHITE, formerly pianist and musical director with one of Frank Wakefield's shows, at present is with a stock company playing in the Grand Theater, Topeka, Kan., according to information reaching *The Billboard*.

GEORGE CLIFFORD'S new show opened at the Park Theater, Miami, Fla., November 30 for a two weeks' engagement, replacing Att Candler's *Broadway Revue*. The first day's business was good, according to information received by *The Billboard*.

THE NICHOLS SISTERS, with their mother, while playing Washington, D. C., visited Lyle Chaffin, former tab. man, who is a patient at the Walter Reed Hospital in that city, and report that he is getting along nicely but would like to hear from old friends.

LENA RABORN, character woman, formerly with Harvey D. Orr's *Million-Dollar Doll Company*, is spending a few days in Cincinnati. Miss Raborn was a caller at the tab. editor's desk Wednesday and advised that she will probably join a show within the next week or two.

A NOTE FROM Catlettsburg, Ky., brings the information that Buddy and Cherry Weber, after completing a pleasant month's engagement in stock at the Columbia Theater, Ashland, Ky., are now motoring to California. Three other people are traveling with them, playing vaudeville dates en route.

LORIN OVERMAN has been appointed advertising manager and publicity man for the American Theater in Spokane, Wash., the home of tabs, and Ackerman-Harris vaudeville. Overman was formerly with *The Spokane Chronicle* and is now leader of the orchestra at the Garden dancing place in Spokane.

THE TROPICAL STORM which struck the east coast of Florida the early part of last week played havoc with all business enterprises. A number of tab. companies were in the path of the storm and it would be interesting to hear from them as to their experiences. Let us hear from you.

BILLY HALL writes from Pittsfield, Mass., that when his company played a week's engagement at the State Theater, Springfield, Mass., recently, only two shows a day were given, instead of three. A dancing contest was conducted Friday night, and Hall says Springfield has some of the best Charleston steppers he has seen anywhere.

AFTER COMPLETING A three weeks' stock engagement in Ashland, Ky., Harry and Lillian Ackerman write they went to Huntington, W. Va., where they played vaudeville dates. Later in Parkersburg, W. Va., they joined Singer & Burton's *Frolics of 1925*. They will continue with their harmony singing and talking specialties.

HARDING AND KIMLING are back at the Kyle Theater, Beaumont, Tex., with their tabloid company, according to Fletcher Smith, writing *The Billboard* from that city. Louise Allen, who was prima donna with the Christy Bros.' Circus part of the past season, is being featured. The rice crop in this section of the country is being harvested and conditions look good, Smith says.

ED LEAHY and Jeanette Freemando, known as Leahy and Freemando, who recently closed with Claude Harding's *Merrymakers* Company, now playing a stock engagement at the Ashland Theater, Ashland, Ky., report that while with the company they met an old friend, Claude Mathis, who is producing comedian, Mrs. Mathis is working in the chorus. Leahy and Freemando were guests of the Mathis at a Thanksgiving Dry dinner.

WHEN THE *GINGHAM GIRL* Company played an engagement at the Liberty Theater, Peru, Ind., recently Jane Gray, a member of the company, was taken suddenly ill during the performance and was removed to the hotel at which she was stopping. Her condition was such the following morning that she was able

to leave with the company. *The Peru Morning Chronicle* commended the show greatly.

WHILE PLAYING a one-day engagement at the Hippodrome Theater, Newport, Ky., Phelps' *Derby Winners* Company added another specialty act to the cast in the person of Clyde Hamilton, known as the old-time "bone rattler", who came from his home in Belleville, Ill., to join. At the last night performance there Hamilton was put on as an added attraction and brought the house down with applause.

FRANK MACK writes from Norfolk, Va., that after closing a successful nine weeks' engagement with Boots Walton's *Bubbleland* Company that he is preparing an act with his brothers, Joe and Jess, who closed with Billy Leicht's shows. The act will consist of singing and dancing and will be billed as the Mack Trio in *Moments Musical*. They will open soon, playing houses in and near New York.

ACCORDING TO INFORMATION *The Billboard* has received, Hoy's *Musical Revue* opened its season last month. Frank Smith and H. Bagley are being featured, supported by the following players: Chick Peters, Alice McCarthy, Billy McKeon, comedian; Paul Rush, Leo Verdin, Billy Allen and the Wood-

according to Al F. Harris, general manager of the organization, the show is meeting with success. All script bills are being used. Frank Martin, The Duvals, Paul Hunter, Harris and Proy and Ray Taimadge are offering specialties at every performance to much applause, Harris said. Commenting on the theater, he said that the house was reopened after a shutdown of several months, during which time extensive alterations were made.

ACCORDING TO REPORTS REACHING *The Billboard*, *The Honeymoon Limited* Company, managed by Henry H. Prather, is meeting with success touring the V. C. M. A. Time. The Original Broadway Four, the quartet with the company, is being featured. In the company are Henry H. Prather, manager and straight; Charles (Dome) Williams, principal comedian; Mel Ferguson, second comedian; Chuck Morrison, general business; Elizabeth Wiley, lugentue; Peggy Smith, soubret; Emma Williams, characters, and the following choristers: Helen Sweet, Iola Turner, Jean Gardner, Julia Hawthorne, Catherine Gaddis, Gertrude Lowe, Evelyn LaRue and Louise Stratton.

THE HIPPODROME THEATER at Dallas, Tex., is presenting musical tabloid shows, according to a letter received by the tab. editor from Earl Carey, who infoes that good business is being done. In the company are Jack Lord, producing comedian; Jack Burns, comedian and specialties; William Circle, juvenile; Art Selby, characters; Lillian Bentz, characters and "blues" singer, and Lela Kane, ingenue-soubret. In the chorus are Eva Mae Burns, Babe Spence, Ada Burns, Artie Rape, Peggy Lightfoot, Viola Richards, Dorothy Copeland, Helen Phillips, Chlorea Roberts, Josephine Rob-

C. H. PHELPS AND RUTH ELLIS



Cecil (Hez) Phelps and Ruth Ellis, otherwise Mrs. Phelps, who is doing ingenue and prima donna parts in "The Derby Winners" Company, at present en tour the Sun Time. Phelps is doing comedy roles.

ward Sisters, with a chorus of 10. The company is playing thru the New England States under the direction of the Brewster Amusement Company of Boston.

TOMMIE PICKERT, black-face comedian with Pete Pat's *Syncoated Steppers*, writes that the company is still perambulating thru the woods and sticks trying to entertain the natives. Tommie infoes that more than 500 letters have been received from different parts of the country from radio fans who listened in when the company broadcasted from WVOO, Bristol, Ok., recently. Three songs, *So Long, Papa; Why Should I Cry?* and *Wabbling Blues*, have been written by Pickert during the past two months.

FRANK PINNEY, formerly director-playwright-star of the Laughlanders in Spokane, Wash., and more recently heading a tab. company at the Star in New York, has returned to his home in Spokane suffering from a nervous breakdown. He announced he is retiring from the stage for at least a year and expects to establish a business in Spokane for the winter. He completed a vaudeville contract after closing with the Laughlanders and then organized his company for engagements in the East.

WILLIAM AND NUGENT FLYNN, managers of the Globe Theater, Kansas City, Mo., were hosts Thanksgiving night at a turkey dinner to members of the Lole Bridge Company and the personnel of the orchestra. Miss Bridge and her company closed a very successful engagement of five months at the Globe November 28, and on November 29 commenced a five weeks' engagement in St. Joseph, Mo. The dinner was served on the stage after the last performance that night and was enjoyed by both hosts and guests.

THE HARRIS & PROY COMPANY, after completing a three months' engagement at the Orpheum Theater, Ottumwa, Ia., is now playing an engagement at the Grand Theater, Cedar Rapids, Ia., where,

arts and Jackie Wilson. Of the principals not one has been with the company for less than 25 weeks, Carey writes.

CLAUDE (KID) LONG, who recently bought out Max Golden's interest in the *Buccini Around* Company, writes that several new faces will be seen in the cast and chorus in the near future. Twenty-eight people are being carried and nothing but script bills are produced. Mr. Long recently purchased Charles George's *My Once in Awhile*, a comedy success, together with *Go Easy, Mabel*. "Bluey" Morey is producer and stage director. Principals in the company are Marvel Shackleton, "Bluey" Morey Cy Reinhart, Kitty Azton, Billy Morgan, Blanch Larson, Ernie DeVoy, Billie Creech, Bartley Cahill, Peggy Beatty, Ernie Creech, musical director; Lem Holmes, carpenter; Claude Long, company manager, and 12 girls in line. The show is booked solid in vaudeville houses.

THE SHERMAN-DEFOREST Unit Show, after completing rehearsals in Chicago, opened a week's engagement in that city, playing at various houses, November 28 preparatory to opening for a tour of the Ackerman-Harris Time December 6 at Manitowoc, Wis. The cast is headed by Tessie Sherman, daughter of Dan Sherman, known as a clever "blues" singer. She will be accompanied by Ollie Nelson, banjoist. Others in the company are Dan Sherman, Mabel DeForest, Dan Sherman, Jr.; Sunny Colton, Theresa Colton, Frank Colton, Lew Nelson and Dot Nelson. Eddle Dale will go ahead of the show. The show also will carry a rube jazz orchestra, composed of Dan Sherman, violinist; Dan Sherman, Jr., saxophone; Tessie Sherman, saxophone; Sunny Colton, saxophone; Ollie Nelson, trombone; Mabel DeForest, banjo; Lew Nelson, drums, and Dot Nelson, piano. The show is being booked by Billy Diamond of the Chicago Sun office.

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MAXIME MAXIME



Miss Maxime, who is well known in tab. circles, is putting up a brave fight against illness at Colonial Hall, a sanitarium at Asheville, N. C., where she probably will be until spring.

and Barnett and Bell with Harvey D. Orr's Million-Dollar Doll Company; La Veda Storey with Bert Smith's Ragtime Wonders Company, in stock at the Hippodrome Theater, Peoria, Ill.; Mr. and Mrs. Jack Chapman with Bert Smith's Smiling Eyes Company, in stock at the Walnut Theater, Louisville, Ky.; Seelye and Walker, Mr. and Mrs. Jack Montague, Betty Weaver and Mr. and Mrs. Roy Cowan with the J. J. Musselman attractions, in stock at the Ada Meade Theater, Lexington, Ky.; Harry and Lillian Aekerman and Mr. and Mrs. Larry Nolan with Singer & Burton's Frolics of 1925; Cella Mavis, with Andy Wright's attractions; Bobbie Bartlett, with Marshall Walker's White Swan Revue; Walter Johnson, with Thad Wilkerson's Big Town Capers Company; Paul Barbour, with the Gingham Girl Company, of

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which **Barnie Ferber** is manager; **Bartine and Cady**, with **Fred Hurler's** *Whirl's Your Henry* Company, of which **Ralph Smith** is manager, and **Al White**, with the *No, No, Nanette*, Company, **Clarence Gray** manager.
TOBY WILSON and his *Peggy* Musical Comedy Company scored heavily at the Orpheum Theater, Tulsa, Ok., last week, according to reports reaching *The Billboard*. The S. T. O. sign was out at every performance. It is said, the book of the comedy is by **Mr. Wilson**, who also staged the production. Other members of the cast are **Peggy Earl**, **Sidney J. Pace**, **Harry Gruver**, **Bessie Clifton**, **Edith Milton**, **Albert H. H.**, "Toby" **Wilson** and the **Melody Four Quartet**, composed of **Ernest Holder**, **Le Roy Weeks**, **Jimmie Stine** and **Charles Bickler**. The members of the chorus are **Viva Abbey**, **Blanche Mower**, **Dorothy Clinton**, **Rosalie Fanshull**, **Marie Anthony**, **Mildred Holtz**, **Wilma Stone**, **Hazel Wilson**, **Billy Kline**, **Babe Murphy**, **Jean Gray** and **Budde Long**.

THE TABLOID EDITOR received a telegram from **Ahlene, Tex.**, last Saturday morning, sent by **Curly Wilson**, of **Curly Wilson and His Mile High Follies**, saying that his company has been held over indefinitely at the **New Majestic Theater** in that city. The company opened at the house November 30, the first tab. show to play it since the opening, according to **Mr. Wilson**. In the company are **Curly Wilson**, producing comedian; **Jimmy Brennan**, black-face comedian; **Fred McElroy**, straights; **Grace LaMont**, soubret; **Charlie King**, general business; **Shin Kinder**, bits, and a chorus of six, as follows: **Pauline Allen**, producer; **Vera Powderly**, **Viola Brennan**, **Belle Cummings**, **Daisy Neely** and **Jenny Mae Rawson**. **E. Bowman** is musical director.

A LETTER FROM DENVER, COL., written by **Billy B. Gilbert**, contains the information that after a very good summer season with the *Radio Girl* musical comedy and vaudeville show, playing thru **Kansas, Colorado, Wyoming and Idaho**, closing at **Goodland, Kan.**, about a month ago, **Gilbert** and his wife joined the **Folly Amusement Company** of this city as producer and comedian with the stock company at the **Jazz Theater**. **Mrs. Gilbert** is playing *Ingenua* and also is producing the chorus. Besides **Gilbert** and his wife, in the company are **Kenneth Kantrell**, comedian; **Pearl Holt**, soubret; **Mandlin Lambert**, straights; **Paul Jerome**, general business; **Dimples Gatewood**, musical director; **Gertie Daumander**, wardrobe mistress; **Ray Rogers**, stage director, and the following members of the chorus: **Helen Barwell**, **Zella Hattelle**, **Helen Lambert**, **Eleanor Ferguson**, **Tinnie Brennan** and **Cleo Kantrell**.

FOR THE 11th production since arrival at the **Palace Theater, Minneapolis, Minn.**, the **McCall-Bridge Players** offered *The Gingham Girl* for the week of **November 22**. In an announcement in **Minneapolis newspapers** **H. W. McCall**, manager of the organization, said the presentation of *The Gingham Girl* was "simply in line with the policy of the company to exhibit Broadway successes periodically." It is said that the presentation by the **McCall-Bridge Players** of the entire piece was the first time at popular prices. The present company numbers 39 persons, and will be enlarged at various times for the bigger productions. It is said. Those seen in the leading roles in *The Gingham Girl* were: **Al Bridge**, who enacted the part of **Johnnie Cousius**, the wise-cracking yokel boy from

Crossville Corners, optimistic of his chances in **New York**; **Boulah Hayes**, who was seen as **Mary Thompson**, the **gingham girl**; **Arthur Bauman** as the **Broadway slicker**, and **Dorothy Woodward**, tom-boy daughter of the **Crossville Corners** storekeeper. Other principals seen in the production were **William Rader**, **Nelda Gibson**, **Pansy Williams**, **Fred Bishop**, **Billy Elliott**, **William Dougherty** and **Wallace Nash**.

CHARLES BENNER'S Hello Everybody and **Peck's Bad Boy** Company held the boards at the **Hippodrome Theater, Covington, Ky.**, for a four-day engagement last week, and after a layoff of two days, played a one-day engagement at the **Hippodrome Theater, Newport, Ky.**, Saturday. The tab. editor witnessed the second bill, *Giggles and Girls*, at the **Covington Hipp.** Monday night. Somehow the bill did not go over the way it should have, altho the principals worked hard to put their numbers and gags across. The chorus, with the exception of two girls, compares with the average seen with shows of this caliber. In the company are **Katherine Kinsey**, soubret and "blues" singer; **Edna Mae Serra**, *ingenua* and specialties; **Katherine Benner**, characters; **Jimmie Dempsey**, black-face comedian; **Billy (Dutch) Berning**, comedian; **George Grafe**, straights and tenor singer; **Jimmy Serra**, general business and specialties; **Frank (Kid) Evans**, characters and specialties. In the chorus are **Peggy Berning**, producer; **Mack Stammler**, **Babbette Myers**, **Lee Grafe**, **Mary Peck**, **Marie Lovejoy**, **Peggy Pierce**, **Catherine Dumas** and **Mildred Purdy**. **Harry Jager** is musical director, while **Carl Wager** is stage carpenter. In addition to *Giggles and Girls*, the company presents *Hello Everybody* and *Peck's Bad Boy*.

LAST MONDAY the tab. editor was agreeably surprised when **I. J. Irving**, owner and manager of **Irving's Knick Knack Revue**, a 12-people show which has been playing thru the South for the last four years, introduced himself. After a chat, during which conditions in the South were discussed, **Irving** advised that he would open for a tour of the **Sun Time** at the **Regent Theater, Hamilton, O.**, December 5, playing a one-day engagement there and then opening at the **Clifford Theater, Urbana, O.**, December 10. All of the old favorites in the company will be seen on the **Northern tour**. According to **Mr. Irving**, the long drought this summer bit the southern part of the country quite hard and business conditions are not at their best because of this. In the company at the opening in **Hamilton, Sunday**, were **I. J. Irving**, owner and manager; **Bert (Boob) Blake**, **Joe Sterling**, **Bert Wyndel**, **Young and Banto**, a musical act, which has just joined; **Harry Sutton**, musical director, and **Dot Blake**, soubret. The chorus: **Carolyn Lynn**, **Betty LaNier**, **Mickie Sterling**, **Nina Hindal**, the **Misses Gilbert** and **Fagan** and the **Andrews Sisters**. Three bills will be used, the first being *The Japanese Vampire*, the second *Mixed Nuts*, while the third is *Boob's Bowlers*. **Bert and Dot Blake** will present their *Boob and the Flapper* specialty. **Wyndel and Lynn** will be seen in *The Love School*. **Young and Banto** in musical specialties. **Joe Sterling** will be seen in his specialty, "That Happy Feller", while **Irving and LaNier** will present their "deft moments of dexterity".

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Ten-people Tab Show for stock here. State all in first. **H. DAVIDSON**, Modern Theatre Bldg., Ashland, Kentucky.

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To all who by their liberal patronage have made this year the most prosperous in our career.
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SAY "I SAW IT IN THE BILLBOARD."

Burlesque

By ALFRED NELSON
(Communications to 1560 Broadway, New York, N. Y.)

BENEFITING BURLESQUE

Sam A. Scribner, President and General Manager, Columbia Amusement Company, Issues Call to Everyone on Columbia Circuit

NEW YORK, Dec. 5.—The Burlesque Club issued a call several weeks ago for the attendance of members to discuss ways and means of raising the necessary funds for the future maintenance of the clubhouse that has a present realty valuation of over \$100,000.

Motions were made and carried to appoint delegates to carry on a campaign for the collection of annual dues from delinquent members and those failing to comply with the request of the collectors to pay up will be dropped from the roll of membership.

Supplemental motions were made and carried indorsing the club's plan for a ball and entertainment at Terrace Gardens Sunday evening, January 24.

William Brandell made a motion that was carried and set forth in our report of the meeting in *The Billboard* dated November 14 under the heading of *The Burlesque Club Ball and Entertainment*, viz.:

"Alfred (Nelse) Nelson was delegated to wait on Sam A. Scribner, president and general manager of the Columbia Amusement Company."

"Sid Rankin was delegated to wait on I. H. Herk, president and general manager of the Mutual Burlesque Association."

"The latter delegates will solicit the indorsement of Messrs. Scribner and Herk for the ball and entertainment and solicit their co-operation for its success, morally and financially, by requesting the heads of both circuits to send out personal letters to each and every one in any way allied with their respective circuits, be it houses or shows, to give their support to the ball and entertainment by the purchase of tickets, and if within reaching distance of this city on the night of January 2 by their personal attendance."

"We wrote Mr. Scribner calling his attention to our published report of the meeting and he responded with a letter, inviting us to call on him in his office to discuss plans for our co-operation."

Scribner's Plan of Action Pressures Success

After listening attentively to our plan of action, Mr. Scribner indorsed the club plan for the ball and entertainment and supplemented our plan by his own plan that is sufficiently practical to pressure success.

Prior to our departure Mr. Scribner dictated a letter which he will sign in person and send out to everyone in any way allied with Columbia Circuit houses and shows.

Scribner's Letter Sagacious

Dear Sir—Several years ago when the Burlesque Club was on the verge of extinction the Columbia Amusement Company sponsored a movement that enabled the club to fully equip a new establishment on West 44th street and a supplemental movement that enriched the club by \$50,000 that enabled the club to purchase the ground, remodel, redecorate and refurnish its present building at 245 West 48th street, with a conceded realty valuation at present of over \$100,000.

In order to maintain the clubhouse and insure its ever-increasing realty value it is imperative that members pay their dues annually, further give their moral, physical and financial support to the ball and entertainment for the benefit of the club at Terrace Gardens Sunday evening, January 24.

Admission prices for boxes: \$50, \$35, \$25, \$15. General admission, including tax, \$1.50.

Confident that everyone in any way allied with houses and shows on the Columbia Circuit will appreciate the logic of co-operating with this company in the further maintenance of the club, I am calling on one and all alike to purchase tickets.

In order that I may know who will, and who will not, co-operate with us along these lines, I will keep myself well posted on all tickets sold to burlesquers.

If you cannot attend the ball and entertainment in person, buy tickets anyway and give them to some one who can attend.

Send in your orders immediately.

Very truly yours,

(Signed) SAM A. SCRIBNER,
President and General Manager,
Columbia Amusement Company.

Comment

When we were delegated to wait on Mr. Scribner we accepted the commission confident that he would receive us as an authorized delegate of the Burlesque Club

and act accordingly, basing our confidence on past experience, for during the past six months we have been solicited to aid burlesquers in distress and invariably we have given them a letter to Mr. Scribner that brought the desired results in benefits to the distressed burlesquer, hence we had no hesitancy in responding to his invitation to discuss ways and means of co-operating for the benefit of the Burlesque Club.

Mr. Scribner was sufficiently interested in our discourse relative to the Burlesque Club that he made minute inquiries into existing conditions of the club, especially as it referred to the necessity of members paying their annual dues on time and he expressed his surprise when we furnished him the names of many members allied with Columbia Circuit houses and shows who are delinquent.

What he said relative to the delinquents was more forcible than elegant, qualifying his remarks with:

"We sponsored a movement that gave the club a \$100,000 clubhouse that costs but little to maintain, and a lot of fellows getting a living, with luxuries, out of burlesque lay down. No wonder the

(Continued on page 68)

Passaic on Circuit

New York, Dec. 5.—The Mutual Burlesque Association has completed arrangements with Messrs. Harder and Hall, the dramatic stock company managers, at present in possession of the Playhouse, Passaic, N. J., whereby the dramatic stock company will transfer their activities elsewhere, thereby permitting the M. B. A. to add that theater to their ever-growing circuit.

Fox & Kraus' *Jack LaMont's Show* will be the first Mutual Circuit show to play Passaic, beginning week of December 14, thereby filling in the open week between the Howard, Boston, and the Gayety, Brooklyn.

Plainfield Off Circuit

Plainfield, N. J., as a Mutual Circuit Monday one-night stand will be opening commencing December 14. Ed. Sullivan's *Stolen Sweets* will be the first show to lay off Monday nights. After Union Hill into Perth Amboy and Trenton for that week, en route New York.

Bower Sisters

With "Mutt and Jeff"

How we came to do what we did we are not prepared to say. Suffice it to say that on reading our review of Jack Reid's *Black and White Revue* we were under the impression that we had unintentionally slighted the Bower Sisters in not making mention of them in our review and we hastened to make amends by doing so in our issue of November 23 under a special heading, *The Bower Sisters in Jack Reid Show*, and rested content in the knowledge that we had at least covered ourself.

During the past week we were non-plused at receiving a request from the Bower Sisters to make a correction to the effect that they had never been in Jack Reid's show but had been and would continue to be in Irons & Ciomago's *Mutt and Jeff Show*.

On looking up our review of *Mutt and Jeff* we find that we gave justifiable recognition to the Bower Sisters and with their permission we will let them continue with *Mutt and Jeff* and apologize to the sisters for our errors. 'Nuf ced.

Placements by Milt Schuster

Chicago, Dec. 5.—Milt Schuster, artiste representative, has made placements, viz.: Tommy Vicks and wife, Miller Evans, Ida Goldbeck and Hannah Goldbeck, with Jessie Rice's *Innocent Maids Company* on the Mutual Circuit.

Joe Penner



Joe Penner, a native of Detroit, is a graduate from Midwest tab. fields. While still a youngster he entered the theatrical business as prop. man with the Rex mind-reading act, which played the local picture houses; later with Billy Reeves' *Step on It*, Desmond's *New York Roof Garden Revue* over the Gus Sun Time, Leicht & Gardner's *Teddy Bear Girls*, National Theater Burlesque stock, and the Band Box Theater Stock Company in Detroit. He entered Mutual burlesque last season with S. W. Mannheim's *Laffin' Thru*, being cofeatured with Charles ("Klutzy") County, and during the current season is featured comique with Frank Cummings' *Band-Box Revue*.

"Nelse", in a review of that presentation at the Star Theater, Brooklyn, N. Y., in a recent issue, said:

"Joe Penner, featured comique, is in a class by himself inimitable, for his every line and act is apparently naturally acquired originalism, be it a shuffling, sliding St. Vitus, shimmy-shaking dance or funny falls, with his ever-present twirling cigar or a stuttering, lisping, sneezing delivery of lines in action, singing in songs or pantomime silent singing and artistic violin playing. His mugging is only equaled by his dry, droll humor. In fact it would require a master writer to give this nondescript maker of comedy a definite description, for there is that indefinable something about Penner that must be seen to be fully appreciated, and his prospective loss to burlesque will prove an inestimable gain to Broadway."

Sam Barlow's Show

Sam Barlow is directing manager of a burlesque stock company now established at the Jacques Theater, Waterbury, Conn. There are two matinees a week with nightly performances except Sunday. The company includes Barlow in person with Frank Carlton cofeatured, supported by Betty and Bob Carlton, Dick Bell, Pauline Travis, George Manning, Peggy Barlow and Jimmie Pearl, principals, and Rose Bell, Peggy Malton, Irene Blarney, Dot and Babe Small, Louise Dody, Chic Dollie, Ann Wright, Peggy Allen, Hazel Lothrop, Frankie Grey and Billie Travers choristers.

Seen and Heard

Tony Curley and his wife are now in the cast of principals of Nester Thayer's *Speedy Steppers Company* on the Mutual Circuit.

Harry Watson, former juvenile in *The Speedy Steppers*, has joined Arthur Page's *Hotsy Totsy show* on the Mutual Circuit.

Sammy Kraus' *Moonlight Maids*, featuring Billy Hagan and Anna Toebe, on the Mutual Circuit, went over the top at the Savoy Theater, Atlantic City, N. J., being the first show of the season to do so at the "city by the sea".

Billy Pitzer, the globe-trotting straightman of burlesque and musical-comedy shows, having recently closed an engagement with Michals & Bentley's *Step Lively Girl's* on the Mutual Circuit, em-

(Continued on page 143)

COLUMBIA CIRCUIT

Hurtig & Seamon 125th Street
Theater, New York

(Reviewed Monday Evening, Nov. 30)

FASHION PARADE

With
I. B. HAMP

A Columbia Burlesque attraction. Book by I. B. Hamp. Lyrics and music by George W. West. Dance assemblies by Mlle. Valeska. Staged under the direction of and presented by John G. Jermon, week of November 30.

THE CAST—I. B. Hamp, Gertrude Beck, Fred Taylor, Winnie Clifton, Margaret Knight, Joe Hendricks, Peter Frasier, Phil Costello, Steve Leddy, Luddy and Luddy.

THE CHORUS—Billy Dugane, Peggy De Riemer, Bee Ford, Babs Knight, Marion Johnson, Verne Moore, Peggy Ross, Ethel Shannon, Yickis Newaam, Ethel Norton, Ruth Price, Mabel Snare, Alberta Johnson, Molly Marks, Frankie Dunlow, Evelyn Kaufman, Gloria Gonselz, Cleo Nugent.

REVIEW

This production in scenic effects, gowning and costuming, is a reminder of previous seasons, when Columbia Circuit producers in an ill-advised effort to compete with musical-comedy shows, made lavish expenditures for picturesque effects. A good part of the scenery, gowning and costuming has apparently been held over from last season, but has been renovated sufficiently to make it appear costly and attractive.

The book is credited to I. B. Hamp, and he being the featured comique, has put into the presentation real old-fashioned burlesque bits of his own personal re-vamping, as Hamp has had considerable experience along these lines. He is a master at the art of making old familiar bits appear new, with different from the usual lines, actions and finales, and the presentation with a classic frame, held a picture that fully satisfied the connoisseurs of burlesque, who laughed and applauded from the first rise to the final fall of the curtain.

Producer Jermon evidenced his aim, purpose and intent to fully feature Hamp in his inimitable Swede comique role, with frequent changes of comedy clothes.

While there is nothing on the house program to indicate Producer Jermon's intent to feature Gertrude Beck, that dazzling, blond leading lady, ingenue soubret, featured herself distinctively by dominating the stage in every scene in which she appeared.

Leading Lady Beck has discarded her former beauty-hiding Mary Marble bob-hair affectation and now appears her own adorable self, with a marcel-wave bob that lends an additional enchantment to her ever-present smile. She has also discarded those abominable long gowns and now flashes her modelesque form in real sobret costumes that makes her appear chic and charming. Miss Beck could dominate the stage by her pleasing personality alone, but she supplements her captivating personality with exceptional talent and ability that runs the gamut from emotional dramatic acting extraordinary to laugh-evoking, applause-getting comedy and melodious vocalism, enhanced by piano playing in a specialty that evidences her musical education par excellence.

Fred W. Taylor, a manly appearing, classy-attired, aggressive straightman, handled his role in a masterful manner.

Winnie Clifton, a bobbed-brunet prima donna, is evidently a product of the concert stage, with a resonant singing voice that carried her minor-keyed lyrics to every part of the house. In a courtroom scene Prima Clifton evidenced her comedienne-ship for laughter and applause.

Margaret Knight, a slender, shapely, bobbed-brunet soubret, put her numbers over well, and evidenced the indisputable fact that she has mastered the art of Charlestoning.

Luddy and Luddy put over a novelty acrobatic-dancing act in grotesque make-up as they conceive it will be done 50 years from now.

Joe Hendricks, Peter Frasier and Pete Costello enacted their minor roles in bits apropos to Hamp's book, supplementing with a singing specialty in which they accompanied themselves on guitars and banjos, thereby slowing up the show until Leading Lady Beck seated herself at the piano, where her personality and musical ability enhanced the boys' musical achievements that otherwise would have been nil.

Steve Leddy as cocomique to Hamp, appeared in a modified tramp facial characterization, taking many funny falls and reappeared in grotesque feminine characterization. It may have been that Leddy feared the displeasure of the featured comique if he stepped out some, or it may have been his unfamiliarity with burlesque, or again he may have been disinterested in his work. Be that as it may, he did not appear to good advantage in this particular presentation, and we would have to see him in another show

(Continued on page 143)

A Merry Christmas

and

A Happy New Year

❁ TO EVERYBODY ❁

from

THE COLUMBIA
AMUSEMENT CO.

MUTUAL CIRCUIT

Star Theater, Brooklyn, N. Y.
(Reviewed Tuesday Matinee, December 1)
LAFFIN' THRU

With
Charles ("Klutz") Country, Dolly Davies,
George ("Buttons") Fares and Dot
Sevier.

A Mutual burlesque attraction. Book and lyrics by Gus Flaig. Numbers staged by Teddy Russell. Production staged by Gus Flaig. Presented week of November 30.

THE CAST—Charles ("Klutz") Country, George ("Buttons") Fares, Gus Flaig, Dolly Davies, Dorothy Sevier, Eva Foy, Tess Heffner, Kitty Harkins, Merrill Sevier.

THE CHORUS—Bertha Lane, Helen Carson, Kitty Harkins, Tessie Heffner, Bella Stout, Bobbie Decker, Anna Cooke, Martha DeLubas, Billie Long, Margaret Country, Thelma Swain, Mary Garrins, Peggy Kuhn, Libby Kuhn, Elsie Kelly, Jean Hart.

REVIEW

The name of the firm or person presenting this show does not appear on the program, thereby robbing someone of the credit properly due for a production of costly and attractive scenic, lighting effects, gowning and costuming that meets all the requirements of the Mutual Burlesque Association.

The presentation under the stage management of Gus Flaig evidences the indisputable fact that Gus must have given much thought and time to the revamping of many old-time burlesque bits and dressing them up in a new, novel and unique manner, including scenes a la opera, drama, musical comedy, vaudeville and typical burlesque.

Gus' dressings kept the audience guessing as to when and how the climax would be reached, and when they were reached the audience responded with laughter and applause for the comedy and encores for the numbers.

The numbers, credited to Teddy Russell, were picturesque, and the choristers are a credit to their coacher and burlesque in general, for a more talented, able and faster working chorus would be hard to find in any show.

Tess Heffner and Kitty Harkins appeared to good advantage in several scenes and evidenced their ability to graduate from the chorus into principal roles.

Stage Manager Flaig is to be commended for giving these clever girls the opportunity to step out of the ranks.

There was one number that stood out distinctly and held the audience in silent enthralment until the final note, and on making inquiries we were advised that the company leader, Sam Morrison, was the composer. What a man of his really wonderful achievement is doing in a burlesque theater pit is beyond our understanding.

Charles ("Klutz") Country, with his somewhat stout stature, frowning, clean face and Dutch mannerism, is one of the few comiques in burlesque that we have seen who depends more on his successful humorous delivery of lines than grotesque characterization to garner laughter and applause, and the same is equally applicable to his cocomique, George ("Buttons") Fares, whose modified makeup and somewhat eccentric mannerism is enhanced by his comedy-making lines and actions.

Gus Flaig is perfectly at home as a portly, prosperous, classy straight man or in various characters in frequent changes of attire. Flaig evidences the dramatic actor of ability, the light comedian who evokes laughter, and a versatile character man who can adapt himself to any scene in which he appears.

The feminine principals are distinctive in their contrasting personalities, and it would take a connoisseur of beauty to fully determine which is the more personally attractive, for all three have an individualism of their own. All three appear in scenes in attractive gowns in which they look girlishly beautiful, and in numbers on the stage and runway all three appear in their respective turns in this season's rage, in other words, those two-piece trunk and brassiere costumes that cover little and reveal much of their forms, and let it be recorded herein that Dolly Davies, Dot Sevier and Eva Foy are fully justified in coveting around in those costumes while giving the audience repeated flashes of their slender, symmetrical forms, for seldom have we seen more shapely forms in burlesque.

Each of the foregoing principals is a talented and able singer and dancing soubret, leading numbers and appearing advantageously in specialties. Individually and collectively they also appear to good advantage in scenes.

Merrill Sevier in ordinary street attire in scenes gave us the impression of an outsider coming into scenes to enlarge the picture only, for he appeared incongruously disgruntled. However, he appeared to far better advantage in a whistling number and later in the show a la Valentino with a guitar. Meeting Sevier after the show we were agreeably surprised to find him a very likable fellow. If he had a grouch on or an affection during the presentation, he left it in the presentation, and he will benefit himself greatly if he eliminates it from all presentations. Burlesque patrons demand

Season's Greetings

CHARLES ("KLUTZ") COUNTRY
DOLLY DAVIES
(Merrill) **THE SEVIERS (Dot)**
GEORGE ("BUTTONS") FARES
GUS FLAIG

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MERRY CHRISTMAS

To Everyone in Burlesque

from

BEN A. LEVINE

smiling countenances from their entertainers on stage, be they men or women.

COMMENT

Production and presentation fully up to the standard of the Mutual Burlesque Association, and if this show doesn't come in among the leaders we'll lose confidence in our own judgment to predict the future of shows.

There is nothing on the program to indicate the manager of the company, but we found him to be an exception to the general rule in burlesque, for instead of keeping under cover we noticed him in the first part of the show making notes and sized him up as a theatrical reviewer until he made himself known to us during the intermission as Ed Miller.

It has always mystified us how the manager of a burlesque company can keep tab on the presentation from backstage, further why they are so seldom in front, where they can be reached by theatrical reviewers who wish to verify the house program. When we put our inquiry to Manager Miller he modestly sidestepped any criticism of other managers by saying:

"Mr. Flaig is responsible for what is done on the stage. I am responsible for what comes in the front door. If I see anything out of place on the stage, I make note of it and pass it over to Mr. Flaig. It's then up to him." A very logical explanation.

Benefiting Burlesque

(Continued from page 66)

club has been forced into the position of letting in others than burlesquers."

Be that as it may, we have Mr. Scribner's assurance that from now on he will take a more active interest in the club and its holdings and take immediate steps to impress on all Columbia Circuit burlesquers the importance of paying their dues on time.

We commend Mr. Scribner for his letter on behalf of the club and his assurance of co-operation in the future for the betterment of the club in the interests of burlesquers.

Scribner Discusses Conditions on the Columbia Circuit and His Plans for Its Future Success

Prior to our exit from Mr. Scribner's office we entered into a discussion of conditions on the Columbia Circuit, dur-

ing which Scribner made it plain to us that in response to many requests from Columbia Circuit producers, he had finally consented to permit two all-colored, two combination white and colored and two cartoon-titled shows, supplemented by a third, on the circuit this season as an experiment.

The unprecedented receipts played by these particular shows are gratifying to house managers and show managers alike and the experiment is well worth watching for the remainder of the season, ere reaching a final decision as to their value as repeaters for next season.

Scribner also made it plain to us that he had been keeping personal tabs on all the shows on the circuit and was fully satisfied that the good shows were getting profitable business, whereas the poor shows were profitless to both houses and producers.

Bungling Burlesquers

Scribner was emphatic in criticizing the cheaters on the circuit, especially the few producers who are presenting shows minus agents in advance of their shows.

He condemned this practice by saying that the shows without agents were making it profitless to houses and shows alike, likewise hurting the shows that follow them on the circuit.

With Scribner's indorsement of agents in advance of shows, action will be taken immediately to make it impracticable for a producer to present a show on the circuit without an agent in advance of the show.

Scribner's experience as a former circus man convinces him that billing is a necessity for burlesque and his more recent experience as directing manager of the Columbia Theater, this city, directing a billing campaign, has strengthened his conviction that more business can be had for burlesque by extensive billing than by intensive newspaper advertising, therefore Scribner is now the strongest advocate of billing there is in burlesque.

Conditions in Cleveland

When we asked Scribner to confirm or deny the rumors that the Columbia Theater, Cleveland, would be dropped from the circuit he was emphatic in his denial, stating that with the restoration of regular Columbia Burlesque at the Columbia there had been a material increase in profitable patronage that fully warranted Tom Henry's activities in Cleveland for the past two weeks in the interest of Columbia burlesque and the

visit of Assistant Manager Mike Joyce of the C. A. C. during the latter part of the current week to arrange for an extensive billing campaign and review of Rubie Bernstein's *Bathing Beauties*.

When we asked Mr. Scribner if there was any foundation in fact for the rumor current on Columbia Corner Tuesday to the effect that he would rule the *Bathing Beauties* show off the circuit within three weeks he was emphatic in stating that he had no intention of ruling any show off the circuit that was up to the standard of requirements set for Columbia Circuit shows that could continue over the circuit with profit to house and producer alike, but that there was an ever-present possibility that show owners caught cheating to the detriment of the circuit would be penalized accordingly and if the producer wasn't amenable to logical reasoning there is a possibility of the offending producer being ruled off the circuit.

When we asked Mr. Scribner to confirm or deny a report sent to us from Cleveland to the effect that Irons & Clamage were now in control of the Columbia Theater, Cleveland, planning a reorganization of the house attaches, he said there was no foundation for the report, which in all probability was founded on the fact that in restoring regular Columbia burlesque to the Columbia, Cleveland, it was decided to meet local competition with added attractions by calling on Irons & Clamage for a classic dancer and the presence of Irons & Clamage in Cleveland in seeing how the added attractions would go over ere arranging for other added attractions along similar lines.

Last week *Abe Reynolds and His Rounders* sent receipts soaring. Rubie Bernstein's *Bathing Beauties* played to a profitable matinee Sunday last and a sellout for Sunday night, with two additional dancers being featured.

Bringing Up Father is being billed like a circus for the coming week and reservations indicate record-breaking receipts for the current season.

Sagacious Sam Has Succeeded Silent Sam

At the close of our discussion and debate, which at times was somewhat stormy, Mr. Scribner assured us that the Columbia Amusement Company had decided on many radical changes for the future that will include AN OPEN-DOOR POLICY TOWARDS THEATRICAL JOURNALISTS, who are now given carte blanche to call on Mike Joyce, assistant to General Manager Scribner.

Mr. Joyce is the only one authorized to give out any news to theatrical journalists, and he in person, with the indorsement of Mr. Scribner, invites one and all alike to visit him at any time in his executive office.

More power to the logicians who can submerge their personal sentiments when it comes to co-operative congeniality that will work to the betterment of burlesque.

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Book Reviews

By DON CARLE GILLETTE
(Communications to 1560 Broadway, N. Y.)

THEATRICAL WHO'S WHO

WHO'S WHO IN THE THEATER. Compiled and edited by John Parker. Published by Isaac Pitman & Sons, New York and London. \$6.

This is the fifth edition, revised and enlarged, of the only biographical record of the contemporary stage now being published. The compiled in London, and confined to the London theater insofar as its records of productions, playbills, long-run records, theatrical calendar and other data are concerned, the biographies, which take up the major part of the volume, and the obituary list, include both English and American men and women of the theater. One of the most interesting features of the book is the list of tables, 90 in number, of Hereditary Theatrical Families. Other chapters include a list of the London critics, the notable English productions and revivals in the last several decades, command performances, plans of principal London theaters, etc.

NED WAYBURN ON DANCING

THE ART OF STAGE DANCING, by Ned Wayburn. Published by Ned Wayburn Studios of Stage Dancing, Inc., New York. \$5.

The accumulated experience of a man who has directed more than 500 musical comedies and revues is contained in the manual of stage dancing written and published by Ned Wayburn. There are 50 chapters and 500 pages to the book, with numerous pictures and 70 full-page illustrations. Instead of dealing merely with dancing, Wayburn offers a comprehensive exposition of every angle of stagecraft and showmanship as they relate to the dancing art, and tells of his interesting discoveries in training people in the five basic forms of dancing, which are exhibition, tap and step, ballet, acrobatic and musical comedy. The range of the volume runs from modern stage dancing and the methods of training thru foundation technique, conditioning, professional makeup, costuming, diction, dancing tempos, to stage presence and the development of the individual from obscurity to a substantial position in the theatrical profession.

MISCELLANEOUS

BAKER'S DRAMA-GRAM, current issue, published and distributed free by the Walter H. Baker Company, Boston, contains a list of many newly released plays suitable for community production. Other interesting contents of this booklet include a list of valuable books for dramatic clubs, plays and books for the month, notice of a forthcoming volume on the art of producing pageants, new plays to be published this season, published manuscript readings, plays in the French language, and various short articles on stagecraft.

THE ROMANCE OF THE AMERICAN THEATER, by Mary Caroline Crawford. Published by Little, Brown & Company, Boston. \$4. The dominant personalities of the American stage from the earliest days to the present. New revised edition. Many new illustrations.

THE LORD'S WILL AND OTHER PLAYS, by Paul Green. Published by Henry Holt & Company, New York. Includes *The No. Count Boy*, *Last of the Lancers*, *Riders to the Sea*, *Old Wash Lucas*, *The Old Man of Edenton*, *Black-bird* and *The Lord's Will*.

HISTORIC COSTUME: A CHRONICLE OF FASHION IN WESTERN EUROPE, by Francis Kelly and Randolph Scheide. Published by Charles Scribner's Sons, New York. Dealing with the period from 1490 to 1790.

THE KNAVE OF HEARTS, by Louise Saunders. Published by Charles Scribner's Sons, New York. A gay little comedy with gay designs by Maxfield Parrish.

CHARACTER ACTING, an interesting and instructive article by Stark Young, among the contents of *Theater Arts Monthly* for December.

THE GLEN IS MINE AND THE LEFT-ING, by John Brandham. Published by Houghton Mifflin Company, Boston. \$2. Two three-act plays of the Hebrides.

A London Letter

Treating of the Legitimate
By "COCKAIGNE"

Possible Entertainment Tax Revision
LONDON, Nov. 20.—I learn on high political authority that it is very probable that considerable revision, and absolute abolition, of the Entertainment Tax may be a feature of the forthcoming Budget proposals. The weight of opinion from both outdoor and indoor entertainment proprietors, sports organizations, charities and

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the like has engaged the attention of Chancellors of the Exchequer in successive governments. It must be remembered that the Entertainment Tax was one of the many war-time expedients and it has been felt on all hands that the time was ripe for these to go by the board. The requirements of the exchequer continue to be pressing but it has at last dawned upon the treasury officials that this tax in particular is literally killing the goose that lays the golden eggs. There is no doubt that the goose will lay some golden eggs in other baskets and possibly in increasing numbers. For example, the Income Tax Department of the revenue obviously would be enormously increased thru artists' salaries if the theater, music halls, cabarets, etc., were doing better. The revision, if it comes, will not, however, be directly due to any soft-heartedness of the treasury directed towards the entertainment world. I gather that political pressure has been brought to bear to cause a wholesale revision of war-time emergency legislation. The Defense of the Realm Act caused all sorts of emergency arrangements to be made and it is felt now, seven years after the end of the conflict, that the time has come to remove war-time restrictions.

The New Irish Dramatist

Sean O'Casey, the Abbey Theater dramatist of whose career I gave particulars in a former letter, has been remarkably successful in his first big onslaught on the London public. His three-act play *Juno and the Paycock*, presented at the Royalty this week, received an extremely good press reception. It is a novel and daring blend of broad farce and deep tragedy and the Dennis Eadie-J. B. Fagan management is to be congratulated not only on having brought it to town but on having secured the services of the Irish Players for the performance. Sara Allgood has never excelled her performance of the tenement-house mother of this touching play. Her great tragic gifts and her fine sense of naive comedy were used to the most ef-

fective advantage. Arthur Sinclair's ripe humor and his beautiful broad comedy and technique were equally well employed and the realistic tradition of the Abbey Players was admirably maintained thruout the cast. We certainly have to reckon with a new dramatist of great power, quite equal in his originality and force to Eugene O'Neill, in this young Irish playwright. *Juno and the Paycock* should find ready acceptance wherever there are Irishmen or intelligent theatergoers.

A War Play

Cleely Hamilton's play, *The Old Adam*, which Barry Jackson presented at the Kingsway this week, was formerly performed at his Birmingham Repertory Theater under the title *The Human Factor*. It was tolerably well received, for the play certainly has ideas altho they are a woman's ideas. St. John Ervine is always telling us that the British theater is woman-ridden, but I doubt if feminine patronage will save this play from early extinction. If the piece does flop the author will not be entirely responsible, for Jackson's management continues to cast the plays in a mediocre way and the production is certainly not up to West End model.

The central idea, that human beings will fight, even if robbed of the aid of modern war equipment, by "negative rays" and other scientific inventions, is neatly developed and there are amusing hits at contemporary politicians and others. But it is not such an interesting experiment as Jackson's previous Kingsway show, *Hamlet* in plus fours.

The Eva Moore Case Concluded

The famous Eva Moore libel case has lain like a shadow across the path of the Actors' Association for several months. The shadow, however, was withdrawn this week when a settlement was reached in the Court of King's Bench by consent of the parties concerned. In September, 1924, when the battle between the Actors' Association and the Stage Guild was at

its height, the A. A. boycotted Eva Moore's Company and issued a circular which read:

"The Actors' Association (Reg. T. U., affiliated T. U. C.) appeals to the women of Huddersfield.

"Keep away from Miss Eva Moore's *Mary, Mary, Quite Contrary* Company.

"Do you realize we are fighting for the abolition of bogus managers and 'white slave' conditions on the stage.

"Wives, mothers, sisters, help us to save the very souls and lives of the poor victims of unscrupulous theatrical managers.

"Miss Eva Moore is a vice-chairman and founder of the Stage Guild.

"The Stage Guild contract encourages unscrupulous managers.

"Our fight is for those who are too weak to defend themselves.

"Support the Actors' Association."

Eva Moore issued a writ for libel and a great deal of capital was made by the Stage Guild out of the unimpeachable record of this much respected actress-manageress. A. C. Crosby, one of the district organizers for the A. A., and Robert Young were responsible for the drawing up of the circular at Huddersfield and the printer was joined in the action, as were Alfred Lugg, the general secretary; Gilbert Hall, the former assistant secretary; Victor Knight, another official, and J. Fisher White, the chairman.

Sir Edward Marshall Hall, the eminent K. C., who appeared for the plaintiff, announced that there would be a judgment by consent against the defendants, Ellis (the printer), Crosby and Young, for \$10 and costs on their expression of regret, and judgments in favor of the defendants Lugg, Hall, Knight and White without costs.

This definitely clears the central executive of the A. A. from any participation in this ill-advised propaganda, which has been used by the anti-union Guild people as a rod to beat the A. A. for months past, altho they knew perfectly well that the case was *sub judice*. It is probably no exaggeration to say that thousands of members were alienated from the A. A. and took up the cause of the Stage Guild entirely on account of this publication. Altho one realizes that the only way to stamp out the evils alluded to in the circular is by action along the lines of a closed shop, as advocated by the A. A., there can be no doubt the association of a name like that of Eva Moore with bogus management was as regrettable as it was untimely.

Now that this stigma has been lifted from the association by the considered verdict of a high court judge many of the A. A. supporters consider that the way is reopened for a forward movement. I understand that a scheme of recruiting and reorganization is being prepared and that the association is trying to rehabilitate its reputation and fortunes.

Brevities

When *The Moon and Sixpence* was produced it was felt that this piece did not quite strike 12 o'clock, so it is not altogether surprising that Henry Ainley has announced that he will shortly appear in another piece. This is a revival of Horace Annesley Vachell's *Quinneys*, in which Leslie Banks and Louise Hampton are also to appear. Ainley will resume his old part of the antique dealer.

Further to the special Christmas productions of which I have already given particulars, I now learn that W. A. Darlington's farce *Al's Button*, is to have a season at the New Oxford and *The Rising Generation*, which went so well last year under Holman Clark's direction will be revived at Wyndham's.

Toss of the D'Urbervilles has now passed its 100th performance and a new scene, written at the instigation of the leading lady, Gwen Frangon-Davies, has been introduced.

Lavender Ladies finishes tomorrow night at the Comedy and will be followed on Tuesday by Archibald Nettlefold's presentation of Nell Lyon's *The Ring o' Bells*, which has been successfully tried out in the provinces.

William J. Rea will reappear as Abraham Lincoln in the revival of Drinkwater's play by the Commonwealth Players, a newly formed co-operative body of actors. These include Rea, Ben Webster, Tristan Rawson and Mary Raby. Kathleen Orford, who was the first wife of J. Drinkwater. A. E. Filmer is to produce the piece which will be done for a series of matinees.

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Feminine Frills

By ELITA MILLER LENZ
(Communications to 1560 Broadway, New York, N. Y.)

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Please do not send personal checks. Remittances should be made by money order, payable to The Billboard Publishing Company, and correspondence addressed to Elita Miller Lenz, care The Billboard, 1560 Broadway, New York. Every article mentioned in this column may be ordered thru The Shopper. Space on this page is not for sale for advertising purposes. The oftener you call on The Shopper the happier she'll be, for she will then know that her column is holding your interest.

Dear Readers:

This is *Feminine Frills'* fourth Christmas on the *Old Billyboy*. Each year has been richer than the last in expression of kindly appreciation from our readers; so rich that in thinking up a Christmas wish there is only one that suggests the gigantic stockingful of good wishes we wish we might convey, with the merry jingle of sleighbells, right to the hearthside:

A WISH

I wish I were a giant
With great big clumsy feet,
And great big stockings for them
All darned and very neat.

Oh gee! If only I could be
A giant for one night,
I'd hang my stockings by the hearth—
They'd be a wondrous sight
Bulging with all the desires of your hearts!
(With apologies to Goozellink.)

Since pearls are becoming to all types of femininity, it is not strange that a certain famous maker of synthetic indestructible pearls is keeping abreast of the demand for ornate jewelry by departing from plain rope and choker effects and introducing a smaller type pearl in two-ropes strands with pendant consisting of a hand-carved, genuine Italian cameo, in an engraved silver frame, from which emanates a fringe of small pearls. This design, on display at \$25, is offered to our readers at a one-third reduction. A similar design with an emerald, surrounded by flashing imitation diamonds, set in sterling silver, is displayed at \$17.50 and offered at one-third discount.

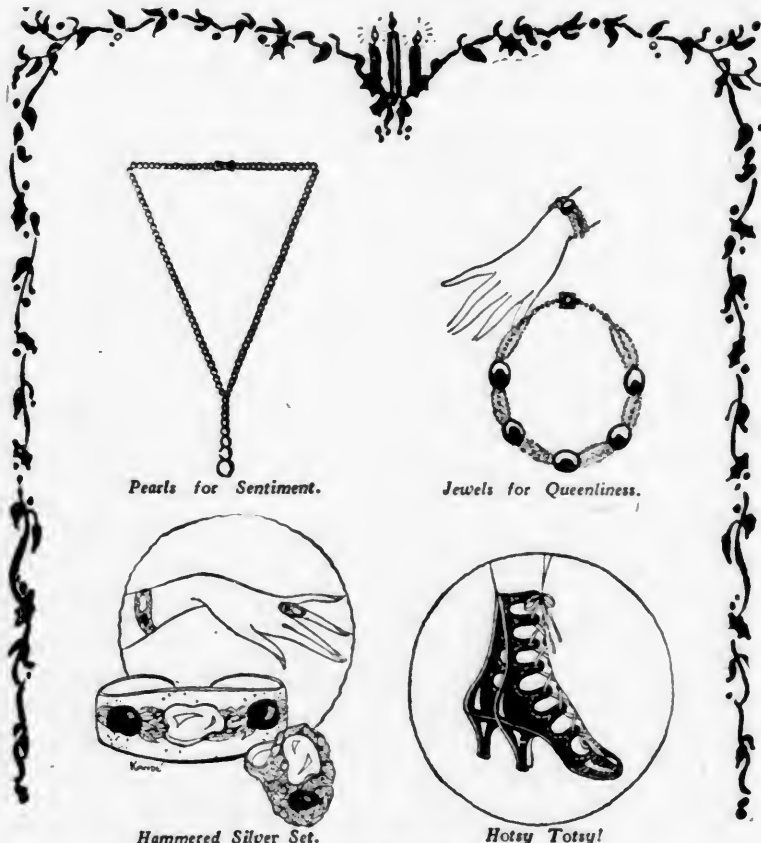
The most reasonably priced pearl necklace in the collection is the one sketched, showing petite pearls (the artist has enlarged them a bit for the purpose of reproducing a clear drawing), with graduated pearl pendant and sterling silver pierced safety clasp. It is displayed with a \$5 price tag and a written guarantee that the pearls may be returned in case of cracking or any other defects, but is offered to you at one-third discount. These pearls come in an attractive gift box.

A very lovely and more expensive gift is an opera pearl set, combining satiny and black pearls with rhinestones, as shown in the sketches. The collar is \$24.75, the bracelet, \$16.75; a bar pin to match, \$8.75, and a pair of matching earrings, \$14.75.

So many inquiries are coming in concerning the hand-hammered silver ring and bracelet set illustrated several months ago that we feel all will be interested in the repetition of the sketch and description in this issue. This set is sold only in New York City—by the designer, a charming young woman who has studied art-jewelry making abroad and who travels to the Orient several times a year in quest of semi-precious stones.

The setting of the ring is an artistic network of grapes, water lilies and leaves, with Chinese jade and pearl stones. The setting is about one-eighth inch deep and one inch wide, while the bracelet, a clasp-about of the Indian type, repeating the design of the ring, is about one inch in width. The ring may be purchased separately for \$7. The bracelet may be purchased for \$3. Combined cost of set \$10, plus postage.

Hotsy Totsy is the name of a nifty pair of shoes shown in the circle. Hotsy Totsy was designed primarily to make Madam's foot look many sizes smaller than it actually is, and to this end is equipped with short vamp and seven straps; the vamp making the foot appear shorter, and the straps slenderizing the ankle. The shoe is 6½ inches high above the heel in back, while the heel itself is 2½ inches high. Hotsy Totsy comes in black velvet, black satin and patent leather, with high heels only, for \$12. May be ordered to your



A Merry Christmas

The articles illustrated above are described under the heading "The Billboard's Free Shopping Service", this page.

The Beauty Quest

A skin specialist in New York City claims that skin peeling is the one way to thoroughly remove blemishes and restore the fine, smooth-textured skin of youth. While undergoing her treatment of skin peeling, the method of an eminent French scientist, one is not obliged to go into seclusion. The treatment is said to be absolutely painless and the claim is made that every case is a success. The countenance of this specialist speaks volumes for the efficiency of her treatment, which is \$150. Her name and address on request. This is not a mail-order procedure.

Cameo Cream is a new theatrical cold cream, made from a private formula, which contains beneficial ingredients and which will not become rancid. It is of unusually soft consistency, which causes it to spread easily and to immediately seep into the pores, so that makeup can be removed quickly and thoroughly. It makes an excellent foundation cream, which one may use with absolute confidence. A generous-sized tin box of this cameo-white cream is \$5 cents. We recommend it highly for its peculiarly good cleansing qualities.

Many of our readers complain that with the advent of cold weather their complexions develop "temperament"; that blotches and redness spoil what is usually an effective makeup and one reader complains of small red veins. On consulting a prominent beauty specialist about these conditions she advised that while one could not

combat the effects of weather on the physique, effects which cause the blood to perform little complexion feats, the conditions could be camouflaged to a great extent. She then showed us a preparation named Novena Pasta, which forms a foundation for powder, at the same time concealing blemishes such as red veins, spots, pimples and discolorations. Thinly applied to face, neck and arms it whitens and keeps the skin soft and smooth. \$1 and \$2 a jar.



Loose Powder Vanity.

A loose powder vanity which has created a sensation on is that illustrated. It is modeled in genuine bakelite, in 12 different color combinations. A mirror is artfully fitted inside the top, and a lipstick of bakelite to match the vanity is attached to the silken chain. The price is \$2.50.

The underarm is more sensitive than you suspect; so sensitive that the use of acid preparations often leads to grave results. The safer way to remove unwanted hairs from under the arms is to use a safety razor which is curved to fit the arm-pit. To make its use doubly safe the edges are guarded so there is no danger of cutting the skin. The possession of this little razor insures one of a daintily clean grooming, altogether refreshing for it may also be used to shave the back of the neck. The curved razor may be had in nickel plate for \$1, with one blade (extra blades 50 cents a package); in gold plate, with 12 extra blades, for \$3.50; in gold plate with pearl handle, in genuine leather box, with 12 blades, \$7.50.

For a long while we have been puzzled by our readers' requests for lingerie clasps
(Continued on page 72)

Stage Styles

VOLUMINOUS FROCKS OF "70S IN "MAYFLOWERS"

Clothes play a most important part in *Mayflowers*, at the new Forrest Theater, New York, in which the ever-handsome Joseph Santley and his ever-lovely wife, Ivy Sawyer, are the shining lights.

Taffeta and organdie are seen in all the glory accorded them during the period of 1870, the time in which the story is set. Add to the charm which tradition has woven around things old, the piquancy of bustles, the grace of draperies and the elegance of trunks, and you have summed up the interest-compelling effect of the clothes in *Mayflowers*, designed by Miriam Frazee and Harriet Liebman, executed by Arlington, Inc.

Pastel colors are complemented by fabrics of quaintly designed patterns. Dolly Varden flower sprigs form the decorative motif for several of the materials used, the color of the sprigs stressed by scalloped pipings in the same shade.

IVY SAWYER'S blond coloring is enhanced by the wearing of pastel shades. In one scene she wears a yellow chiffon dance frock, set off with myriad small mauve bows and a posy of purple pansies nestling on one shoulder.

NYDIA d'ARNELL wears gracefully a frock combining green taffeta and chiffon, festooned with roses.

GALLE BEVERLY, the comedienne of the piece, stresses comedy by wearing a ludicrous plaid taffeta in mauve and white, which is not calculated to bring out feminine beauty.

The designers have solved the problem of presenting basque frocks in airy materials, making the basques of a heavier and more durable fabric than the skirt. For instance, basques of taffeta and skirts of chiffon.

GAIL KANE WEARS LACE AND METAL

GAIL KANE is given a splendid opportunity to display her charms to advantage in *Paid*, the new drama at the Booth Theater, New York. In the first act, an atmosphere of poverty, during the year of 1905, the ladies of the two families concerned wear black stockings and long skirts, an ensemble which makes the gorgeous costuming of the second act, when the families have acquired wealth, all the more marked.

In the second act Miss Kane wears a gown of gold cloth, which will prove of absorbing interest to those who like sophisticated effects. Slim of line, there is a looped panel of self-fabric at one side and a panel train falling from the opposite shoulder and caught to the hip with a jeweled ornament.

MARJORIE DALTON, as a guest, wears a gown of dull blue velvet, draped to the hip where it is confined with brilliants.

CLARA BURNS, as an ingenue, wears an engagingly youthful frock of flesh-colored chiffon, flecked with rhinestones. A wide belt of the chiffon defines a normal waistline, while the circular skirt shows irregularity in the hem. A spray of pastel flowers cascades from one shoulder down the side of the skirt.

LAURETTE TAYLOR IN "IN A GARDEN"

While Laurette Taylor, star of *In a Garden*, at the Plymouth Theater, New York, is concerned less with clothes than she is with an emotional complex, her costumes, of which there are but two, by Bergdorf Goodman, are, nevertheless, impressively individual. One of these is a tailored coat frock of deep brown cloth, draped across the front and held with an ornamental hutton. A bolero cape effect at the back is fetchingly youthful. Collar and faring cuffs of brown fur are matched by a hat of brown velvet, very soft of line.

It was quite difficult to get the details of the second costume, as it was conceived most of the time by a delicate yellow Spanish shawl, its soft light finding color in a garland of red blossoms encircling a side coil of Miss Taylor's coiffure. The dress of white chiffon has a deep collar of self-material, falling over the shoulders. At the left is a ripple draping and cluster of silver lilies, a panel train flowing from the right side at back.

Fashions Generally

The opera season's opening, bringing out the essentially smart feminine coterie, accents the importance of metal fabrics. Tinsel brocades are much favored for the evening wrap.

Judging from the fashion parades at recent outdoor sports events, the United Hants Meet and Olympic audiences, to say nothing of the preferences shown by leading actresses, women have entered into a compromise between the sheath silhouette and the bouffant lines which fashion attempted to introduce earlier in the season. This compromise is in favor of slim body lines and flared, rippling, uneven lines below the hips. In other words, a bell-like silhouette.

The capeline is much in favor for coats and frocks, coats often showing entire capes of fur.

While the Gigolet hat is perhaps the most popular hat of the moment, millinery designers tell us that there is a growing demand for large velvet hats cut away in the back to accommodate the high collars now in vogue. One of these designers

(Continued on page 72)

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No. 200

How To Make Up PERFECTLY

It is amazing to note the number of
 talented and beautiful actresses who are
 guilty of unintelligent makeup. It is
 amazing, too, to hear the caustic com-
 ments of directors on the makeup of
 members of the cast, comments which
 are, unfortunately, made behind the of-
 fenders' backs. We say UNFOR-
 TUNATELY because ignorance in the
 matter of makeup is far from bliss, espe-
 cially when such ignorance detracts seri-
 ously from the personal beauty of the
 actress behind the footlights.

As we all know, the purpose of make-
 up originally was to offset the glare of
 the old-fashioned flickering footlights,
 which had a tendency to cast shadows
 on the face which distorted the features.
 In these days of electric stage lighting,
 with rays coming from various directions,
 the problem of the player is to tone down
 the individual imperfections which are
 brought out by the merciless glare of
 electric lights, or to bring out in bolder
 relief features which are made insignif-
 icant in a softer light. In our quest
 for information relative to makeup we
 have consulted many expert works on
 the subject, but the outstanding gem of
 them all is Helena Chalmers' new book,
The Art of Makeup.

With a clear understanding of "The
 Rule of Three", one can, with the aid
 of Miss Chalmers' book, make up PER-
 FECTLY.

"The Rule of Three"
 No one appreciates more than the
 actress that facial beauty is a matter of
 perfect features, and that the soul of
 beauty is expression. We will not at-
 tempt here to concern ourselves with
 the soul of beauty but with the A. B. C.
 of artistic makeup, "The Rule of Three".

Briefly, "The Rule of Three" may
 be summed up as the distance from
 the top of the nose to the hairline; the
 distance between the bottom of nose and
 end of chin and the space between the
 two inner corners of the eyes. The dis-
 tance from the top of the nose to the
 hairline and the distance from the bot-
 tom of the nose to the end of the chin
 should be the exact length of the nose.
 The space between the two inner corners
 of the eyes should be exactly the length
 of the eye. The perfect front face, there-
 fore, is divided into three equal sections,
 up and down and across.

Offsetting Imperfections
 The actress should keep this rule of
 three in mind not only when making
 up but in arranging her hair. When the
 measurements are perfect the hair should
 be dressed off the forehead. When the
 nose is short, contradicting the depth of
 the forehead, attention can be diverted
 from this irregularity by parting the
 hair on the side and draping it across
 the forehead or by a bang.

To return to the subject of makeup,
 one may discover that while the up and
 down measurements are good the cross
 measurements are not what they should
 be. For instance, the oval face may be
 too thin. Rouge applied in a crescent
 form beneath the eyes broadens the face.

A face which is too broad may be
 made to appear thinner by playing up
 the most vivid part of the rouge toward
 the nose, blending the color backward
 from this point to a faint pink on the
 cheek bones. A nose which is weak
 looking may be strengthened by running
 a line of pale flesh tint down the ridge,
 patting it daintily into the sides. The
 too short nose may be lengthened by
 patting a bit of the flesh tint under the

tip. On the other hand, shade the same
 spot with rouge and the effect will be
 to shorten a long, hooked nose. An ex-
 tremely narrow nose may be broadened
 by a touch of red on each side.

A weak chin may be made to appear
 stronger by blending in a high light
 where it is most prominent.

A long upper lip may be broken by
 shading the middle with rouge from the
 nose down to just over the red of the
 lip. This creates the illusion of an in-
 dentation and breaks the long space.


A dimple can be created by placing
 the point of a paper stump, wet with
 rouge, just above the center of the spot
 where one is wanted, altho it is prefer-
 able to deepen one of your own. With
 the little finger gently soften the dot
 downward to a delicate blur.

To remove circles from beneath the
 eyes place some foundation grease paint
 on the flat end of an orange stick. Ap-
 ply to the circle, pressing flat and mod-
 elling as a sculptor would with clay.
 When properly done the circles are en-
 tirely concealed.

When the eyebrows grow together over
 the nose block out the hair with the
 foundation grease paint.

The foregoing are but a few of the
 innumerable and valuable hints on make-
 up for men and women to be found in
 Helena Chalmers' book, which may be
 purchased thru *The Billboard's* Shopping
 Service for \$2 a copy. It is profusely
 illustrated. Particularly valuable to
 women is the chapter including instruc-
 tions for makeup of the lips.

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Bonstelle Case May Mean New Contract

An award of arbitration was handed down November 25 by William Morris, as arbitrator between the Actors' Equity Association, acting for 12 members of the association who were also members of the Bonstelle Company, and Jessie Bonstelle in a claim involving salaries of players for a special performance at Ann Arbor, Mich., and for a special matinee of *Six Characters in Search of an Author*.

The claims arose from the fact that when Miss Bonstelle engaged her company last spring she mentioned the fact to some of her players that she contemplated giving one or more special performances of "unusual" plays during the regular stock season.

Early in March, 1925, Miss Bonstelle notified her company that the Lewis Beach play, *The Goose Hangs High*, which had been rehearsed simultaneously with the regular production for about six weeks, was to be given in the University Theater, Ann Arbor, Mich., as a special performance.

The company wrote Equity of this requirement and asked how it should be considered. Equity's ruling, unfortunately delayed, was that it was an extra performance and that the company was entitled to extra compensation for it.

Still later Miss Bonstelle presented at a special matinee at Detroit one performance of Luigi Pirandello's *Six Characters in Search of an Author*. This was offered to subscribers of the regular season on the club plan, but nonsubscribers might buy tickets. The company was not paid for either of these extra performances.

Miss Bonstelle, when confronted with Equity's claims for the company, replied that at the time of engaging her company she had advised its members that they might be required to give one or more performances of unusual plays during the regular season and that all had agreed to that requirement.

Further Miss Bonstelle contended that, although she was entitled to 10 performances a week under the stock contract, she had been required only 9. She was, she felt, entitled to a 10th performance at any time she saw fit to ask it, and both of these were extra performances.

It seemed to Miss Bonstelle also that these extra performances were not sources of profit to her, but were of value to the actors in that it gave them opportunities to appear to advantage in classic roles, and advertised them to a wider circle of prospective patrons.

Nevertheless Equity insisted upon the money it felt was due its members for their appearance at Ann Arbor and at the subsequent special performance in Detroit, which claims amounted in all to \$385.50.

To have agreed with Miss Bonstelle would we felt create damaging precedents in "stock" productions. In the first place the very essence of a stock company was a permanent home and a resident company. If Miss Bonstelle's trip to Ann Arbor was permissible there was reason to believe that a type of company might be developed which under the guise of "stock", and with the concessions granted stock companies, might actually be required to do many of the things ordinarily done by road companies.

Then there was the issue of the special club performance in the regular theater. On this ground Equity fell back upon the custom of the theater as far as stock companies was concerned. It contended that to force actors to carry the burden of rehearsing two plays at the same time that they were performing a third was an unfair burden. Nor was it to be permitted simply because each play was being given a run of two weeks instead of the usual one week. Equity held that for these two performances the company was entitled to one-tenth of its regular salary for Ann Arbor and two-tenths for *Six Characters*, a total of three-tenths.

From this ruling Miss Bonstelle dissented vigorously. She appealed to the council of the association, and at the regular meeting May 19, 1925, William A. Brady, with whom she has long been associated, argued her case. When it appeared that the council was not inclined to concede Miss Bonstelle's points Mr. Brady requested that the decision be delayed until Miss Bonstelle herself could present her own case to the council. This was granted.

Accordingly at the meeting of the council July 21, 1925, Miss Bonstelle gave her own version of the dispute. The council was still decided that the company was entitled to compensation, and Miss Bonstelle demanded an arbitration.

From the panel of the Arbitration Society of America William Morris was chosen as arbitrator, and the arbitration was held at 2:30 in the afternoon of Friday, November 27, 1925, in the offices of the Actors' Equity Association.

In his decision Mr. Morris held: "That the contract between the actors and the company specified performances at De-

troit, Mich.; that one performance was given at Ann Arbor, Mich.; that this performance was outside of the place specified in the contract and therefore I find should be treated as a special performance.

"That the production of *Six Characters in Search of an Author* for one matinee performance was a most unusual procedure for a stock company, and it is admitted that the actors and the manager made a special verbal agreement at the time of signing the regular contracts for this special production.

"I award one-tenth of a week's salary to each of the actors as follows for the performance at Ann Arbor, Mich., against the Bonstelle Company.

"I further award that the actors have no claim against the Bonstelle Company for the performance of *Six Characters in Search of an Author*."

This was only a partial confirmation of Equity's contentions, for it recognized that stock companies should not be required to play away from their home base. It did permit the saddling of what to our minds is an unfair burden upon stock actors by ruling that the club performance of *Six Characters in Search of an Author*, while it was "a most unusual procedure for a stock company" was permissible under the alleged special verbal agreement made at the time of engagement.

To permit these concessions to Miss Bonstelle, however unselfishly she had planned them, would be to let down the bars to other managers not so unselfish and to open the way for requirements which would entirely subvert the ordinary understanding of the functions and character of stock companies.

It is probable that as a result of this arbitration the existing form of stock contracts may be amended to specify more particularly what may be required of stock actors, and the precise compensation to which they are entitled in case special services are demanded of them.

Bridge Project Gets Moral Support

The council of the Actors' Equity Association pledged the moral support of the association to the activities of the Mid-Manhattan East River Bridge Association, which is advocating the construction of another bridge specifically at 42d street to alleviate the traffic congestion on the present structures.

Equity Ball Figures

Although it is too early to give a final accounting for the receipts of Equity's Annual Ball at the Hotel Astor Saturday evening, November 14, it is possible to announce that the gross receipts were in the neighborhood of \$25,000, while the net receipts are likely to approximate more than \$10,000.

The Question of Successors' Fares

Members should understand that when they give their two weeks' notice they are obligated for the fare of their successor to the point where their successor actually joins the company. Among some there is an impression that they are only liable for this transportation to the point where the notice has been tendered. This is not correct, as an actor could give his notice in Philadelphia, for example, and in two weeks he might be in Cleveland, O., or vice versa. So for this reason the contract provides that the actor shall reimburse the manager for the amount of the railroad fare to the point where the successor actually joins the company. In the same way the manager is obligated for the transportation of the actor from the place where the actor closes after working out a two weeks' notice given to him by the manager.

Delinquents Ought To Pay Costs

A few complaints have been received

protesting against the "25-cent" monthly assessment ordered by the council when members are more than 60 days in arrears for dues. One of the reasons for the imposing of this assessment is this: It takes one clerk in the membership department THREE WEEKS to send out the monthly delinquent bills. This, together with the cost of envelopes, cards, stationery, stamps and other extra expenses, runs over \$275 each month. It is the feeling of the council that it is the delinquent member who should pay for this expense and not the member in good standing. Besides if there be no penalty what advantage is it to pay promptly? Moreover assessments can always be avoided if the member unable to pay on time because of being out of an engagement will apply for an "excused" card.

Christmas Seal Sale Co-Operation

In a letter under date of December 1 the National Tuberculosis Association has requested again the co-operation of the theatrical profession thruout the United States. It is conducting in December its 18th annual Christmas seal sale to secure funds for the campaign to prevent and stamp out tuberculosis. Its field of work is full of educational value and the association emphasizes not only the financial value of our co-operation but also the enormous publicity and educational value.

Members of the Actors' Equity Association and other theatrical persons will be interested in the following extract from our reply:

"We take pleasure in notifying you that the council of the Actors' Equity Association will request its members to give you every possible co-operation during your forthcoming Christmas seal sale. Your cause has the hearty endorsement of the theatrical profession.

"Although our members will not be able to introduce any speeches into their parts without the consent of the managers, we suggest that representatives of your affiliated tuberculosis associations thruout the country make arrangements with the managers of their local theaters for specific forms of co-operation. It may be possible for members of the Equity Association to draw the attention of their audiences to the seal sale in such a way that neither our policy nor the theatrical productions will be interfered with. They may urge the public to buy seals and indicate their approval and partnership in the educational campaign to stamp out tuberculosis. They may also help with publicity stunts when requested to do so by the local associations and they may insert lines or business in their performances. These are some of the practical ways we may help this nation-wide movement, but everything is up to the individual consent of the member and manager."

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

FIFTY-ONE new members joined the Chorus Equity during the past week. We are holding mall for the following members: Mabel Whitaker, Jean Wells, Marion Wallace, Wren Wilson, J. Williams, Martha Worm, Billy Wilcox, Hattie Williams, William J. Wilson, Annabelle Whitney, Edith Ward, Vera Wolf, Margaret Walker, Elsie Westcott, Marie Worthington, Pauline Williams, Lora Vernon, Zea Valencia, Doris Vinton, Hope Vernon, Alice Vincent. Members knowingly working with suspended members (having changed their names, of which they have knowledge) and not reporting same to this

office are breaking down the conditions of the Equity Shop policy.

The Chorus Equity Association holds dancing classes as well as dramatic classes for the benefit of members who are ambitious and wish to get ahead. We find that most of the pupils in both of these classes are Actors' Equity members and the association regrets to see how little the chorus members appreciate the advantages offered by these classes.

The following members have been suspended from the association pending settlement of claims against them: Eleanor Stackhouse, Loretta Holding, Sue F. Hart and Juliette DeNoville.

Members are warned against sending their dues in United States currency without registering same. We have had many members complain that they have sent their dues in to this office and have not received their paid-up cards and after being questioned as to how this was sent we find that they have sent neither money order nor check, but cash.

Members when writing to this office will kindly send in their route far enough ahead so we may reach them. Very often we are unable to answer until we find out for ourselves what company they are with and where the company is playing. By doing this you will save our time and answers will reach you much more quickly.

Do you hold a paid-up card? Members paid to November, 1925, owe \$6.25 to May 1, 1926; paid to May, 1925, owe \$13.75 to May 1, 1926. Don't neglect this. Kindly make money orders and checks payable to the Chorus Equity Association. NELLIE MELVILLE, Assistant Executive Secretary.

The Billboard's FREE SHOPPING SERVICE

(Continued from page 70)

which would be worn with evening gown. Just before going to press we discovered a solution to the puzzle. Our readers have undoubtedly had in mind lingerie supporters which take the place of shoulder straps. They are presented in a wide range of dainty, easily adjusted chain straps, some with stones and thers with pearls. The more ornate styles are intended to be worn with evening gowns. One strap secures all of the underthings. In gold, sterling silver and gold filled, with ornamental, stone-set and enamel pins. \$2.50 to \$20.00 per pair.

Stage Styles

(Continued from page 70)

even whispered that this is the hat chosen by the older woman who feels the need for the softening influence of a hat of youthful lines—the Gigolo, sophisticated

(Continued on page 117)

IDEAL CHRISTMAS GIFT

Beautifully hand-painted Shawls, from \$12.00 to \$45.00. Embroidered Shawls, from \$30.00 to \$75.00. Hand-painted Shawls, Scarfs and Draperies made to order. STANLEY COSTUME STUDIOS, 366 West 22d Street, New York City.

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BALLETS

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Black Kid, Pink Satin, Black Satin.

SOFT TOE. \$3.75

Black or White Kid.

Phonetic Key

1. He is met there at my.
(hi: iz met ðeə æt maɪ)
2. Who would throw water on father?
(hu: wʊd θəʊ wɔ:tə ən fa:ðə)
3. Bird above.
(bɜ:d əbʌv)
4. Yes, the singer's thin whisker shows
thru the rouge.
(jes, ðə sɪŋəz θɪn wɪskə ʃəʊz
θru: ðə ru:ʒ)

"In spite of the theoretical rejection of a local culture or a local speech as affording an adequate national standard, it remains true that the culture of New England and, to a less degree, the speech of New England have most fully represented to Americans, viewing themselves historically, the aspirations of the country at large."

Krapp: *The Eng. Lang. in America*. Vol. 1, p. 19.

Some of the most distinctive marks of Eastern speech, as viewed by Krapp, are given in the box at the center of the page. (1) Loss of r means that r is not pronounced in words like "card" (kɑ:d), "car" (kɑ:), and "mother" (mʌðə). (2) "A" is pronounced (ɑ:) in words like "chaff" (tʃɑ:f), "pass" (pɑ:s), "hath" (bɑ:θ), "dance" (dɑ:ns). (3) Words like "hot, rock, drop" are (hɒt, rɒk, drɒp) instead of (hət, ræk, dræp). (4) "Court, port, more" tend to be (kɔ:t, pɔ:t, mɔ:). (5) Tendency to pronounce "duty, tune, mature" as (dʊ:ti, tu:n, mə'tju:ə) instead of ('dju:ti, tju:n, mə'tju:ə). (6) Tendency to slacken the lip-rounding of the vowel in "stone, home, whole". (7) Adding of r to "idea".

That Eastern pronunciation has had and still has considerable importance in the country has been plainly stated by Krapp. This statement has special importance at the moment in view of the opening of the Repertory Theater of Boston, under the management of the Jewett Repertory Theater Fund, Inc., at 264 Huntington Avenue. This theater has been given official recognition by the State of Massachusetts as an educational center and a school of the theater is provided for in its educational program. Here is a civic theater at the "Hub" of historic New England with the masterpieces of the English drama the ideal of its repertory. What dialect of English shall be its ideal in the Spoken Word?

This question seems to be answered in an address by Frances Jewett in January, 1922:

"The greatest group of nations on earth today is united by one common tie; it is not the tie of blood, it is much stronger than blood, it is the tie of language, the English language. We are often severely criticized, among other things, in connection with our work in this theater for confining ourselves, so it is said, to English plays acted by English players. I would like to say here we do not confine ourselves to anything. On the contrary, we are unfolding, adding a new chapter in the evolution of dramatic art in America. Is it not entirely logical that in this vast country, with its innumerable theaters, and in this historic city of Boston there should be at least one theater offering a welcome and a home for the works of thinkers and writers whose thoughts, training and methods were obtained in the atmosphere where the language was evolved, and for players whose training and voices were also 'made in England'? Is it not cause rather for gratitude than for concern that there is a theater where American dramatists, poets, students, actors and public have the opportunity to come and study these methods direct from the land and race that mothered our words and speech? I think so. We have tried, however feebly, in this little house to give out beautiful words thoughtfully and adequately expressed, and I trust that this work will be carried on until its horizon deepens, broadens and glows until it becomes boundless! Art is always untrammelled, never local, never personal, therefore always beautiful and, thank God, always universal."

If English actors have found a welcome at the Jewett Theater this welcome has voiced a "universal" feeling for the English language and a certain reverence for the traditions of English speech on historical soil. It has by no means been an attempt to place "British" standards above "American" standards. It has aimed to get away from popular speech as a standard of the theater. It has gone out of its way to emphasize the fact that "art is always untrammelled, never local". It has been a good thing for Boston, especially modern Boston, to be made to feel that English is still English in the united world of art.

Now that a school is proposed for the handsomely appointed halls of the new Repertory Theater of Boston, the question of English and a standard of speech will have to be pretty definitely decided upon and definitely understood by the faculty in charge. The generally recog-

The Spoken Word

Conducted by WINDSOR P. DAGGETT

nized marks of the Eastern type of pronunciation outlined by Krapp present certain things to be standardized in the speech of the school and some things to be corrected. In the "loss of r" before consonants and finally, New England pronunciation stands approved according to the best traditions of modern English. In the "doubtful words" included under (2) the school can go the limit in teaching "Italian-a". A list of these words recently appeared on this page. (3) A lip-rounded vowel in words like "hot, rock, drop" should by all means be standardized, and the long open-o-sound

make allowance for shade vowels in individual words where usage has tended to develop variant pronunciations. The variant pronunciations we have always with us, and for that reason a strictly careful standard is the best basis of instruction. That a shade vowel is frequently heard in many words suggested by "tone" and "whole" is true, but it is not used by everyone. A slack o-sound in "home, whole", etc., is likely to sound rustic or suburban when heard alongside a pronunciation in round-o. Young actors from New England have told me

Eastern Type of American Speech

SOME of the more distinctive marks of difference in the pronunciation of American English may be briefly summarized as providing the clues by which one recognizes the several large types of American speech. These types may be most conveniently designated in the terminology commonly current as the Eastern, the Southern and the Western or General types. Further historical and descriptive details concerning the sounds here tabulated will be found under the discussion of the several sounds in a later chapter. They are presented now merely as elements in the general background of feeling for the mother tongue. It is perhaps not necessary to point out that a sound posited as characteristic of a certain type of speech is not necessarily peculiar to that type. The quality of a style of speech is determined by the combination of characteristics which it exhibits as well as by the characteristics in themselves.

The most distinctive and generally recognized marks of the Eastern type of American speech are:

- (1) loss of r (ɹ) before consonants and finally.
- (2) tendency to pronounce "a" before (f), (s), (θ), (ns), etc., as (ɑ:). Tho by no means universal thruout New England and the East, this pronunciation has established itself as one of the commonly accepted features of the Eastern type of American speech.
- (3) tendency to pronounce "o" as (ɔ) in closed syllables in which the vowel is followed by a stop consonant, as in "hot, rock, drop", etc.
- (4) tendency to pronounce "o", "ou", as (ɔ:), in "court, port, more", etc., with the "r" of course lost in pronunciation.
- (5) tendency to pronounce "u" as (u:) in words like "duty, tune, mature", etc. This pronunciation is not uniform in Eastern pronunciation, but is more frequent there than in Southern or General American English. In earlier periods and in present rustic New England speech it resulted in the pronunciation of "t" as (t) instead of (tʃ) in words like "nature, creature", etc. This latter pronunciation has completely disappeared from cultivated New England speech, but it lingers in popular tradition.
- (6) the pronunciation of the vowel of "stone, home, whole", etc., shorter and less round than it is elsewhere pronounced, as a sound, popularity represented by the dialect spellings, "stun, hum, hull", etc. This pronunciation is disappearing from cultivated speech and in many words has completely disappeared, tho it is still not infrequent in others. In 1889 Professor Grandgent bore evidence that in his pronunciation "whole" and "hull" were very slightly different, much to the surprise of James Russell Lowell, to whom it seemed that "the short o which you get in 'whole' is the rustic pronunciation, and that (hovl) is the urban pronunciation," see Publications of the Modern Language Association, V, XXXVI. Cultivated usage was probably more divided in the pronunciation of this particular word 30 years ago than it is now, but in other words, as in "Holmes, colt, coat", etc., a pronunciation with a short and very slightly rounded o remains in cultivated Eastern New England speech. In Phye, 18,000 Words Often Mispronounced, the o of "only, whole, wholly", is marked as being properly halfway between the o of "odd" and the o of "old", and as being frequently and incorrectly confounded with this latter sound.
- (7) tendency to pronounce final unstressed "a" in such a way as to produce the acoustic impression of (ɪ), as in "idea, Hannah", etc., represented in popular dialect spelling by "idear, Hanner", etc.

—From *The English Language in America*, by George Philip Krapp, Vol. 1, pp. 37-38.

in "court, port, more" is the best in speech training.

(5) In the group of words including "duty, tune, mature" the Repertory Theater will do well to standardize ('dju:ti, tju:n, mə'tju:ə) rather than to favor the omission of the glide (j). The "dooty", "toon" pronunciations are favored in some educational centers of New England, but the glide is retained in a universal standard of English, and it is very much favored by the best actors on the stage. The glide has an acoustic value in these words in singing and speaking, to say nothing of its accepted place in cultured speech.

(6) On the words "stone, home, whole" the standard of the theater should be a round o-sound, with no attempt to make the vowel something between a round o-sound and a sound less round. In teaching, I believe it is better to be clean-cut in some of these things, rather than to

that they have worked hard to correct their dialect in many of these words.

(7) The pronunciation "idear" will give a New Englander away when nothing else will, as I know from experience, and so I heartily recommend that this word "idea" be posted on the bulletin board as having no "r" in pronunciation.

It goes without saying that English diction at the Repertory Theater will be taught on a phonetic basis by means of the International Phonetic Alphabet. Good as New England speech is reputed to be, the young men and women who enroll at the school from the Eastern States will have quite as many faults in their speech as students from favored environment in the Middle West. The influence of country dialect and popular standards of pronunciation are as much felt in one part of the country as in another, and to take 50 pupils, to say nothing of 500 pupils, from different localities and train them for something approaching a uniform and universal standard of English, with no local or personal peculiarities about it, is a task to keep

the diction teacher on the lookout at all hours of the day. But this is the job of the teaching staff in a theater school where "beautiful words" are to be as beautiful as the interior decorations of the school reception room. To William Ghere, Dean of the Repertory Theater Workshop, and his associates, is this message dedicated, and with all good wishes.

Francis Wilson in *Rip Van Winkle* was the offering at the Repertory Theater of Boston week of November 23. This classic in American popularity has undergone some revision at the hands of Mr. Wilson, but in substance it remains the Jefferson version as revised by Boucicault in 1861. As a piece of writing the play is simple and crude except for the provision it makes for the romantic humor and pathos in the character of Rip.

Mr. Wilson has dedicated his performance to the memory of Joseph Jefferson, and his identity with the spirit of this genial actor is doubtless the motivation of his acting. To those of us who failed to see Jefferson, Mr. Wilson brings a Rip that is quite his own thru which are inviting glimpses of the Rip Van Winkle of stage history. It is to Mr. Wilson that we moderns are indebted for the retrospection and the kindly echo of the past:

"Here's your good health and your families', and may they all live long and prosper." Mr. Wilson's voice is still golden, rich and beautifully gentle. It mingles light-heartedness with the deeper motives of honest-headedness and strong affections. From the young Rip on the village green to the lonely Rip in the silent mountains, to the dream Rip in search of familiar faces, Mr. Wilson keeps the golden thread of romance and the misty sound of unreality. His leisurely posture astride the kitchen table, his deciphering of Derrick's bogus mortgage, his love calls to Schneider, his waking from sleep, his bewildered return to Little Meenie, all these are a composite picture of a Jefferson-Wilson for modern eyes and of the Rip that was the talk of American audiences for half a century.

The other characters in the play are merely "supporting" characters. Emma Dunn, as Gretchen, did the necessary scolding in the realistic scenes in the earlier part of the play, but she compassed something else by making Gretchen a woman of many trials and not without kindness and a love for Rip. There was a good deal of charm to her acting of the Gretchen of 20 years later, George Riddle made a sturdy and ponderously motioned Dutchman in the part of Derrick, subordinating the stamp of villain to astuteness of mind and callousness of heart. The part of little Hendrick was boyish and convincingly played by Margaret Entwistle. As little Meenie, Dora Cramer was at times too staid and tight-voiced to be entirely appealing, and she "inverted" her r-sounds all the way along.

As the grown-up Meenie, Olive Tell ran into bathos, a qualm of tears seeming to precede her speeches from first to last. Miss Tell's automatic sob muscles sometimes weaken the nobility of her characters. The Cockles of William Kershaw was sufficiently conscienceless for this utility part. The Nick of Lawrence Sterner and the Soth of Robert Hambleton contributed to the village atmosphere of Falling Waters. Eric Stanley Kalkhurst was a forceful Hendrick of the grown-up years. Mr. Kalkhurst has a commanding voice of good range and flexibility and he is rapidly gaining power in the use of it. He is a promising young actor of the Boston company. William Ghere was pleasantly rustic as Brom Dutcher, spokesman for the villagers who surrounded Rip. The mob, composed of students from Harvard and Radcliffe colleges, will profit by further training in the theater workshop. They were just a mob.

The stage settings were a combination of old and new, the village scene and interiors being fairly conventional, the mountain scenes giving more to style in imagination. From sketches in *The Theater Arts Monthly* by Jonel Jorgulesco, scenic artist of the Repertory Theater, it would seem that his imagination would have found fertile material in the legend of the Catskills. But other dictators restrained the hand of Mr. Jorgulesco in putting his ingenuity to the test. The next bill at the Boston house is *The Wild Duck*, with Blanche Yurka as Gina.

Answers

N. H.—Overrapid speech that chops numerous words so fine that they are indistinct and mangled—practically suffocated—is a fairly common fault with persons of nervous and high strung temperament. Perhaps you will have to talk to your pupil as I talked to a woman once who came to me for advice about this problem. I knew the person I speak of well enough to give her a good talking to. I told her she had an abnormal speech pressure and that she couldn't overcome this fault on the stage unless she corrected her habits of speech in every-day life. In other words I told her she talked too much. I told her to talk less and say more. I told her to clothe her thoughts in fewer words, to cling to the ideas she wished to express without letting her complete vocabulary descend upon her in one breath. "You know that you are a terrible and endless

(Continued on page 75)

George Foxhall Thanks The Billboard for Editorial Notice of His Review

Worcester, Mass., Dec. 1, 1925.

Editor The Billboard:

Sir—Allow me to thank you for your recent editorial notice of my review of *No, No, Nanette*. When you people back us up a little we feel that there really is an element of the theater besides the rather sordid commercial element that is so often seeking to exploit our not over-sophisticated people. (Signed)

GEORGE FOXHALL,
Dramatic Critic, *Evening Gazette*.

Appeals for Minstrel Material

Ralford, Fla., November 27, 1925.

Editor The Billboard:

Sir—The inmates of the Florida State Farm want to produce a minstrel show and have asked me to make an appeal for assistance. We are in need of bits of discarded minstrel costumes for black and white characters, also one and two-man bits. In fact, we would appreciate anything of that nature that your readers may have.

Hoping that fellow members of the profession will help make a success of this and furnish these boys with some much-needed amusement.

(Signed)

JEAN (CANTCHA) DAUDETTE.

Incarcerated Performer Asks Friends To Write

County Prison,

Holmesburg, Pa., November 19, 1925.

Editor The Billboard:

Sir—Kindly publish this in the Open-Letter Department of your valuable publication. I am confined here in the county prison for from two to four years on a charge of which I am innocent. It is very lonesome here, days are long, and I would appreciate any letters from old friends. I was formerly in musical tabloid shows, vaudeville, etc. Recently I was pianist for Madame Louise Rosenthal, concert artist.

We are allowed to write only once a month, but I will try to answer all letters received.

(Signed) HERMAN WIERNER.

Canadian Asks Americans To Aid Dorothea Antel

Toronto, Can., November 30, 1925.

Editor The Billboard:

Sir—Will you please advise all red-blooded Americans, whether in the theatrical profession or not, that it is up to them to patronize little Dorothea Antel, of 600 West 186th Street, New York, and her mail-order agency, especially in regards to the purchase of Christmas and other greeting cards, as the Canadians who were interested in trying to aid this bright little Sunshine Girl in her fight, and who had solicited single orders, which were filled and sent on, must pay 29 cents duty on each 10 box? No one objected to the duty, but the drawback is to find time to go to the customs department of the postal stations during the hours of business to obtain the cards. Personally I am very busy from 9:30 a.m. until 6 p. m., so I haven't any opportunity. I am always glad to do anything I can for the ill and injured, especially off-stage professionals, but you must admit I am handicapped. Now, dear American cousins, please make up for what we cannot do.

(Signed) R. E. GRAHAM.

Lulu Nethaway Says Members of Act Did Not Motor Back From Coast

Cincinnati, O., November 30, 1925.

Editor The Billboard:

Sir—Regarding an item in *The Billboard* of November 28 that Bob Pettit visited the Chicago office and stated that the entire company motored back from the Coast, I wish to deny that statement, as I was a member of the company from November 13, 1924, until July 19, 1925, and not a member of the act motored back except his wife.

After laying off nine days at two different times I gave my notice to close and when I asked for my return ticket he told me he had sold it, yet a few weeks previous he had shown me the ticket and said he would see that I got back to Chicago. Upon reaching California salaries were immediately cut and each member of the act left except myself. I went to the Labor Bureau at Los Angeles and got a summons for him which I delivered personally. He appeared and said he had to pawn my ticket for \$20 to pay salaries. This was on July 20. He said he was to reorganize in two weeks and would take me back to Chicago with the act. As his wife was ill I agreed to do this, only to learn after two weeks that they had left for Chicago by auto. I also learned from a railroad agent that tickets had been paid for in May and in spite of that he continued to cut my salary.

I refer any interested party to Case No. 50,155, Labor Bureau, Los Angeles, Calif., in regard to the above.

(Signed) LULU NETHAWAY.

Comments Editorial

P. O. Box 145, Dallas, Tex.,

November 24, 1925.

Editor The Billboard:

Sir—Having read your editorial comment on the performance of *No, No, Nanette* in Worcester, Mass., I thought the inclosed clipping about *Sally* might

Open Letters

Be Brief - Be as courteous as you can, But be Brief

Views expressed here are not necessarily endorsed by us

interest you. This is but another instance of managerial selection of mediocrities for the "entertainment" or yokels who dwell in the backwoods or prairies. They don't have to send down here Leon Errol or Marilyn Millers.

The Billboard preaches organization to save the road for the legits, and from the movies. There are so many bad films shown every day one can't keep track of them. *Sally* was the first show booked here after *The Student Prince* last month. The movies don't give 30 days to reflection of a show but keep feeding the public which already has acquired the bad taste. But before the managers in New York will awaken to this fact, the public shall have passed its own verdict in the matter.

(Signed) EUGENE VAREY.

(EDITOR'S NOTE)—The clipping referred to by Eugene Varey was taken from *The Dallas (Tex.) News*, issue of November 23, and reviewed the presentation of *Sally* at the Fair Park Auditorium there. It reads in part as follows: ". . . the parent *Sally* showed her age in spite of the fact that the music was written by the one and only Jerome Kern. Most of the music was danced to by the debutantes of 1919-'20 and there is nothing that you can do about it now. . . . As far as Sunday's audiences were concerned the piece could be retitled *The Duke of Czechogovina on the Banks of the Smitza-Komisska*. . . . The remainder of the company were received Sunday night in stony silence, but, notwithstanding, the orchestra hopped right in on the encores that were not visibly or audibly summoned. . . . The settings and costumes were of a class in which old rose appears as a dusty pink. There was a distinct mediocrity to the chorus singing and ballet dancing. The ocular side was little better. The troupe was dainty in the male contingent and manly on the female side, a fatal juxtaposition."

Appeals for Help To Bring Christmas Cheer to Prisoners' Wives and Children
New York City, December 3, 1925.
Editor *The Billboard*:
Sir—Every year my greatest help in bringing Christmas cheer to the wives and children of prisoners comes from the readers of trade papers, magazines and daily press. I have no solicitors for this work and make no nation-wide drive. There is such a tremendous need and it is so heart-appealing, that people do not have to be pressed or dunned to give—all they need is to understand conditions and their hearts readily respond. The men in prison are clothed, fed and sheltered far better than in years gone by, but as ever the greatest suffering falls upon the innocent in those prison-shadowed homes. We find them hungry, poorly clothed and often sick and despairing. Many would have no touch of Christmas joys but for our help. We try to send new clothing to every child and the toys and good things that make for a real Christmas. We carefully investigate that we may know each individual need and the correct sizes of the children. Where needed, we give money for food and fuel and we aid in many other ways. Sometimes the way we give our gifts adds a thousandfold to their value. Ten dollars may be worth one hundred if given with understanding sympathy. All donations of clothing, toys or money should be addressed to Mrs. Ballington Booth, The Volunteers of America, 34 West 28th Street, New York City.

The Volunteers of America is a duly incorporated society. Our books are properly audited and our balance sheet published. We have the whole-hearted cooperation of all prison officials, who have watched our work for three decades. (Signed)

MAUD BALLINGTON BOOTH.

Mrs. F. W. Neander Thanks Members of "The Student Prince" for Kindnesses to Her Son
New York, November 27, 1925.
Editor *The Billboard*:
Sir—Knowing that *The Billboard* reaches the entire profession, I am directing this letter to you for the theatrical profession in general and *The Student Prince* Company No. 9 in particular.

My son, Paul Neander, won a place in the above-mentioned company and after several weeks of rehearsal departed on tour. After being out one week he took sick with pneumonia and was sent to the Bethesda Hospital, Cincinnati, where, after lingering three days, he passed on. Thru an act of fate I was on the train speeding to his side as his life flickered out. Upon our arrival in Cincinnati my daughter and myself were met by R. T. Clifford, stage manager, and Martin Powers, costumer of the company, who gently broke the sad news. At the hotel I met various members of the company who extended their sincere

condolences in that, my dark hour. It is impossible to describe the many kind deeds to my son. He had the finest and tenderest of care, his newly found friends were with him to the last, doing all in their power to make him cheerful and comfortable. I have here before me a letter sent to him by the entire company, signed by the leading lady, voicing their praise for him in his work and hoping for his early recovery. This letter I will always cherish. The manager sent a hastily written note telling him to take good care of himself and that his part was awaiting his recovery and return.

All the above acts, deeds and manifestations of deep friendship were extended to my son, who four weeks before knew not one of them, but after joining the company they took him in as one of their own. My purpose in writing this letter is to let the ladies and gentlemen of the theatrical world know that I appreciate their way of doing things and their "code" of always helping one another. It is a pity that the world as a whole does not act in their dealings with one another as this profession. We would have a better world to live in.

My boy's curtain went down in a blaze of glory and I thank God that he was among real friends. He was in his chosen place at last and it is with pride that I know he was appreciated by the many people who were able to see him and applaud his work. This was all possible because the members of his company helped him and cheered him on.

The profession has won in me a staunch supporter and an everlasting friend. I close by again giving thanks for their kind acts. (Signed) MRS. F. W. NEANDER.

"Bellhop" Playwright Appeals for Funds for Purpose of Reopening "Appearances"
318 W. 53d Street, New York City,
November 28, 1925.

Editor The Billboard:

Sir—First let me express my sincere thanks and appreciation for the wonderful way in which your paper gave publicity to me, an humble black bellhop with a play to gain recognition, for I believe it was largely thru the articles published regarding the sincerity of my purpose that my play was, after a seven-month struggle, accepted and produced at the Frolie Theater, marking the first time in history that a black playwright's play was produced on Broadway.

The inclosed slip, quoting from almost every paper in New York, emphasizes the merits of my play. That the play closed after a three weeks' run was due only to lack of sufficient funds to continue into the fourth week. (It can be recalled that *Abie's Irish Rose* faced the same situation at the end of the third week.) It might be interesting at this point to call your attention to the fact that when we found we had no money to continue at the end of the second week H. W. McQuinn and Jack Hodgson, both white gentlemen of Dallas, Tex., telegraphed to that city for \$2,500, which they gave me in order to keep this play before the public, thus proving that the play contains nothing which would shock the sensibilities of the most extreme Southerner.

Singlehanded I am now raising a fund with which to reopen. I pause here to publicly thank David Belasco (who had previously read and endorsed my play) for heading my subscription list with \$1,000, which act in itself speaks volumes for my work. I want the readers of your paper to know the truth about my play and its purpose. To begin with, I am not seeking to be recognized as a wonderful playwright; rather I am seeking to serve humanity thru the medium of my play, for to me *Appearances* is but the outward expression of an inner burning desire to serve humanity. In the Bible we read that "With God all things are possible." On reading this, along with other books setting forth that "A man can make of himself anything he believes he can," and being filled with a keen desire to serve, I reasoned as follows: If I (just a black bellhop with only four years' schooling) can manage to write a play sufficiently interesting and entertaining to hold an audience for two hours, the very production of this play would automatically prove the truth of the above statements and at the same time prove to my audiences that each and every one of them can do much bigger things in life. I ask: Can you conceive of any father or mother who would not want their child to see a play which a black, uneducated bellhop, without training—just a faith in God and himself—succeeded in writing and having produced. In order to inspire the child to realize that he, with larger opportunities, can do much greater things? Can you imagine anyone going away after seeing such a play without being refreshed and encouraged? My purpose in life is service, and I

know that thousands of your readers will assist me in an honest effort to serve humanity. For this reason I am making a public appeal—not just for subscriptions alone, but will gladly give my note to those who will lend of their finances to this worthy cause.

The East River National Bank, 1451 Broadway, has kindly consented to act as custodian of the fund, and all checks can be mailed direct to this bank to be deposited in the name of "Appearances Fund".

From my humble position I appeal to you in your position to assist me in my one big purpose in life by the publication of this letter. I have been a servant all my life, and my ambition is to continue as a servant to the public thru the medium of my play *Appearances*. (Signed) GARLAND ANDERSON.

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THE NEW PLAYS ON BROADWAY

COMEDY THEATER, NEW YORK
Beginning Monday Evening, November 30, 1925

The Actors' Theater Presents

MORALS

By Ludwig Thoma

Translated and Adapted by Charles Recht

Acting Version by Sidney Howard

Staged by Dudley Digges

Settings Designed by Donald Oenslager

CAST OF CHARACTERS

(In the Order of Their First Appearance)

- Edwin Alexander, Alice John, Millicent Grayson, Dudley Digges, Cecil Kern, Stanley Howlett, Wheeler Dryden, Edward Van Sloan, Elise Cavanna, Jennie A. Eustace, John Craig, Joseph Altonon, Thomas Chalmers, Marian Warring-Manley, Hermann Lieb, Mischa Auer, Marion Allen, Mischa Auer

THE PRESUMPTION

The esteemed, sensitive public will assume that the action takes place in Emilsburg, the capital of the Duchy of Gerlestein, about 1900. The first and third acts occur in the house of Herr Fritz Beermann; the second act in the headquarters. It all happens between Sunday evening and Monday afternoon.

It may be regarded as presumptuous to mention them both in the same line, but in the final analysis Morals is just an educated relative of the recently departed Hook Sisters. With this difference, Ludwig Thoma has gone in for the humor, the satire, the "morality" of the subject, whereas the author of Hook Sisters went in for sensationalism alone. It is easy to tell.

The inadvisability of carrying reform too far, especially when it concerns the upper classes, whose public morals must be exemplary for the benefit of the lower classes, is the chief argument of the play, and the story is worked out with the new familiar situation of the crusader against vice who turns out to be a sinner himself.

Despite the generous amount of this sort of thing that has been brought to the American stage while Morals has been giving gleeful entertainment abroad, the Thoma play recommends itself as individual in several ways. It has literary value, for one thing. It has been written with a sympathetic understanding of the subject. It is frank without obvious intention to be indelicate. And it has its warning and its moral.

If this were not enough, surely the superb production, the fine acting, conferred upon it by the Actors' Theater lifts the play above vulgarity. Unfortunately, in an apparent effort to hoko and tarce the action more than the author intended, the present performance occasionally suffers. There are ruffles in a continuity that could flow along with the utmost of smoothness. The background, the situations, the ensembles and the lines are all so natural, that no doubts ever arise as to the authenticity of the story. It is a true slice of life of its kind, and a rich slice.

The acting is a rare treat in itself. Here are actors who not only know how to strut and declaim but also how to sit still and say nothing. Whether they have something to do and say or not, these players always look real and alive. They are part of their setting, they appear to feel at home in their surroundings, they belong.

Edwin Alexander, as the hypocritical head of the society for the suppression of vice, is again cast as a semi-stupid misbehaviorer, and he again provides a lot of delightful amusement. Alice John, in the role of the moralist's forbearing wife, plays opposite Alexander with beautiful poise and telling effect.

Thomas Chalmers, as a rheumatic insurance commissioner, gives one of his most pungent characterizations, and one of the most enjoyable. His trick of stepping forward by first raising one stiff leg and pushing it mechanically ahead, after the fashion of a toy soldier that has been wound up and set on the floor to parade, is an intriguing bit that gets the best out of the audience every time.

A somewhat similar artifice is employed by Joseph Altonon, as the Assessor's clerk. In addition to his peculiar walk, Altonon has a naturally funny makeup and an equally funny way of tipping up "Yes, Herr Assessor," when addressed by his superior, all of which makes for keen enjoyment.

John Craig plays the part of the Assessor very fittingly. His makeup, speech and attitude blend nicely together. Jennie A. Eustace, as an elderly woman of the world who affects no pre-

tensions or illusions about morality, is particularly good in her brief appearance.

Stanley Howlett, hidden behind a Smith Brothers' beard—the biggest one—orates amusingly along higher lines; Wheeler Dryden acts the role of a young author very well, Edward Van Sloan is excellent as a white-bearded lawyer, and Hermann Lieb is good in the part of an old baron.

Another highlight of the performance is Marian Warring-Manley, playing the part of the fascinating madame whose arrest threatens the reputation of nearly all high officials up to and including the crown prince. Miss Warring-Manley makes a colorful role decidedly more colorful by her sparkling personality, nice reading of lines, and striking manner of dress.

Dudley Digges (substituting for Henry Carvill, who was suddenly taken ill before the premiere) does himself credit in one of the incidental roles, and Cecil Kern displays a good deal of animation during her short period on the stage.

An amusing soldier bit is contributed by Mischa Auer, who also serves capably in the role of a footman, and minor parts are commendably performed by Millicent Grayson, Elise Cavanna and Marion Allen.

The naturalness and easy-flowing style of the dialog would indicate that the adapting was done by an intelligent and sympathetic hand, while the mounting of the production is in the usual handsome style of the Actors' Theater.

DON CARLE GILLETTE.

NATIONAL THEATER, NEW YORK
Beginning Tuesday Evening, December 1, 1925

CHAS. K. GORDON

Presents

JUST BEYOND

A Drama of the Australian Bush
By Reginald Goode

Staged and Directed by A. E. Anson
Production Designed by Clark Robinson
General Technical Director, Horace Sinclair

CAST OF CHARACTERS

(In the order of Their Appearance)

- John C. Carlyle, Madeline Hartford, Leslie Barrie, George E. Romain, Horace Sinclair, Zedde Tilbury, Nancy, Norman's Fiancee, Alison Bradshaw, Major Gerald Towers, Cyril Kelgibley, Marjorie, His Wife, Wanda Lyon, Jack, Station Hand, Walter Plinge, Wally

SYNOPSIS OF SCENES

The Scene Represents the Rear Porch of "Gundra-Mundra" (Just Beyond) Station, Near Dandaloo, New South Wales, Australia. ACT I—Christmas Day, 1919. Late Afternoon.

ACT II—Two Months Later, Midday. ACT III—The Same Night.

Like the pathetic little play called White Gold, which had a brief existence at the Lenox Theater several weeks ago, Just Beyond is a drama of the drought periods in Australia. The plot is the same in both cases. A wall about the lack of rain, which is causing wholesale deaths among the live stock, comes in the opening scene. Then the ranch owner returns from abroad, bringing with him a pretty wife. The usual thing follows. While the boss is almost going out of his mind over the dry situation, a younger Romeo tries to make off with the neglected wife. Accusations and heated condemnations from the husband are then in order. The arrival of rain at the end of the last act relieves the situation and knocks one corner off the triangle.

There are so many faults with Just Beyond, and they are so obvious, that the play simply hasn't a chance. The theme is trite, only mildly interesting and still less entertaining. With the audience knowing from the start that rain, instead of sunshine, is needed to bring about the happy ending, and that said rain is sure to come at the finale, the affair becomes nothing more than a waiting game for those out front, and nothing new, original, exciting or surprising takes place to break the monotony. Considering what it accomplishes, the first act and all its talk is three-fourths wasted. The same applies to the second and third acts for that matter.

The only thing that gets a rise out of the audience in the first act is the waving of a chemise and the entrance of a pet kangaroo. Some burlesquing over a bathtub, which is maneuvered around the stage for about 10 minutes, is the highlight of the second act, and a lot of English hokum dispensed by a typical character who crowns his efforts by parading around in a nightshirt, constitutes the most appreciated feature of the last act. In addition to these irrelevant contrivances there is a revolver shot that gives the audience quite a jolt for a second and then leaves it wondering what was the idea. The shot supposedly directed at a snake, apparently is intended as a means of bringing out the point that the rancher is still suffering from shellshock received in the war, but

the point could have been put over to the audience without resorting to such a disturbing device. Another kick, a sort of "strong" denouement, seems to be intended by the careful manner in which the words "harlot" and "adultery" are brought out and emphasized by the wronged husband in the last act.

All these things take place to the accompaniment of intermittent braying from a laughing jackass. It is beginning to look as tho no Australian drama will ever be complete without the braying of a laughing jackass—not forgetting the drought, the dying sheep, and the rancher with a pretty wife who is desired by another. Of course, Australian drama is still young and must have its beginnings, but considering the traditions, standards and models that are available on all sides it surely ought to do better than this, even at the start.

To make matters worse, the play is anything but happily cast. Wanda Lyon, for instance, as the charming young wife, is as out of place in this heavy drama as a sparkling diamond would be in a pile of rocks. Allowance could be made for the fact that she does not blend in with the dreary Australian bush atmosphere when she first arrives, but when the third act comes around and she is still wearing Fifth Avenue gowns it begins to look rather odd. Her lines are frequently unnatural, and nearly everything she says and does appears to be embarrassed.

Cyril Kelgibley, in the part of the troubled rancher, suits and manages his role more successfully. But this character, too, is far from well written.

Georges E. Romain labors dutifully to speak pure Anglo-Saxon lines in a German dialect, but he fares badly. On several occasions he forgets his dialect altogether, and once he even chirps out the word "either" in its most refined Anglican form—"eye-ther."

As the comical Englishman, Horace Sinclair provokes quite a few guffaws, particularly when he comes forth in his nightshirt. It is a cheap brand of comedy, however, and no credit to the play. And even then, the kangaroo is the one that gets the most applause!

A very good performance, sincere and intelligent, is given by Leslie Barrie in the role of the young brother, and Zedde Tilbury plays the part of a blind mather in a sympathetic manner. Alison Bradshaw is all right in the small requirements of the younger brother's fiancee, and Walter Plinge, John C. Carlyle and Madeline Hartford fill their incidental roles acceptably.

For a play of such little value, the staging, scenery and other favors that have been conferred upon it are more handsome than merited.

DON CARLE GILLETTE.

PRINCESS THEATER, NEW YORK
Special Matinees
Tuesday, December 1; Friday, December 4

GHOSTS

By Henrik Ibsen

CHARACTERS

- Hilda Englund, Ralph Sprague, William A. Brady, Franklin Ramsay, Ed Van Vechten, Mabel Vanet, Mrs. Alving's Country House in Western Norway

ACT I—Morning. ACT II—After Dinner. ACT III—Before Dawn.

The Play Directed by Miss Englund in Adherence to the Original Stage Business of the First Scandinavian Production

Few requisites are more important in the casting of a play than that the actors should be physically suited for their parts. Slight deviations can be made provided there are other compensations, but there are limits beyond which the illusion cannot be sustained.

The group of players presenting this revival of Ghosts for special matinees at the Princess Theater, right across the street from the Maxine Elliott Theater, where Eva Le Gallienne and her company are giving special performances of the same author's Master Builder, are for the most part so miscast that the production can hardly be treated in the light of a serious and properly planned revival. About all that can be gotten from it is another glimpse of the irrevocable tragedy, a glimpse that is frequently blurred, altho the object is always more or less visible thru the mist.

Among the chief discrepancies are the selections of Franklin Ramsay, a juvenile, for the part of Pastor Manders, and Mabel Vanet, a soubret, for Regina Engstrand. Ralph Sprague also is a very unimpressive Oswald, and even Hilda Englund, who is supposed to be an Ibsenite thru and thru, is more earnest than effective as Mrs. Alving. Miss Englund's chief handicap is her difficulty with English pronunciation, and, incidentally, the clashing of several different dialects is one of the disconcerting elements of the performance.

DON CARLE GILLETTE.

What N. Y. Critics Say

"Ghosts"

(Princess Theater)

TIMES: "Ill-assorted cast." WORLD: "The theory that Ibsen is actor-proof was a bit jarred with some of the roles."—A. S.

"Just Beyond"

(National Theater)

WORLD: "Materials for the most part coarse."—Wells Root. TIMES: "Frequent intense moments in play that has oversupply of language." TRIBUNE: "Dull play."—Ward Morehouse. TELEGRAM: "Quite beyond the nadir of most of the insignificant offerings Broadway has seen this season."—Katharine Zimmerman. SUN: "A moderately interesting play with a novel background."—Stephen Rathbun.

Morals

(Comedy Theater)

TIMES: "First-night audience frequently seemed to be very much amused." AMERICAN: "Keen satirical drama played by capable cast."—Alvin Dale. TRIBUNE: "Easily understood and popular."—Percy Hammond. WORLD: "Light and simple pleasure."—Alexander Woolcott. SUN: "With a few more chips from its talk and a little less effort on the part of the troupe to turn the comedy into a buck-and-wing vaudeville 'Morals' must prove itself the keenest and jolliest curative the theater can prescribe this season."—Gilbert W. Gabriel. TELEGRAM: "Whereas a few years ago the play may have been quite daring, now it was a bit dawdling."—Frank Veeland. POST: "Merely a French farce."—John Anderson.



T. H.—A fugue is a musical composition in which an original theme is repeated and imitated thruout.

F. V. S.—The New York Hippodrome, with seats for 5,190, is probably the largest theater in the world.

G. P.—A "tom-tom" is a drum used by musicians, jugglers, etc., in India and other Oriental countries.

M. B.—The real name of Dan Rice, famous clown, was Daniel McLaren. He was nicknamed as a boy for an old Irish circus clown. He began his professional career as an acrobat and clown in 1845 with Seth B. Howe, circus owner. After the Civil War he was employed by Adam Forepaugh at a salary of \$1,000 a week. He died February, 1900.

THE SPOKEN WORD

(Continued from page 73)

talker," I said, "and knowing that your listener's time is valuable you try to make up in haste what you lack in the power of selection. The result is that you cram so much into your tongue at one load that it forgets what it is trying to say and it gets so dog tired and balled up it just lies down on the job in the middle of the race. You bring this same anxiety of mind to the speeches you have learned for a part. Instead of thinking and letting your words be the natural outcome of your thinking, you jump at the words head over heels and then try to think afterwards, if you think at all." With some people you have to teach them how to think before you can teach them how to speak. Words without thoughts are just cinders in a draught.

The Butter and Egg Man: Robert Middlemass is the deadly earnest money-grabber with driving tones and ruthless tactics, but Middlemass does this sort of thing well. His voice is cushioned with a comedy reserve so that gusto and drive with him are forceful and direct without harshness, huskiness or physical strain. John A. Butler has an easy way in this respect and Miss Webster gives spirit to cutting remarks rather than animal energy. Marion Barney is always pleasing in vocal quality and mobility of tone.

Gregory Kelly continues to develop his stylization in acting without becoming set in mannerisms and affectations. He seems to say to himself that he has gone far enough with the "cough"—the little clearing of the throat, the fixing of his collar, and other minor pieces of business. This makes him fertile in suggestion and surprise. For a gentle and hesitating speaker, his voice is one of the easiest to be heard and it always carries its meaning. Sylvia Field is well tuned to Mr. Kelly in playing opposite him.

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WASHINGTON SQUARE PLAYERS IN REVIVAL OF "CANDIDA"

For the second production of their seventh season, the Washington Square Players of New York University will revive from their repertory of 14 modern classics, Shaw's *Candida*, with essentially the same cast which has been playing in the piece with the collegians for the last two years. *Candida*, which has been a mainstay of the annual summer repertory at their playhouse in Washington Square, has not before been shown to the regular season subscribers.

Prof. Randolph Somerville, director of the company, is rehearsing two casts of the play, repeating only Mirlam Steep as *Candida* and Richard Cough as Morrell in each cast. John Koch and Milton Gabrielle are working out the business of Marchbanks, Davida Gairbraith and Edwlnna Colville present two different types of Prossy, Richard Lambert and George Garfield are studying Burgess and John Koch and Marlo Parsonnet are preparing Lexy Mill. Mr. Koch, it will be noted, is playing Marchbanks one night and Lexy Mill the next.

The plan of duplicate casts proved so successful with the first bill of the season, Milne's *The Dover Road*, that Professor Somerville plans to make the double cast the custom at New York University. The practice saved the second performance of that play last November, when Marlo Parsonnet, the Leonard of the play, was removed to the hospital on the day before the opening. Harry Epstein was up in all the business and with one rehearsal with the other cast played the performance with distinction. Richard Cough assists in preparing the duplicate casts.

AMERICAN LABORATORY THEATER USES SETS DESIGNED IN 1888

It is not often that a dead man is the creator of the decorations for a modern stage production, but such is the case of the new play made from Hawthorne's *Scarlet Letter*, which the American Laboratory Theater is now rehearsing under the technical direction of Richard Boleslavsky, formerly of the Moscow Art Theater. The "sets" will be draperies done in gobelin effect after outline drawings for *The Scarlet Letter* made in the early '80s by F. O. C. Darley, who died in 1888.

The backgrounds for *The Scarlet Letter* will thus show the characters from that novel, in costume, life-size or larger, against which the players of the American Laboratory Theater will act. This will probably be the first time on any stage that the settings of a production have reflected the characters and the action of that play.

F. O. C. Darley was a famous American artist. He illustrated the novels of Cooper, Sims, Dickens, the humorous writings of Washington Irving, Shakespeare's plays, *The Scarlet Letter*, many Revolutionary and Civil War pieces and made the larger and more complicated drawings for our early paper money.

THEATER GUILD PLAYS NOW AVAILABLE

Interesting news to amateur producers is the announcement that the successful plays of the New York Theater Guild, Inc., are now on sale. The complete list of 40 plays, with prices, includes *Mr. Pim Passes By*, *Liliom*, *Fata Morgana* and *He Who Gets Slapped*. Those desiring price lists may procure them from the Little Theater Editor, care The Billboard Publishing Company, 1560 Broadway, New York City.

MADDERMARKET THEATER, NORWICH, ENGLAND

The Maddermarket Theater, Norwich, Eng., a little theater modeled on an Elizabethan Playhouse, where Shakespearean plays can be given on the stage for which they were written, under the direction of Nugent Monck, has prepared an attractive program for its spring season, 1926.

Beginning in January with Shakespeare's *Julius Caesar*, there will be the restoration comedy, *Marriage à la Mode*, by Dryden, in February; Bernard Shaw's *Androcles and the Lion*, Chekhov's *The Cherry Orchard* in April, the season ending in May with Shakespeare's *King Lear*.

Since their reconstruction in 1919 the Norwich Players have given nearly 50 different productions, including 22 of Shakespeare's plays, including a range of plays from Euripides to Shaw. One of their most notable productions of the year was *Romeo and Juliet*, with hero and heroine scarcely out of their teens. Other productions were *Measure for Measure* and Browning's poem *Pippa Passes*.

LENOX HILL PLAYERS HAVE OWN THEATER

The Lenox Hill Players, Inc., now settled in their own playhouse, 248 West 14th street, New York, will revive John Ford's famous play, *'Tis a Pity She's a Whore*, written in the year 1630, Sunday evening, December 20. The curtain will rise on what is described as "one of the most interesting Elizabethan dramas ever written," and the group expresses the hope that students and lovers of the drama in general will patronize their offering. This enterprising group has been one of the hardest working in our midst and all similar groups should applaud their success in acquiring their own little home.

Little Theaters

By ELITA MILLER LENZ
(Communications to 1560 Broadway, New York, N. Y.)

THE BEECHWOOD THEATER, SCARBORO, NEW YORK

The second subscription offering of the season at the Beechwood Theater, Scarborough, N. Y., will be Knowles Entrikin's new melodrama, *All the Way*, scheduled for Thursday, Friday and Saturday evenings, December 10, 11 and 12.

All the Way combines the sentimentality and thrill of the 1850 melodramas

woman in the person of Mac Shults, of Ossining. Doris Ferguson, of New York, has been transformed into the hard-boiled waitress, while George Smith, of Ossining, has developed into the proprietor of the "Bellevue Restaurant". John F. Gowen, of Dobbs Ferry; Judson Lalre, of Pleasantville, and Frederic W. Wilson, of Ossining, will complete the cast.

All the Way is being directed by

Conference on the Drama in American Universities and Little Theaters

Held at the Carnegie Institute of Technology November 27 and 28, 1925

"DECENTRALIZE the American Theater", was the chief counsel offered by Otto H. Kahn, America's most distinguished amateur, to the 90 delegates from colleges and universities and the 40 delegates from Little Theaters at the opening session of the Conference on the Drama in American Universities and Little Theaters, held at the Carnegie Institute of Technology, Pittsburgh, Pa., November 27 and 28. The conference was opened by President Thomas Stockham Baker, who called and organized the meetings. Brock Pemberton described the obstacles in the way of the production of unusual plays in New York, and told Main Street that it must develop a dramatic activity independent of assistance from the metropolis. Dr. Rudolph Kommerly, assistant to Max Reinhardt, showed how it has come about that New York is the world's greatest producing center, and prophesied that conditions in this country will continue to prevent the formation of repertory theaters on the lines of the Continental companies. Richard Boleslavsky, of the Laboratory Theater, gave a stirring exposition of his theories as to fundamentals in acting. The morning session was concluded by a discussion of censorship by Samuel Harden Church, chairman of the Board of Trustees of the Carnegie Institute. While deploring the outspokenness of the new American drama, he felt that censorship must be entrusted, not to an official authority, but to public opinion and good taste.

Conditions surrounding drama in the colleges and universities were discussed at the Friday afternoon session. George Pierce Baker, of Yale, the pioneer in the movement, presented a survey of the difficulties of selecting material to be trained, and urged the necessity of patience in evaluating the results of such training. Thomas Wood Stevens, of the Goodman Memorial Theater of the Chicago Art Institute, suggested the services that a college dramatic department could render to its community, and B. Iden Payne, head of the Drama Department of the Carnegie Institute of Technology, discussed the limitations inevitable in dramatic work in the colleges. E. C. Mable, head of the Department of Speech of Iowa State University, analyzed the problems peculiar to dramatic work in educational institutions which are designed to serve not only an immediate community but an entire State. The discussion which followed was directed by O. J. Campbell, of the University of Michigan. In the evening the delegates were entertained at a performance of Galsworthy's *Justice* by the students of the Department of Drama, under the direction of B. Iden Payne. The cast included Ellsworth Perrin, as Falder; Dorothy Cohen, as Ruth Honeywell; Donald Marye, as Cokeson, and Hardie Albright as the Counsel for the Defense.

The Saturday morning session was devoted to Little Theaters and Community Theaters. A paper on the community theater as a literary haven by Harold Brighthouse, English dramatist, was read by Chester M. Wallace. Dr. S. Marion Tucker made a classification of Little Theater groups and their activities, deplored the generally low standard of acting, and summarized the problems peculiar to Little Theaters. H. A. Ehrenspenger, of the Drama League, discussed the necessity for thoroughness in amateur productions, the need for better trained directors, and the desirability of arriving at a standard by which Little Theater achievements could be estimated. Frederic McConnell defended the cause of the repertory theater in America, and offered some practical considerations derived from his established work at the Playhouse, Cleveland. Walter Pritchard Eaton described the attempts of the producers of the all-star *Rivals* and *The School for Scandal* to recreate road audiences and to cooperate with Little Theater audiences. The animated discussion which followed was opened by J. Howard Reber, of Philadelphia, and continued by Walter Hartwig, of the Little Theater Tournament; Dan Reed, of North Carolina, and Mrs. Milbank Johnson, of the Pasadena Community Theater.

The afternoon was devoted to a Stage Clinic conducted by Woodman Thompson, the successful young New York designer. He explained the process of designing and executing stage sets, emphasized the mistakes most commonly made by amateurs, and answered numerous practical questions with regard to stage design problems. His discussion was followed by an exhibition of stage models and designs from his studio.

The conference concluded with a visit to the International Art Exhibit, at the invitation of Homer Saint-Gaudens, director of the Department of Fine Arts of the Carnegie Institute, and an organ recital by Dr. Charles Heinrich, organist of the Carnegie Institute.

(Signed) FRED B. MILLETT, Secretary,
Conference on the Drama.

with the sophistication and subtle theatrical twist of the present day. It is a sly story of the Middle West. It begins at the very first scene to spin threads that tangle into seeming inextricability as the play progresses and unknit only at the final curtain. The adventures of Tim and Mary, the "brother" beguiled by a crook and the "sister" in love with a detective, the tipping scrub-woman, who never touches a drop, the waitress whose thrilling present is rivaled only by her lurid past—these make up the body of the excitement.

The play was written by the Beechwood director, Knowles Entrikin, especially for a top-notch Beechwood cast. And every person for whom a part was written will appear in the coming production.

Leslie Cooley, of Dobbs Ferry, and Marcia Montgomery, of Silvermine, are playing opposite each other as the adopted children of the bibulous char-

acter and author of the play.

Forrest C. Hating, the Beechwood stage manager, has evolved for the play three very ingenious and novel settings.

PLAYS AND PLAYERS ATTRACT BIG HOUSE

Plays and Players, 1714 Delancey street, Philadelphia, Pa., attracted a big house when they presented *Between Yesterday and Tomorrow*, directed by Marguerite Robertson, the latter part of November. A Philadelphia newspaper says: "The play itself, which within the next few weeks may be presented in New York, is of exceptional merit and is extraordinarily well handled by the amateur cast," special mention being made of the excellent performances of Charles L. Downing and Mary Stewart.

GLADYS BLEY AT THE TRIANGLE

Gladys Bley, a former member of the

Hedge-row Players of Philadelphia, came to New York several weeks ago and sought the most interesting little theater, the Triangle, where *The Good Hope* is being played. She applied to Miss Kirkwood, the director, for "any little old kind of a job". On discovering that Miss Bley could play the piano, Miss Kirkwood engaged her to play at the children's matinees. Then the girl who played the role of the old man fiddler in *The Good Hope* became ill and Miss Bley, after confessing that she could play the violin a bit, was drafted into her place. Miss Bley is radiantly happy over her experience at the Triangle.

THE DILL PICKLE THEATER IS BUSY

The Dill Pickle Theater, located at 10 Tooker Place, Chicago, has presented seven new and original plays since August 1, entitled *Garibaldi to Mussolini*, *Cuckoo*, *Life and Love to Spare*, *The Dance of Death*, *Kadish*, *Book Bags* and *Possession*. The bill given the week of November 16 included another new and original opus, *Belasco Stages a Play*.

"*The Dance of Death*" writes I. J. O'Malley, producer, "made an astounding success, playing three weeks and a fourth

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work by request, with requests still being received for its repetition. Local critics say *The Dance* could play here for a year. Gladys Harvey, who created the lead, has been raised from amateur to professional standing by her work in this play and is now dancing and singing weekly at several local houses, being booked thru professional channels. A well-known dramatic college has requested that its pupils be given finishing courses at the Dill, which is under consideration.

During the last week in November, *The Blind Alley*, by Bruce Eaton, now playing in *Desire Under the Elms*, was staged. Mr. Eaton rehearsing his play at the Dill Pickle Theater for several weeks. A "professional matinee" was given for the members of the casts of *The Greenhatch Village Follies* and *What Price Glory?* Sunday, November 29.

Two more plays, *The Golden Fly* and *The Lights*, are now in rehearsal. All of the Dill Pickle plays, with the exception of *Kadish*, have been written by Irma Noll, a local playwright. *Kadish* is the work of A. M. Ross, a former R. F. C. pilot.

BUFFALO PLAYERS IN "SHERLOCK HOLMES"

The Buffalo Players, Buffalo, N. Y., are presenting *Sherlock Holmes*, by William Gillette and Sir Arthur Conan Doyle, as their December production, having opened December 7 for a two weeks' run. Malcolm Barney, who has played leads in such Players' successes as *Captain Applejack*, *The Torchbearers* and *Anna Christie*, plays the role of the ingenious and delightfully interesting detective, Sherlock McWilliams. Buffalo's Commissioner of Jurors, plays the king of crooks, Prof. Moriarty. An excellent supporting cast, chosen from the best of Players' talent, "puts the play over" in the proper manner.

Jerome Collamore, director of the Buffalo Players, is doing splendid things toward arousing a true community interest. The play-writing group has had five meetings and Mr. Collamore is looking to them for the Belasco tournament play. There are more than 25 in the class and everyone appreciates the value of the lectures and the interest of Mr. Collamore in each individual—his desire to encourage something really big and fine from the class.

ELGIN STUDIO PLAYERS, ELGIN, ILLINOIS

Mrs. Dee Vivian Schramm-Elberink, dramatic producer and author, of Elgin, Ill., will run a series of plays in Elgin during the winter months. Her dramatic pupils, who are studying for the stage, will be known as the Elberink Studio Players and will play in and around Elgin. Mrs. Elberink's first production, *Oh! For a Man*, given recently at the High School Auditorium, is said to have proved highly successful, being attended by over 1,500 people.

COLORADO UNIVERSITY'S LITTLE THEATER

Colorado University's Little Theater presents three one-act plays Wednesday and Thursday evenings, December 2 and 3.

The first was *Christmas Eve*, a delightful Christmas story in French setting, written by Howard Poole, a professor in the romance language department of the University of Colorado.

Brothers in Arms, by Merrill Denison, was selected for the second number on the program. This play is a satiric comedy on Canadian military life and is treated extremely well by the author, who was himself a Canadian officer.

As the climax of the evening's entertainment *Everybody's Husband*, by Gilbert Cannan, was presented. The story, which is a beautiful fantasy, is the dream of a bride-to-be on the evening preceding her wedding day.

Three sets of plays are presented by the Little Theater during the school year, one set of three plays each of the three quarters. The plays are presented two successive evenings, the size of the theater prohibits the sale of more than a total of 633 tickets for the two nights.

JORDAN COMMUNITY PLAYERS AT MINNEAPOLIS, MINN.

The Jordan Community Players of Minneapolis, Minn., are the first organization of strictly community players in the Twin Cities as well as in the Northwest. The organization was launched by a group of interested University of Minnesota students for the purpose of presenting wholesome and entertaining plays for the benefit of the Jordan Junior High School Community. It hopes by means of these plays to stimulate interest in dramatic art as a factor for producing community spirit, and all the members are pledged to give voluntary services. Any person in the community who is interested in dramatics and shows the proper attitude and sufficient ability may become a member of the club. The first production of the club is scheduled for Wednesday, December 9, when the club, under the direction of Jessie Miller and Merle McBride of the Minneapolis School of Music and Oratory, will present Kaufmann & Connolly's New York success, *Lucy*, with the following cast: Dulcy, Grace Troy; Gordon Smith, Elmer W. Anderson; Bill Parker, Hartwig Anderson; C. C. Roger, Forbes; Theodore Parker; Mrs. Forbes, Ethel Fabian;

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Scenic Artists
By G. M. LELAND
(Communications to 1560 Broadway, N. Y.)

The productions opening on Broadway the week of November 23 were: *Androcles and the Lion* at the Klaw Theater, designed by Miguel Covarrubias and executed by the R. W. Bergman Studios, with *The Man of Destiny* as a curtain raiser, designed by Carolyn Hancock and executed by the R. W. Bergman Studios, for the Theater Guild; *A Lady's Virtue* at the Bijou Theater, designed by Watson Barratt and executed by the United Scenic Studios, for the Shuberts; *Me at the Princess Theater*, designed and executed by Frank Ito, for Arthur Kober; *Mayflowers* at the new Forrest Theater, designed by Watson Barratt and executed by the United Scenic Studios, for the Shuberts; *Young Blood* at the Ritz Theater, designed by Clark Robinson and executed by the Beaux Arts Studio, for the Dramatists' Theater, Inc.; *The Deacon* at the Sam H. Harris Theater, designed and executed by P. Dodd Ackerman, for Samuel Wallach; *Drift* at the Cherry Lane Playhouse, designed and executed by Joseph Mullen, for the Romantic Plays, Inc., and *Paid* at the Booth Theater, designed and executed by William Oden Waller, for Sam H. Harris. A similar listing of the designers and painters of new shows opening on Broadway each week will henceforth appear in this column as a matter of record.

All members of the United Scenic Artists of America are reminded that the annual election of officers for the ensuing year takes place Friday night, December 18, at the headquarters of the organization. The out-of-town members have by this time received ballots, which must be

Angela Forbes, Nina Hill; Vincent Leach, Erwin Wicklund; Schuyler Van Dyck, Felix Doran; Tom Sterrett, Stephen Pawlcy; Blair Patterson, Ole Fagerhaug; Henry, Leroy Manthey.

HART HOUSE THEATER, TORONTO, CANADA

During the week of November 23 Walker Sinclair, director of the Hart House Theater, Toronto, Can., presented *Turandot*, *Princess of China*, in celebration of the 50th production at the Hart House. This was in the nature of a gala performance, with magnificent settings, special music, a corps of ballet dancers and gorgeous costumes. So great was the response to Mr. Sinclair's gorgeous offering that it was decided to extend the run of the production another week. Another performance of notable success at Hart House was *The Ship*, by St. John Irvine, given during the week of November 9.

The Community Players of Winnipeg, Man., Can., opened their season recently with a presentation of *The Man Who Married a Dumb Wife*.

THE BRANT PLAYERS, BRANTFORD, ONTARIO

The Brant Players, Brantford, Ont., are now rehearsing for their new play, *Poor Father*, which will be given in January. Mrs. Harry R. Resinger is director. An elaborate stage setting is being built by members of the club. The cast includes Morgan Dugdale, Edgar Pearce and Bernice Rouson. An eight-piece orchestra headed by C. N. Creech is rehearsing special music written for the overture and intermissions.

filled in and mailed so that they will reach the New York headquarters before the meeting is called to order. Local members must present themselves at the meeting in order to cast their vote.

Business is generally quiet in the studios, the rush of fall and holiday productions being over and on the boards, but over-time work is looked forward to soon after the New Year.

The studios and the individual designers are asked by Charles E. Lessing, president of the United Scenic Artists, who is at present carrying on the work of the Claim and Research Department of Local 629, to be more prompt in reporting their commissions and contracts, which, according to the Working Rules, must be filed at the U. S. A. A. headquarters. It is most difficult for the organization to carry on its work when the individual scenic artist member is negligent or unnecessarily slow in registering his impending work.

Rothe & Company, New York, executed the settings for Donald Gallaher's production of *White Magic* which opened out of town last week for a tryout. Paul Dodge designed three of the scenes and Bert Rothe made the sketches for the fourth.

P. Dodd Ackerman, New York, has designed and executed scenic vesture for Renee Robert in a new vaudeville act being sent out by Rosalie Stewart and for Paul Morton's latest two-a-day vehicle.

Dolores Alvarez, a sweet young miss from Mobile, Alabama, has recently joined the staff at the Ackerman Studios as a secretary to Ben Glick.

A. H. Woods has settled in full the claim of P. Dodd Ackerman for services rendered in designing the four settings for *The Shanghai Gesture*, forthcoming starring vehicle for Mrs. Leslie Carter. Woods issued an order to Ackerman instructing him to make the sketches. Later Mrs. Carter insisted that the producer employ Frederick Jones, and so an order was issued to that designer as well. The Claim Department of the United Scenic Artists of America took the matter up with Woods last week, pointing out the union rule that all sketches ordered must be paid for whether used or not. The producer saw the equity of the law and passed over a check immediately in settlement for Ackerman's designs and services. The R. W. Bergman Studios are executing the settings from Jones' sketches this week. The shift is understood to be only for this one production, however, and is a special concession to Mrs. Carter. Ackerman has designed and executed Woods' productions for some time in the past, and in all probability will continue to do his work in the future, as the best of feeling exists between the artist and the producer.

The R. W. Bergman Studios, New York, and William Castle, New York, executed the settings, from designs by Frederick Jones, for Elsie Ferguson's new vehicle, *The Dark*, which opened in Boston recently and is soon to be seen in Broadway.

Michael Carr executed some of the scenic vesture for the floats in Macy's recent parade in New York.

Kennel & Entwisle, New York, has executed a new drop for John J. Jerome.

The Theodore Kahn Studios, New York, are designing and executing work for Blundy & Gregory and Thomas Dugan.

Musical Musings
By THE NUSE
(Communications to 25-27 Opera Place, Cincinnati, O.)

R. S. Joe Wall and Johnny Anderson, musicians, were recent callers at the Cincinnati office of *The Billboard*.

W. B. Fowler sends word that his Cowboy Band will be with the Miller Bros.' 101 Ranch Wild West Show the coming season. The band is a strictly union organization. Bill is in South Bend, Ind., where he expects to be for the winter.

Philip J. Lewis announces from New York City that he has quit the film and theater fields to look after the destiny of the Golden Gate Lassies' Orchestra and the Palm Beach Serenaders. The Golden Gate Lassies is featuring Ruby Belle Mason, playing organ, harp and piano.

William Barrows, baritone player, is now located in Philadelphia. He says that Martin Sutzler, drummer of Hummel's Band and the Victor Robbins Band on the Sells-Floto Circus, can be seen daily in the office of Hummel's Band Room. Mr. Sutzler is going to troupe again next spring.

Howard Thomas reports that his Cottonpickers, new St. Louis outfit, have been making a hit. In dance work the orchestra is under the banner of Ken Kimbel, Louisville, Ky., and in vaudeville by George Bentley, St. Louis. The personnel: Howard Thomas, drums, director; Herbert Koch, pianist, arranger; Loren Fagin, banjo, guitar; Bob Hudgeon, clarinet, saxophone; Bill Zentner, trumpet, cornet; Carl Wand, trombone.

Bert Proctor writes from Florida that he has signed a contract to lead the band at New Smyrna for the next four months. He asks troupers who are going to Florida this winter to look him up at the Chamber of Commerce, that city. Tommy Mullen, middleweight boxer, is chief of police at the beach. W. B. Small, an old troupier, is secretary of the Chamber of Commerce. He has polished his trombone and is now playing first chair in Proctor's band. "Pop" Coburn is looking fine, ready to go fishing any time.

A report from Marion Allen and his Rose Garden Orchestra states they are working thruout Central Illinois and making a hit. The orchestra will probably go to the coast before long. The personnel: Marion Allen, pianist, arranger; Carson Quinn, drums, trumpet, voice; Fletcher Junepee, E-flat, alto and soprano clarinet; Cliff Dang, alto, saxophone, clarinet, oboe; Flick Dollarhide, tenor saxophone, alto and soprano; William Alexander, sousaphone, voice. The orchestra has a dancer that doubles on banjo.

Al Pullam informs that Lloyd Williams, formerly trombone and entertainer with the Arkansas Crusaders, has joined the Pullam Music Masters, now playing vaudeville and ballrooms thru Arkansas, Texas and Oklahoma. The lineup: Al Pullam, sousaphone; W. B. Shriver, saxophone, clarinet; T. Alford, saxophone, clarinet; Luke Lockhart, trumpet; Lloyd Williams, entertainer, trombone; Garnet Armstrong, banjo, violin; Bradford Buttler, piano, director; "Babe" Pope, drums; Edna Leslie, singer, entertainer. The brass section is being featured on the stage.

John G. Ashton drops a line to let his friends know that the Del Monte Syncopators are back on the road, after a pleasant vacation trip to the West Coast last August, their third consecutive season with Dorothy Bush. He declares the orchestra to be better than ever. It is composed of five men, playing 14 instruments, every man also singing. The personnel: Forrest E. Hedden, manager, trumpet, saxophones; Max Holtz, saxophones, piano, clarinet, trumpet, violin; John Murphy, piano; Jack Parker, drums, piano; John B. Ashton, director, violin, banjo, saxophones. Engagements are being filled in motion picture theaters with a few vaudeville and dance dates thrown in by Steve Cartledge.

Rob Lee, manager of The Georgians of Macon, asserts that that organization is one of the oldest organized collegiate and professional orchestras in Georgia. The band plays at the Dempsey Hotel and the Idle Hour Country Club as well as for college and frat dances during the winter. In the summer the orchestra plays resorts. He says: "We contemplate going across next summer. We have a proposition to make records." The band is using eight pieces, bass, drums, piano, trumpet, banjo doubling saxophone, trombone, and saxophone team doubling various reed instruments. The personnel includes Ralph Tabor, Jack Taylor, Bill Lasseter, Bill Wilson, Roy Kennedy, Carl Hargrove, George Armes and Bob Lee, manager. Some of the former members are now in Florida playing for Joe Torla at Venetian Pool. Coral Gables, where Jan Garber has charge of the music.

Costumers

By G. M. LELAND
(Communications to 1560 Broadway, N. Y.)

An interesting set of costumes was disclosed last week at the *Brownies' Carnival* of the Brown University Alumni Club held at Rhodes-on-the-Pawtuxet, a famous pavilion just outside of Providence. R. I. Raymond F. Bowley, Boston designer and costumer, decorated the building with unbleached cotton, tied and dyed in wild combinations, to give the effect of a huge Russian-Arabian tent. To further carry out his general scheme he designed and executed special sets of costumes for the various vendors, who were, of course, an important source of revenue. One of these groups, the handkerchief vendors, were provided with particularly unique costumes. Each girl wore a huge hoopskirt. Little tapes were fastened all over it and a handkerchief was tucked under each tape. The vendor was accompanied by two attendants who sold the handkerchiefs from the costume. Bowley tied and dyed 50 dozen squares of China silk for the occasion. They sold like hot cakes.

Bowley's recent activities also include the costuming for the dramatic recital of the New England Conservatory of Music held in Jordan Hall, Boston, December 4 and 5. He designed and executed the wardrobes for the presentation which included two scenes from *Madame Sans-Gene*, *The Pierrot of the Minute*, *The Intruder*, *The Black Night* and *The Story of the Willow Pattern Plate*. Bowley has designed and made the costumes for the Conservatory productions for the past five seasons.

Robert Ten Eyck Stevenson, one of the designers on the staff of the Brooks Costume Company, New York, has been signed for a large and important commission. At a dinner Thanksgiving day Mr. and Mrs. Albert Cornell, of 327 Fifth avenue, announced the engagement of their daughter Claire to the young artist, who at the age of 21 has already reached heights in turning out costume sketches for Broadway productions. Miss Cornell is a graduate of the Spence School, a member of the Junior League and one of the most popular debutantes not only in town but in Rye, Palm Beach and Monte Carlo, where her family holds estates. She is niece of Charles M. Schwab, the financier. Miss Cornell recently broke her engagement to the Marquis Raphael D'Avellaf of Havana, Cuba, and thereby caused considerable of a furore among "the four hundred". Stevenson is the son of Mrs. Claramond Ten Eyck Stevenson and the late Robert Stevenson of Chicago. He attended the School of Expression and Dramatic Art and the Art Institute in the Windy City, then became associated with the New York Costume Company of Chicago. Later he opened a costume establishment of his own under the name of Maurot, Ltd., but an offer from Madame Corrine soon after swung him over to her Chicago staff, whence he was signed up by the Brooks organization in New York. Stevenson has designed the wardrobes of several Broadway productions during the last few months. He is now making the sketches for the John Murray Anderson presentations in the Famous Players-Balaban & Katz houses and working on various other current orders of the Brooks establishment.

The Brooks Costume Company, New York, has this year again been appointed as the official costumer for the famous Beaux Arts Ball, which is held at the Hotel Astor in February. Besides outfitting the officials and the various committees and being recommended to all advance purchasers of tickets, Brooks will hold the exclusive concession for renting costumes on the Astor premises the night of the ball.

Recent activities of the establishment include the execution of new costumes for Jack Buchanan and several other members of the *Charlot Revue* from designs by James O'Neill as ordered by Charlot just before he returned to Europe, the costuming of the prolog as designed by Charles LeMaire for the showing of *The Phantom of the Opera* at the Colony Theater, New York, and the execution of the wardrobe designed by LeMaire for the number three unit show, senior circuit, of the Orpheum Time. LeMaire is now designing the costumes for the new edition of Earl Carroll's *Vanities*, which is to replace and release the current show for the road soon after the first of the year, and a complete new wardrobe for the musical version of *Never Say Die*, the production of which Rufus LeMaire has recently been testing in the provinces under the title of *Leave It to Me* and is at this writing revising and practically re-writing in its entirety. Brooks will execute both the new Carroll show and the LeMaire offering.

The show floor and the fitting rooms of the Brooks establishment are at present in a state of devastation. The whole floor Broadway front is being dismantled and re-decorated. LeMaire is offering and supervising the job. No, it is not completely out of his line. He recently took time off from clothes creation and designed the redecoration of the old Everitt Mansion in Washington, D. C.,

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for which he was hailed in the newspapers of the capital.

Mendelsohn's, New York theatrical supply house, has added a new line of fabrics, especially suitable for novelty costumes, which includes tinsel cloth, harlequin satins, animal cloths, etc.

The Jack Lipshutz Costume Company, New York, has been commissioned to execute the entire wardrobe for Edward Rosenbaum's forthcoming production of *The Matinee Girl*. Gene Lankes and Marie Brelvogelle are designing the show, which is, incidentally, the first legitimate Broadway production to be outfitted by Lipshutz in some time. The establishment has been confining itself of late to vaudeville, cabaret and burlesque work.

Cranewey Costumes, Inc., is executing the ushers' uniforms for Harry Cort's new theater in the Bronx, which opens next week with Helen MacKellar in *The Open House* as the first attraction of the proposed season of productions trying out preliminary to a Broadway showing.

The Eaves Costume Company, New York, is executing the men's costumes designed by Mark Mooring, for Arthur Hammerstein's *Song of the Flame*. The establishment is also working on some of the wardrobe for the Theater Guild's forthcoming production of *Merchants of Glory*, and is furnishing the costumes for the Triangle Club show which the Princeton students are soon to offer at the Metropolitan Opera House, New York.

The Broadway Theatrical Costuming Company, New York, was the official costumer for the Lafayette Ball, held at the Hotel Astor December 1. Mme. F. Katz, proprietor of the establishment, reports that she did a tremendous business. Practically all of the costumes were of the Colonial and 1825 period and were individually designed and executed for the occasion.

Mabel Johnstone is designing and Schneider-Anderson, New York, is executing the costumes for George Macfarlane's forthcoming production of *Rainbow Rose*.

Reflections of Dorothea

*The song that woke the shepherds,
"Peace and Good Will to Men!"
In happy tones is ringing
Throughout the world again.*

EACH year at Christmas time I am impressed anew with the growing significance of this greatest holiday of the year. It is becoming broader and its acceptance more nearly universal. This seems true not only from the Christian viewpoint in which the day marks the anniversary observance of the birth of Christ, but in the increasing observance of the day as a particular time to remember its great and beautiful message, "Peace on earth, good will to men!" Perhaps this is due to the fact that we are gradually learning to glorify peace

instead of war and that we eventually are beginning to realize that in the eyes of God all men are brothers. Love must rule that great human brotherhood and when it does we shall find the promised peace in our hearts, the love and peace and happiness that is our Divine heritage. Then will the glorious message of Christmas time be fulfilled without restriction to creeds. God speed the happy day!

The beautiful spirit is already in the air as I know from the large number of lovely letters that have been pouring in. And between the lines I can read the messages that script and type can not convey. It's sweet to be remembered, as every human heart knows, and the loyalty and love of my friends, seen and unseen, are my greatest inspirations.

I have frequently mentioned Mary Moore in this column and perhaps most of my readers are familiar with her story. Several years ago Mary had her neck broken in an automobile accident, but skillful surgery and her plucky fight for health won the race with death. So complete is the victory that a few weeks ago Mary was married to Major Chas. H. Rich, United States Infantry, to prove that she is well and happy again.

Wheeler Dryden called to see me one day last week and we had a very interesting chat. Mr. Dryden is an English actor who has been over here about seven years and recently wound up his nine months' engagement with the New York company of *White Cargo*. Prior to his coming to America he toured India, China, Burma, Japan and other countries of the Orient with an English theatrical company and his experiences would read like a tale from *Arabian Nights*. Mr. Dryden also conducts a weekly column in a Hollywood magazine.

Viola Grant was another interesting visitor last week. After a year of retirement because of poor health, Miss Grant is back on the Rialto ready to make up for lost time. She certainly looks a picture of robust health. Miss Grant was under the Cohen & Harris banner for many years and may soon be seen in a new play under the direction of Sam H. Harris.

I had a lovely letter from Mrs. W. W. White, one of my faithful readers in Bristol, Tenn. Caruso, my bird, enjoyed his Thanksgiving dinner from a cunning little cup sent by Mrs. White.

John Lyons, who has just concluded his two seasons' engagement with *Success*, in which he played the part of Father Ryan, will be seen as leading man of the new Chateau Theater Stock Company in Chicago this month. The opening bill is *The Best People* and John should make a handsome figure with his stalwart six feet two. Good luck, John!

I also had a fine letter with a couple of *Billboard* subscriptions—I like that—from Ina K. Trissel. With her daughter, Katherine, Mrs. Trissel conducts a novel little studio called the Drama Shop in Mason City, Ia. Here plays and the drama are discussed daily and the columns of *The Billboard* serve as a dependable reference library.

Had a splendid greeting from Margalo Gilmore, playing in Michael Arlin's *The*

Green Hat, and from many others of my readers. I enjoyed them all, but this number of *The Billboard* is so crowded with good things that space will not permit individual mention. To all I wish to extend my sincere thanks and appreciation and with *Billyboy*, I send my best wishes for a Merry Christmas. The postman will find me at 600 West 186th street, New York City, as usual. Smilingly.

Dorothea Antel

Theatrical Notes

Mrs. Vera Reoper and son, Antonio, who recently purchased the Leeds Theater at Leeds, a suburb of Sioux City, Ia., took possession of the house December 1.

R. R. Hutchison's Liberty Theater at Endicott, Wash., was completely destroyed November 24 by a fire which started in the furnace room. The loss is estimated at \$6,000, none of which is covered by insurance.

Paul Dattolia has disposed of his interest in the Grand Theater at Springdale, Pa., to his brother, Bart, who owns the Alhambra Theater, New Kensington, Pa.

C. E. Gross, owner and manager of the Plaza Theater, Ackley, Ia., for the past four years, sold the playhouse recently to James Drobos, of Des Moines. The new owner took possession November 25. He and his family will make their home in Michigan.

H. H. Bumgardner, formerly manager of a movie house at Mt. Holly, N. C., recently assumed the management of the Concord Theater at Concord, N. C., succeeding Miller Meriwether, who has resigned to make his home in Florida.

B. E. Loper recently sold his Victory Theater, Burbank, Calif., to the West Coast Junior Theater Circuit. The corporation will make a number of interior improvements for the purpose of presenting Fanchon & Marco revues and regulation West Coast Theaters' stage entertainment.

Harry Risser, who operates a barber shop at Hartford City, Ind., recently purchased a third interest in the Grand and Paramount theaters at Kokomo, Ind. Henry Quigley and Fern Sumner, both formerly of Hartford City, are Mr. Risser's partners in the venture. Mr. Sumner will manage both houses.

The Diamond Theater on Greensboro avenue, Tuscaloosa, Ala., operated by C. B. Grimes and associates, is being re-modeled at a cost of \$11,000. The interior is undergoing many improvements and the stage is being enlarged to accommodate vaudeville, which will be put on from time to time.

Ray Stinnet, of Dallas, Tex., has purchased the Crescent and Gem theaters in Temple, Tex., for \$30,000. It was announced last week. He now operates the four motion picture theaters of Temple, the other two being the Bell and Temple. Until a few weeks ago Mr. Stinnet was half owner of the Capitol Theater at Dallas before the sale of two-thirds of the stock to the Universal Film Corporation.

Charley Rook, of Sayre, Ok., recently became the owner of the Liberty Theater, Watonga, Ok., having purchased the house from Elmer Lewis, of Erick, Ok. Mr. Lewis has owned the Liberty for two years and during that time Bunyan Brady, of Erick, had charge of the theater. Mr. Rook, the new owner, was formerly the owner of the Liberty Theater at Sayre, which he sold several months ago.

The Grand Theater, Moberly, Mo., was recently almost totally destroyed by fire. Damage to the house is estimated at \$50,000, partly covered by insurance. Discovered too late to check the flames, the fire consumed the interior of the theater, the roof caved, as did the west wall, and the east and rear walls will have to come down. George W. S. Sparks, Jr., owner of the building, will rebuild at once at an estimated cost of \$100,000.

In a deal closed at Butler, Pa., recently Attorney John C. Graham sold his lease for 13 years on the Lyric Theater in that city to C. G. Becker for \$45,000. Mr. Graham acquired the theater three years ago for \$26,000. He placed his 18-year-old son, John C., Jr., who was then a high-school student, in full charge of the theater, playing pictures at first and later road shows and vaudeville with success. After the son entered college Mr. Graham took charge of the business, and now, after three years of experience in the show business, he is retiring.

Stage Employees and Projectionists

By ROY CHARTIER
(Communications to 1560 Broadway, N. Y.)

The new Madison Square Garden in New York, which opened recently with a day bike racing, has been placed on a road call list at the International Alliance of Theatrical Stage Employees as a result of its refusal to employ members of the union. This is the "Tex" Rickard garden, at which the Ringling Brothers and Barnum & Bailey Show will open next spring. A peculiar situation arose to precipitate the action of the stagehands' union. It seems instead of employing its members to operate the lights and all other jobs within their realm, as was done at the old Madison Square Garden, members of the Electrical Workers' Union have been installed. While the road call will not compel the management of the garden to come to terms with the International Alliance, it nevertheless acts as a protest and will interfere with the employment in the place of any member who might be associated with an entertainment playing there.

On request of the local union in Winnipeg, Canada, a road call was issued against the Dominion Theater there, a house which, it was later discovered, plays stock productions. This leaves the call, issued to take effect December 9, without penalty powers, since stock is not a traveling attraction. It, however, places the Winnipeg house on the "unfair" list, rendering it unable to change the stock policy to road shows without suffering. The theater now operates on an open-top policy.

Local No. 106, Marion, Ind., is sending out letters to the other locals of the country for contributions to the fund established for Harry K. Oatis, former secretary of the Marion union, who was stricken recently with tuberculosis and has been sent to Phoenix, Ariz., for treatment. Members of the I. A. office in New York answered the appeal with personal checks. Oatis was secretary of the Marion local since 1910 and has been active in its affairs, attending all conventions as a delegate. A wife and two children are dependent upon him.

John Friberg, member of the Jamestown (N. Y.) Local No. 266, has been expelled for working in a theater in that town classed as "unfair". The house is the Palace, which plays road attractions against which a road call, issued by the I. A., took effect October 14 last.

The fight in Beaumont, Tex., to organize the theaters there has finally finished. After ups and downs with road calls and other troubles occurring intermittently for a period of six or seven years, the local union has at last brought about peace. For a long time the Tivoli Liberty and Kyle theaters were on the "unfair" list. Now these and all the other houses in Beaumont are employing union men, making it 100 per cent organized. The last of the contracts signed between the local and the theater owners was received by the I. A. last week.

Representative Raoul is en route to Houston, Tex., where he will make an effort to straighten out the differences between the two unions there, affiliated with the I. A., the Moving Picture Machine Operators, Local No. 279, and the Stage Employees, Local No. 51. The trouble is described as "internal dissension". A similar case exists in Fort Arthur, Tex., which will receive the attention of the I. A. representative on his return trip. The local in Fort Arthur is a "mixed" one, embodying both operators and stage employees.

Rep. Krause, who was relieved of duties as assistant president on the return of Harry Sherman, for whom he was investigating the application for the installation there of a local union. The issuance of a charter, giving Mechanicsville the jurisdiction of neighboring towns, is expected shortly. If issued, it will be the first for many months.

M. A. Carney, member of the Newark (N. J.) Local No. 21 for several years, and prior to 1917 general secretary and treasurer of the International Alliance, died November 2 at a sanitarium, according to advices just reaching the I. A. office. The present secretary and treasurer, Richard J. Green, is now on a vacation of a week or 10 days. He is in Chicago, where he was formerly business representative of the local union.

Benjamin T. Connolly, stage manager of the Eastman Theater, Rochester, N. Y., was elected president of the I. A. Local No. 25 for his sixth term at a meeting of the organization December 1. Michael Mungovan was elected business agent for his seventh term.

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Berlin News Letter

By O. M. SEIBT

BERLIN, Nov. 19.—The event of the week is the new Ufa film *Vaudeville*, produced by E. A. Dupont, with Emil Jannings and Lia de Putti starred. This at last is a picture that won't be overlooked anywhere, and, as far as America is concerned, beats *The Last Laugh* a hundred fold. Even Lia de Putti, so often proclaimed as Germany's leading screen star, but in the writer's opinion no shade of comparison to Pola Negri, is at her best in *Vaudeville* and in several scenes almost as alluring as Jannings again is winning the hearts. The story of *Vaudeville* as depicted in this film is as romantic as imaginable, with plenty of laughs and excellent comedy interwoven, and the different flashes actually taken at the Wintergarten during the act of The Flying Codonas, who, by the way, are causing the same sensation in the film as they do otherwise and are decidedly thrilling. A large number of other well-known acts appear on the Wintergarten stage, among them Marcelle, the human seal; The Cycling D'Olmades, The Wonder Kids, Pastilli, etc. Another feature is a German "Kummelplatz" (carnival) and a night festival scene at the Luna Park. *Vaudeville* is getting top money at the Ufa Palace am Zoo and is pronounced by the entire press as the best film Berlin has seen this year.

The breakdown of Adolf Vogel's enterprises, foreshadowed in these columns

many weeks ago, has come rather suddenly, with thousands of dollars salaries unpaid to artists. At the Walthalla, where a wrestling match was the main attraction, the tax people attached the box office with the result that the wrestlers and the other acts promptly refused to appear. Admissions had to be returned and there was no show. This incident gave the final clinch and all the acts walked out, since salaries had been unpaid for some time; also in Hannover at the Titoll, which house is also closed now. Business has been very poor both at Hannover and at the Walthalla for months, while the Walthalla is reported doing well, but unable to support the other houses. The principal reason for Vogel's insolvency is claimed to have been the extremely low revenue produced at the Walthalla in September which completely failed. There is, of course, the general slump in the theatricals all around, but Vogel's case is typical and unlikely to be the only one this season in German vaudeville. S. O. S. calls are being sent forth from just two other well-known houses playing big-time vaudeville in the count v. both of which credited with having played almost exclusively foreign acts at stupendous salaries. Vogel's unfortunate situation is causing uneasiness not alone among the managers, and the congested state of bookings can readily be imagined when several directors are vainly trying to induce acts to reduce their salary or shift contracts to other managers if unsuccessful. It is on the cards that the current season is the turning point in German vaudeville.

The Circus Busch features a new water spectacle, *The Court of Monte Cristo*. Within the next few weeks will be

"OUR MARY" 50 YEARS AGO

THE death of Clara Morris 55 years after her meteoric first appearance in an important part recalls the fact that a younger contemporary of hers, equally famous on our stage, is today observing the 50th anniversary of her scarcely less remarkable entrance upon the stage. For it was just 50 years ago, on the evening of November 27, 1875, that Mary Anderson first stepped before the footlights at Barney Macauley's Theater in Louisville, Ky., and was acclaimed by the fashion and culture of the Blue Grass State as "Our Mary".

She was then only 16 years old and had never been on the stage before, not even as an "infant prodigy". Yet she audaciously essayed the leading part in *Romeo and Juliet* in a company of experienced players and at a time when Adelaide Neilson was at the height of her dazzling successes in the same part. It is said that an actress cannot successfully play Juliet—or any such role—unless she has both greatly loved and greatly suffered. That slip of a girl of "sweet sixteen" had done neither. But she played the part with such power as caused the audience to rise in a frenzy of acclaim and caused the critics to declare that a new era had dawned upon the American stage. That was perhaps exaggeration. But certainly there came upon the stage that night one who for 15 years was one of its most admired and beloved figures.

If it was a daring thing for her to begin with Juliet, it was even more so for her to continue a few weeks later with Meg Merrilies—a girl of 16 playing the part that the robust and mature Charlotte Cushman had created and made famous. But she succeeded with both in Louisville, in New Orleans, and then in Baltimore and Washington at John T. Ford's famous theaters. Before she was 18 she had taken Philadelphia, Boston and New York successively by storm and was "Our Mary" to the whole American public.

Mary Anderson's career was as brief as it was brilliant, however. At 30 years old, after playing scarcely 15 years, she was the acknowledged queen of the American stage, apparently with a long and prosperous reign before her. She had youth, beauty, health, genius and a popularity that was still increasing and which was not threatened by any rival. Yet she voluntarily renounced a career which was scarcely yet at its zenith and retired to domestic life as a wife and mother. It would be difficult to find another such case of renunciation in the history of the stage. She began by proving that a woman of genius can convincingly simulate and portray the highest and deepest passions without herself having actually endured their experience. She ended her career by proving that the fascination and glamour of a successful stage career are not after all so irresistible but that they can cast aside at will.

Thousands of veteran memories will gratefully turn to her in her pleasant English home, reviewing the triumphs of her 15 years before the footlights and wishing her yet many more than that number of years of the happiness which her sterling womanhood so richly merits.

—WASHINGTON POST.

opened by the I. A. L. that long-ago heraided booking agency on lines worked out by this artists' organization and intended to develop into a universal office of far-reaching importance. Many applications for organizing reached the I. A. L. in answer to its announcement early in the summer from people connected with show business, among them from two local agents, one of them the proprietor of a "world agency" and heavily interested in the Russian department when it leaked out that Konorah on his last Russian trip closed an agreement with the Soviet delegates which secures him the sole bookings for all the Russian engagements, including the State circuses. This Russian asset alone would make the new agency a nicely paying enterprise, altho the commission is only payable by the actors, as in every other country. How the German directors will take to the new agency is difficult to say and this may depend a good deal on the outcome of the new tariff agreement due next spring. The offices of the agency will be located in Leipziger strasse in the former *Program* office.

Barbette reports poor business from Breslau, Liebh, and he says he will go back to the States in January.

John Ringling arrived in Paris a few days ago and is expected in Berlin within a week.

The Hamburger Dom commences its annual Carnival November 29, during which several new riding devices will be exhibited.

The Vaudeville Managers' Union is endeavoring to get hold of the majority of the shares of *Das Organ* in order to obtain full control of this paper.

New Incorporations

Delaware

National Arena and Amusement Corporation; skating rinks, etc., \$1,000,000; Stephen Vreeland, New York; Marshall H. Thayer, Thomas D. Dimitry, Yonkers, N. Y.

Amusement Coupon Corporation, Wilmington; \$100,000. (Corporation Trust Company of America.)

Illinois

Bloomington Theaters, Inc., Chicago; own, acquire, purchase, operate theaters, opera houses, motion picture theaters, etc.; 100 shares, no par value; H. G. Forde, M. J. Weller and E. M. Lelisse.

New York

Merit Play Productions, Manhattan; theatricals, \$30,000; C. K. Feldman and W. Rothschild.

Primo Producing Company, Manhattan; theaters, 100 common, no par; J. Kalich, J. M. Rumshisky and N. Parnes.

Ohio

Casto Theater Corporation, Ashtabula; \$500; Maurice A. Shea, Leo Losen, Carey S. Sheldon, Jr.; Howard M. Mazor and Lillian Heath.

The Trio Theaters Company, Toledo; \$3,000; Howard Feigley, Nathan B. Charlin, Edward O. Sourbier, Mabel Growley and Samuel R. Harris.

W. S. Custer Music Company, Canton; \$50,000; William S. Custer, Harry C. Mary, Edna B. Edelman, Ronald E. O. Robertson and Beatrice M. DeCorps.

Wells Denies Rumor That

F. P.-L. Seeks Theaters

Richmond, Va., Dec. 5.—His attention being called to a report published in a theatrical publication, not *The Billboard*, to the effect that he had reopened negotiations with the Famous Players-Lasky interests looking to the purchase by the latter of the Wells theaters in Richmond and Norfolk, Jake Wells, who was leaving for New York to attend a meeting of the administrative board of the Motion Picture Theater Owners of America, said: "The situation is exactly what it was when a similar report was spread some months ago. Since that time no developments have taken place. The new report is apparently a revival of the old."

The "old" report, circulated last September, related that the F. P.-L. interests had merely asked Wells if his interests were on the market. He replied that he would sell for a price, if he got his price, anything and everything he had. The "negotiations" extended no further. Nothing definite in the way of an offer has ever been made.

Two New Houses for Bogalusa

New Orleans, Dec. 5.—The destruction of the Columbia Theater, Bogalusa, La., by fire last week has been followed by the announcement of the intended erection of two modern theaters. Steve Lorio, owner of the Columbia, has announced his intention to rebuild on the old site. Gondolfi and Henry, former lessees of the Columbia, will build a house, to be named the Plaza, with a seating capacity of 1,300.

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

Magic and Magicians

(Communications to 1560 Broadway, New York, N. Y.)

Dispute on S.A.M. Okay Of Houdini Magic Page

Harry Houdini last week vigorously defended Servais Lelloy's recent statement to the effect that his contract with *The New York World* was not passed and okayed by the Society of American Magicians.

"In your issue of November 21," Lelloy telegraphed *The Billboard* from Indianapolis, Ind., "I find the statement that Houdini's contract with *The New York World* was passed and okayed by the S. A. M. As chairman of the expose committee, I have no knowledge of such action of the S. A. M."

"Such a statement as that," said Houdini, "is erroneous. I wrote to the society and got its official sanction before I undertook my contract. I am heart and soul with the S. A. M. and don't believe in exposing anything worth while. I agreed not to publish anything in *The World* against the society's wishes. It is certainly not my fault if they did not appoint a committee to pass upon everything prior to its publication in the newspaper, as they were supposed to have done."

Hugh Mackay's Magic Book

Hugh Mackay's latest contribution to magical literature, his *Classical Conjuring*, is an exquisitely printed work in three sections, each finely written and illustrated, devoted to miscellaneous experiments, problems with cards, transmission signals and the like. Mr. Mackay, who is resident of Edinburgh, Scotland, is a member of the Magic Circle, of London, and also the International Brotherhood of Magicians.

A number of excellent contributions by well-known English conjurers adds largely to the value of the work. Prominent among these are the contributions by Margaret Mackay, who is evidently a conjurer with a wide range of magical knowledge. The book will prove a welcome addition to any magical library, and the professional will find between its covers some really valuable hints and suggestions.

Claims He Was Not Late In Exposing Spirit Photos

Dr. Walter Franklin Prince last week informed the press that he had not been "tardy" in his exposure of fake spirit photographs as Sir Arthur Conan Doyle recently charged.

The delay in publishing his article, he averred, gave rise to the mistaken idea that he had not discovered the nature of the *Holy Family*, the picture which occasioned the controversy about spirit photography, until after Sir Arthur's article had been previously published in an English publication. Prince maintains that he had submitted his article exposing the spurious nature of the picture at least two weeks before Sir Arthur's article had been published.

Rajah Rabold for New York

Rajah Rabold expects to take his Radioental Direction and Crystal-Gazing act to New York after the first of the year. At present he is hooked solid until after the holidays, working all the Sobie, Richards and Shears houses in New Orleans of vicinity.

He reports that he broke all house records recently at the Washington Theater, New Orleans, a house with 1,000 seating capacity.

Prof. Floyd Starts Tour Jan. 9

Prof. W. E. Floyd starts on a Lyceum tour of eight weeks January 9 in Pennsylvania, Ohio and New York for the White Lyceum Bureau of Boston. He has been in Lyceum and Chautauqua work for more than 20 years now. Working with him are Mrs. Floyd, known professionally as Mohald, the Mental Mystic, and a musician. They filled 18 dates in October, 21st month and have 20 for this month.

Ellwood in Department Store

Ellwood, ventriloquist, gave an entirely new act for the last two weeks of his engagement at the Toytown of the Lazarus Department Store, Columbus, O. Vocal illusions, the voice from the radio, sending a voice upstairs, downstairs and to the cement, are just a few of the things this ventriloquist does.

Assisting Ellwood, who was one of the w ventriloquists to appear at the White House, are his walking and talking dolls, Dick Finn and Tom Sawyer.

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Andress Reviewed 40 Years Ago

Magicians, the oldtimers, as well as the younger ones, may find this review of a magic show, written more than 40 years ago, of considerable interest. It is probably one of the earliest of such critiques published, and is taken from the files of *The Inland Tribune*, Great Bend, Kan., October 16, 1885:

"The three nights' entertainments given last week by Professor Andress excelled anything in the show line that has ever appeared in Great Bend. The hall, which usually is only about half-filled by the best shows that travel, was crowded to its doors every evening by our own great showman. His trained birds, dogs and goats are alone worth the price of admission.

"There is probably no trick known in the sleight-of-hand performance that the professor is not a perfect master of and he makes it a study to conjure up something every now and then. His great Indian box trick is a wonderful thing, and he performs it with perfect ease. Tied hand and foot and then tied up in a bag, he enters a box which is locked and tied up with ropes without disturbing knots, ropes or lock. At the firing of a pistol he instantly disappears from all the bondage placed upon him and is found in the box which previously had been tied with 200 feet of rope, locked and sealed.

"His specialty company adds to the performance very much. Zeagler Brothers are

Magic Good on Coast

Magic is flourishing on the Pacific Coast, according to a report of Lee J. Teller, who claims that business out that way is as good as the much-talked-about California weather. El Tab was doing his mind-reading act in Richmond, where Judson Marshall, the ventriloquist, was playing with him on the program. At the Union Square Theater, San Francisco, Duell and Company presented their illusions recently, the sword-box and the phantom house being featured.

A few weeks ago Ricardo completed an engagement there and has left for the Islands of the Far East. Mr. and Mrs. Weideman did neatly at the beach, and Baby Cecil is at the Azotic Museum. Johnson is also at the museum, swallowing swords. And at Los Angeles, Dr. Slocum says everything is fine.

New Haiden Illusion

Frank Haiden opened in New York recently with his illusion, *Burying a Woman Alive*. Joe Dolan, veteran announcer, handles the introductions and explanations. There are two girls and four men in the act. The routine includes Egyptian dancing and two song numbers.

Haiden is at present getting a new illusion ready for this production. In this newest, a man and woman appear and begin an argument. The man builds a hut, places his supposed wife in it and then blows it up, the girl disappearing. Then, being rueful, the man reconstructs the hut, and the girl again appears. Haiden expects this new act to be ready shortly after New Year's.

Palarke Closes in Baltimore

Eugene Palarke arrived in New York from Baltimore recently, where he played



Harry and Mildred Otto, "public deceivers", who have been playing in their sketch, "In a Magic Shop", with the Keith-Albee Unit Show No. 1. After a few more weeks in the West the company will go East. Their scenery is copyrighted here and abroad.

exceptionally fine acrobats. Mr. Dorian, the boneless man, is as fine a contortionist as travels and his feats are very fine. Mr. DeCamp, the juggler, is very graceful in what he does, and he performs the most difficult things with apparent ease. The orchestra which the professor takes with him keeps the audience well entertained during the evening with excellent music. The presents distributed each evening are all of value, ranging from \$1 up to \$325.

"These things the professor buys of the merchants where he shows, leaving quite a sum of money in every town he visits. It affords us pleasure to say that Prof. Andress is a perfect gentleman as well as an honest showman. He lives here where we all know him and are proud of him as a citizen. He makes no promises which are not conscientiously fulfilled to the letter. He will spend the winter in Mexico and California. He travels in his own car. Mrs. Andress, who accompanies him, is a most estimable lady, and her many lady friends here will gladly welcome her home in the spring."

Lenheim Show Going Strong

Charles H. Lenheim, with his motorized show, played to standing room at the Wyoming Theater, Dayton, O., recently. He finds none of the smaller theaters there running vaudeville at all, and things are dull. Nevertheless, there were plenty to see his show, which has been

augmented of late by the addition of Harry Haiden and his sensational all-around act.

While in Dayton Lenheim visited Carl S. Lohrey and Roy C. Crandall and other of the local mark. He also tried out some new advertising stunts in that town which may have been responsible for the S. R. O. sign. Other towns included in his Ohio itinerary are Lebanon and Blanchester.

Prince Singh in "Salvage"

Prince Singh, the Hindu Mystic, is passing the winter months playing a role in David Belasco's production, *Salvage*. The prince closed a successful season with Jean Hugard's Mystic Show at Starlight Park, New York. He will again be associated with Hugard next summer, when the park reopens. He has been appearing with the Hugard show for the past three years.

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Vol. XXXVII # 50
Dec. 12, 1925 P. 80



More Durbin Illusions

Additional Illusions presented by W. W. Durbin, of Kenton, O., are given below. Others will be printed from time to time.

Miraculous Glove and Rings—A classic of the days of Houdini—A kid glove is borrowed from a lady and two rings are borrowed from ladies in the audience. The rings are taken and placed inside the glove, the glove rolled up and given to some lady to hold, then a small receptacle which fits on a glass rod and which glass rod also fits on a stand, setting on a glass-topped table, is shown. It has two lids which open in the center and it is given to one of the audience to examine, and, before handing it back to Durbin, a paster is handed to him and he pastes over the lids so that they cannot be opened and he is asked to place his initials on same. Durbin then takes this receptacle, goes forward, shows the glass rod, places it on the bottom, which rests on a glass-topped stand, and then on top of the glass rod places the receptacle which has been shown empty and sealed up by the audience; then he takes his pistol, and as the lady who holds the glove and rings drops it in the pistol, he announces that he will cause the spirit of Annie Lee to place her hand inside the glove and appear from the receptacle with the borrowed rings on the fingers on the glove. Bing! and the glove stands up straight like an apparition, breaking open the receptacle, on the fingers of which are seen the two borrowed rings, and the glove and rings are brought down and returned to the owners and identified as the same ones.

The Flowers of Simla—Coming forward with a small flower pot, which he sets down on a glass-topped stand, Durbin pours it full of sand, plants a seed in it and places a cone over it and a flower 15 inches high instantly grows. Showing a screen on both sides, he sets it down and puts a small board on top of it. The screen is a beautifully decorated screen with dragons painted on and can be seen thru. Four flower pots one after the other are placed on this board and an empty cone placed over same, and different colored flowers are grown 15 inches high. Finally, showing the cone empty once more, he brings it forward to the footlights and not only grows flowers, but produces a flower pot as well, filled with large American Beauty roses. Then a cloth is shown on both sides, shaken out, and immediately a large bowl of flowers, 15 inches across, standing 15 inches high, is produced, and lastly, from this same cloth is produced in a large jardiniere a beautiful rosebush 6 feet high. Then a large cone is shown thru which the audience looks and is placed on the floor, some seed thrown in from the top, and immediately the cone is lifted and there stands a brass flower pot with a beautiful rosebush, 25 inches high. Showing it empty again, a second white rosebush is produced the same height. To preclude the idea of traps on the floor, a piece of solid cardboard is placed on each side of the stage upon which the flower pots are produced. A small white stand stands in the middle of the stage, and Durbin brings forward a large flower pot, then shows it solid, fills it with sand and sets it down on this small, thin stand, no draperies. Without covering it, he takes a fan and fans the sand in which is placed some seed, and the audience see the flowers grow in front of their eyes. When it has expanded into a large bush, the flower pot is brought forward and the flowers are cut off and sent down into the audience so it may see they are real flowers. Concluding this marvelous illusion, the curtains part, showing a beautiful lighted lamp, and this is on a thin stand, and upon firing a pistol the lamp disappears and in its place is found a beautiful rose tree, three feet high—a most marvelous and beautiful transformation.

Danville Gets Good Shows

Danville, Va., has had a feast of magic during the past few months, reports Oscar Hyler. The summer brought S. S. Healy with the chautauqua. He was enthusiastically received. Eddie Hill played a week of vaudeville, his work with the billiard balls being particularly well sold. C. J. Johnson, a Southern magician, has been playing independent engagements in schools, Y. M. C. A., etc., in this vicinity for quite awhile. He has a good program of small magic and mindreading. And Dante played to capacity houses for three days in this town.

4 Weeks of Magic in Columbus

Columbus, O., has had four solid weeks of crystal gazing recently. All Axlow played a week at the James Theater, and was immediately followed by Alla Rague and Company, who played a two weeks' engagement at the Broadway Theater. The fourth week Mysterious Smith appeared at the Broadway, with Madam Olga doing a question-and-answer act. During Rague's second week Houdini also played the city, with business good for all concerned.

Magic Notes

The Great Leon is still in New York. Possibly he believes in doing his Christmas shopping early.

Harry Day, Jr., whose father is a mem-

ber of Parliament, and who booked almost all of the magicians of any prominence in his day, is in New York looking into the life-insurance business.

Fred Culpit, English magician, who visited New York recently, is due to arrive in Bombay, India, soon.

The New York Assembly of the Society of American Magicians held a meeting at the Hotel McAlpin last Saturday night.

Blackstone, who played Boston last week, has been held over for another week. The town of the Cabots and the Lodges seems to take kindly to magic.

Verona, the lady magician, widow of Frank Christopher, played in New York last week. The men magicians had better look to their laurels.

A party of New York and local magicians was entertained by Houdini last Saturday night after his performance in Hartford. In the party were Royal L. Violets, Anson B. Ingalls, Daisy White, Frank Ducrot, Lillian Hooker and others. When Houdini played Providence recently there was so immense a crowd clamoring for admission the last night that it was necessary to put the orchestra backstage and open the additional space to the public. While there, he also gave a Thanksgiving performance at the jail. "Throw that bird here," yelled the prisoners when he produced a turkey in one of his numbers.

Press and Advance Agents

By ALFRED NELSON
(Communications to 1560 Broadway, N. Y.)

Iconoclastic Incongruity

A self-termed press agent noted for incompetence has for some time past criticized us for giving credit to other more competent press agents for their co-operation in aiding us to keep this column interesting, and playing after the names of some of the agents mentioned in this column (T. P. R. O. A.) in order that our readers can readily see that those agents are active members of the Theatrical Press Representatives of America.

The iconoclastic self-termed press agent sarcastically called our attention to the T. P. R. O. A. Quill, a monthly publication of the organization, in which appeared: "The only press agent's column in captivity is conducted by Alfred Nelson for *The Billboard*, and it is automatically an interesting column."

Now we may be somewhat dense, but we liked that item in *The Quill* because it gives us personal recognition, and in all probability will influence many members of the T. P. R. O. A. who are not readers of this column to become readers. Brann was a wonderful iconoclast even after death. God bless him. But the self-termed press agent who criticizes us for our co-operation with our friends in the T. P. R. O. A. still lives incongruously incompetent. God dern him!

Give and Take

Speaking of the T. P. R. O. A. reminds us that they have started propaganda which in time will have the desired effect, i. e., give and take. In other words they will give notice and take notice instead of quitting cold on being fired without notice.

Why an actor should be expected to give and take and the agent and manager of the same company be expected to be dropped without any notice whatsoever is beyond our understanding. Give and take is logical and practical, and will work to the benefit of one and all alike.

Franks' False Faces

Jimmy Franks, agent in advance of Irons & Clamage's *Mutt and Jeff* show on the Columbia (burlesque) Circuit, has become a most popular agent en tour with the kiddies, for Jimmy with his usual resourcefulness hit upon the idea of passing out *Mutt and Jeff* false faces to the kiddies, thereby making them walking, talking boosters of the show and burlesque in general.

Charash at the 66 Theater

Jack Charash, former agent in advance of shows and manager back with companies on tour, is now associated in an executive position with the new 66 Theater at 66 Fifth Avenue, New York.

Co-Operative Agents

When Jack Goodwin, business manager of *The Gingham Girl*, struck Little Rock, Ark., and found out that little or no billing was done for the attraction playing the Kemper Theater, he brought all his persuasive powers to bear upon Hans Krippendorf, manager, and George McBride, advertising agent, of the Famous Players-Lasky Little Rock Theaters. The progressive trio planned wisely and well in advance of the arrival of L. F. Stevens, advertising agent of the show and a former biller for the Sells-Floto Circus. Stevens with the aid of McBride and his local billing crew posted 2,000 sheets of paper for *The Gingham Girl* with the usual result, a packed house.

Co-operation of advance agents and local agents in the proper billing of shows will invariably bring increased patronage.

Colonel Dawson Delighted

Col. Sam M. Dawson, former manager of houses and shows on the Columbia

(burlesque) Circuit and more recently with the Lee Bros. Trained Wild Animal Show, is delighted with the treatment accorded him by his present employers, likewise by the folks in Texas, where the juvenile colonel is now paving the way for patronage to the show. Col. Sam communicates that he will be in New York Sunday evening, January 21, to participate in the Grand March of the Burlesque Club Ball.

Reilly Resigns

Charlie Reilly, former agent in advance and manager of companies on the American and Mutual (burlesque) circuits, has become a stage mechanic with the endorsement of Local No. 59, I. A. T. S. E., of Jersey City, N. J.

Voorheis Versatile

Ben H. Voorheis has been in Detroit for several weeks past as publicity promoter with an efficient crew programming a girls' beauty contest promoted under the direction of Guy Averill, owner of the Happy and Shows, and the auspices of the Y. M. O. Circus. Voorheis is also the directing manager of a four-people vaudeville act. Verily, Voorheis is versatile.

"That's My Baby"

In seeking an advance agent for his new one-acter titled *That's My Baby*, Andy Wright selected D. C. Miller, a pathfinder of the Middle West.

Sullivan En Route South

Jack Sullivan, who closed the season with the advance car of the Hagenbeck-Wallace Circus, motored from Memphis to Chicago, stayed a few days in the Windy City and blew right down South again, stopping off at Memphis to visit the local billers. "Sully" was headed for Florida, but hesitated in Birmingham long enough to land the job of advertising agent at Loew's New Temple Theater, where he will winter.

Bubbling Bubb

Bubbling over with enthusiasm is the term that Charlie Champlin, directing manager of the Charles K. Champlin Dramatic Stock Company, uses in referring to his advance agent, Harry Bubb, who piles the company into towns that prove pleasant for the players and profitable to Proprietor Champlin.

Lyceum and Chautauqua

(Communications to 25-27 Opera Place, Cincinnati, O.)

The writer of this department wishes all members of the lyceum and chautauqua field a very Merry Christmas.

Dr. Roland A. Nichols, well known on the Affiliated and other chautauqua circuits, now resides in Winter Haven, Fla.

Louis O. Runner has about 130 lyceum courses in Chicago and suburbs for this fall and winter season.

Smiling 'Round the Seven Seas is the title of Thomas Elmore Lucy's new book just published.

Alfred L. Flude is now filling time on the Chicago Circuit Bureau courses in the Middle West.

The Redpath office managers held their regular fall conference in Chicago the week of November 23.

About 1,500 persons attended the annual meeting of the Southern Jewish Chautauqua November 27-29 at Temple Beth-El in Ft. Worth, Tex.

The Land of the White Rajah was the subject discussed by Col. H. Edmund Bullis at Carnegie Museum lecture hall, Pittsburgh, Pa., recently.

Emory Barnell is now connected with the Colt Lyceum Bureau in Cleveland, O. He will be in the sales department as well as an entertainer.

Mrs. Gertrude Nelson Andrews, of Hollywood, Calif., playwright, and author of *Finding Youth*, was the speaker at the December 1 meeting of the Forest High School Association in Baltimore, Md.

R. E. Morningstar has been quite busy filling Chicago club dates, the most important being the Chicago and Englewood Motor Club appearances. Recently he gave a talk before the Milwaukee Y. M. C. A.

Mrs. Reginald A. Owen, of Coconut Grove, Fla., daughter of the late William Jennings Bryan, is filling a two weeks' lecture tour in Pennsylvania, Ohio and Wisconsin. She will return to her home in time for the Christmas holidays.

Irene Stolofsky violinist; Herbert MacFarren, pianist, and Judge George D. Alden, lecturer, were on the program for the third course offered in Warsaw, N. Y., by the Redpath Indoor Chautauqua the afternoon and evening of December 2.

A home-talent lyceum course, at which professional numbers occasionally are

seen, is a feature of the high school at Pampa, Tex., this season. Thomas Elmore Lucy, poet-lecturer, appeared there recently and was greeted by a good audience.

The Philadelphia Sesqui-Centennial Exposition is receiving quite a bit of publicity from the lyceum platform because the 1926 I. L. C. A. convention is to be held in that city in September, and members are mentioning the fact in their programs each evening, urging committeemen to attend by special invitation of the I. L. C. A.

The Greenfield Orchestra Quartet, playing the Redpath Chautauqua Circuit, filled an engagement at the Spencer-Ripley Methodist Church, Rochester, N. Y., recently, under a serious handicap. The big bass saxophone player supported the huge instrument himself while he thumped out his weird bass notes. His three companions read their scores from improvised music stands. The players lost their stands and other equipment while riding to the church in a taxicab. The loss was not discovered until the cab reached the church. Included in the missing musical paraphernalia were three music stands, two saxophone stands, a cornet stand, two bells, a hammer and a handbag.

In a recent issue of *The Pocatello (Id.) State-Journal* the following editorial appeared: "Two important attractions are scheduled for Pocatello Wednesday night, General McAlexander, whose record in the great war was unsurpassed, is coming to lecture. It is an event in itself. Not only is he worth listening to but the man himself ought to be welcomed as becomes one who has rendered outstanding service to his country."

"Then the Olsen Players are coming the same night. They have been here before and have left an impression which insures them a large hearing on this return engagement. Ordinarily Pocatello is large enough to take care of half a dozen different attractions, but in this instance where both are outstanding and where the same people naturally would want to hear both it is good news that the hours have been arranged so that there will be no conflict."

The stand of a newspaper in a case of this kind is to be commended. Ordinarily attention would be called to but one or the other.



Marinoff Pupil leads Atlantic City Revue

Ethyde Kendall, a pupil of the Sergei Marinoff School of Classic Dancing, led the Professional Division of the 125 Bather's Revue at Atlantic City. Professional dancers such as Ethyde Kendall owe their leanon figures and buoyant health to Classic Dancing. The Marinoff Course makes authoritative training in Classic Dancing available to everyone at the nominal cost of only \$5 a month. Practiced in the privacy of your own home, it is the easy, fascinating way to keep the slender, graceful figure of youth.

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GREETINGS

1884-1925

WILLIAM VENO

Minstrelsy

(Communications to 25-27 Opera Place Cincinnati, O.)

Frank Norcross, some years ago head of the Norcross Minstrel, is playing a character in *The Mocking Bird*, according to a newspaper report.

Robert C. Lion, who did the middle and baritone solo on Coburn's Minstrel Show for three seasons, has joined George White's *Scandals of '24* Company, doing parts and singing baritone in the quartet.

Claiborne White reports he is in Florida in advance of the Holtcamp Georgia Smart Set Show. The show is playing under canvas, carries 60 people, including a 20-piece band, he says.

Tom Post "flashes" a card from Sacramento, Calif., that he is in the "Golden West, land of sunshine and flowers; no snowballs for him this winter". Post is with the Babe Dupree and Company, playing Pantages Theater last week.

Thos. J. Finn's Magic and Minstrel Show stopped at Richfield Springs, en route to Troy, N. Y., over Route No. 7, informs Dr. Alfred R. Crain, of the former named town. Finn reports business good. He has two huge trucks, a calliope and big sedan.

Sherman S. Carr, last season with the Nell O'Brien Minstrels, and Guy H. Savery, who have been with the *Bringing Up Father* Company, announce that they have severed connections with this company to enter the home-talent producing business, their first show being in Murphysboro, Ill.

Frank C. Davis informs he came across the B. E. Swain Minstrels at Birmingham, Ala., recently, and that they had a great show. He was much surprised to meet one "old-time" face, Clyde (Lazyfoot) Anderson, who he declares looked just as young as ever and who was just as funny as ever with his burnt cork on. It is enough to say they had a good, long talk together over old times.

Erlin O'Neil says the Al G. Field Minstrels were given a big Thanksgiving welcome at Memphis, Tenn., perhaps due, he says, "to the fact that Joe McGee is back with the show again, for everyone likes Joe." John Healey, the veteran; Jack Kennedy, Harry Feankle, Bert Swor, Billy Church, Dolph Kaster and the Al G. Field Octet were given signal honors by the large audiences. The show gave two performances Thanksgiving Day.

"Bud" Brower writes from St. Paul, Minn., that he has just joined the Walker & Page Minstrels. He says they have a very nice show, playing to a good business up in the Northwest. Says he caught Homer Meachum with the *Innocent Mad's* Mutual Burlesque Show, which was going over nicely. Wants the burnt cork articles to get busy and send in items for the Minstrelsy Column of *The Billboard*. The editor of this column agrees with "Bud", and "seconds the motion".

You may talk of sheiks on the movie screen. Make a bally of freaks, both the fat and lean. Burlesque has its patrons—always gets its share. As does the carnival, playing street or at a fair. Glorified girls in the *Follies* even hold the eye. And the aerialists look pretty as they leap and fly; But mention something better, try if you can. That can beat the fast stepping of the minstrel man. HI TOM LONG.

Cal Cohen, Culver City, Calif., old-time minstrel man, writes a very interesting letter to *The Billboard*, giving some reminiscences of trouper days years ago. One of the incidents he recalls was while showing in Kentucky many years ago in the court house, when a bad man "in his cups" stalked into the room and with a 45-caliber gun leveled at him commanded him to "Dance, nig-

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ger, dance." He says he danced all night, but the audience made a quick getaway. Says he has seen lots of excitement in his 50 years of stage life. The old-time performers will meet in Hollywood, December 6, to organize a lodge for performers of 30 and 50 years ago only. It will be one of the purposes of the organization to build a home for all well-deserving old-time actors.

Notes from the Al G. Field Minstrels by Joe B. McGee: Bob Sturgell, first cornet player, left for Sarasota, Fla., while the show was in Memphis, to join Merl Evans' Concert Band as cornet soloist. While in Dallas, Tex., the Swor boys, Bert, John, Jim and Albert, and their wives held a family reunion with their mother, Mrs. Susan M. Swor. Bert is with the Field show. John came from New Orleans, Jim from Kansas City and Albert from San Antonio to attend the reunion. Johnny Healey celebrated his 70th birthday at Little Rock, Ark., November 21. He is full of "pep" and the life of the company. Joe Hatfield and Mrs. Ed Conrad left us at Memphis for their respective homes for Christmas holidays. All are waiting for the Christmas layoff at Evansville, Ind., December 24, quite a few going to their homes.

Will H. Wade, old-time black-face entertainer and director, presented a new version of his radio novelty, *The One-Man Minstrel Show*, in a program broadcast from Station WHAZ in Troy, N. Y., recently. Mr. Wade opened with an overture, *Warm Coals*, singing the various parts, shaking the tambourine and rattling the bones. He next played both end man and interlocutor while telling a few jokes, and then came the end song, *The Farmer Took Another Load Away*. A tenor solo, *Somewhere a Voice Is Calling*, followed. Mr. Wade next played *The End of a Perfect Day* on a one-string cigar-box fiddle. Following this specialty he sang a bass solo, *Old Black Joe* (pathetic), and then came a bone solo, *On Parade*. A duet was the next number on the program and the curtain fell on *The Grand Finale* by the "entire company".

The Famous Alabama Minstrels closed at Malvern, Ark., November 23, according to James F. Fenelon. He declares the season as a whole was fair, tho it was hard hit by weather conditions. The roster: Chas. E. Bower, manager; Robert S. Halcott, general agent; Chas. F. Smith, billposter; Owen Brownson, bookkeeper; Tom Murray, boss canvasser; Shorty Hicks, superintendent of lights; James F. Fenelon, general utility man; E. J. Howard, bandmaster; Amos White, cornet; Sam Williams, clarinet; Sam Whiten, saxophone; William Lee, violin; Vernon Hughes, drums; Litzl Sherrill, tuba; Mayo, alto; Leon Brown, stage manager, comedian; Rastus Adams, end man; "Porkchops" Chapman, "Buckwheat" Stringer, D'By Jackson, comedians; Torrance Arhardt, J. Palmadge, female impersonators. The show will winter in Little Rock, Ark.

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:

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Theatrical Mutual Assn.
By DAVID L. DONALDSON

(Office of Grand Secretary-Treasurer)

Some of our Grand Lodge officers are very active in trying to boost us along. Grand President Walter J. Mecon is visiting all the lodges in his territory, having visited New York, Long Island, Newark, and he expects to visit more in the near future. He reports things going along fine with the lodges.

Brother A. J. Skarren, first grand vice-president, is very active around his home in New Orleans, La. He is keeping his eye open for new lodges down that way. Brother Shirley D. Boyle, of the Law-Appeals Committee, is trying to attract the members of Beaver Falls Lodge by having monthly social gatherings for the brothers and their families, with good eats at every session. Brother James J. Quigley, chairman of Law and Appeals, was confined to his home for a short time with a severe cold. Brother Frank J. Heintz, deputy grand president of Rochester Lodge, has been selected by his lodge to represent it at the 60th anniversary. Brother Edward W. Otto, secretary of New York Lodge, reports good results to date for the big banquet December 27. He says the tickets are going fast. Space in the program is being taken up and everything looks like a big time that night. He also reports that the annual benefit was a huge success, and will be described in these columns later. Long Island Lodge held its first annual entertainment and ball Friday evening, November 20. Particulars later. Cleveland Lodge is out for a membership of 100, and it looks as if it will do better than that. It recently held an open meeting and clambake in place of the regular meeting, with about 250 in attendance. Everyone is hustling for members, one of the most active brothers being Harland Halmden, who says he is going to make No. 9 the largest fraternal lodge in Cleveland. The spirit of these lodges is what we need in our work, and if all the lodges would take notice and do likewise "I know the answer". Brother J. Walter Fryer of Buffalo was in New York week of November 16. While there he called on several members of No. 1 and renewed acquaintance with those he had not before.

Brother Adolph Dohring, secretary of San Francisco Lodge, informs us that he is going to give up the office due to the fact that other work demands his attention. We are sorry to lose this valuable officer.

To All Lodges

Do not forget the big time Sunday evening, December 27, at the McAlpin Hotel, New York City. It is the 60th birthday of our order. Those who cannot attend be sure and tune in on W.M.C.A. 341 meters, and hear all the good things.

New Theaters

The Majestic Theater, Gettysburg, Pa., was opened recently with motion pictures.

W. W. Guillaume's State Theater at Elk Point, La., opened recently. It seats 561.

A picture theater is under construction at Saver Center, Ont., Can. Fred Askins, of Cobalt, Ont., will manage the house.

C. B. Sawyer and Welt Durham, of the Eastern Illinois Amusement Company, will soon open a picture house at Sreator, Ill.

Hugo Reimers, of Inwood, S. D., is contemplating establishing a movie theater in the building which has been occupied by the Toblason store at Canton, S. D.

The Gold Rush was greeted by a packed house at the opening of the Palace Theater, Littlefield, Tex., recently. The building, erected at a cost of \$30,000, has a seating capacity of 750.

Plans are being prepared by the Cowles-Barrine organization for a \$140,000 reinforced concrete theater building at the intersection of Pasadena avenue and Avenue 26, Los Angeles.

West Coast Junior Theater Circuit has taken over the Victory Theater, Burbank, Calif., and will erect another theater there at an approximate cost of \$150,000 for road shows, according to Michael Rosenberg, president of the corporation.

A two-story theater building is to be erected at Main street and Griffith avenue, Los Angeles, which, upon completion, will be taken over by The West Coast Theaters, Inc. The auditorium will seat 900 persons.

The Anderson Theater, Hattiesburg, Miss., gave its initial performance recently to a packed house. The structure is of fireproof construction thruout and is finished with the most modern equipment. The house is under the manage-

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I shall certainly be delighted to tell anyone what your course did for me. In fact, I have been telling people for the last three years and started several people in the work in Japan.

When one lives in New York, as I do now, and sees the number of wholly unqualified people who are teaching singing, it seems as if there ought to be some test for teachers. I think that learning ten operative roles, one after another, is a pretty good test of the condition of a person's throat, don't you? My voice doesn't seem to have suffered in the least from it.

Florence Mendelson,
New York City.

Wouldn't Part With Course for \$1,000.00

I have a great deal to say about this wonderful course, and want you to know that I am a happy man since taking it up. I needed your course badly, very badly. Being a teacher, I have to speak, at times, quite loud, and the strain on my throat was acutely felt, and hoarseness followed. My voice is absolutely clear and resonant now, in fact, I have no words to thank you enough.

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You may appreciate what this means to me when I tell you that an illness while in France, weakened my throat to such an extent that I feared I would never sing again. However, after studying your lessons, I find that I can sing better than ever, in fact, I was told by a friend who had heard me sing at a reception that I had never been in better voice than I am now.

J. Ralph Bartlett,
Newton, N. H.

THE four letters on this page tell amazing stories of vocal development. They are from men and women who have learned that *Physical Voice-Culture* is the one, infallible, tested, scientific method of voice building. They are just a few of the thousands telling the same stories of success, in many cases, after all other methods of voice building had failed.

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ment of C. B. Anderson, who for several years managed other theaters in Hattiesburg.

Costing \$90,000, a picture theater will be erected shortly at California avenue and Hudson street, West Seattle, Wash., by the Pacific Theaters Company, headed by Frank Edwards and A. M. Herbeck. This concern now operates the Winter Garden, Portola and Mission theaters in Seattle.

Workmen on the Beyerstedt Brothers' theater at Winona, Minn., are working at top speed with the hope that the house might be ready for opening before the holidays. The Beyerstedt Brothers' Orchestra, which recently finished a long engagement at Fargo, will play at the Winona house.

E. T. Mathes, former mayor of Bellingham, Wash., and Al Finkelstein, former manager for Jensen & Von Herberg in that city, recently entered into a partnership for the opening of a picture house in Bellingham early in 1926. Dr. Mathes will have charge of the house, which will be 50 by 110 feet and seat about 650.

Frank W. Houston, of Tekamah, Neb., is erecting a \$15,000 movie house at 13th and Titus streets, Omaha, Neb. The theater will be of the English type of architecture and Mr. Houston, who has had 15 years' experience in managing picture theaters in Nebraska and Indiana, will call it the Minne Lusa. It will seat 600 and is expected to be ready for opening about March 1.

The recent opening of the West End Theater, Atlanta, Ga., declared by the management to be the finest community theater in the South, was made an auspicious occasion, and the theater's 500 seats were filled shortly after the doors were opened. Interior decorations are of the antique Spanish motif and the woodwork, artificially aged, blends with the soft gold color of the walls and ceiling. The large foyer is paved with tile and the stage is amply large enough to show big-time vaudeville acts and prologs, which the management promises to put on from time to time. The Atlanta Scenic Company designed the furnishings. Stage draperies are of a heavy red velvet. The theater, owned by the Southern Theater Development Company, headed by Arthur Lucas and William K. Jenkins, was built at a cost of \$75,000.

prices and a clear space in the center of the room for dancing of guests after the show Christmas Eve will go a long way towards making each and every theatrical guest a walking, talking booster of the manager and his hotel.

Here's hoping that some of the more progressive managers of hotels will accept this tip in the friendly spirit in which it is written and act accordingly, thereby aiding us in making this department an indispensable factor in fostering more congenial relationships between our readers and our advertisers who utilize *The Billboard* Hotel Directory.

The Hotel St. Regis in Pittsburgh, Pa., is now known as the Como Hotel. Proprietor George A. Chandler advises *The Billboard* that the change of name was made because of a home for working girls in Pittsburgh being called the St. Regis Home and Hotel.

From London Town

The Vaudeville Field
By "WESTCENT"

The "Variety" Ball

LONDON, Nov. 18.—Everyone said it was the best ever and there seemed to be a greater spirit of gaiety than ever before. This year there was a change in the arrangements. Hitherto the orchestra has always been in the middle of the dance floor, but this time it was placed right at the back of the stage wall, with the running refreshment buffets on either side of the scene docks. You must know that the venue is the Royal Opera House, Covent Garden, and that the floor is raised from the stalls to the first tier boxes on a level with the stage, thus making one vast floor space. Well, many people said that the band was at times very indistinct, although it was about 50 pieces. Bertram W. Mills, who is now operating the Covent Garden place for his dance season, was responsible for the change. There were many and varied costumes, with a great amount of bare legs, which some folk looked at with askance. Anyway, the whole thing was a huge social success. As usual, the song publishers came in for their own and entertained right royally all and sundry who happened or made their way to their boxes. Each of the big firms was well to the fore with a publicity stunt, such as *Francis & Day* with Lillian Burzles, that excellent vocalist singing *Ukulele Lady*, assisted by a bunch of girls playing these instruments; Lawrence Wright with Tommy Thomas' 16 singers singing *Ahby*, and Bert Feldman was represented by Francis Laidler's 18 girls from the *Punch and Judy* show in American Indian costumes, doing *Seminola*. Then Edna Maude put a lot of pep into things with her dances, more so with that Russian one of hers. Yes, a real success, but it was a very tired "professional" world on Thursday.

"The Barclay and Perkins Tour"

"The greatest 'temperance' move ever made by the brewing industry." This is how Monte Bayly describes this innovation. They have dozens and dozens of liquor saloons, and in some of them in the slum areas they have started giving regular vaudeville and cabaret performances. One we have just visited, called Merlin's Cave, is a veritable oasis in a slum area of Clerkenwell. In a long room attached to the establishment, in which in the midday fully 100 luncheons are served, at night can gather about 120 people—men, women and, if the family so decides, children. They at present pay 12 cents admission and they sit at tables en famille. Liquor is served if desired, or tea or coffee and all kinds of goodies if required. At Merlin's Cave the stage is a platform 12 by 5 feet and about two feet high, on which is a piano. A strip hatter holding eight bulls is suspended overhead, and there you are. We witnessed a first-class "concert" party by vaudeville artists who gave three changes of costume and put over a two-hour show. Candidly, we enjoyed the show, which had an intimate flavor and got the audience repeating the chorus and thereby entering into the spirit of the thing. They are a bit shy at the innovation, but there was direct evidence of the working men, women and girls

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having discarded their workday apparel in order to be in keeping with the idea. On other nights in the week they have a three or four-piece orchestra, and occasionally run a two or three-act vaudeville program. This firm is operating six houses in this style, and at least two of them can seat from 800 to 1,000 people. At present all are one-night stands. The reasons this scheme has caused so much comment are, first, the possibility of work for employable vaudeville artists, and second, that if this is allowed by the London County Council the present restrictions as regards the sale of alcoholic refreshments in London's 17 dry vaudeville houses should be wiped away on November 27. The vaudeville houses ask permission to sell drink NOT to be consumed in the auditorium, while on the Barclay & Perkins tour the drink is consumed right in the auditorium while a regular vaudeville show is being given. The V. A. F. describes it as "the people's cabaret", and the only difference between this and the West End cabarets is in the price and the hours and the "imported" acts. The West End shows don't start till 11 or so, but they operate on the same line, whereas the "people's cabaret" has to be all over and all closed by 10 o'clock. It is a most anomalous position, isn't it? The vaudeville houses can only serve drink up till 10 in separate rooms (bars) when they play a revue or stage play—yet these public houses can serve drinks in their auditoriums and give a vaudeville show if they desire. For the moment, and until the London City Council gives its decision on November 27, the vaudeville managers are simply watching events and using this anomaly in their arguments for a drink license. If, on the above evidence, they don't get it, you can bet they'll raise a small riot against this unfair competition. As for the performer, he says: "Let 'em all come." Sir Oswald Stoll is vastly interested in this new development and had two of his chief scouts at Merlin's Cafe the night we looked the show over. Other managers are also opening their eyes. If this thing spreads—and there's no reason why it shouldn't—it's going to be a severe competition to "vested" interests.

Pros Here and There

Groek seems to have admitted to the French press the reason, as given by us many months ago, for his refusing to play England and that is because of the income tax officials. The story goes that he owed something like \$7,500 and the officials came and demanded he pay half on the nail and the balance at the rate of \$500 weekly. Rather than that he jumped the country.

Daisy Dornier is the next of our "stars" who are heading your way. Daisy is reputed to be a wealthy woman and for years has been earning a very big salary and has never been bothered with expensive tastes. She's offering a new act on this side with a male pianist, but she's cutting that out for America. Fifteen minutes, five changes and full of pep.

Hilda Ward is the latest for the band stunt in Germany. Wilhelm has looked her outfit of seven lady syncopators for the Weidnhoff, in Berlin, for December and January at a salary of 10,000 gold marks monthly. She may also double with the Winterngards. She was boomed into popularity by Bertram Mills when he opened the Covent Garden Opera House for his dancing season.

A. C. Astor made a big success this week after his absence of more than 12 months. The Victoria Palace audience just into his show. The "Globe Trotter" is looking real good.

Page Ed Ford somebody. Harry Cliff

has got that dance fever. He was rolling around the dance floor on the night of the Variety Ball, and Winnie Wager doing her level best to make him look as if he liked it. He was kidded to stick it merrily, as "Westcent" was a so hooding it, much to the annoyance of the "older men". When we started to reverse we seemed to get in wrong not only with our partners but with everybody else. The man who caustically said that both Cliff and "Westcent" looked as if they had learned their dancing thru a correspondence class was somewhere near the truth. Bertram W. Mills has certainly made Covent Garden boom, and the staging of the Benevolent Fund Ball was a very good boost for him, the Prince of Boosters.

Wal Langtry is now revuing and with his own show, *On Velvet*. Langtry is a Type-side comedian on the late Jack Camp quick-fire style. He is a big provincial favorite with a salary around the \$500 mark.

With Layton and Johnstone (colored), at the Coliseum, and Sissie and Blake (also colored) at the Alhambra, we seem to be getting used to this type of act. Then we have those regular fun fellows, Scott and Whaley (also colored). All these acts are well up in British favor. Jose Collins and Nat D. Ayer are a very powerful combination and are packing the Victoria Palace at \$2,000 per week. Jose is doing a dramatic monolog about an apache and puts it over fine.

Hal Sherman did fairly well this week at Shepherd's Bush Empire, but he complains that they are a dead hard audience. We hold the opinion that there will be many houses where Sherman's subtlety will fall on stony ground, the more so in the provinces. He made a riot at the Alhambra and the Victoria Palace and has some keenly humorous touches.

Lowenwirth and Cohan, despite being first turn, got them going nicely at the Alhambra. Lowenwirth is still putting that sentimental Jewish number over, but cut it to one verse and chorus. We think it lets the act down badly, and Cohan has to stand by him stock still and looking like a tailor's dummy.

Monte Bayly says it's untrue that he's afraid to go round backstage of the Coliseum to see his Moscow friends who are supposed to be in Diaghileff's Russian Ballet. Bayly says it's Harry (Cossack) Norris who put this rumor about out of spite because Bayly said that Norris' relations in Kovno are very respectable and refuse to recognize Norris.

Miller and Canning are this week playing the Pavilion, Ramsgate, which is run by Edward Bawn, son of the late Harry Bawn. Incidentally, they are staying with Harry Mason, of Mason and Bart, who is now running the Castle Hotel in the same town. Mason, they say, is a most capable and obliging host.

It seems to be the aim of many of our folk to get into a "pub", which is English for "saloon". As 90 per cent of the saloons here are owned by the brewers it's not an easy proposition, but the brewers realize that a popular "landlord", as the manager is called, is an asset. As performers are generally able to fill that role they are more than welcome. Nevertheless their character has to be exemplary, as the licensing benches require the strictest references and so do the brewers, because the tenant might get convicted of breaking the law and thus have the saloon closed. The risk is great. One of these days we will compile a list of performer licensees.

Shirley Holt realizing that a straight musical and vocal act is being out, has now put his folk into costume suggestive of sunny Italy. He also calls the act *The Southern Singers*, and G. W. Lattimore is trying to prevent him so doing, alleging it's an infringement of his patent.

Lattimore was associated with the Synopated Southern Singers, a colored aggregation which afterwards split up and flooded this country with a series of colored acts good, bad and very indifferent

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Vol. XXXVII. DEC. 12. No. 50

Editorial Comment

THIS week the Christmas Number. Thirty-one years ago this annual special issue was born.

It then consisted of only a couple dozen pages—not many more than a regular edition—but it was a rather healthy "youngster" at that.

The succeeding years saw it grow, not by leaps and bounds, but gradually, and as it began to serve more usefully it grew in size, took on added importance and soon became an institution.

For weeks in advance each year it has been eagerly looked forward to by those of the theatrical and amusement profession and its allied interests, and without doubt more so now than ever before.

As to the merits of this year's Christ-

mas special, we will let it speak for itself. Every effort was put forth to make it better than its predecessors, and if the issue pleases you, dear reader, we will be well satisfied.

And in conclusion we take this opportunity to wish you the merriest Christmas and the happiest New Year you have ever had.

THE past outdoor season goes down in history as just an ordinary one—only in rare instances, perhaps, was it exceptional. The amusement parks and fairs did well as a rule when the weather elements did not interfere, and

fairly good—fine in some cases—and there has been some improvement since.

Now as to the general business outlook. The United States Employment Service reports a quickening of industrial activity in the East, particularly New York State. There is little unemployment in any part of the country except in a few sections where reductions in force have been reported. An improvement is noted in the textile trade, altho some of the mills in the South Atlantic district have been forced to operate on part time because of lack of hydro-electric power due to drought conditions.

to their forces during the month. Electrical industries, radio accessories, foundries, shirt and collar factories, metal and machinery plants, railroad shops, shipping terminals and transportation lines are employing additional labor. A scarcity of farm help still exists."

Reviews just issued by banks in various sections of the country all speak well of conditions in the nation's business, with the outlook favoring continued operations on the present scale.

These surveys indicate that prospects for show business in 1926 are very good.

HOLLYWOOD, Calif., one of or probably the most talked of city in this land, has made another record which is unusual in that it has given a series of symphony concerts at a profit. At the end of each concert season the various orchestral associations in the principal cities of the country report huge deficits which must be made up by the guarantors or generous public-spirited citizens. The Hollywood Bowl Association, on the other hand, has a balance on the right side of almost \$15,000 after paying all expenses for the 1925 series of *Symphonies Under the Stars* in the Hollywood Bowl. Receipts from season tickets were \$52,066, single tickets \$14,471, single and season boxes \$17,807, making the total for admissions \$84,344, which sum, it is to be noted, was chiefly derived from those who pay but 25 cents for admission, for, to quote from the financial report of the Bowl Association, "a quarter of a million people are given music at a quarter of a dollar for each concert." Perhaps therein is the recipe for giving symphony concerts at a profit; namely, give the public good music at a reasonable rate. Summer symphony concerts in New York, Philadelphia and several other cities have proven people want to listen to good music in the open and certainly the huge Hollywood Bowl audiences further attest to this fact; and now that it is also proven such concerts CAN be given without loss cities would do well to make such a series part of the municipal recreation program.

WE are glad to see the list of larger carnival organizations getting out their own bulletins, "grams", or whatever one may choose to call them, continue to grow. There may be some owners or managers who frown upon the idea and say that it is a waste of money, on the other hand there are the smaller caravans where finances probably won't permit, but the fact remains that those who do favor it are gradually increasing in number, and this speaks for itself as regards the expense end—that it is money well spent. The idea not only tends to add dignity and importance to the companies which have adopted it but to the carnival business as a whole.

WITHOUT proper publicity any public affair is doomed to failure. How many times hasn't experience proved that! And in spite of this there are some promoters who still think that all it takes to make a financial success of a frontier contest is to have a few "champion" cowboys present. The sooner they open their eyes to the importance of proper publicity to these celebrations the sooner will they profit thereby.

Theatrical Notes

The Myron C. West Post of the American Legion at Beloit, Wis., is contemplating the purchase of the Strand Theater in that city.

John J. Mitzger, of Syracuse, Neb., recently purchased the Princess Theater, Elk Horn, Ia. Editor Osterholm, of Elk Horn, has been placed in charge of the business.

A deal has been completed at Red Oak, Neb., whereby Mr. and Mrs. Arthur Baker and F. M. Honey became partners in the Beardsley Theater there. The management will be known as the Red Oak Amusement Company. Mrs. Baker will manage the house.

Organization---for Co-Operation

LEST anyone should get a wrong impression in regard to the desire of *The Billboard* to see every branch of the legitimate theater organized, let it be stated here and now that the kind of organization preached in these columns is not "armament that will ultimately lead to hostilities" but ORGANIZATION THAT WILL MAKE FOR CO-OPERATION BETWEEN ALL BRANCHES OF THE THEATRICAL BUSINESS.

The producers, managers and theater owners are urged to get together not in order that they may have the strength to oppose other divisions of the industry but in order that they can work with them as a body to a mutually beneficial end.

For the managers or anyone else to organize with a view to furthering only their own interests would be worse than no organization at all. NO BRANCH OF THE THEATER INDUSTRY CAN INJURE THE POSITION OF ANY OTHER BRANCH WITHOUT INJURING ITSELF. And this applies to the relations between actors and producers, producers and theater owners, etc. All must work together. Separate organizations, each taking in its entire field, are desirable in order to make co-operation between all the groups possible—thru the medium of an Advisory Board of the entire industry.

Speaking of organization, it has been pointed out in this space on several occasions that the Little Theaters of the country would some day be banded together for a better realization of their possibilities. The event has come about sooner than expected. At the closing session of the National Conference on the Drama, held two weeks ago in Pittsburgh under the auspices of the Carnegie Institute of Technology, a permanent organization of community and Little Theaters was decided upon, and President Thomas S. Baker, of Carnegie Tech., was authorized by delegates representing 90 colleges and 60 community theater groups to appoint a committee of five members to draft the plan of organization.

Maybe now the men of the commercial theater will take the community enterprises more seriously. As Ashley Dukes said recently: "The Little Theater movement going on at present is similar to the Italian primitives in Italy 400 years ago which eventually developed into the Renaissance." The Little Theater can, and very likely will, be the means of reviving interest in the drama in this country. It can do the work alone if it has to, but it can also co-operate with the commercial theater if the latter will wake up and lend a hand. It would be better still if the commercial theater made itself the guiding spirit in this work. Otherwise the tail may soon be wagging the dog!

Another element that will gradually displace the legitimate shows on the road—if allowed to do so as is the case at present—is the municipally sponsored repertory company. The Northampton (Mass.) Repertory Company is well known for the success it has achieved as a pioneer in this field. The Boston Repertory Company, outgrowth of the Henry Jewett Players, also has gotten off to a fine start. Jacksonville, Fla., too, now has a city-owned theater, modeled after the Greek plan and with a seating capacity of 5,000. This playhouse even boasts a 50-piece community band, which draws pay only when the treasury has money to disburse—a recent concert on this co-operative plan netted each of the musicians 80 cents for the performance.

The people must have spoken drama. They will not go without it for long. If the professional producers don't supply it, necessity will find a way to get it elsewhere.

In the last few weeks the Touring Managers' Association has shown signs of rising to consider the situation. It's about time. The trouble cannot be corrected overnight. The first season may even be a loss financially. But a start must be made, and it will not be so hard—or so expensive to any individual man or unit—if THE WHOLE GANG GETS TOGETHER.

some of the circuses pulled into the barn with a nice balance on the right side of the ledger, but there were others that did not need adding machines to figure up the receipts. Traveling carnivals, speaking of them generally, found business none too good the early part of the season, but some of them had a whirlwind season's finish when they reached the fairs. Some stocks and reps. didn't find the going so good, but there were others that had no complaint to make.

The theatrical season of 1925-'26 has started off not like a house afire but

The U. S. Employment Service further says: "Department stores are showing the usual fall improvement in business and are engaging additional salesmen and saleswomen. Transportation and shipping lines are hiring large forces of railroad workers and freight handlers. Building construction continues to be the outstanding feature, and in some cities a shortage of these craftsmen exists. Iron and steel mills took on several hundred workers during the past 30 days. The automobile industries are operating at a higher rate than usual for this season of the year, and some plants made substantial increases

AUSTRALIA

By MARTIN C. BRENNAN

SYDNEY, Nov. 6.—Will Fyffe, Scottish comedian, left by the Aorangi a few days ago. Not yet fully recovered from the effects of his recent operation...

At the Central Police Court, Sydney, last week, before Mr. Pelsley, S. M.; Edwin Smyth, proprietor of the Lyric Theatre, Newcastle, was proceeded against by Inspector W. D. Noble of the Federal Taxation Department, Sydney, on two charges for breaches of regulations under the Entertainments Tax Assessment Act...

The following acts are playing the Union Theaters Mister Vaudeville Circuit; Maggie Foster, Vince and Eva, Jones and Raine, Nell McKay, Carrie Lancelotti Trio, Hatton Bros., Princess Langiri and Her Nine Maori Maids, Leonardo Brothers, Astley and Jennie and Fantast.

The following companies were registered in Sydney last week: Empire Theaters, Ltd.; capital, £120,000; theater proprietors, etc.; first directors, R. I. Naylor (managing director), A. J. Matthews, J. R. Gardner, T. Leonard, R. Moran and S. Goldstein. Manly Theaters, Ltd.; capital, £7,000; to acquire the Hialto, Aradla and Olympic theaters at Manly; first directors, W. G. Smythe, J. C. Ruhl, L. G. Henderson; registered office, Manly, Globe Theaters, Ltd., with a capital of £10,000 divided into 5,000 shares of £2 each; to acquire land in Kurri Kurri (N. S. W.) and to erect and maintain a theater thereon.

Rehearsals of Archie, Hugh J. Ward's next production, are proceeding smoothly at the New Princess Theater, Melbourne. Harry Hill is producing.

Billie Lockwood and Lee White's Pooches appeared at the New Malvern Theater and the New Regent Theater, Melbourne, last week.

Pavlova, famous dancer, with her company of 42 dancers, will shortly open her Australian season in Melbourne. Artistic lighting and novel presentation will be a feature of the season.

Hugh F. Ward, Victorian manager of Hugh J. Ward Theaters Pty., Ltd., was fined £10 last week for allowing the Princess Theater to be overcrowded on the night of September 12. It was stated that 130 people were seated on the steps of one of the aisles in the dress circle.

Louise Lovely was responsible for the success of the charity concert at Hoyts De Luxe last Sunday evening. The proceeds of the entertainment were donated to the Lord Mayor's Hospital fund. Miss Lovely herself appeared and gave an interesting little chat about conditions in the American studios.

Hugh F. Ward stated last week that for the first time in Australian theatrical history seats were booked for a theater by wireless. A resident of Colombo, who will be visiting Melbourne for the Cup, sent a radio asking for two seats for Melbourne Cup night, which were accordingly booked.

Bessie Lester, well-known American comedienne, went out to the East some two years ago and was married there. She returned to Sydney last week.

Billy Tolinton, who was trap drummer with Humphrey Bishop for some time, is framing a musical act for picture theaters. He plays a variety of instruments.

The Campbell Boys, "Concertina Kings," are back in Sydney after an extended tour of the other States.

Cyril Northcote and G. W. Desmond took the Futurists' Revue Company over to New Zealand last Friday on the Midway. They will open at the Concert Chambers, Auckland.

Arthur Jordan, well-known English tenor, will be heard in songs by British composers in Melbourne before he leaves for New Zealand, where he will appear at the New Zealand Exhibition.

Clement May, Dickens impersonator, gave his final recital in Melbourne last week at the Playhouse before a large audience. Prior to his departure for the United States Mr. May will give recitals in Adelaide, Perth, Brisbane and Sydney.

Al Burne, American camera man, who did Sills and Saddles here for E. J. Carroll a few years ago, was responsible for the photography of The Moth of Doubt produced by Chas. Chauvel on behalf of a Brisbane Syndicate. Pauline Fredrick, who had the privilege of seeing the private screening of this film, said that the outdoor photography is equal to anything she has ever seen and she was not slow to show her appreciation of Mr. Burne's excellent work.

Len Vernon gave up his part in the Barry Green show (Melbourne) when the offer came along of something better in Archie, to be produced by Hugh J. Ward after the conclusion of the No, No, Nanette, season.

The awards for the Paramount Week Exploitation were made during the week by that company. The contributions were many and varied and the whole list of entries was a tribute to efficiency and foresightedness.



Read "The Ghost of Death's Gap" on Page 15 of the new book "Finger Prints." Thirteen thrilling detective stories and every one true. Everyone showing how it is possible for trained men to capture desperate criminals and earn big rewards as finger print experts.

Send for this Free Book!

A FASCINATING BOOK of Detective Stories that shows how ordinary boys and men have won nationwide fame, thousands of dollars in rewards, and important official positions by solving finger print mysteries!

... shortly before midnight a young couple slipped away from the dance. They sought out a long, low, rakish roadster. With powerful headlights picking out the path, it moved cautiously through the parking space and out onto the high road. Youth, joy and love occupied the front seat. Sinister peril, lawlessness, brutality crouched behind.

Who had committed the murder? Who had killed those gay young lovers? Who were the brutal, mysterious occupants of the back seat?

Read the rest of the story on page 15 of our new Finger Print book. Find out how the murderers were traced, tried and convicted, and how a certain finger print expert solved five murder mysteries and secured 97 convictions in less than a year!

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Thirteen Thrilling Stories of Mystery and Achievement

Thirteen stories of crime, daring robberies, mysterious murders, thrilling escapes. You'll be thrilled and inspired by every one. You'll enjoy "Snowflakes," a great dope story—"The Invisible Finger Print," a blackmail mystery—"The Handwriting on the Wall," a tale of bold robbery. Every one of these stories is true.

In "Folied," a true account of a great political coup, you'll read of the astounding rise of a young country photographer who saved the Mayor of his city and was later appointed to the most important identification position in the state.

You'll read of men under twenty and men over sixty who started the study of finger prints and achieved fame, big rewards and important positions in a short time.

Any man who can read and write can become a finger print expert.



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Galveston, Texas
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Pueblo, Colo.
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Livingston, Mont.
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More and more the detection of crime resolves itself into a problem of identification. Trained men are needed every month to fill the new positions that are created and to handle the new bureaus that are established. Records show that University of Applied Science graduates get first choice at the big positions. Listed below are some of the city and state bureaus to which U. of A. S. men have been appointed.

You can learn finger print identification in a few months in your spare time—at home.

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City State

Beaumont Smith, Australian picture producer, who has been in New Zealand for some weeks, returned to Sydney last week.

Phil Hayward, director of the N. Z. P. S., is at present on a tour of inspection of all the theaters controlled by his company in New Zealand.

Auckland film renters recently received notice that the new regulations governing the storage of films were to be carried out to the letter; this being so, two exchanges will have to seek new premises.

Stewart White, moving picture producer, next week will leave for South Africa, where he is under engagement to produce for the South African Trust.

Len H. Roos, A. S. C., returned to America last Friday by the Aorangi when he was farewelled by his many friends of the Fox Film Corporation in Sydney. Prior to leaving Mr. Roos was presented with a boomerang mounted on a sheepskin inscribed with signatures of a host of Australians. Guy Bates Post making the presentation.

Fred Renger, formerly with the Exhibitors' Alliance Film Co., returned from England, last week after an extended visit.

Last Friday evening the staff of Haymarket Theaters, Ltd. (including theaters in Sydney, Brisbane and Launceston), made a presentation to Stanley N. Wright, who recently resigned from the general management of that company.

Lieut. Colonel Pottinger is taking the Romantic India film to the Lyric Wintergarden, Brisbane, for three nights next week, after which he proposes exploiting the picture on a tour of the Queensland towns.

A. Manser will shortly take over the picture theater at Binnaway (N. S. W.) from Mrs. Carlisle, and plans to build a new one on the site in the near future. It is felt that Binnaway can do with a modern show in keeping with the quality of programs to be submitted from now on.

A most modern theater costing about \$5,000 is now nearing completion in Leeton (N. S. W.). It is being erected for

G. Gervana and will provide formidable opposition to the theater already in that town.

Wm. P. Kirkwood, representing the De Forest Phonofilm, which appears destined to revolutionize the motion picture, is back in Sydney, where he is completing the flotation of a company to finance the machine.

Francis McNeill, late manager for United Artists in Queensland, has been appointed special interstate sales representative and will leave headquarters shortly for Melbourne, Adelaide and possibly the West.

The Douglas Fairbanks phantasy of The Arabian Nights is worthy upholding the traditions of the Prince Edward Theater (Sydney), for it is impossible to get a seat in any part of the house unless arranged for well in advance.

John D. O'Hara, American actor, left on his return to America by the Aorangi.

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

Motion Pictures

By CLARK BRANION
(Communications to 1560 Broadway, New York, N. Y.)

Past Year Best For Loew's, Inc.

New York, Dec. 5.—The past year, closing August 31, 1925, was the most successful Loew's, Inc., has yet had. The net profit was \$4,708,631, equal to \$4.43 a share on the 1,060,780 no par shares against \$2,949,052, equal to \$2.78 a share earned the previous year.

The Wall Street Journal, which is responsible for the statement, points out that the gain reflects increasing returns from the Goldwyn Pictures Corporation, which Loew bought a year ago, but that most of the increase is due to the marked improvement in earnings of Metro, Loew's producing subsidiary, and increased theater revenues. To quote *The Wall Street Journal*, in part:

"Purchase of Goldwyn was a shrewd piece of business. Goldwyn was bought for \$5,000,000 Metro-Goldwyn seven per cent preferred stock of which \$4,430,666 is outstanding. Annual dividends on this are about \$300,000. The income from Goldwyn's half interest in the Capitol Theater, New York, more than pays the dividends on the preferreds. The Goldwyn property also included a valuable studio lot in Hollywood, which Loew's will be able to sell at a handsome profit when it seems advisable.

"The company has an interest in a total of 105 theaters and owns outright 33 theaters, four office buildings and two studio lots. A new \$1,000,000 theater is being built in Atlanta and large houses are being built or leased in New Rochelle, Coney Island, Birmingham and Norfolk. "Earnings of Loew's last year were larger than the average net income of Famous Players in recent years and only about \$700,000 less than Famous Players' net last year, which was the largest in its history. In other words, in four years Loew's has built up a structure that is a close second to the greatest moving picture producer in the world. Another year as good as the one closed may bring even more important development to this rapidly growing company."

Goetz Has New Plan

New York, Dec. 5.—Charles Goetz, of Dependable Exchange of New York, distributors of the 12 Gotham productions for the New York territory exclusive of Manhattan, has worked out a plan which makes for the greatest possible co-operation with exhibitors in his territory.

By arrangement with Lou A. Bittner, of the Majestic Theater, Cohoes, N. Y., Chairman of the Albany Zone of the Motion Picture Theater Owners of New York, and Jules Michaels, of the Buffalo Zone, the Dependable Exchange will donate 15 per cent of all bookings taken in this territory to the Motion Picture Theater Owners of New York State. In return each member of the M. P. T. O. will co-operate with the Dependable Exchange in securing booking for Mr. Goetz, which will actually give the exchange an addition to its sales force, its salesmen being in the position of buyers themselves of the product they are selling.

New Invention

New York, Dec. 5.—Advices from London report that C. F. Elwell has perfected a process synchronizing motion and sound. It was shown to the Radio Society, which, according to the report, was impressed with it. Sounds from loudspeakers are reported to fit the action on the screen with absolute accuracy.

The sound is converted by a microphone into electrical waves which are recorded by a sensitive cell of the instrument. According to its inventor, it is not expensive.

Seeking Theater Sites

Minneapolis, Minn., Dec. 5.—The North American Theaters Corporation is looking for theater sites in Minneapolis and Omaha.

Acting thru Alexander Frank, of the Frank Amusement Company of Waterloo, Ia., North American Theaters will build in Des Moines and Sioux City.

The company is an offshoot of the M. P. Capital Corporation, and is under an agreement of some sort with the Producers' Distributing Corporation.

"Roxy" Guest of Honor

New York, Dec. 5.—S. L. Rothafel (Roxy) was the guest of honor Thursday at the regular weekly meeting of the Associated Motion Picture Advertisers.

30th Anniversary of M. P. Machine Invention

New York, Dec. 5.—Paris, on December 28, will celebrate the 30th anniversary of the first public showing of a motion picture machine which was able to project life-size figures in motion.

This will seem strange to Americans who contend that Thomas A. Edison was actually the first one to discover the motion picture, but English and Germans also have claimed the invention of the movie camera as their own.

For years past the matter has been the subject of an investigation by French experts, who have discovered that December 28, 1895, the Lumiere Brothers, in their building, No. 14 Boulevard des Capucines, exhibited their projection machine to an audience of invited guests. This, according to French reckoning, makes them the first, although others may have thought of it and worked at devices which later developed into a projection machine, to actually show a perfected machine for the purpose. A bronze tablet will be affixed to a prominent place on the building on that date in consequence.

Brady Re-Elected President of Ontario Division of M. P. T. O.

Toronto, Dec. 5.—John C. Brady was re-elected president of the Ontario Division of the Motion Picture Theater Owners at their annual meeting at the King Edward Hotel, Roy O'Connor, manager of the Prince of Wales Theater, was elected vice-president to succeed W. A. Summerville. Joe Cohen, of Toronto, and Ray Lewis, of Toronto, were re-elected treasurer and secretary respectively. Harry Alexander was elected chairman of the Board of Directors. Other directors for 1926 include A. Pollakoff, C. Rottenberg, George Lester, S. Fine, Sam Bloom, S. Major and Harry Ginsler.

New Productions at F. B. O.

New York, Dec. 5.—Productions scheduled to get under way at the F. B. O. studios within the next two weeks are as follows:

The King of the Turf, by Louis Joseph Vance and John C. Brownell, a racing melodrama; a melodrama of the New York show world starring Evelyn Brent; a Western, in which Fred Thomson will be starred with his horse, Silver King; *The Kitten and the King*, a Gerald Beaumont story in which Harrison Garson will present Lefty Flynn under the auspices of F. B. O.; *A Poor Girl's Romance*, by Laura Jean Libbey, in which an all-star cast will appear, and *The Isle of Retribution*, by Edson Marshall.

Takes Over Three Companies

New York, Dec. 5.—The entire business and assets of the Precision Machine Company, the Nicholas Power Company and the Acme Picture Projector Company have been taken over by the International Projector Corporation, a new company formed at Dover, Del.

One of the principal figures in the deal is said to be H. L. Clark of Chicago, who will occupy an important executive capacity in International. The plan of operation for the combined companies, it is understood, calls for the maintenance of individual territory distributors for both Precision and Power machines. Each company has about 40 agencies.

"Old Ironsides" for Screen

New York, Dec. 5.—James Cruze's next picture for Famous will be a historical spectacle to be called *Old Ironsides*, based on the history of the frigate Constitution. He will go abroad to gather local color for the screening of the picture.

Lasky Expanding Studio

New York, Dec. 5.—Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, will expand his studio in Hollywood by building two new stages thereon embracing two square blocks, and will reopen the Realart Studio there.

Chadwick December Releases

New York, Dec. 7.—December releases for Chadwick Pictures Corporation include Larry Semon in *The Perfect Clown*, and the second of the series of George Walsh modern action romances, *Blue Blood*.

News for Exhibitors

The Du Pont Pathe Film Manufacturing Company is about to establish offices in Los Angeles. The new branch will be used to distribute raw stock to Western studios.

The new \$100,000 Rialto Theater at Alhambra, N. Y., was opened recently. It seats 800 and is the property of W. H. Robson. He also owns the family in the same town, which closed when the new house opened.

The Hall Film Exchange, which handles the product of the Davis Distributing Division in Los Angeles, has not sold out to the Mutual Independent Film Exchange, as was reported previously. Mutual has purchased the 1925 product of Hall.

The Tameful Tornado is the title of the new picture Jack Hoxie will make for Universal. It was written by Harrison Jacobs.

Three Warner Brothers features are set for December release. Two have already had pre-release runs at Warners' Theater, New York. They are *Hogan's Alley* and *The Pleasure Buyers*. December 12 is the release date for *Hogan's Alley*. *Pleasure Buyers* will be released December 19, and *Lady Windermere's Fan* is scheduled for release December 26. The last named had a world premiere at the Caza Lopez, Vincent Lopez's night club in West 54th street.

Universal has taken over the Strand, formerly operated by the Blank enterprises, at Marshalltown Ia.

The Keith interests have taken a long-term lease on the theater in process of erection by H. & S. Sonn in White Plains, New York.

Robbers entered the Bronx Plaza Theater, New York, December 1, blew open the safe and escaped with a small amount of money.

A new theater, the Aladdin, is being built in Denver, Col. It will cost \$300,000 and is to seat 1,800. Ireland & Parr are the architects. The house is expected to open in August, 1926.

The Board of Indorsers of Photoplays at Indianapolis is planning to present a series of films at various public institutions as a holiday program. The institutions include hospitals and prisons.

W. H. & P. H. Dickson, owners of the Eagle Motion Picture Theater at Wabash, Ind., recently were arrested and fined for keeping the house open on Sunday. Despite this they have announced that the shows will continue to operate on Sunday.

Two new motion picture theaters opened November 23 in Atlanta, Ga. They are known as the West End and the Macon Auditorium.

The Paramount interests are to operate a huge new motion picture theater in Kansas City, Mo. They now have the Newman and Royal theaters there.

Associated Exhibitors announce for early release *Hearts and Pets*, a drama of the lumber camps directed by Lloyd Ingraham and featuring Marguerite De La Motte and John Bowers.

Says Films Rob People Of Power To Think

Saratoga, N. Y., Dec. 5.—A charge that motion pictures, while stimulating imagination, were robbing people of the power to think, was made here this week by Dr. Henry T. Moore, newly elected president of Skidmore College, in an address before the Saratoga Club of College Women.

Dr. Moore asserted that it was impossible for a man "whose life abounds in self-assertion, love and successful struggle to be satisfied with a serene representation of another conquest," and expressed the opinion that the only ones who actually become movie fans are those who come under the heading of the tired business man, the overworked school teacher, the disappointed candidate and the working man with a grievance.

The language of the movies is universally understood, Dr. Moore concluded, because it depends upon pantomime and gesture, which are the most primitive forms of communication.

M.-G.-M. and U. A. Merger Permanently Abandoned

Los Angeles, Dec. 5.—Joseph M. Schenck, executive head of United Artists, announced here December 1 that the proposed merger of Metro-Goldwyn-Mayer and United Artists, which has been under discussion for sometime, has been permanently abandoned by "mutual consent." Charles Chaplin, it is understood, was the only member of the concern who was not in favor of the merger.

Film Shorts

Production of the new Metro-Goldwyn-Mayer picture *The Torrent*, from the Banerjee novel, has begun at the Cosmoopolitan studio, New York. Among the settings to be used in this film will be reproduction of the Paris Grand Opera, Royal Opera of Petrograd, La Scala of Milan and the Metropolitan Opera House of New York. Ricardo Cortez and Greta Garbo, the two Swedish stars will be featured in the leading roles.

Football stars will appear in *Brainheart*, now being made at the DeMille studios under the direction of Alan Hale. The story is that of the college life of an American Indian, adapted from the stage play *Stonewall*. Steven Lane, captain and halfback of the 1921 Cornell eleven; Jack Starnes, halfback of Florida University, 1924; Dan Tomlinson of Yale and the entire Freshman team of the University of California will appear in the picture.

Rod La Rocque's next starring production for Producers' (Cecil B. DeMille) Distributing Corporation will be called *Red Dice*.

Anita Stewart has signed a contract with A. H. Sebastian to appear in the DeLasseo production, *The Prince of Pina*, released thru Producers' Distributing Corporation.

Rupert Julian will direct H. B. Warner in *Silence* for the screen. He has just finished the direction of *Three Faces East*. T. Roy Barnes, the comedian, has been signed by Sierra Pictures, Inc., to make a series of six five-reel comedies under the direction of Florence B. Carpenter. Ethel Shannon will play opposite.

An elaborate prolog to *The Phantom of the Opera*, which moved into the Colony Theater, New York, November 28, consists of a company of 75. The initial scene represents the village scene from *Faust*, but develops almost immediately into an independent song and dance extravaganza. The song hit, man and woman duet is *If You Believe in Me*. The feature of the attraction is an acrobatic dancer. Also featured are a boy and girl dancing team.

F. W. Murnau, director of *The Last Laugh*, who has just been placed under contract with Fox Films, will direct as his first picture for the concern *Down to Earth* from the novel of Julius Perutz, a Viennese. Winfield R. Sheehan, vice-president and general manager of Fox, bought the rights to the novel on a recent visit abroad.

The Non-Stop Flight, an airplane story concerned with Commander Rodgers' flight to Honolulu and his subsequent rescue, will be filmed by Emory Johnson.

Janet Gaynor, practically a newcomer to the screen, has been cast in an important role in *The Johnstown Flood*, which Fox is making. It is her first appearance in a dramatic role before the camera. What little screen work she has done has been in comedies.

The Ancient Mariner, Fox's Christmas special, will be ready for release December 20. It is announced.

Anna May Wong has been added to the cast of *A Trip to Chinatown*. She is the best known Chinese motion picture actress working before the camera in this country.

Four additions have been made to the cast of *The Far Cry*. They are Julia Swayne Gordon, William Austin, Dorothy Revier and Mathilde Conant.

Lambert Hillier will direct *The Second Chance* for First National. Production will soon start.

Dolores del Rio and Yvonne Carewe, daughter of Edwin Carewe, have been signed for parts in *Joanna*, which Carewe will direct for First National.

Five Pictures Being Made at Warner Studio

New York, Dec. 5.—Five pictures are in the making at Warner Brothers' studio and many others are in the process of cutting and editing. Those in production at present are *The Night Crew*, *Nightie, Night, Nurse* (temporary title); *Don Juan*, *Other Women's Husbands* and *The Bride of the Storm*.

In the first named are Rin Tin Tin, June Marlowe, John Harron and others. *Nightie, Night, Nurse* is Syd Chaplin's picture. Sheldon Lewis and Emily Fitzroy have been added to the cast of *Don Juan*, in which John Barrymore I starred. *Other Women's Husbands* will bring Monte Blue and Marie Prevost back together.

Louise Fazenda has finished her work in *Hassan*, for which she was named by Famous Players-Lasky by Warner Brothers. They have now lent Alice Calahan to play the feminine lead in the Harry Langdon picture, *Nobody*, and Patry Ruth Miller and Kenneth Harlan will be lent to F. B. O. for *The King of the Turf*.

Changes in "U" Personnel

New York, Dec. 5.—Changes in the sales personnel of the Universal Pictures Corporation were made last week.

Le Roy Alexander, for the past year general manager of Universal's Chicago territory, has been appointed assistant sales director of the Western Division. Tom Metzger is director.

W. W. Brumberg will replace Alexander as general manager of the Chicago territory. W. E. Truog has been made assistant sales director for the division which embraces Indianapolis, Cincinnati, St. Louis and Kansas City.

AS THE N. Y. REVIEWERS SEE THE FILMS

"The Masked Bride"

(Metro-Goldwyn-Mayer at Capitol)

TIMES: "unconventional and pleasing touches in direction, clever titles and Mae Murray's iridescent charm... quite an agreeable entertainment despite the weird story... situations which frequently wander far from anything that might be deemed probable. A glittering production, with scenic art, efficient acting, but a Hollywood classic for a story."—Mordaunt Hall.

MORNING WORLD: "... female Raffles... all takes place in that legendary Paris which is always populated entirely by apaches and American millionaires and which was never seen on sea or land or anywhere, in fact, except on the screens of pictures just like this one."—A. S.

EVENING WORLD: "... much of the atmosphere of The Merry Widow, of Paris after dark, of costuming and of the mood of high comedy in which the play moves to a pleasing conclusion. The story is insubstantial... smoothly told, almost convincingly... too many titles. Christy Cabanne's direction is not up to the standard of von Stroheim."—Palmer Smith.

POST: "... does not take itself any too seriously, thereby saving the day for everybody concerned... fantastic tale of the Paris underworld... much humor and an impossible but entertaining story."

"The Road to Yesterday"

(Producers' Distributing Corp. at Rivoli)

(Cecil B. De Mille Production)

MORNING WORLD: "... as complex in character as The Vortex... there sat an audience whose interest lay chiefly in determining what it was about... not often before have I seen a screen drama taking itself seriously which moved in so unwieldy a fashion or one in which so generally undistinguished a cast of players had been assembled."

TIMES: "... a long, extravagant picture, which, while it has its good points, errs in telling a story in a confused if elaborate fashion. The comedy is of a heavy variety. Joseph Schildkraut has been asked to pose too much... finest conception of a train wreck ever projected on a screen... story lacks necessary clarity."—Mordaunt Hall.

SUN: "... reincarnations, typical De Mille love scenes, idiotic subtitles and De Mille hokum... large audience seemed not at all displeased, so will probably be popular... should be judged as pure fantasy, but is hardly up to the entertaining if tinny standards set by the man who vies with D. W. Griffith at being the Belasco of the screen. The subtitles should be preserved in a whole."—The Moviegoer.

POST: "An elaborate, rather dull moving picture... The picture from start to finish seems utterly and absurdly made to order... deliberately and mechanically created without imagination or taste. The subtitles alone are enough to ruin any film."

"Clothes Make the Pirate"

(First National at Strand)

TIMES: "... highly diverting travesty. Leon Errol stalks, stumbles, glides and flops with his usual success. There are a number of ludicrous situations... The scenic effects are cleverly portrayed and the descriptive titles are worked in old English. It is an affable picture in which the absurdity of the theme is cleverly maintained."—Mordaunt Hall.

MORNING WORLD: "... a film burlesque rather more than ordinarily amusing. The romance is nothing to speak of. Errol... provides much that is broadly if not at all delicately funny."—Quinn Martin.

POST: "... slide in getting under way, the picture gradually gains speed until it becomes quite pleasantly exciting along towards the end... poke fun at those terribly blood-thirsty gentlemen of story-book fame. If you are inclined to be amused at Mr. Errol you will enjoy Clothes Make the Pirate."

EVENING WORLD: "... hilarious and improbable tale laid in pre-revolutionary Boston. They all play their parts well, but Leon Errol is the show... establishes Mr. Errol as a screen comedian."—Palmer Smith.

"The Best Bad Man"

(William Fox at Rialto)

MORNING WORLD: "... mortifying home, bustling dams and wild posse chases. Tom Mix on a magnificent, long-spontaneously gagged like a two-reel comedy. Many moments of humor are managed expertly. An enjoyable best bad picture."—A. T.

HERALD-TRIBUNE: "It is one of the minor mysteries of the cinema why Tom Mix, the least complex of all film stars, should appear in photoplays with the most complicated plots extant. Towards the end there are some excellent views of a flood that follows the explosion of a dam. The comedy consists chiefly of

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such episodes as the adventures of a terrified negro in a graveyard."—R. W. Jr.

SUN: "... a Western that wanders along rather slowly for half its reels and then offers a few thrills, not epoch-making ones, but fairly good ones. The water scenes are well contrived. Some of the horse-riding scenes are picturesque."—The Moviegoer.

POST: "... delight of small boys and others in the audience. Tom Mix rides and shoots and performs many miraculous feats."

Exploitation

When Fox's The Everlasting Whisper played at the Temple Theater, Toledo, O., three stunts were employed to put the picture across. An imitation circus cage was built on an auto truck chassis and toured the streets for a week before the opening. In the cage was a German police dog, which had been coached to a point of seeming viciousness. It paced back and forth across the cage as the truck paraded thru the streets. On the cage was a sign reading: "I'm dangerous and mad because I'm caged and won't be able to see Tom Mix in The Everlasting Whisper at the Temple Theater week starting Sunday, November 29." On the other side of the cage was a sign reading: "This is one of the ferocious wolves appearing with Tom Mix," etc. Another stunt was the compilation of a list of names from the personal, society and club news columns of the Toledo newspapers for three weeks back. Each person on the list was circularized with an announcement to the effect that an entertainment at the Temple Theater was just as effective as a dinner party or social evening at the home. The third stunt was the distribution of 20,000 imitation photographs of Tom Mix. On the backs were printed basketball schedules of local schools and colleges. These were distributed Thanksgiving morning at the interscholastic football games.

The 12 charlots used in the race scene of Metro's picture, Ben-Hur, will be shown to the public thruout the United States and Canada in connection with the run of the picture.

An identification contest awarding money prizes to the first person to tag a mystery woman impersonating the heroine of The Merry Widow was held in Milwaukee, Wis., while the picture played there at the Merrill Theater. A photograph in the lobby of the house played the famous Merry Widow waltz for 10 days in advance of the showing, and elaborate window displays were obtained in the store of the town's most prominent music dealer. In addition there was a gown display in the window of Milwaukee's most fashionable store, and stills of Miss Murray wearing gowns similar to those displayed in the window.

A teaser campaign in the press initiated a recent successful campaign on Romola when it played at the Jackson Theater, York, Pa. A large banner was stretched across the front of the theater, and three scenes from the film were exhibited in frames in the lobby. Special-price tickets

were arranged for the benefit of the students of the local Catholic school and a special screening was given for the teachers. A window display featuring the George Elliot novel was contributed by a local book dealer, and a trailer was run in the theater for two months in advance of the showing.

When Pretty Ladies played recently at the Tower Theater, St. Paul, Minn., the film was exploited by augmenting the orchestra to 28 pieces and featuring this fact in the dailies. Six window displays were secured showing stockings, jewelry, shoes, gowns and cosmetics, with stills from the picture and announcements of the showing.

A waltz contest held in connection with the showing of The Merry Widow at the Liberty Theater, Terre Haute, Ind., proved a popular way of exploiting the picture. The contest was sponsored by the Trianon, the town's best dance hall. The famous Merry Widow waltz was used, and announcements of the showing of the picture were made from the floor of the hall.

Elaborate window displays featuring sweaters, tobacco, jewelry, fans and mirrors exploited a recent showing of Proud Flesh, featuring Eleanor Boardman, at the American Theater, Evansville, Ind. Stills from the picture showing these articles in use tied up the displays to the showing and attracted attention to the run of the picture.

Britishers Reject Scheme

London, Dec. 5.—British exhibitors have rejected the production scheme which calls for an initial 10 per cent of English films in all shows effective January, 1927, with a gradual increase to 25 per cent by January, 1929. The final vote was 679 against the scheme and 603 for it, with about 50 per cent of the association members voting.

New Theaters

Construction work is proceeding rapidly on the theater being erected at Cobalt, Ont., by the Kiwanis Club on the site of the old Grand Theater, which was destroyed by fire some time ago. A. Barnett will be the manager.

February 1 has been set as the date for the formal opening of the Fargo Theater being erected at Fargo, N. D., by the Finkelstein & Ruben interests. A distinctive feature of the house will be elaborate stage equipment, especially electrical. The house will seat 1,200.

The new theater being erected at Sarasota, Fla., by A. B. Edwards, local business man, has been leased to the Universal Film Exchange for a period of 20 years.

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Circus and Side Show

By CHAS. WIRTH

(Communications to 25-27 Opera Place, Cincinnati, O.)

Christy Show on 25 Cars in 1926

Past Season Very Successful One ---But Three Days Lost Due To Heavy Rains

The Christy Bros.' Shows closed a very successful season at Brenham, Tex., Thanksgiving Day and shipped that night to winter quarters at Beaumont, Tex., states Fletcher Smith. The show will use the fairgrounds and already work has been commenced on the greatly enlarged show (25 cars) for next season. The season was a winner from the time the show emerged from the drought-affected section of Texas and the Middle West and it had hardly a losing stand after reaching Chicago and working east and south. The show covered 21,314 miles and lost but three days, caused by heavy rains and soft lots in Arkansas. The biggest day was the second stand out at Galveston, Tex. There was one three-show stand at Kenosha, Wis., with two night performances.

The season was devoid of serious accidents and there was but one death, Virginia Neal, of Beaumont. The only serious railroad accident occurred in the yards at West Chester, Pa., where one of the sleepers was partially demolished and another damaged. The show was a 22 States and experienced very little rain till late in the fall, when it was obliged to change its routing and come some thru Mississippi and Arkansas, where it experienced two weeks of rain and mud. Previous to this there had been only about three rainy days on the season. One Sunday date was played at Minster, O., when the weather was almost freezing. There were no changes in the bosses or heads of departments and the show moved satisfactorily.

General Agent Bert Rutherford is in New York at present and has been joined by G. W. Christy, who is purchasing all new wardrobe and looking after a shipment of animals.

This winter all new dens and several baggage wagons will be constructed. Tom Tucker, who was with the 101 Ranch Show the past season, has been secured as general superintendent and is in Beaumont superintending the building of new equipment. The weather the last two weeks was fine and business was good in Texas with two big crowds at Waco and a nice business on the closing day. There will be few changes in the personnel of the bosses and executives for next season, and a majority of them will spend the winter in Beaumont. The show will open there early in the spring.

Orange Bros.' Circus Now in Quarters

The Orange Bros.' Shows, under the management of Mr. and Mrs. William Newton (Honest Bill), played to good business at Francis, Ok., reports Al Wirth, who visited the outfit there. The show carries 55 head of ring and menage stock and is moved on 68 cars and trucks. The band, 12 pieces, is under the direction of George Baker. On the program are Dad Whitlock, featured; Vera McFarland, working the wild animal numbers; McKeon Family of six, acrobats and contortionists; Harris, female impersonator, dance in the lion's den and walkaround. Capt. Sharp, late of the Hagenbeck-Wallace Circus, is equestrian director; Blondie Ward, chief of cowboys; Dave Masten, assistant manager; Whittie Yeargin, in charge of the candy stand, and Gandy Mike, watchman.

The season, which was scheduled to terminate at this point, was extended. The McKeon Family will go to Doc Holland's Winter Circus at Ft. Worth, Tex., when the show closes.

On arrival at the winter quarters of the Orange Bros.' Circus at Ada, Ok., November 29 Pee Wee Stevens, in the employ of "Honest Bill" Newton for the past six years, was seriously injured. He was standing close to a cage of tigers being transferred to the winter den when one of the animals attacked him. His arm was pulled thru the bars and almost torn from his body. It was not known at the time this was written whether Mr. Stevens would lose his arm, says A. G. Williams.

GENTRY BROS.' CIRCUS

Having Greater Part of Equipment Rebuilt at Louisville Quarters—Performance Will Be Almost Entirely New

Louisville, Ky., Dec. 4.—The winter quarters of the Gentry Bros.' Circus, 15th and Main streets, is a scene of a great deal of activity in refitting the show for next season's tour—its 35th year. A greater part of the show's equipment is being rebuilt under the direction of Sam Burgess and M. G. Smith.

The parade equipment is being rapidly turned over to the paint shop. Vic Peralta is boss painter, assisted by Yellow Burnett. Peralta is an artist of the old school dating back to the inception of the old Norris & Rowe Circus in California.

Many new faces will be seen in next season's personnel of the staff, likewise the performance will be almost entirely new. Novelty will be the keynote of the big show's program.

Wink Weaver, domestic animal trainer for 25 years with the Gentry Bros.' Circus, is visiting his home in Chicago. He is due in winter quarters shortly after the holidays.

Robert Cottrell and wife, also Harry J. McFarlan and wife have taken an apartment for the winter in Louisville. L. W. Marshall, superintendent of lights,

Six-Car Show

To Be Launched by Arthur Hoffman in 1926---To Bear Title of Heritage Bros.' Circus

Arthur Hoffman, for nine years side-show manager with the Hagenbeck-Wallace Circus, is making active preparations to launch a six-car freight circus for 1926. The show will be assembled at Burlington, N. C., and it is planned to operate it under the title of Heritage Bros.' Circus. Al Hoffman, 24-hour man, for many years with the H-W. Circus, will be general agent.

Seils-Sterling Circus

To Be Enlarged for Next Year

The Seils-Sterling Circus, in quarters at Carlinville, Ill., will be greatly enlarged for next season, informs Fred Worthing, Milton and Mary Grimes prepared a fine Thanksgiving dinner at the quarters. George Collins, assistant to Animal Trainer Grimes, was among those present.

Manager Billy Lindeman, G. H. Lindeman, assistant; General Superintendent



The Christy Bros.' Circus was well represented with wire walkers this season, as the foregoing reproduction will show. Reading from left to right are: Tommy Hays, D. L. Nichols, W. E. Nichols, Ella Harris, Neta Clark, Bert DeAro, Frank Tinkle and Arthur Burson.

has gone to his home in Cincinnati for the winter. He has been re-engaged for the coming season. Recent visitors to quarters were: Arthur Hoffman, Walter Driver, Ray Thompson, Charles McClintock, business manager for the Duncan Sisters, and Walter Shannon.

The Mullens Visit Sparks Show

Tommy Mullen and wife attended the Sparks Circus at Daytona, Fla., Thanksgiving Day and enjoyed the hospitality of the Sparks show family. The street where the runs were located was narrow and very congested, and it was difficult to get the wagons to the lot, they state. There was a good house in the afternoon and a capacity one at night. The equipment and ring and baggage stock were in fine shape after the long season, and the big show performance and concert excellent. Featured in the concert were Weaver Grey, roper, and Bill Martin, wrestler, assisted by Freddie Abe. Mullen, who is now chief of police at Coronado Beach, Fla., was with the Sparks show four years.

Mike Fagen Recovering

Since closing as manager of the advance car of the Gentry Bros.-Patterson Circus Mike Fagen has been at his home at Shelbyville, Ill., recovering from a siege of carbuncles. Harry Dalton, of the old LaPeari Circus, now a retired business man of Pana, Ill., and E. E. Garretson, last season agent of the Engesser Attractions, visited him Thanksgiving Day.

Sparks Purchases Animals

Charles Sparks has purchased two female elephants and three camels from Ellis S. Joseph, well-known animal importer. The elephants landed in New York City November 37.

Al Lindeman and their families are winter residents of Carlinville. Art Young, formerly of this show, was a visitor Thanksgiving Day, coming over from his home in St. Louis.

A large black bear almost killed one of the small ponies a few days ago. It had the Shetland by the neck and was about to tear the pony to pieces when Grimes grabbed a weapon and quickly knocked the bear down. The pony has some nasty teeth marks in its neck. "Billy Sunday", the small elephant, is a treat to the citizens of Carlinville.

The ring barn is in full swing every day except Sunday and wild and domestic animal acts are being broken. The Act Beautiful, consisting of a small elephant, a beautifully spotted stallion pony and a fine white collie, has been broken and is now ready for vaudeville and indoor dates. Collins will shortly leave to spend a few days with his mother at Sheboygan, Wis., after which he will return to quarters and start work breaking a bear act and a somersault dog. New stable blankets are being made for the drill ponies for vaudeville and indoor circus engagements.

LEE BROS.' CIRCUS

Will Bring Season to a Close at Orange, Tex., Middle of December

Writing from Uvalde, Tex., November 30, Sam M. Dawson, of the Lee Bros. Circus, states that the route card indicates that the show has two more weeks to go and will close at Orange, Tex., following which it will go into quarters at Beaumont, Tex. Business the last week of November was not so good as the crops were poor, which meant little show money. In spite of the fact that the show has encountered storms, much rain and been in the draught sections, but one matinee has been missed. The show went to Uvalde from San Marcos, a distance of 138 miles.

Adding Five Cars

To the King Bros.' Walter L. Main Circus for 1926 Season

Louisville, Ky., Dec. 4.—Active preparations for rebuilding and refitting the King Bros.' Walter L. Main Circus for next season's tour has begun in the winter quarters of the show here. For the coming season the show will be enlarged by five additional cars and a corresponding increase in size throughout. All of the baggage stock is being wintered on a farm leased by the show near New Albany, Ind. Two rings will be used in the training barn at quarters for the ring stock, and active breaking of this stock will begin January 1. Six elephants with the show will be broken for a new act by Bill Emery.

The wardrobe department has begun operation under the direction of Mrs. Harry J. McFarlan and Mrs. Y. Burnett. All of the parade and entry wardrobe will be new and will be in keeping with the high standing of the show's equipment at Athens, Greece.

Tommy Poplin, electrician, has departed for his home in Chicago to join his bride, formerly Mrs. Luella Beattie. Poplin surprised his friends with the show while on its tour in Georgia by visiting the John Robinson Circus and taking Mrs. Beattie, one of the riders with that show. Paul Barton, trainer, has gone to his home in Wichita, Kan., to visit his sister, after which he will make his headquarters at the Coates House, in Kansas City, for the winter. He will return to winter quarters here March 1 and start work on the train. Bill Leon, wrestler, has been re-engaged for the coming season. After a short visit to his home in Massillon, O., he sailed from New York to visit his old home at Athens, Greece.

Whitey Jason and wife are back at their home in Jackson, Mich., and plan to sail in several weeks for a European trip. Andy Kelly has gone to Florida. He expects to return to winter quarters January 1, and next season will be his fifth year with King Bros. James Sirophshire, side-show manager, has been engaged for the coming season. He and his wife are located at the Old Inn Hotel, in Louisville, for the winter, but expect to visit relatives in Maysville, Ky., and Cincinnati during the holidays.

Harry Miller, manager of the privilege car, is visiting in Peru, Ind., and will spend Christmas with his folks at Altoona, Pa. T. J. Maxwell has gone to Jacksonville, Fla., for the winter. He was joined by his wife, who came from their home in Denver, Col.

Tom Atkinson Circus

The Tom Atkinson Circus, now in Arizona, will play a few more spots before jumping to California, says Prince Elmer. Following a profitable engagement at Phoenix the show went to Florence for three days. The outfit will not go into winter quarters, but will play two and three-day stands.

Ethel Atkinson, after visiting in Los Angeles, has returned. J. J. Devaux, who has charge of the quarters in that city, was a visitor on the show for a few days. Charles Beeson and Charles Hui, oldtimers, have left for Venice, Cal. Recent visitors included Henry Esward and Mr. and Mrs. James Borland.

George King, animal trainer, has the bear working fine in the big show. Edwardo Cordona's Band is giving concerts uptown daily and they are proving drawing cards. New bodies are being made for the trucks under the supervision of O. E. Buck.

Walker Bros.' Show

Will Play Northern Territory Next Season

The Walker Bros.' Motorized Dog and Pony Show will be enlarged next season and play Northern territory, traveling on eight trucks and carrying 20 head of stock. Inform General Agent Jack Lombard. Four men with two cars will be in advance. Special paper will be used and there will be a callopo back on the show in addition to the band.

With the show which recently closed were Bob Russell, singing and knock-about clown; Dell Simmons, juggler and producing clown; Grace and Ruth Walker, ladders and perch; Edwards Family, traps and rings; The Belmonts, bars and revolving ladders; Prof. Walker's six ponies, dogs, monkeys, goats and Jargo, the kicking mule, and the Brown Family Band.

Walter E. Main last week sent us a program of the Walter L. Main Circus in 1904. With the show that season were R. H. Dockrill, equestrian director; F. E. Bennett, director military production; John Gill band leader. Performers—Sig. Rignola, Aleppo Durant, Mlle. Forgardus, Inez Scott, Judge Bros., The Martines, The Davenport, The Hocums, Orville Pitcher, Three Lefties, Martinho Lowande, Arthur Stantz, Maxsmith Duo, Monette Bros., Herbert, the frog man; Sig. Bryant, DeBarr Sisters, Boise Family, Three Bedinis, Gavanovitch Trio, Nelson Family, Alexis Pavlovski, Mayme Lemm, Mlle. Tournour.

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Recalling Other Days

Walker L. Main Gives Some Interesting Data of His Show of Years Ago

Walker L. Main, of Geneva, O., is in receipt of a letter from a party at Memphis, Tenn., availing that the Main name is new to the rank and file of West Virginia, Kentucky, Georgia and Alabama. It was so funny to Mr. Main that he gives a list of the years that the Main Circus played in those States. He has the names, people and routes since 1878. Quoting Mr. Main:

The Main Circus was founded in '79 as a 14-horse wagon show. I was 17 years of age and the last part of the season I was the only agent. Had one advance wagon with two fast-stepping horses. Closed season in West Virginia at Cameron, I think. In 1881, with a 21-horse overland show we made a lot of West Virginia. I was the 19-year-old general agent. I drove a spotted out and had one advance wagon with two horses and two supporters. The advance and I were in Hayes, W. Va., the day Garfield was shot. In 1882 I was the sole owner and manager of the Main & Van Amburg Circus and Menagerie. We had 124 horses 20 cages, 1 elephant, 2 camels, and played along the line of Maryland and West Virginia for some time. My next appearance in the latter State was the second year that I traveled by rail. Made one town in that State—Websburg. In 1884 in West Virginia made the towns of Grafton, Cambridge, Weston, Parkersburg; in Georgia, Toccoa, Gainesville, Griffin, Newnan, Lawrence, Bainsbridge, Thomasville, Valdosta; in Alabama, Evergreen. Closed season at Greenville December 5. In 1890 wintered and opened at Louisville, Ky., and showed Cloverport, Owensboro, Henderson, Morgantown, Hopkinsville, Somerset and Russellville. Closed the season at Glasgow. In West Virginia showed Sistersville, Mannington and Morgantown; in Alabama, Etowah, Tuscaloosa, Bessemer, Stockton, Marion, Demopolis, Selma, Columbia and Anniston. In 1901, in Georgia—Eberton, Athens, Lawrenceville, Atlanta, Jackson, Cochran, Helena, Cordale, Moultrie, Tifton, Willacoochee, Brunswick, Baxley, Eastman, Hawkinsville. Dublin and Tennesse. The season closed December 7. In Kentucky—Newport, Mayesville, Ashland, Winchester, Lexington, Danville; in Alabama, Huntsville, Gadsden, Birmingham, Alexander City, Montgomery; in Georgia, Macon, Atlanta, Madison, Thomas, Greensboro and Elberton.

In 1902 the show played the following towns in West Virginia: Weston, West Union, Sistersville, Parkersburg, Huntington, Charleston and Alderson. In 1904 the show closed at Charlestown, W. Va. In 1919 the show made these Kentucky towns: Princeton, Providence, Morgantown, Henderson, Madisonville, Central City, Russellville, Munfordville, Elizabethtown, Bardstown, Lebanon, Lancaster, Corbin and Middlesboro; in Alabama, Scottsboro, Huntsville, Decatur, Florence, Tuscaloosa, Bessemer, Sylacauga and Talladega; in Georgia, Tallapoosa, Douglasville and Norcross. In 1929, in Alabama—Bay Minette, Brewton, Greenville, Andalusia, Troy, Union Springs, Zulauf; in Georgia, Cluthbert, Americus, Abbeville, Vidalia, Dublin, Tennille, Millen and Waynesboro; in West Virginia, Martinsburg. In 1921, in Kentucky—Madisonville, Hopkinsville, Russellville, Bowling Green, Glasgow, Elizabethtown, Lebanon, Danville and Somerset. In 1923, in West Virginia—Ronoverte, Beckley, Charleston, Huntington, Parkersburg, Charlesburg, Grafton, Weston, Fairmont, Wheeling, Pennsboro, Elkins, Thomas, Keyser and Martinsburg.

All the years that the show was on rails, starting in 1892, there were at least two rings and a stage—sometimes a wild animal arena—and always the races. In 1903 the show had 31 double-length cars, 269 horses and ponies, 23 cages of animals, 3 rings, 2 stages and hippodrome and 4-horse chariot races. Featured that year was the spec, *Savage South Africa*. In '79 it was all new and a sweet little show. Some of the performers were Pett Bros. and White, Leopold and Wentworth, Nellie Thorne, Prof. Wise and Tommie Nichols. The show always had the very best of acts. In '79 the show was owned by my father and E. H. Burdick. In '81 my father and F. W. Sargent were the owners. It was all new again that year and cleared \$5,100, the first real money I ever saw. Some of the performers in '81 were Kelly and Vnier, the Alma Family and Winfield's dogs.

From 1887 to 1900 the Main Show every fall made West Virginia, Kentucky, Alabama and Georgia when traveling overland and tried to play every inland county seat. In all the years from 1891 the Main Show carried a good menagerie and more cages than the shows of that class carry nowadays. With the show in 1892 were Cyrene, Spanish dancer; Chas. W. Fish, greatest of riders; Four Walton Bros., acrobats, all doing doubles (leaps) over a herd of elephants; Joe and Jack Cousins, riders; Fisher Bros., aerialists; Sig Dawn; Fred Aymar, ringmaster; Fred Runnells, clown; Tony Lowanda and family, riders; John Corriea and family, riders; George Bickel, clown, and many others. Hugh Harrison operated the side show, which was a big one. There were 18 cars that year. In 1894 the features were Tony Lowanda, who rode and drove

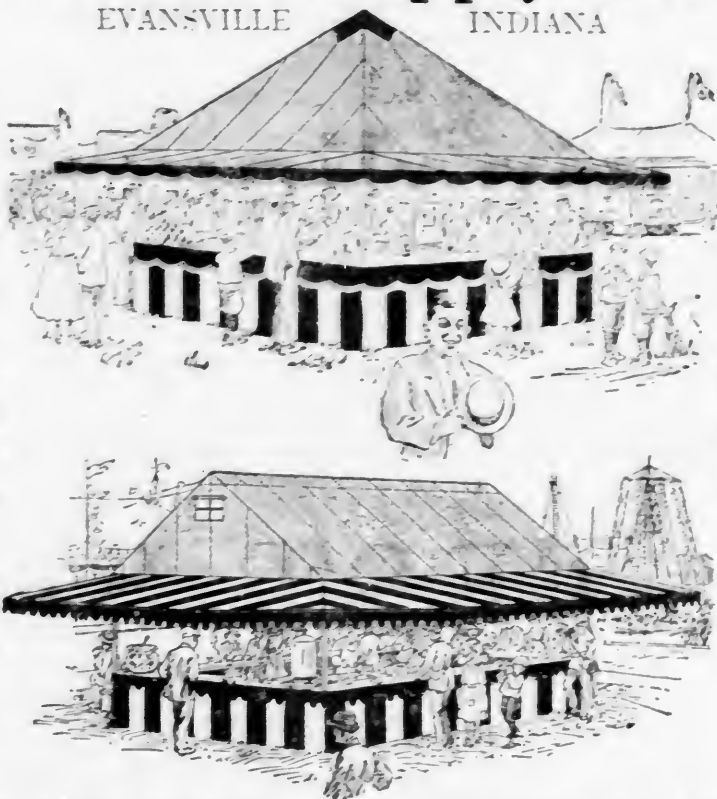
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six thoroughbred Rob Roy horses; Stirk and Z-no, aerial return act; Deer Bros., Indian riders; Nellie Ryland, red-headed girl who rode the white horse; Joe Beris, trainer, with six performing Arabian stallions; Blondin pony, also pony that did a back somersault; Amie, the human fly; four-horse and four-pony chariot races; Rooster Orchestra and a living two-headed cow. Two famous side-show orators were Dan McClure and Wm. J. Doris. This was quite a novelty show 31 years ago. The parade that season was the talk of the country, with many open dens, Arabs and an Indian band. At 7 p.m. the Indians did a war dance down town while Long's band was giving a concert.

The winter of 1894-'05 the show wintered at Louisville. W. E. Franklin was the general agent in 1905, and he and I lived at the Galt House. That year we featured the fire-man high dive, horse with a long mane and tail, and a young lion riding a horse in the open arena. In 1901 we featured the two herds of elephants which I brought from Europe the year before and broke in my winter quarters at Geneva, O. These were the first elephants to do the barber shop, bowling alley, Oriental dance, baseball and other stunts. After I sold the big show in 1904 we placed them in theaters, and, as W. W. Powers managed them for me, they were named Powers' elephants, and they are the same ones that played the New York Hippodrome for 18 consecutive winters. In 1901 we featured a 61-horse act, Judge Bros., Dockrill's dancing horses and other acts. In 1903 the show was known as The Fashion-Plate Shows, and if there was a more beautiful outfit I never saw it. We featured the Bovalapus. In 1904 the show featured the Nelson

Family, Mile, Tournier and family, aerial acts. The Main aggregation always had a high-class circus, but I am only mentioning some of the novelties that I can recall from memory. In the fall of 1904 I sold the show, except the elephants and baggage horses, which were leased to Hagenbeck. Andrew Downie leased the title for seven years, commencing 1918. Each season his performance became stronger and he changed it nearly every year. In 1921 and '23 he had May Wirth and family and other good acts. The show made Union Springs, Troy and Ozark in Alabama in 1884. The Main Show has played every State in the Union except Nevada and every province in Canada, and I'm sorry the name is not better known."

Paul Harrell as I Knew Him
By JOHN HANLY

The passing on November 13 in Austin, Minn., of Paul W. Harrell, manager of Advance Car No. 1 of the Sells-Floto Circus, removed from the circus world, or to be more exact that important division of the circus world, the advance, one of the outstanding agents of the last decade.

Paul Harrell was a man of sterling character, a gentleman at all times and a credit to his profession. Starting his career as a billposter more than 30 years ago, he had, by his untiring efforts and devotion to duty, worked his way up the ladder until at the time of his death he had few equals in his chosen profession. He was one of the few men who could successfully combine discipline and kindness in the handling of men, and no man

can truthfully say that he did not at all times give everyone the benefit of the doubt if any existed. Few can say that they know Paul Harrell intimately, as he was a man with few confidantes. One might say he was a man with a dual personality, for after a strenuous day having the show, fighting opposition and attending to the multitude of duties that came under his supervision he would revert to the man of kindness whom he was and his big heart seemed to glow out in the darkness seeking a more fortunate horse being in need of assistance. Many nights when he had to write, former secretary of the advance department of the Sells-Floto Circus, were seated by the lonely railroad track waiting for the advance car to make a short word swell and there, possibly "one of his boys", a billposter had received a message from home that some of his dear ones had been called by death. In many instances of the kind assistance was forthcoming from an unknown source. This was Paul Harrell and the way of doing things in the circus and the way of doing things in the world.

SHOW TENTS

At the time one of many similar incidents in Paul Harrell's life is not forgotten. It happened in the State of Washington several years ago when the writer was on the advance of the S-P Circus. Early in the spring the Sells-Floto Advertising Car had hired a man in a Washington city as a lithographer. He proved to be a good-hearted fellow and an excellent worker but was addicted to the drink habit. After losing many days' work from the effects of liquor he was finally discharged. It was a long way from Washington to Wisconsin where a wife and baby awaited him. He did not have a dollar. Late in the evening the writer saw him at the railroad station. He was smiling and happy. Upon investigating I learned that he had a ticket home and money for his meals on route. When asked where he had made the take he replied: "From the greatest man in the world—Mr. Harrell!"

The American Circus Corporation has lost a valued and efficient employee—the circus was a noble character—and many of us a true friend. On his last meeting with the writer he seemed to feel that he had but a short time to remain on this earth and expressed himself as being ready to give his soul in the hands of his Maker and placing his faith in his life-long obedience to the golden rule, "Do unto others as you would have others do unto you."

His last car move has been arranged; his last stand of paper is up. May his soul rest in peace.

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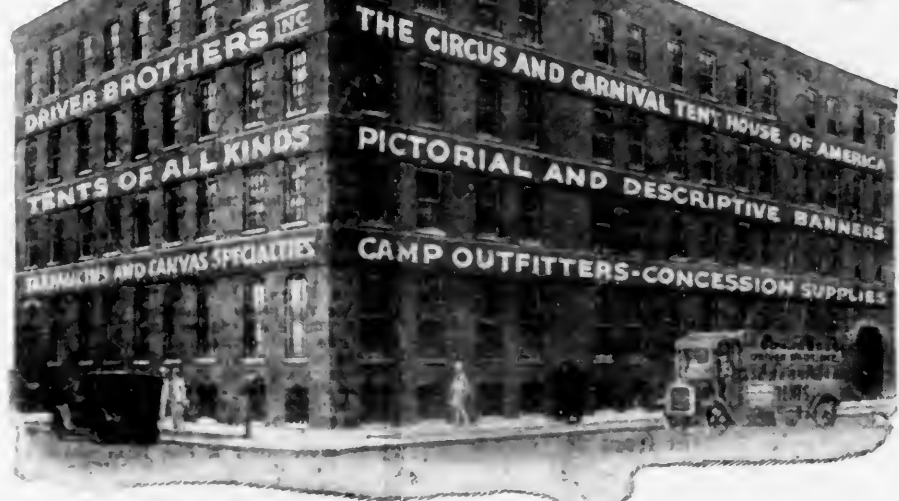
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A Year in Circus Writing

By C. G. STURTEVANT

Last year in *The Billboard* of September 13 I presented a list and summary of circus articles that had appeared in various periodicals. Upon the request of several correspondents I submit the same for the past year.

While there has been a decided falling off in the number of articles there have been quite a few of exceptional merit. *The Mentor* magazine of December, 1924, carried a special clown number, beautifully illustrated with rare prints on fine paper, the articles being: *The Clown in History, Romance and Drama*, by Brander Matthews; *Two Classic Clowns, Grimaldi and George L. Fox*, by Arthur B. Maurice; *The Lore of Harlequin, Pierrot and Scaramouche*, by Richard Dean, and *The Origin of Punch and Judy*, by J. Pennington.

Clowns and Cash, Tinsel and Turnover was the subject of Earl Chaplin May's contribution to *The Nation's Business* for October, 1924. Mr. May also wrote one of the best circus articles ever printed in *The Elk's* magazine for February, 1925, entitled *The Last of the Forty-Horse Drivers*, in which he gives deserving credit to Jake Posey, a grand old character of the white tops; a man who has been in the business since 1879, and now has the stock on the Sparks Show. Still another of Mr. May's articles is *The Tougher the Job, the Harder They Stick*, in the August, 1925, *American*, in which the boss canvasman and his crew are given their due in getting the show on and off the lot.

Courtney Ryley Cooper is in print with one of his characteristic circus animal stories, *There's No Cage Like Home*, in *Collier's* for March 21, 1925. Other animal articles are *Working the Big Cats*, by Walter Beckwith, in *Liberty* of the week March 7, 1925, and *How Wild Animals Are Picked and Trained for Circus Jobs*, by John T. Benson, in the *American*. Mr. Cooper has *Under the Horse Tents* in *Saturday Evening Post*, January 5, 1925.

Tarnished Spangles is the subject of a pathetic sketch of Mrs. Annie Jackson, formerly circus rider, in *Liberty* for May 7, 1925, and written by Paul Kinkead.

Circus candy butchers come into their own in *He Butchers To Make a Circus Holiday*, being Frank Gavin's experiences written by E. C. May in *Collier's*, April 4, 1925.

Collectors of Barnum items will find in *McClure's* magazine for September, 1925, *When Barnum Was Mayor*, by Harvey W. Root. The author has succeeded in getting hold of some entirely new material on the many-sided showman and presents it like the able writer he is.

The Circus Lady ran in installments thru five numbers of *McCall's* magazine from July to November this year, and sets forth the personal reminiscences of Josephine DeMott Robinson, formerly Josie DeMott, the famous "somerault" queen, whose marvelous return to the sawdust ring after 15 years' retirement was the talk of the circus world in 1906. The details of this event and many others are told in this serial, which is illustrated with many rare photographs. A very interesting and authentic article entitled *Here We Are Again*, the recollections of an old clown by Robert W. Sherwood, appeared in *The Saturday Evening Post* of November 21, 1925. It is illustrated by some rare pictures of famous clowns. Karl Kae Knecht of *The Evansville (Ind.) Courier-Journal* had in that paper on November 8, 1925, a splendid account of the closing of the big

We Wish You A Merry Christmas

-AND A-

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In order to start the New Year right for you, we are offering SPECIAL BARGAINS IN TENTS. In used Dramatic style in the following sizes:

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show, entitled *Folding Up the White Tops*. Of the articles in *The Billboard* the chief one is *The Circus Parade*, by Mr. Charles Ringling (December 13, 1924), in which the withdrawal of the parade from the "big show" appears entirely justified in view of modern conditions. *The Origin and History of the Trampoline*, by John Worland (March 25, 1925), is another entertaining and authentic article on the leaps by the world's foremost performer in that line. Other contributions by Charles Bernard, Fletcher Smith, George Irving, Charles Address and others have been entertaining and instructive, but brief.

The outstanding book of the year was "Gil" Robin on's *Old Wagon Show Days*, a long-looked-for treat at last realized. This book contains a mine of information, and interesting and amusing anecdotes,

and is valuable after being read to preserve as a reference; it places the old John Robinson show definitely and completely in the archives of circus history. Three very interesting books of fiction for young and old readers are *Tony of the Big Tops*, by Allen Chaffee (the Century Co.); *Little Texas*, by Dixie Willson (D. Appleton & Co.), and *Crown Toin*, also by Miss Willson (Doubleday-Page), all on circus life and folks. If some one will get the material of other circuses compiled and edited while the opportunities exist American literature and history will be further enriched. Various city and State governments have for a number of years been alive to the situation by organizing historical societies and having competent persons collect and classify rapidly disappearing data in order to present their histories properly to

posterity. The theater thru a host of writers is now authentically presented. How About It, Circus People?

I. A. B. P. & B., Local No. 17

Boston, Dec. 4.—At the last meeting of I. A. B. P. & B., Local No. 17, the following were elected to office for the coming year: Patsy Plante, president; Daniel F. Messing, vice-president; Tom Noonan, treasurer; J. J. Kelley, financial secretary; Francis McManus, business agent; H. A. Parker, corresponding secretary, and John Harmon, sergeant-at-arms.

Most of the brothers are working and enjoying a fairly good season at the theaters. "Skip" McManus is general advertising agent for the Famous Players-Lasky houses and has Jas. Shea, Nick Penfield, Tom Brown, Harry Howard, Ernie Sims and Fred Hill as agents. Harry Peyster is agent at the Colonial, Hollis, Tremont and Park theaters, being assisted by Chas. McClure, Jake Hines, Henry Foley and Fred and Ed Halpin. Jack Hammond is agent for the Shubert houses and is assisted by "Buts" Shea, Mickey Clifford and Spike Howard. Harry Collier is agent for the *Edie's Irish Rose* Company, with Daniel Francis, Messing, "Jabber" Harmon, Chas. Ferrarri, Cas. McLaughlin and Jim Galvin as assistants. "Red" Hogan has Loew's Orpheum and Walter Ward, Loew's State Theater.

Frank Lloyd will have the Keith's new St. James house. Anos B. Christy has the Maggott Theater at Roxbury. Criss Meaney is in charge of the Birch three-sheet plant, with George Foley, Norman McDonald, Tom Hickey and Bill Meaney as assistants. Dave Superior has the Seeley three-sheet plant, with Ralph Corbett, Jas. Cleary, Geo. Hunt and Richard Starkey as assistants. A. Rosenthal and son and Hymie Geroski bill the Jewish plays at the Grand. Harry Superior has Waldron's Casino, and Pat Romano bills the Bowdoin Square and Old Howard houses.

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The Bally-Dee Musical Instrument Supreme. Played same as piano, but with one-fifth the weight, one-tenth the size, yet fifty times the volume.

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Under The Marquee

By CIRCUS CY

(Communications to 25-27 Opera Place, Cincinnati, O.)

Cy learns that the veteran showman, Sig Sautelle, is at St. Petersburg, Fla.

Peggy Waddell and Bert Bateman, who recently closed their fair dates, are now in Chicago.

Earl Clyne, formerly of the white tops, is located in Cincinnati. He is a member of the stagehands' union, being electrician at the Strand Theater, a movie house.

Several European novelty acts will be seen for the first time in America next season with the Walter L. Main Circus.

Buck Yarbrough is in the hospital at Laramie, Wyo., where he underwent an operation. Says he is doing nicely and would appreciate letters from friends.

Frank T. Kelly, the transcontinental rouser, writes that he sold his news business to "Bay Run" Smith, and is now at Hot Springs, Ark. He is now interested in oil projects in Arkansas and Oklahoma.

Where are you and what are you doing these days, trouper? The circus editor would like to hear from you with bits of news for the department as often as possible during the winter months.

Dan M. Spayd, who recently closed a 12 weeks' season on the No. 1 Advertising Car of the Walter L. Main Circus, will be found on the No. 1 car of the Gentry Bros.' Circus season of 1926. He is now at Louisville, Ky.

William Kemp Smith, clown, will not troupe this winter, the first time in 12 years. He will be connected with the publicity department of a chemical company in Blytheville, Ark., and expects to be with the white tops again in the spring.

Joe Gould, of the Arthur Borella Trio, with the Walter L. Main Circus this season, has been in Cincinnati since the show closed, playing vaudeville dates. He was a caller at *The Billboard* last Tuesday and informed that he would soon leave for his home in Buffalo, N. Y.

That veteran billposter, Jim Savage, is at present in Cincinnati, having closed last week on the advance of the "Lectros" Circus. He visited the home offices of *The Billboard* last week and is renewing acquaintances with some of his old circus friends.

An old flag that was taken by firemen from the P. T. Barnum museum, which burned in New York July 13, 1865, is one of the most interesting and valuable relics on display in the recently constructed museum of the State Firemen's Home in Hudson, N. Y. The flag is handmade, with the stars sewed on the field.

The Cottrell-Powell Troupe of Riders has been engaged for 1926 with the Gentry Bros.' Circus.

Joe Bon-Homme writes that everything is moving along nicely at the winter quarters of the Bon-Homme Bros.' Show, Shreveport, La. Three trucks have been added. Sig Bon-Homme, Jimmie D Cobb and George Jenner arrived at quarters November 29. Mrs. Sig Bon-Homme made a trip to California to visit her mother and will join the show at the first stand December 15.

Deacon Allbright sends words that there to a number of trouper at the quarters of King Bros., Walter L. Main and Gentry Bros. circuses at Louisville. The dining department is under the management of Al Deane, assisted by Norman Baines, with a crew of three cooks and six busboys. Joe Sebastian is in charge of the animal barn. Ray Collins is doing local "restling," also driving the private car for the shows. Jim Scully expects to leave soon to join the Rose Killian Show and take over the stock. John Pluto, who is interested in the Gentry show, was a visitor at the quarters and left for the East to buy 24 lions for the big sensational act of John Hoffman, who will be head caller for the shows.

Some "remembers" from Buck Leahy: When Jesse Bullock was with the Howe show? When Fred Pollett was treasurer of the World at Home Shows? When J. Frank Heathcock had a medicine show? When the Smilleta Family was with the LaMont Bros. Show? When "Major" Smith was with Guy Bros.' Minstrels? When Kitty and Eddie Acker were with the Winner & Curran Shows? When Mack Davis joined the LaTena Show at Columbia, Pa.? When Johnnie Fox was with the Skebeck Show? When Joe Arness, Frank Marlon, George Rickel Billy teno, David Costello, George Reno, Mont. Long, Tom Fay, James Gaffey and Bill Fay were with the Walter L. Main Circus?

Harry Lippman, balloon and novelty man with the Walter L. Main Circus the last season, is at his home in New York

Greetings, Kind Friends:

This is no place to advertise.
No space to tell you here
Of tents, and seats, and ballyhoos---
There's time for that next year.

But what we want to say to you
Right in this Billboard ad.
Is that we do appreciate
The times you've made us glad

By boosting for the "Baker" name
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And telling people whom you meet
To join the big Parade

Of showfolks who are satisfied
With tents they've bought from us
And benches, stakes, and lots of things
Too numerous to discuss.

And so, right now, we'll shout "Thank you!"
So strong and loud and free
That everyone who reads this ad.
Will say, "They're meanin' me."



Baker-Lockwood

Kansas City, Missouri

America's Big Tent House

To Our Many Showmen Friends

Merry Christmas

AND

A Happy and Prosperous New Year

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for a fortnight. He will spend the winter hunting at Charleston, S. C.

Gene and Gabby DeKos, who opened in vaudeville May 24, have had only three days' layoff in that time. They recently finished the Southern Keith-Albee Time. The DeKos are booked until next May, when they sail for Brussels, Belgium, to visit their aunt and Uncle Jos. DeKos, of the Famous Joe DeKos Troupe, who is retired. They will return about the middle of August, as they have six weeks of fairs booked thru the World Amusement Service Association. While in Chicago they met Poodles Hannford, Anita White Joseph and Victoria Coyte, Bob and Francis Fisher, of the Five Fearless Flyers; the Russell Girls and mother of the Seven Serenaders. Last week they were at the Orpheum Theater, St. Louis, closing an eight-act bill, and

in which city they visited Mrs. Arch Woody, who is the daughter of Idaho Delno, famous contortionist, and baby.

A trouper, who gives his real name as Barney O'Brien (guess what his show name is), writing from Ballinger, Tex., says: "Looking backward 25 years isn't so long—let's look back that many more and see who is left of that old class that can still skin the old cat backwards or do the giant swing on the bars. You don't see them any more. Years ago I was with the P. T. Barnum Show before James A. Bailey had anything to do with it. I was then working with a troupe of acrobats known as the Lamonts. I was the first man or boy to do a three-high somersault in Madison Square Garden in 1881. Frank A. Gardner was with the show and George Cline had a mule act. Following that year

I was with Adam Forepaugh, then with 'Popcorn' George Hall in 1884, and 1885 with Gus Lambinger, and then an aeronaut for several years as a free attraction at fairs and picnics. Then the old *Billboard* came out in the '90s. I got many a swell date out of it when it was a 'one-sheeter'. I knew Jerry Muglivan when he was a kid peddling red apples for Uncle Ben, Al Ringling when he was a harness maker in Darlington, Wis., before he had a show, and 'Doc' Waddell when he was a kid saw me in many a show ring."

E. Tisher, of the Victoria Theater, Wheeling, W. Va., under date of November 29, wrote as follows: "Had the pleasure of having the Howard Girls with us last week. Johnny Wall, after closing with the 101 Ranch Show, joined the act as carpenter. Wall gave me quite a bit of news from Windy Hawkins, Jimmy Sweeney and some more of the old timers. Met Jack Crooks, who was with the Wallace Show in 1910. We had a dandy bill here the last half, the acts being of the circus variety: Jack Lazar was on the Two Bills Show, Eddie Dunningan on the Forepaugh-Sells Circus, Dotson, the big-time colored boy, also of the Forepaugh Show; the Picchiana Troupe of the Barnum Show. Had a turkey-day spread after the show Thursday night, given by Dotson. Had places for 23 people, stagehands and orchestra. Jimmy Picchiana was toastmaster. The Picchiana act sure looks good and it is the first act that has held them in for a long time. Gene Picchiana is having a great time with his radio. Lewis Picchiana was with the Glinserattl troupe on the Barnum Show in 1900. Saw a few lines about Effie Dutton in this week's *Billboard*, and would like to see her. She was with the '10 Big' with the Duttons in 1902. Rena Howard and I had a long talk about Capt. Adair. He was some foot juggler and on the unsupported ladder was a wizard. Have the Arena Brothers next week. Sorry to learn of Allie Webb's death and Con Colleano's accident."

Sam Gottlieb, tin-type photographer, for many years with various circuses, is resting at his home in Utica, N. Y., after a season of fair work. He plans to return to the circus field in 1926.

WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

Sidney, Nov. 6.—Big houses are the rule at Wirth's Olympia, Melbourne, where the ever-green Wirth's Circus is the attraction. There will be only a three weeks' season this year as the circus goes to New Zealand immediately after the Melbourne season.

Charles Prince is still working his monkey circus and other attractions around Victoria.

Sole Bros.' Circus tent was ripped to ribbons when a cyclonic disturbance struck Wallangarra. The limb of a big tree was snapped off and hurled thru the tent, which was a complete wreck within a few minutes.

Dick Ford, veteran circus clown, who is still able to hold his own with the best of them, was in town last week looking fitter than ever. Dick's work with the Bud Atkinson Circus and Wild West, when presented here some 12 years ago, will long be remembered for its originality and real artistry.

Ben Beno, aerialist, is now completing arrangements for the preparation of a remarkably sensational offering, distinctly novel and new to this country. He will be assisted by a clever Australian girl, Alma Mackie, late of the Con Moreni Revue Company. They start practicing next week. The act will be known as the Aerial Benos.

Little Charlie Nelson, after the Dundin Exhibition, is sure to make a trip to America, where he will be shown around by Gladys Southrop, who is at Rys Beach with Frank Sidney.

Dick Cavill, who has played in both American and Australian circuses, will have charge of the big swimming pool to be a portion of the athletic fitup arranged for the new Tattersall's Club, Castle-rough street Sidney. Mr. Cavill will also act as masseur and instructor.

Charlie Osborne, carnival worker, has been very ill of late. His many friends wish him a speedy recovery.

A big sensation for fairgrounds is to be built in Melbourne. Gus Powell is at the head of affairs, and Bro. Bob, well-known carnival worker, has an interest. It may open at Luna Park.

The Tenesko Duo has arrived from the

(Continued on page 96)

CIRCUS BOOKS

I have copies of rare and out-of-print Circus Books, cloth bound, illustrated, such as "Life of Dan Rice, Grimball, Waller, Whimsical Walker"; "Circus Life," by T. Frost; "Life of Ranger, the English Barnum"; "Four Years in Europe with Buffalo Bill," etc. Will trade for Route Books, Programs, old *Billboards* and Clippings. None for sale. C. G. STURTEVANT, State College, New Mexico.

90-FOOT ROUND TOP

10-ft. wall, used one season; 100x220 ft. Top, 10-ft. wall, used two months; 8 lengths of new 7-liner Blues, 2 lengths of new 8-liner Blues, 7 lengths of new 10-liner Blues; Poles and Stakes. Price right. PEARL VAN, Northville, N. Y.

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Vol. XXXVII #50
Dec. 12, 1925 P. 94

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The Corral

By ROWDY WADDY

(Communications to 25-27 Opera Place, Cincinnati, O.)

A little "early", but here's Merry Christmas to everybody!

Another reader wants to know what has become of Lafe Lewman.

Powder River Thompson—Let us have news in your district.

Tex. Young is still in pictures in the Los Angeles district and we would like to hear from him now and then.

Duke Lee is another old-time Wild West hand that is following the picture me. A few lines from you, Duke.

Yak. Cannutt is doing well in the movies as a cowboy star. We hear some comments upon his efforts in the film.

The Buckskin Bill Wild West Show, V. V. Nethkin, manager, will winter this year off season at Onancock, Va., again to "hit the trail" in the spring.

Tex. McLeod has made a name for himself in England that is second to none in the line of cowboy entertainer. Good to you, Tex.

The past couple of weeks Will Rogers has been heavily written up in advance local newspapers of his appearance at the Auditorium, Cincinnati, one night, December 8.

During winter seasons many of the Wild West show, contest and free attraction branches of professional entertainment go into vaudeville and other theatricals.

Joseph Graham, trick roper, wrote me from Haynesville, La., that he would winter with the Wyoming Bill Wild West Show, December 2, and that he would play vaudeville around Chicago and New York.

According to an article in *The New York Telegraph* recently, publicity was being given to a version of "Tex. Aussie Rodeo" being slated for big-time vaudeville, with Tex. negotiating thru Hank Moore and Alf. T. Wilton for a presentation on the Keltch-Albee Circuit.

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"THE COWBOY'S RETURN"

Backward, turn backward, oh time with your wheels, Aeroplanes, wagons and automobiles. Dress me once more in a sombrero that flaps, Spurs, had a flannel shirt, slicker and chaps, Put a six shooter or two in my hand, Show me a yearling to rope and to brand, Out where the sagebrush is dusty and gray, Make me a cowboy again for a day, Give me a bronco that knows how to dance, Buckskin of color and wicked of glance, New to the feeling of bridle and bits, Give me a quirt that will sting where it hits, Strap on the poncho behind in a roll, Pass me the lariat, dear to my soul, Over the trail let me gallop away, Make me a cowboy again for a day, Thunder of hoofs on the range as you ride, Hissing of iron, and smoking of hide, Follow of cattle, and snort of cayuse, Short-horns from Texas as wild as the deuce, Midnight stampede, and the milling of herds, Yells of the cowmen too angry for words, Right in the thick of it all I would stay, Make me a cowboy again for a day, Under the star-studded canopy vast, Campfire and coffee and comfort at last, Bacon that sizzles and crisps in pans (After roundups smells good to a man) Stories of ranchers and rustlers retold

**COLLAPSIBLE
POCKET CHAIR**




FOLDED UP

Dimensions, 10 inches long, 2 inches diameter. Weight, 24 ounces.

Ready for use in a few seconds. Height of an ordinary chair, strong enough to hold more than 300 pounds.

When folded up this chair can be carried in your pocket. As the dimensions show, it takes up no room and can be carried anywhere, set it up on the lot, etc. It is the greatest convenience of the age. Send \$2.00 cash or money order today.

**Sample Chair Sent Prepaid
Anywhere, \$1.75**


**SPECIAL REDUCTION IN QUANTITY LOTS
AGENTS WANTED**

GLASSWOOD CO., Inc.,
114 E. 28th Street, NEW YORK CITY, N. Y.

**Fair-Circus-Concession
TENTS—TENTS—TENTS**

Write us for Waterproof Tents. Quality, strength, durability and water repellent. See classified ad for Sidewall Bargains.

D. M. KERR MFG. CO.
1954 W. Grand Ave., CHICAGO, ILL.



**TIGHTS, UNION SUITS,
LEOTARDS SPANGLES,
RHINESTONES, TRIM-
MINGS.**

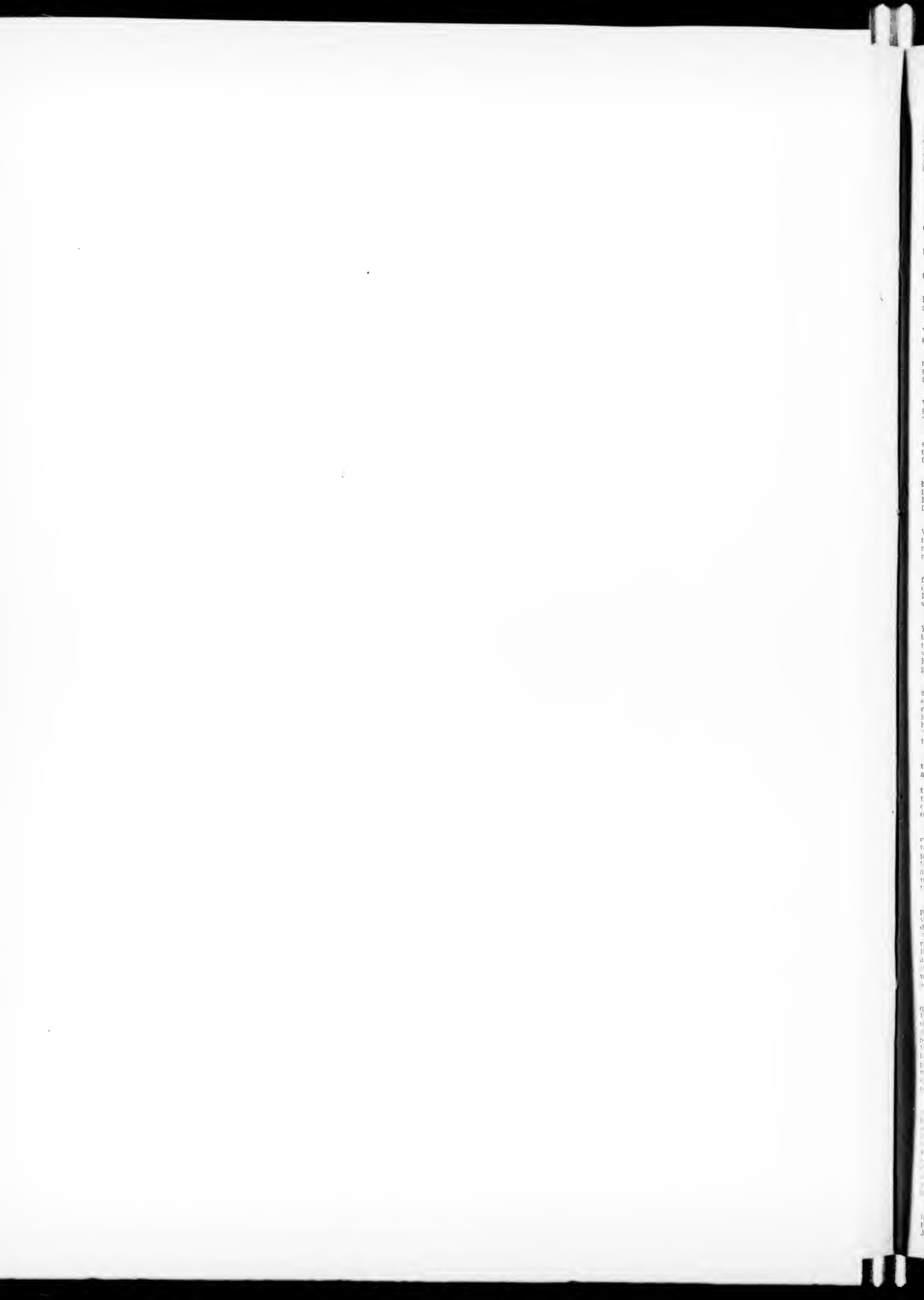
Arthur B. Albertis Co.
487 Broadway,
New York City

Put this ad in your Memo Book

HORSE AND PONY PLUMES
FOR STREET PARADES, ACTS AND ADVERTISING PURPOSES.

H. SCHAEEMBS
10414 89th Avenue, RICHMOND HILL, N. Y.
Write for Catalogue.

ATTORNEY-AT-LAW.
Counselor on Personal and Legal Matters. Correspondence strictly confidential. No publicity. Write or call. Hours 1 to 9. Address ATTY., Law Office, 5550 Market St., Philadelphia.



The Corral

By ROWDY WADDY
(Communications to 25-27 Opera Place, Cincinnati, O.)

A little "early", but here's Merry Christmas to everybody!

Another reader wants to know what has become of Lufe Lewman.

Powder River Thompson—Let us have the news in your district.

Tex. Young is still in pictures in the Los Angeles district and we would like a line from him now and then.

Duke Lee is another old-time Wild West lead that is following the picture game. A few lines from you, Duke.

Yak. Cannutt is doing well in the yovks as a cowboy star. We hear some nice comments upon his efforts in the films.

The Buckskin Bill Wild West Show, W. V. Nethkin, manager, will winter this lay-off season at Onancock, Va., again to "hit the trail" in the spring.

Tex. McLeod has made a name for himself in England that is second to none in the line of cowboy entertainer. Good for you, Tex.

The past couple of weeks Will Rogers has been heavily written up in advance in local newspapers of his appearance at Emory Auditorium, Cincinnati, one night, December 8.

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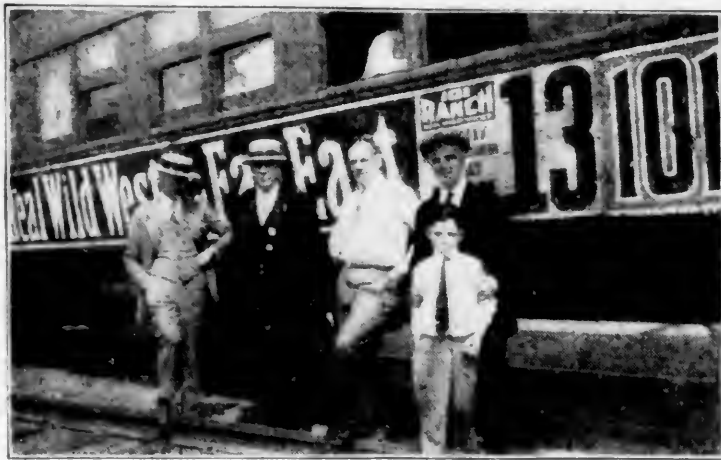
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**COLLAPSIBLE
POCKET CHAIR**




FOLDED UP

Dimensions, 19 inches long, 2 inches diameter. Weight, 23 ounces.

Ready for use in a few seconds. Height of an ordinary chair, strong enough to hold more than 300 pounds.

When folded up this chair can be carried in your pocket. As the dimensions show, it takes up no room and can be carried anywhere, set it up on the lot, etc. It is the greatest convenience of the age. Send **\$2.00** cash or money order today. **Each**

**Sample Chair Sent Prepaid
Anywhere, \$1.75**

**SPECIAL REDUCTION IN QUANTITY LOTS
AGENTS WANTED**

GLASSWOOD CO., Inc.,
114 E. 20th Street, NEW YORK CITY, N. Y.

**Fair-Circus-Concession
TENTS—TENTS—TENTS**

Write us for Waterproof Tents. Quality, strength, durability and water repellent. See classified ad for Sidewall Bargains.

D. M. KERR MFG. CO.
1954 W. Grand Ave., CHICAGO, ILL.



TIGHTS, UNION SUITS, LEOTARDS, SPANGLES, RHINESTONES, TRIMMINGS.

Arthur B. Albertis Co.
487 Broadway,
New York City

Put this ad in your Memo Book

HORSE AND PONY PLUMES
FOR STREET PARADES, ACTS AND ADVERTISING PURPOSES.

H. SCHAEMBS
10414 89th Avenue, RICHMOND HILL, N. Y.
Write for Catalogue.

ATTORNEY-AT-LAW.
Counselor on Personal and Legal Matters. Correspondence strictly confidential. No publicity. Write or call. Hours 1 to 9. Address ATTY., Law Office, 5550 Market St., Philadelphia.

"CHICAGO" ROLLER SKATES

ARE HELPING TO BRING BACK

The Roller Skating Craze

"CHICAGO" Skates are Good Money Makers. They are built of the Best material, are designed for Strength and Endurance as well as Speed. They are used and endorsed by the Fastest skaters in the game. Equip with "CHICAGO" Roller Skates and your success is assured. We carry a stock of Musical Instruments. Come in and hear the "Calliophone". It's great! We also carry a complete stock of Rink Supplies, including Wheel Grinders, Floor Dressing, Racing Suits and Repairs. All orders are filled promptly.

Write for our Booklet No. 6 on Rink Management, also our Post Cards, which are a sample of our window card for local advertising.

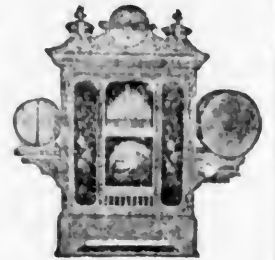
CHICAGO ROLLER SKATE CO., 4458 W. Lake St., CHICAGO, ILL.



No. 686



No. 578



No. 1

Rinks and Skaters

(Communications to 25-27 Opera Place, Cincinnati, O.)

John Baumann, proprietor and manager of the Riverview Ballroom, Milwaukee, Wis., announces that he will operate the ballroom as a Roller Skating Rink, commencing December 12. A new floor has been laid and new equipment provided. He plans some speed events and fancy skating exhibitions during the season. Mr. Baumann has taken a 10-year lease on the building.

The McClellands, Mildred and James, are now featuring novelty skating acts in roller rinks. They recently played engagements in rinks at Keyser, W. Va., and Oakland, Md.

Joe Laury sends word from Chicago that he has been in training the last two months to race December 19 and 20 at the Music Hall Roller Rink, Cincinnati, where he will meet Frank Hess and others. The distance will be half-mile, one, two and five miles, Berlin style. Laury and Hess are also to meet in an unlimited pursuit race, which will last until one man catches the other. Laury expects to do some racing in the East this winter. He says skating in Chicago is going very good.

A special after-Thanksgiving party was featured at the State Fair Park Roller Rink, Wheeling, W. Va., Saturday afternoon following, in which children of the different schools of the city participated in a specially arranged program consisting of races, special numbers and novelties.

A. B. Sharp informs that he is operating the Armory G Roller Rink, Appleton, Wis. He reports business as good so far this season.

C. M. Horsley, Sweet Springs, Mo., makes complaint to *The Billboard* against the Harry E. Morton Amusements, Inc., operating the Alhambra Roller Rink, Syracuse, N. Y., where he was employed as manager. He alleges his services were discontinued in violation of a contract providing for three weeks' notice.

The Mount Royal Hotel, Montreal, will treat its patrons to a brand new novelty, if present plans materialize. It intends to build an open-air skating rink on the roof of the hotel. The project is now awaiting the verdict of the architects, who are making examinations and calculations

WURLITZER BAND ORGANS

USED BY

SKATING RINKS

Throughout the United States

Just right in size and volume for the average sized rink—equal to a band of from seven to ten pieces. Send for complete list of newly released music rolls. New popular music brings crowds, crowds bring in the money.

Write Today for Catalog.

The Rudolph Wurlitzer Mfg. Co.
North Tonawanda, N. Y.



STYLE 148
Skating Rink
Military Band

as to whether the building can stand the strain of a skating rink on its roof.

A letter from the Jenny and Nylan trio, novelty skaters, states that while paying in Trenton, N. J., recently they had the pleasure of meeting Cliff Howard and Leon Flake, who have opened a rink at the Armory Building there, under the Pennsylvania Skating Corporation. Floor space of the new rink is 200x120 feet. At a dance held at the rink previous to the grand opening a large crowd was in attendance. A skating exhibition by the Jenny and Nylan Trio was a feature. Mr. Howard is manager of the new rink and Flake has charge of the skate room.

Three skating rinks, each 300x175 feet, are to be constructed within the race-track oval at the Fairgrounds, Detroit, Mich., under direction of the New State Fair Board. Three small buildings will be moved into the oval, combined into one, and heated with stoves so as to make a comfortable place for putting on and taking off skates, and in which hot coffee and sandwiches will be sold.

Roller skating has been revived at the Tenth Infantry Armory in Albany, N. Y., after a lapse of almost 20 years. The big grilles, with a floor space of 25,000 square feet and 10 laps to the mile, was thrown open Wednesday night, November 25. The Power Bros., who have the roller skating privilege at Mid-City Park, just outside of Albany, are in charge at the armory, although the skating is sponsored by the Tenth Infantry Athletic Association. The armory will be open for skating four nights a week, Monday, Wednesday, Friday and Saturday, if patronage

warrants. Saturday morning has been set aside for children. Music is furnished by a large band organ.

The skating rink at the Hippodrome, Nashville, Tenn., is now under the management of Ernest Cantrell, former manager of Cascade Plunge. H. P. French is owner of the Hippodrome Rink.

Twenty-one free open-air skating rinks, six of which are provided with toboggan slides, have been opened at Winnipeg, Man., by the Public Parks Board.

Under the Marquee

(Continued from page 94)

leading theaters and circuses of India and the East. They present a novel aerial revolving dental act, featuring Miss Tenesko in amazing revolutions.

Jack Heller and Joe Morris, two of the real old-timers in circus and vaudeville fields, are working the suburbs with that old standby *Sam Ko's Laundry*, first introduced into Australia more than 20 years ago by Queen Stowe and Harvey in Emerson & Wood's Minstrels from the United States.

BILLING THE SHOW

By LOU WYLIE

We are the gang that bills the show. Tho fierce and high the old winds blow We don't slow up a bit. Tho rainstorms drench us to the skin, Pass on and then come back again You'll find us billing thru it.

The kids greet us with great delight And stand around to catch the sight Of the gay poster clown That tells the world on just what day The greatest show on earth will pay A visit to their town.

When down the street winds the parade In gold and glitter all arrayed, And countless thousands cheer, We may be many miles away But you can bet your wad that day 'Twas we who got the crowd there.

The season now its course has run. We're closing out, our work is done. We devious ways will go. Forgotten are the hard days done, We've had our share of work and fun. And boys! We billed the show!

DANCE HALL AND ROLLER RINK MANAGERS

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THE IMPROVED SCHLUETER



Rapid Automatic Ball-Bearing Electric Floor Surfacing Machine.

No levers easily operated, always in center. Surfaces close up to the baseboard without the use of an Edge Roller. A FIVE-YEAR Guarantee backs up the quality.

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LINCOLN-SCHLUETER MCH. CO. INCORPORATED, 231 West Illinois Street, CHICAGO.

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We have 44 more than fifteen acres of our Portable Floors? There's a reason. Write for Catalog TRAMMILL PORTABLE RINK CO., 18th and College, Kansas City, Mo.

Advertise in *The Billboard*—you'll be satisfied with results.

To You We Extend Greetings and Best Wishes
for a

Merry Christmas and Happy New Year

RICHARDSON BALL BEARING SKATE COMPANY,
3312 Ravenswood Avenue - - - CHICAGO, ILL.

THE CIRCUS SEASON OF 1925

By FLETCHER SMITH

At this writing all of the larger shows have been stored away in winter quarters and already plans are being formulated for the openings in the spring, with many contemplated changes in the size, management and routes. In many ways the past season has proven unsatisfactory to some of the magnates. For a greater part of the season the shows experienced the best weather in years. There was very little rain. In fact, the lack of rain in certain sections caused many a show to drop a good-sized bankroll before making any money. Particularly was this true of the Christy Bros. Show, which for six weeks played thru a section that was suffering from the worst drought in years. Not till the show reached Chicago did it experience rain. The other shows that winter in the South suffered from the same conditions, while on the other hand the Northern shows had to compete with both mud and strenuous opposition. The East was the objective point of all of the big shows and Boston enjoyed the novelty of having four of the largest shows, putting in practically a continuous performance in that city—Sells-Floto, Hagenbeck-Wallace, 101 Ranch and Ringling Bros. and Barnum & Bailey Shows. Charles Sparks was right up among the big ones but made a quick move into Canada, playing over his old territory of the previous year thru Ontario and then into territory new for him in the Middle West. The customary big spring business in the Pittsburgh district was all "shot to pieces" this year owing to the industrial conditions. It has been a smart man who could route a circus this year and make money. It has been the biggest season in the history of the Ringling Show, I understand. The first circus to open under canvas last spring was the Christy Bros. Show, which began its tour with two big houses at Beaumont, Tex., and turnaways at Galveston, the second stand. Houston and Fort Worth were also big stands and the show was way ahead when it ran into the drought and then for weeks played to very small business. Hard luck followed the show all the way to Chicago and, just as it did once before, dropped a good season's winning before it started to make money. Once it got started, however, there was no stopping it. Bad weather and the necessity of laying out a route home thru Arkansas and Oklahoma made a dent in the bankroll, but the Christy Show can be set down as a big winner. The Lee Bros. Show, also Christy-owned and managed by Louis Chase, has had the longest season of any of the circuses. It has had its ups and downs all season and finally struck its stride in the South. It is doubtful if it will go out again next season, as present plans of G. W. Christy point to a greatly enlarged Christy Show and a 20-car Wild West, utilizing most of the equipment of the Lee Show. The Al G. Barnes Show this fall in Texas was up against bad weather and opposition and played many of the smaller towns. The comeback staged in the Wild West business by the Miller Bros. was at first sensational and circus men scratched their heads and wondered why they had left the field lay idle for the past seven or eight years. Reports were circulated that the Ranch Show was turning people away every day and that it was going to be the big winner of the season. The show did a good business till it struck the East, and Boston in particular. It covered a good deal of territory and made a short tour of the South. The bad weather and the fact that all shows playing Mississippi stand for a shakedown caused the Millers to close suddenly at Birmingham. The show goes out again next season. It, like all the other shows that played the South, ran into the rainy season. Charles Sparks admits himself that it was a disappointing season, but he had big business in Florida. His was the last of the 20-car shows to close. It is said the American Circus Corporation shows in the order of their success run: Robinson, Hagenbeck-Wallace, Sells-Floto. The master stroke that gave the Robinson Show a chance to play Florida ahead of any other show swelled the receipts by thousands, for the show did a wonderful business at every stand. In fact, the show has been a winner nearly the entire season. The Sells-Floto Show stuck it out and closed at Houston December 1. Floyd and Howard King, with the Walter L. Main Show, had a good season and with the acquisition of the equipment of the Gentry Bros. Show will have two shows next year. Fred Buchanan, with his Robbins Bros. Show, had a good season. He stayed in his own territory all season and closed when the bad weather set in this fall. The smaller two-car shows have been doing a paying business all season. Elmer Jones has a monopoly on this kind of a show at present and the field is still open for a 10-car show that will play only the fair-sized towns and keep away from the other big shows. Wagon shows had a prosperous season until the bad fall

weather set in. The leader in this class is the Mighty Haag, and this show has had another of its good seasons. M. L. Clark and Rose Kilian have both played to winning business and both will stay out all winter. Ernest Haag will make a

brief Florida trip, closing in January to clean up and paint up. The Moon Bros. and the Orange Bros. shows both made money. The former closed during the bad weather and then went out when it cleared up for a short supplementary season. The Orange Bros. Show lost a week in Arkansas thru dipping its stock, but closed with a good bankroll.

The fall in the South was the worst in years. Every tent show was hit by the bad weather. The rain fell in torrents for weeks, causing late arrivals, missed performances and days at a time that the shows could not operate. What looked like a big yield of cotton with

correspondingly good business was shot sky high by the rain, which cut the yield in half and left much cotton in the fields unpicked. Then came the government report of a surprising increase in the production in certain sections and down tumbled the price. It was bad enough at 24 cents.

There is every indication of a great increase in prosperity thruout the country before another season and prospects are much brighter right now than they were at this time last year. Especially is this the case in the manufacturing sections of the country and the steel industry. There will be plenty of opposition in the East next spring and many surprises are in store for those who follow the movements of the various circuses. A flock of Wild West shows is prophesied and several new shows are in the making. It is a safe prediction, however, that few of the present shows will be any bigger.

Herman L. Brown Connected With Hospital at La Crosse

Herman L. Brown, former showman, is in charge of a veterinary hospital at La Crosse, Wis., conducted by Dr. Luce, well known to showfolk. Brown's trouping the past season was of rather short duration, he going to La Crosse in July. Dr. Luce is a Baraboo product and while his trouping experience embraces but part of a season on the Ringling show shortly after his graduation from the Veterinary College at Chicago, he is a troupier at heart. The Luce hospital is located at 314 Jay street and showfolk are always welcome. Brown was in Chicago recently and saw a number of showmen, including Gene Milton, Shorty Stanley and Paddy Cleary.

The Billposter Sticks to It

The billposter's a funny man—
He sticks things any place he can;
He never seems to be in haste,
But he knows how to spill the paste;
He's certainly a steady man—
He sticks things and sticks to his plan.

The billposter's a patient chap.
He keeps on sticking—it's no snap;
The gaudy billboards make us halt,
It's not all the billposter's fault;
He posts bold art in gauzy clothes,
And how we stare when art's exposed.
—HARRY W. COLE.

And How Many Tickets?

(Continued from page 95)

number of "readers" which we will run for you. In fact, I expect to be able to run a story every day. But I notice on this contract that you haven't mentioned anything about tickets. How many tickets may we expect when your show arrives?"

The speaker is any business manager or advertising manager of any high-grade newspaper, and the one to whom the remark is made is any high-grade contracting press agent for any high-grade circus. And incidentally it is the answer which the press agent gives to this ever-asked question that determines his value to the show.

Any intelligent man with some newspaper or advertising experience can place the paid advertising for a nationally known circus without experiencing serious difficulty. Every newspaper is pleased to receive cash business of any respectable character but this is not all that circus officials require of their advance press agents. Few people, comparatively speaking, notice the small four or five-inch advertisement hidden away among the amusement ads telling of the coming of a circus; it is the large and interesting "readers" and pictures which appear in the papers as a direct result of the advertising that help fill the "big tops".

And, as stated above, it is the answer to that question, "and how many tickets?", which determines whether or not these "readers" and pictures will appear in the paper.

The management of some of the large circuses forbids its contracting press agents to stipulate the number of free tickets except where it is absolutely necessary. In other words, when the editor of the paper refuses to run free publicity without a signed order for so many admission tickets to the show the press agent must gracefully give in and sign the order. The trouble with this is that so many of the press agents argue with the editor too far to rescind their actions instead of giving the order in a graceful manner; hence the ticket order does no more good than if it had not been presented at all, as the editor is in an argumentative mood which, in most

(Continued on page 117)



It Shall Be
a Merry
Christmas

ALL the hope, all the incentive, all the happiness of the world is wrapped up in the promise of the star which the wise men journeyed to find 2,000 years ago. Men today have different ways of designating that star. Yet its significance is the same, its meaning is the same. It stands for something unseen, something hoped for, to work for.

As the Christmas season approaches we pause to consider how we might celebrate its true meaning in an appropriate way. Gifts, appropriate gifts, thoughtful gifts, give expression in a beautiful as well as a practical way to our appreciation of the season. To you who are interested in some way in the show business or who have a friend or relative who is interested in keeping in touch with the theater and its progress, what gift could be more appropriate than a year's subscription to *The Billboard*? No gift would be more acceptable. If you are a subscriber now you may renew your subscription and send one new yearly subscription, both for \$5.00, or you may send *The Billboard* to a friend, a business acquaintance for the entire year for \$3.00. A beautiful Christmas card announcing the subscription as a gift from you will be sent with each subscription.

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GEO. BARTON, Owner and Manager. Winter Quarters and Offices, 62 Orange St., Newark, N. J.

JACK PHILLIPS

Bandmaster Sparks Circus

Wishes All His Friends

A MERRY CHRISTMAS

Parks, Piers and Beaches

By NAT S. GREEN
(Communications to 25-27 Opera Place, Cincinnati, O.)

Sol Bloom Gives Reasons

For the Holding of World's Fair and Permanent International Exposition in Greater New York

In last week's issue of *The Billboard* we carried a short story of an address delivered before the Brooklyn Chamber of Commerce by Congressman Sol Bloom outlining his plans for the holding of a world's fair and a permanent international exposition in Brooklyn in 1932 in commemoration of the 200th Anniversary of the birth of George Washington.

"New York is the only suitable and logical city in the world where a world fair can be held," said Congressman Bloom. "George Washington was born on February 22, 1732, and the most fitting celebration commemorating this event would be a world fair in his honor."

"A fair of the character I have in mind should be held in grounds spacious enough to hold thousands of people and be imposing enough to impress them. Where can we find grounds suitable for that purpose? There is only one place. That is the Marine Park owned by the city, with ample acreage now in an undeveloped state, thus lending itself to any landscape plans or architectural propositions that may be deemed advisable. There we have a sea park of approximately 2,200 acres with a wonderful view and unlimited possibilities of future development."

"I suggest that these splendid grounds be improved and beautified in the highest art of the landscape gardener and that we call it Washington Park."

"My plan is to make this a permanent international exposition. All former expositions have been erected and constructed with the idea in mind of tearing them down and this is the only exposition ever contemplated with an idea of permanency. The logical result of this plan is that it would afford an opportunity for all the people of the world to gather in a massive exposition, the like of which has never been seen before or even contemplated. The most far-reaching and constructive result would be the establishment of better relationship and understanding between the nations of the earth, and to properly recognize and observe the great march of science, art, education, commerce and industry since the last great exposition held in the United States. This exposition will permit the citizens of all countries to get together in a spirit of good-fellowship, mutual understanding and good will, at which the triumphs of each nation in science, art, commerce and industry—everything contributing to the good will and happiness of mankind—can be exhibited."

"It is most fitting that at the 200th anniversary of the birth of George Washington this big reunion of the nations of the world should be held. The time has come when the people of the earth should talk about air, science, industry and peace-time achievements."

"There are hundreds of thousands of buyers from all parts of the world who come to New York every year to purchase goods, and such an exposition would give these buyers the opportunity of viewing and becoming acquainted with the products and the manufactured articles of the nations of the world."

"My idea is to erect buildings which will have exhibition space for the display of goods manufactured in the United States totaling 5,000,000 square feet of space. This would be exclusive of the special buildings that might be built by special trades for their own products."

"The United States Government will have special pavilions for exhibits of the various branches of the Governmental departments."

"It is contemplated that 46 foreign nations and 48 States will have pavilions. Porto Rico, Alaska, the Philippines and Hawaii will be represented. There will be at least 25 city pavilions."

"A stadium will be erected for 200,000 people, a large auditorium for concerts and conventions. A 1 1/2-mile track with extended bank turns for automobile, bicycle and other races. Another special feature and something that must be taken into consideration is the parking space for automobiles, and provision will be made for the parking of 100,000 automobiles inside the grounds. There will also be the largest amusement section that the world has ever known which will occupy about 200 acres of ground."

"The total area covered by this world's fair grounds is nearly three times as large as Central Park and nearly five times as large as Prospect Park in Brooklyn."

"It is estimated that the cost of constructing and laying out this exposition, including the foreign and State pavilions, will be close to \$100,000,000 and that for the first six months of the exposition there will be a total of over 100,000,000 people attending this exposition. This estimate of 100,000,000 people for the first six months is calculated on a lower percentage than any of the previous expositions held in this country."

"New York City is the best fitted in the United States for the holding of a permanent world's fair. It has within a radius of 25 miles a population of 8,500,000 people, within a radius of 50 miles 15,000,000 people, within a radius of 100 miles 22,000,000 people, and within a radius of 500 miles it has a population of nearly one-half the population of the United States. It has the greatest hotel accommodations of any city of the United States."

ANOTHER PIER

For Atlantic City—Will Include Theater, Dance Pavilion, Skating Rink and Band Pavilion

Atlantic City, Dec. 4.—According to reports recently made, the Chelsea section at Montpelier and Boston avenues is to have two new ocean piers. It was announced a few weeks ago by Charles R. Myers that he intended to build a pier at Montpelier avenue, and last week the announcement was made that a New York syndicate would erect a pier at Boston avenue, with a 17-story hotel fronting on the Boardwalk and a 17-story apartment house fronting Pacific avenue, between Boston and Providence avenues, costing \$20,000,000.

The Admiral Realty Company recently purchased from Richard B. Morrell the block bounded by Pacific, Boston and Providence avenues, and the Riparian Commission's line in the Atlantic ocean for a pier said to be around \$2,000,000. It is aimed by the Admiralty Company to make its pier the largest in the world, with a theater having a seating capacity of 5,000. Besides the theater a swimming pool and gymnasium are to be operated thruout the year. Beyond the theater location will be a dance pavilion, skating rink and convention hall, and a band pavilion will be conveniently located. A novelty on the pier is to be an airplane landing station at its extreme end.

Woodlawn Park, Colonie, N. Y.

Albany, N. Y., Dec. 3.—Woodlawn Park, a new amusement resort located in the town of Colonie, near the city of Watervliet, is expected to be in operation early next summer. A 70-acre plot in and near the old Watervliet reservoir was purchased a year ago by a company incorporated to operate the park. A 20-acre sheet of water is included in the grounds, which were owned for many years by the Watervliet Hydraulic Company. Officers of the company are President, J. J. Wiggand of Buffalo; secretary, J. A. Bisenius; treasurer, G. A. Wiggand of Albany, and booking agent, N. M. Wiggand of Buffalo. The company will have two offices, one at 202 Park street, Albany, and the other at 199 North Division street, Buffalo.

New Pier at Venice

The announcement was made recently that the Church & Prior Company, of Venice, Calif., will start construction on a new amusement pier about January 10. It will be as large as any on the Pacific Coast and will be located on the shores of Venice. This will make five amusement piers on this section of the Pacific Coast.

SAMUEL H. GEER



Mr. Geer is general manager of Playland Park, Freeport, L. I., an amusement resort that made quite a bid for popularity during the past season.

Cincy Zoo Buys Animals

The Cincinnati Zoo recently purchased a Bengal tiger, a number of spotted hyenas, several vultures and a genet cat. Manager Sol A. Stephan said the hyenas are young and are of a rare species. They are of giraffe-like build, tall in front and sloping close to the ground at their hind quarters.

"They are distinctly cowardly and never do any killing themselves," said the park manager. "They are the camp followers of able generals like the lion and the tiger and eat what the others leave. They are so cowardly, however, that they wait a long while after the provider of their food has left, and so they develop a fondness for tainted meat. These hyenas and the vultures and insects do for nature in the jungle what our garbage wagons do for us in the cities."

Burns to Ground

Civic Auditorium in Balboa Park, San Diego, Consumed in Flames

San Diego, Calif., Dec. 3.—The Civic Auditorium Building in Balboa Park burned to the ground Thanksgiving Eve



The value of attractive architecture is well illustrated in the arrangement of the various rides, buildings, etc., at Grenada Park, Detroit. Lattice work, arches, towers and the like are used and the effect is quite pleasing. An idea of the park's architecture may be gained from the accompanying picture of one of the ride fronts.

Memphis Zoo Expands

Memphis, Tenn., Dec. 4.—When the municipality of Memphis embarked in the business of breeding wild and carnivorous animals, peddling hyenas, zebra colts, buffalo calves, ring-tailed monkeys and infant alligators the Mayor said it was a far cry from directing the affairs of a fast-growing metropolis to that of running a carnivorous animal ranch, but the superintendent of the Municipal Zoo, a former circus trainer, was insistent. And there was a public clamor for a free public zoo. That was a few years ago.

The Municipal Zoo property today is valued at \$750,000, including the land, the buildings and the animals and fowls and reptiles. It ranks as the third largest free public zoo in the United States, and 600,000 visitors have been entertained there this year, according to Ernest Godwin, who has succeeded to the guardianship of the municipal gardens.

Sales of wild animals to circus owners and zoological gardens bring an annual revenue of from \$15,000 to \$25,000. But the profits are not turned back into the city treasury. They are expended in the purchase of more animals.

The city of Memphis paid \$2,000 each for the parents of the baby hippopotamus. The stock has visited the hippopotamus fair five times in as many years. Three little hippos were sold, a fourth died and the last baby animal is offered on the market. The demand for hippos is keen.

The zoo at Jackson, Miss., has purchased three lion cubs and a young zebra from Mr. Godwin. The price for the four animals was \$1,275 cash and a South American llama in exchange. The superintendent has been wanting another llama.

He has another pen of baby lions only a few weeks old.

Lloyd Jeffries is still at Indianapolis, where he was connected with Broad Ripple Park the past season. He has not as yet signed up for next season.

Martin Gets Lease on Mahoning Park

W. J. Martin, manager of Mahoning Park, Warren, O., advises that he has obtained a 10-year lease on the park and will remodel it this winter.

Mr. Martin states that he is installing a new sand beach, new bathhouse with all new suits, is building a number of cottages and will establish a tourist camp.

The park's midway will be rearranged so as to present a more attractive appearance. A children's playground will be provided, where the smaller children may spend their time in recreation while their elders enjoy the balance of the park.

Mahoning Park is located on the beautiful Mahoning River, opposite the Mahoning Canoe Club, which has more than 600 members and 200 cottages. River events are staged several times a year by the club and this attracts thousands of people to the park. Located on two trolley lines and two railroads, and being the only amusement park between Youngstown and Cleveland, Mahoning Park occupies a strategic position and has a drawing population of more than 250,000 people.

Mr. Martin has had about 20 years' experience in the amusement business, including six years as manager of Stanton Park at Steubenville, O. He knows the park game thoroly and expects to make Mahoning Park a leader in Northeastern Ohio.

G. E. VINCENT,
No. 16 BIG ELI Owner, says:



"If you have anyone you would like to refer to me about No. 16, don't be afraid to do so."

The best proof of value received from any product comes from the statement of owners.

Ask for Mr. Vincent's address. Write to him. Let us prove to you that a No. 16 BIG ELI Wheel is a good investment.

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For Parks and All Amusement Places. Automatic Score and Coin Collector. Thrilling sport! Everybody plays—men, women, children. Your receipts clear profit. You can take in \$15 to \$50 per day with 2 to 12 Whirl-O-Ball Games in any ordinary room or tent. Each \$14.20 ft. Moderate investment required. Write for catalog.

BRIANT SPECIALTY CO.,
50 Bobbs-Merrill Bldg.,
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NEW AUTOMATIC LOOP-THE-LOOP GAME

FOR LEASE—Lakeview Park, on Lake Odell, Lakeville, O., containing 26 acres. A fine natural picnic park. Tables to seat 1,000, and an athletic field. A small frame hotel with a large veranda, 25x150. Would make a nice luncheon room. Rest-Grant, Dining Room, Canteen, Gym, Garage, Ice House, Bath House and some land on a 1 1/2 mile. where there is good fishing and bathing and fishing. Main line of Penn R. R. between Wooster and Mansfield, O. Just off the Three C. Highway. Financial party investigate. J. L. REGNE.

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This Park is equipped with a number of big standard Rides, including a Coaster, which we will lease outright or allow responsible, experienced operators to work on a percentage basis. This is an excellent proposition to men who thoroughly understand rides.

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The U. S. Court guarantees the originality and intelligence of this game. Order now; avoid the rush season which will soon be here. Write for circular.

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CATERPILLAR. Splendid trick ride. 82 built since 1923. Grossed over \$1,000.00 many days. Conny Island grossed over \$2,000 first season. Many good spots left. One used machine.

SEAPLANE DE LUXE. Wonderful new design. Most beautiful car ever seen. See it at Kenneywood, Pittsburgh; Orléans; Columbus; Main Haven. 357 Seaplanes all over the world.

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MERRY MIX-UP. Best portable ride. All steel, including gears and fence. Heavy chains. Cushman engine. Easily gilled. Loads on one wagon. Weighs 5 tons, 67 built in two years. Best chain ride.

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See Inside Back Cover Page

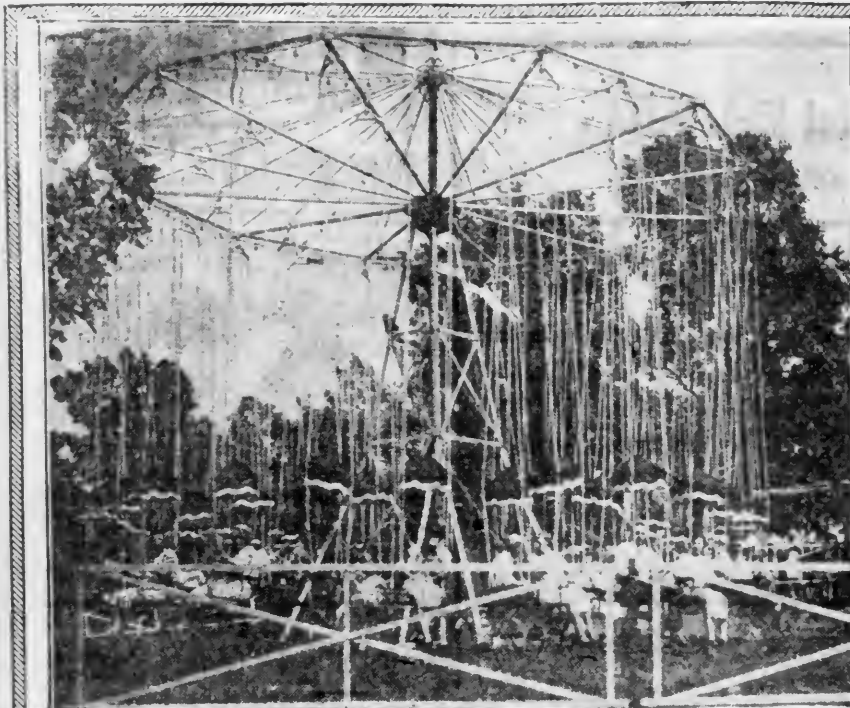
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SEASON 1926

Wishing all their friends and others a very Merry Xmas and a Happy New Year.
Permanent address, 822 Manor St., York, Pa.



We Thank YOU!

For the orders you have sent our way and wish you a very MERRY CHRISTMAS and a successful, profitable, better NEW YEAR.

Send for 1926 Circular of our

GLIDER and WHIRL RIDES

All-steel construction. 100% portable. Rides that give satisfaction and make the B. R.

MISSOURI AMUSEMENT CONSTRUCTION COMPANY

Formerly 1202 So. 6th St.

Now in our new modern factory at

4th and Jackson - ST. JOSEPH, MO.

We Also Build Kiddie Gliders.



Patents Pending

For Parks, Beaches, Carnivals, Store Shows. A newly invented Motion Picture Apparatus, showing real movies. A great attraction for young and old, day or night, rain or shine. In very successful operation at the Wisconsin State Fair Amusement Park this past season. Very low operating cost, small investment. Park men, Arcade operators, concessionaires, write for further information.

E. E. BEHR, 4015 Pabst Ave., Milwaukee, Wis.

Passing of Pioneer Aeronaut

Many oldtimers in the amusement park and fair business will regret to learn of the passing of Carl E. Myers. The veteran was a pioneer in aeronautics and contributed much toward the development of the balloon. For years he was a feature attraction at leading amusement parks and fairs in the United States, and thru experiments in Texas and other States he gained international fame as a "rain maker". Close to Frankfort, Ky., he had a balloon factory which was nicknamed "Aerial Hall" and "Balloon Farm". He furnished many balloons for the war with Spain. Further details of his death will be found in the Obituary Department of this issue.

Six New Rides Are Planned for Riviera Park

J. F. Connor, general manager of Riviera Park, Belleville, N. J., is making extensive preparations for the season of 1926. Among other things he announces that it is his intention to install six new rides before the opening of the season, and that he has already booked several attractions for 1926. He is now working on an extensive program of planting trees and shrubbery to beautify the park.

Corrigan a Lieutenant

Albany, N. Y., Dec. 2.—James Corrigan, who worked in the penny arcade, skating rink and other concessions at old Maple some years ago, is now a lieutenant in the inspection division of the State Motor Vehicle Bureau. He served overseas during the World War and later was a member of the State constabulary and the

(Continued on page 105)

PARK FOR SALE

FULLY EQUIPPED

Central New York. 400,000 to draw from. Cheap, no reasonable offer refused. Age and ill health cause for selling. BOX D374, care Billboard, Cincinnati, Ohio.

FOR SALE CHEAP ONE

GLEE-BOAT SELF-SAILER

Two years old, good condition. THE FRANK WILCOX CO., Savin Rock, West Haven, Conn.

WANTED

Location for Miniature Railroad in Park. Miniature Railroads for sale or trade at all times. FRANK DE YOUNG, Newton, Iowa.

WANTED

FOR LAKEVIEW PARK,

On Lake Odell, Lakavilla, O. Rider of all kinds, for a Park, well patronized, or would lease for long term to responsible party. J. L. REGNE.

WANTED FOR SEASON 1926. At Wellston Park, Wellston, O., Skating Rink, Tent Shows and other Amusements. Bring your own outfit. JACOB RAPP.

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

WANTED! FOR 1926 SEASON

A first-class DANCE HALL. Something the Capitol District has long been waiting for. Our present dance hall (130x80) cannot handle the crowds. We have excellent locations for one or two NEW Rides and Games.

Do not fail to investigate by writing NOW to

MID-CITY PARK

ALBANY, NEW YORK

RIVIERA PARK, BELLEVILLE, N. J.

Few Concessions open to responsible parties. Wheels operate. Also want NEW Rides: good proposition for Chairplane, Tumble Bug, etc. J. F. CONNOR, Gen. Mgr.

Want To Book With Good Park

Having a thoroughly experienced, capable and reliable manager. I have an up-to-date Penny Arcade consisting of approximately 150 Machines, 7 Skee-Ball Alleys and a Walking Charlie. References exchanged. Interested Manager or Owners, address BOX D370, care The Billboard, Cincinnati, Ohio.

FOR SALE OR LEASE

Amusement Park in the East, with Concessions on Leases. All latest Devices, large Coaster and beautiful Dance Hall. For particulars address BOX D375, care Billboard, Cincinnati, Ohio.

ROLLER COASTER SPACES

in the heart of

CONEY ISLAND, NEW YORK

Room for biggest, most modern Amusement Devices. Long-term leases. No percentage. Locations unexcelled. For further information write J. J. H., care The Billboard, 1560 Broadway, New York City.

World's Greatest Bally Hoo Ride

TEETER COASTER

Write for particulars.

BLUE RIBBON SALES AGENCY, 17 W. 60th Street, NEW YORK.

CANDY FLOSS MACHINES

Four different models of new Machines. All kinds of used Machines. Hand Power, All Electric and Combination Machines. Good used Machines at less than half what new ones cost. Mfrs. of Automatic Fishponds, Merchandise Wheels, Cork Guns, Etc.

AUTOMATIC FISH POND CO.

Office—266 Langdon St.,

TOLEDO, OHIO



CARROUSELS

- No. 1 Special Three Abreast
40 foot diameter
- No. 2 Special Three Abreast
40 foot diameter
- Standard Three Abreast
40 foot diameter
- Standard Two Abreast
40 foot diameter
- "Ideal" Three Abreast
35 foot diameter
- "Little Beauty" Two Abreast
32 foot diameter
- "Kiddie" Carrousel



Power Units
4-Cylinder LeRoi
and
Cushman Engines

PARK MACHINES ON SPECIAL ORDER

ALLAN HERSHELL CO., Inc.
NORTH TONAWANDA, N. Y., U. S. A.

FOR RENT

On Boardwalk, Keansburg,
New Jersey

- DANCE HALL
- SPACE FOR RIDES
- FRANKFURTER STANDS
- RESTAURANT
- ORANGE ADE STAND
- SODA and ICE CREAM STAND
- FROZEN ICES
- PEANUT PRIVILEGE
- POPSICLE STAND
- SKILL GAMES
- LOTTO or CORN GAME
- BALLOON PRIVILEGE
- CHAIR and UMBRELLA PRIVILEGE
- POPCORN and CANDY FLOSS

New Point
Comfort Beach Co.,
Keansburg, - New Jersey

WANTED

Penny Arcade, Pony Track,
Miniature Railway, Cotton
Candy and Taffy.

EARL J. REDDEN, Gen. Mgr.,
NEW PLAYLAND PARK,
South Bend, - Indiana.

Water Scooter

Will make you a fortune. County right, cash or
installment. Sample free. **MARTIN**, Inventor, 411 West
Ferry St., Buffalo, N. Y.

It helps you, the paper and the advertiser to mention
The Billboard.

THE CRAB

(Patented.)
The car with movements like a "crab"—forward and backward (reversing unexpectedly) over a floor
full of action.

ELECTRIC THIRD-RAIL MINIATURE RAILWAY

(Patent applied for.)
CLEAN, DEPENDABLE, SAFE. A proven success, both mechanically and financially. Cost of oper-
ation lower than any other park device in existence.

Operating in sixteen parks throughout the country. No accidents have ever been reported to us due to
the third-rail system. Paid for itself in many parks the first season.

GASOLINE LOCOMOTIVE MINIATURE RAILWAY

(Patent applied for.)
Using the latest model Ford motor. For localities where electric power is not available.

DAYTON FUN HOUSE & RIDING DEVICE MFG. CO., DAYTON, OHIO

REPRESENTATIVES:
MILLER & BAKER, INC., 3041 Grand Central Terminal, New York, N. Y.
JOHN A. MILLER CO., 7200 East Jefferson Ave., Detroit, Mich.; 515 Park St., Tampa, Fla.
JOHN A. MILLER, P. O. Box 48, Homewood, Illinois.
Foreign Business: **R. S. UZZELL CORP.**, 152 W. 42d St., New York, N. Y.

AMUSEMENT CENTER FOR SALE

A Money-Making Proposition for One or a Group of Live-Wire Men

The demand for attractive rural road houses and amusement places is becoming greater, and the really
desirable places are getting scarcer. I have an established place with a paying business and the possi-
bilities are there for some real money. The location could not be better, on a proposed new State high-
way, on Reading Railroad, midway between Albion and Reading. I will sell the hotel and Park to-
gether, or the hotel, but not the Park alone.

These properties are for sale and not for rent.
Road House is a well-built brick house, 18 rooms, with large barn and garage.
Building Lots—Six lots on Main Street adjoining Hotel and six lots on road leading to Mertztown,
adjoining Hotel.

Park Property—Four and one-half acres known as Hancock Park. The improvements consist of a new
Dancing Pavilion with hardwood floor, 50x50; Refreshment Stand, 40x60; Concession Stand. Good water,
Electric Lights on grounds. Good state of repair. For further particulars address or inquire
C. H. SCHWARTZ, Hancock, Pa.

"THE WHIP"

AMUSEMENT RIDE.
Famous throughout the world.
BETTER THAN EVER.
Manufactured exclusively by
W. F. MANGELS CO., Coney Island, N. Y.

Wanted--New Mahoning Park--Wanted

On the beautiful Mahoning River, Warren O. Rides and Concessions for 1926. Only Amusement Park be-
tween Cleveland and Youngstown. Park located on two main highways, two trolley lines and two railroads.
Drawing population of over 250,000. Fifty factories and steel mills operating full time. The following said:
Shooting Gallery, Corn Game, Doll Park, Box Ball, Bathing, Boating and Dancing. Open: Refreshments,
Barbecue, Confection and other Games. Rent reasonable. Address all mail to
W. J. MARTIN, Manager, Box 3, Leavittsburg, Ohio.

BABY ELI WHEEL



A Real Kiddie Ride for Any Park
ELI BRIDGE COMPANY
Wolcott St., - Jacksonville, Ill.

NEW OWNERSHIP MANAGEMENT

WENONA BEACH

Can place, starting summer
1926, Rides, Shows and
Concessions that do not
conflict.

WENONA BEACH COMPANY,
Bay City, - Michigan

Natatorium Engineering Co.

Broad Ripple, Indianapolis, Ind.
DESIGNERS AND BUILDERS OF
Practical Swimming Pools.
Write now for information.

Fairs and Expositions

By NAT S. GREEN
(Communications to 25-27 Opera Place, Cincinnati, O.)

Anthony Resigns

As President of Florida State Fair
---This Year's Fair Biggest
Ever

Jacksonville, Fla., Dec. 3.—A. P. Anthony has severed his connections with the Florida State Fair Association. He was president and has been succeeded by Frank C. Groover, president of business caused him to take the step.

Officials stated that this year's fair, which closed last Saturday, was more largely attended than any other fair ever held during the entire history of the State Fair Association. More counties were represented with exhibits than ever before. Not only were the agricultural, horticultural, live stock, scientific and other exhibits more of an educational nature than ever before, but the amusement features of the fair undoubtedly surpassed those of previous years. The two outstanding entertainment features of the program were the pageant, *Guard*, in which about 1,000 schoolgirls participated, and the Ernie Young Revue, which was one of the most gorgeous ever presented here. The Johnny J. Jones Exposition provided the midway features.

Big Attendance at Dairy Show

San Francisco, Dec. 1.—Attendance records were broken at the recent Pacific Slope Dairy Show in Oakland. The cattle champions paraded in the show ring as the last official act. The greatest dairy cows and bulls in the country were entries in the show.

WHERE AND WHEN THEY WILL MEET

Annual Meetings of State and District Associations of Fairs:

Western Canada Association of Exhibitions (Class A fairs): W. J. Stark, of Edmonton, Alta., secretary. Meeting to be held in Regina, Sask., February 2 and 3.

Wisconsin Association of Fairs: J. F. Malone, of Beaver Dam, secretary. Meeting to be held at Marshfield, Wis., January 6 and 7; headquarters at Hotel Blodgett.

Ohio Fair Managers' Association, Helen S. Maher, Columbus, O., recording secretary. Don Detrick, Bellefontaine, O., executive secretary. Meeting to be held Wednesday and Thursday, January 13 and 14, at the new Nell House, Columbus, O.

Virginia Association of Fairs: C. B. Ralston, of Staunton, secretary. Meeting to be held at the Hotel Richmond, Richmond, Va., January 18 and 19.

Michigan Association of Fairs: Chester M. Howell, Saginaw, secretary. Meeting to be held at the Fort Shelby Hotel, Detroit, January 14 and 15.

Louisiana Fair Managers: H. B. Skinner, La Fayette, La., secretary. Meeting to be held at Alexandria, La., January 13 and 14.

Texas Association of Fairs: T. J. Burdette, Hillsboro, Tex., secretary. First annual meeting will be held in Dallas January 14 and 15.

Nebraska Association of Fair Managers: Wm. H. Smith, Seward, Neb., secretary. Meeting to be held in Lincoln, Neb., January 18 and 19.

Minnesota Federation of County Fairs: R. F. Hall, Minneapolis, Minn., secretary. Meeting to be held January 13, 14 and 15 at the State capitol, St. Paul. The annual meeting of the State Agricultural Society (Thomas H. Canfield, secretary) will be held at the same time and place.

New England Agricultural Fairs' Association: Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held at the Copley Square Hotel, Boston, Mass., January 20 and 21.

Secretaries of State and district fair associations are invited to send in dates and place of meeting of their associations, to be included in this list. The editor will appreciate having his attention called to any error that may inadvertently appear in this list or in any part of the fair department.

Louisiana State Fair's Actual Loss Is \$2,500

Shreveport, La., Dec. 3.—Notwithstanding unprecedentedly bad weather which prevailed during 10 days of the 11 days, which heavily curtailed attendance, the 20th annual State Fair of Louisiana sustained an actual loss of only approximately \$2,500, as shown by official reports submitted at a meeting of the board of directors by Secretary W. R. Hirsch.

Losses totaled \$31,115, but charged against this were several permanent improvements, including the new child welfare building costing around \$15,000 and additional real estate purchased at a cost of \$12,000, which brought the actual loss of the fair.

Total attendance was not announced, but unofficially it was reported on the last day of the fair as 100,000 or larger. Several liberal gifts were reported, and official gratitude voted the donors, including approximately \$2,000 from the Southwestern Gas and Electric Company, \$5,000 chopped off the charge for "attractions in front of the grand stand" by Fred Barnes, of Chicago.

The city of Shreveport, thru Mayor L. E. Thomas, announced that it would appropriate \$12,000 to pay for the real estate which the association purchased the past year to enlarge the fairgrounds. On motion of Treasurer Andrew Quarbes,

Missouri State Fair Has Made Fine Record

The Missouri State Fair has passed the milestone of a quarter of a century and is now standing on the threshold of the second quarter, which will be greater and grander than the first, according to present indications.

"The first 25 years of building," says Secretary W. D. Smith, "was our pioneer period. The past three years has been our great era of prosperity in which the management has changed the ledger account from a cash credit of \$90,000 to a cash debit of \$80,000.

The total appropriations used, which were appropriated by the State Legislature for a period of 25 years, were \$1,456,411. The total receipts taken in by the fair in 25 years amount to \$1,292,568, which is almost equal to the amount appropriated by the State Legislature. The actual cash value of the State fair plant is \$1,500,000, or \$43,000 more than has been appropriated for the State institution.

The fair has paid its exhibitors during the quarter of a century approximately \$1,000,000 in premiums, and in addition thereto it has paid \$35,000 in special premiums. The total attendance for 25 years was 3,054,401.

The budget for the 26th annual Missouri State Fair was adopted at a call meeting of the Missouri State Fair Board



W. R. Hirsch, the live-wire secretary-manager of the State Fair of Louisiana, lets no opportunity pass to advertise his fair. Last fall the Ringling-Barnum Circus was billed to show Shreveport a short time before the fair. Hirsch used generous space on billboards in advantageous locations to announce in mammoth letters: "Wait for the Big Show. Too Large To Show Under a Tent." This was followed by the dates of the fair and the catch line: "It's Your Fair, So Be There." A reproduction of one of the billboards used is shown above.

the directorate voted commendation to President George Freeman, Vice-President Robert Carr and Secretary-Manager W. R. Hirsch for the remarkable financial results.

Honolulu Proposes To Hold Sesquicentennial

Hawaii is looking forward to a favorable report from its quintet of representatives, now on their way to Washington, regarding a Sesquicentennial celebration tentatively scheduled for early in 1928, in honor of Hawaii's discovery by Capt. James Cook. It is hoped that the State department will see fit to make it an international affair and invite other nations to send representatives and battleships to attend.

The committee that will broach the subject to the president are: Raymond C. Brown, secretary of the territory; Robert W. Shingle, president of the last territorial senate; Senator Stephen L. Desha, and Oliver P. Soares and William W. Chambers, who were representatives in the last legislature.

Want Fair Dates Moved Back

Spokane, Wash., Dec. 3.—An organized effort among union labor interests of this city is being made to have the Spokane Interstate Fair and Live-Stock Show move up its date next fall 20 days instead of opening on Labor Day, a traditional date in the past. The last week rather than the first week of September is proposed. Since labor and the Fair Association are now on friendly terms again, the association is giving serious consideration to the request, which must be settled before dates are set for the Pacific Northwest Circuit at the annual meeting this winter.

held in Kansas City November 16. The total amount offered in premiums will be \$50,000, exclusive of specials. Attractions, speed and the horse show will be approximately \$27,500, exclusive of specials. The directors of the 50 departments and their superintendents have been selected and are now preparing their classifications for the ensuing year.

Building Program for Washington State Fair

Spokane, Wash., Nov. 20.—A net balance of \$9,611 was shown by the 1925 Washington State Fair held at Yakima, which was an increase of \$7,327 over the profits of 1924, according to the report of A. B. Lawson, secretary. Receipts of the State fair association totaled \$91,031, of which \$58,000 came from fair events and \$20,000 from the State government.

An extensive plan to cover a permanent building program for the State fair at Yakima has been worked out by Stanley A. Smith, department of agriculture of the State college at Pullman, and announced there this week. Buildings will be replaced under this plan on a new arrangement of grounds, which will include two buildings to be built at once due to the fire on the grounds the day before the fair this fall.

Fair To Be Held at Seville

Barcelona, Dec. 1.—Work is proceeding on the buildings of the Ibero-Americana Exposition to take place in 1927-28 at Seville. All the Central and South American countries of Spanish origin, as well as Brazil, are to be represented. Nothing has pleased the Royal Commissioner, the Conde de Columbi and King Alfonso more than the vote of the United States Senate of \$700,000 for a palace in the grounds—for the display of American products.

COMMITTEE RESIGNS

Seeking W. E. Cash To Direct Concessions at Sesquicentennial Exposition

Philadelphia, Dec. 3.—On Monday Mayor Kendrick announced the resignation of the Sesquicentennial Exposition Concession Committee, over the activities of which there had been considerable discussion and unrest for several weeks. It was said that the resignation of the committee was not made because of differences, but came as the result of an understanding between its members that an expert in concession work was needed for more efficient operations. The mayor also announced that he expects to obtain the services of W. E. Cash, of New York, to become director of concessions. The latter has been head of concessions at expositions in Chicago, St. Louis, San Francisco, Buffalo and Paris.

Territorial Fair Discussed

Honolulu, T. H., Nov. 22.—The Honolulu Chamber of Commerce recently sent out a questionnaire to merchants and business men on which were inquiries regarding a number of phases of the Territorial Fair. One question, whether the fair should be held annually or biennially, had about a 50-50 break. Many suggested that horse racing would do much to attract larger crowds. It was further suggested by interested business men that the transit company run sort of a line into the fairgrounds. At the present time the trolley line is a good 15 minutes walk from the main gate. Special excursion inter-island steamer rates during the fair, others thought, would do much to bring many visitors from neighboring islands.

Annual Elections

Among fair elections held recently are the following:

Truett, Ind.: Gibson County Fair Association. President, Ben F. Murphy; vice-president, W. W. Sipp; treasurer, Stuart T. Fisher; secretary, Arthur M. Embree.

Carrollton, Ill.: Greene County Fair. President, Ward Baldwin; vice-president, Elmer Clowers; secretary, S. E. Sampson; treasurer, Charles H. E. d. d.

Murdo, S. D.: Jones County Fair Association. President, W. D. Bowers; secretary, J. R. Francis.

Ennis, Tex.: Ellis County Fair. Secretary, J. E. Castellaw.

Neigh, Neb.: Antelope County Fair Association. President, James Alderson; vice-presidents, Frank Watkins, J. S. Carnes and Henry Stoltenberg.

Palatka Fair in January

Palatka, Fla., Dec. 3.—It has been definitely decided by the Putnam County Chamber of Commerce that the Putnam County Fair will be held the week of January 18. So much criticism was expressed by some of the merchants last year against holding the fair the first week in December that it was decided to have the event after the holidays.

The fair this season will immediately precede the Volusia County Exhibit and will also give plenty of time to get exhibits to the South Florida Fair in Tampa. Although the old fair buildings have been sold, permission has been granted by the purchasers to hold one more fair in them. It is hoped that next year will find the fair in a position to occupy its own grounds and buildings, where ample room may be had for race track and parking as well as for the amusement features.

Trying To Save State Fair of Washington

Spokane, Wash., Dec. 3.—Friends of the Washington State Fair all up and down the Columbia River valley and throughout Eastern Washington are bringing to bear all the pressure they can muster to save the State Exposition from being abolished by the Legislature now in session at Olympia. The fair, held at Yakima, Wash., would be abolished and the buildings turned over to Yakima County for a county fair under a bill filed in the House by Representative Sims, of Jefferson County. Similar measures have been proposed in the past, making this latest attempt all the more dangerous. Senator D. V. Northland of Yakima is leading the fight against the bill, and while he is optimistic in his view of the situation it is known that the entire State has received calls for support in the fight to be waged in the House within the next two weeks.

Massachusetts Fairs' Meeting

A. W. Lombard, secretary-treasurer of the Massachusetts Agricultural Fairs' Association, advises that the annual meeting of the association will be held at the Copley Square Hotel, Boston, January 20 and 21.

A banquet will be held the evening of January 20.

**A MERRY CHRISTMAS
AND A
HAPPY AND PROSPEROUS NEW YEAR**

FROM ALL OF US

WORLD AMUSEMENT SERVICE ASSOCIATION

624 SOUTH MICHIGAN AVE. CHICAGO 745 7th AVE. CORNER 49th NEW YORK

LARGEST FAIR PARK AND OUTDOOR BOOKING ORGANIZATION IN THE WORLD

All-West Texas Exposition

Despite the fact that the three best days of the week were lost on account of extremely cold weather the All-West Texas Exposition closed a very successful and profitable week in closing its 30th annual fair at San Angelo, Tex., October 31.

With purses and premiums paid out to the extent of \$12,000, and an attendance of better than 20,000, which was only 5,000 less than the highest attendance ever recorded by this fair, and in view of the fact that the lateness of the cotton crop and the shortage of labor to gather same was a handicap, the officials are highly elated over the results.

With an increase in the number of exhibits in very nearly all departments and the added interest shown by the local merchants in offering inducements in the way of special bargains each day to help draw the people into town during the fair week, it was without doubt the most successful fair ever conducted by the association.

Through the co-operation of department heads with the officials all exhibits were placed and ready to go on Monday morning and when the fair was officially declared open everything went off as

Wishing All Our Friends a Merry Christmas and a Happy New Year

From Aerial Christensens

Sensational Gymnasts. Re-engaged for season 1926, making eight successful seasons with F. M. Barnes World Amusement Service Association, Chicago, Ill. Permanent address, Billboard, Chicago, Ill.

smoothly as tho they had been in operation for weeks.

It was thru the untiring efforts of the active officers and especially President W. E. Blanton and Vice-President John P. Lee, who were on the ground for several days before the fair and all during the week of the fair, that everything worked so smoothly.

In front of the grand stand there was something doing all the time, with five running races each day together with the free-act program furnished by the World Amusement Service Association under the personal direction of Fred Kressman, and with polo contests between teams representing the different cities of the West, rodeo and Wild West features each day. Then there were a horse show and a pageant representing "Texas Under Six Flags", in which 500 people took part; a gorgeous fireworks display by the Thearle-Duffield branch

of the World Amusement Service Association; a football game on Friday between Sul Ross of Alpine and the Texas Tech. of Lubbock, and the annual West Texas Baby Show on Saturday. McKenzie's Scotch Highland Band furnished the music for the program and was well received thruout the entire week.

In the exhibits departments, live stock, mercantile, agricultural, textile, poultry and others, premiums were awarded and the competition was very keen.

While the fair association shows a net loss of something like \$1,700, it paid out from moneys derived from the different sources \$1,000 on its grounds and the interest on the remaining \$3,000, which it owes before the grounds belong to the association. When the remainder is paid all grounds and buildings will be free from debt and belong to the fair association.

The Wortham Shows, of which John

T. Wortham is owner, furnished the mid-way attractions and with 6 rides and 14 shows, all brilliantly lighted, and with a well-laid-out midway, were an added factor in making the All-West Texas Exposition a success.

The following is a roster of the officials and the executive committee: W. E. Blanton, president; John P. Lee, vice-president; L. B. Horton, treasurer; Jack Morrison, secretary. Executive committee: W. E. Blanton, John P. Lee, R. H. Henderson, Sam E. Hodges, Taylor Rowe, Mrs. C. A. Broome, W. E. Yaggy, J. E. Young and W. G. Hoyt. To each of them credit should be given for his or her part in helping make the All-West Texas Exposition a success.

THE FAIR

Held on Scott County Fair Grounds, at Beach, Miss., August 18-21, 1925, was the best in the eleven-year history of the association, making it easily one of the best County Fairs in the State. I am now booking Attractions for the 1926 Fair, to be held August 18 to 20, 1926. B. C. PONDER, Secretary, Beach, Mississippi.

1926 FAIR DATES

July 3 to 6, Inclusive, Statesman Co. Fair Association, Jamestown, N. D. ANDREW HAAS, Secretary; E. W. MUELLER, Treasurer.

Unsurpassed for Originality

Gordon's Fireworks

Standard for State and County Fairs

Programs and Catalog for 1926 Now Ready---Booking for SEASON 1926

"THE FALL OF BABYLON"

This splendid spectacle, greatly acclaimed at its debut at the Arkansas State Fair in 1925, has been redesigned and perfected in detail, and is now offered as an established success.

GORDON FIREWORKS CO.

J. SAUNDERS GORDON, Pres., 190 N. State St.,

CHICAGO, ILLINOIS

Mr. Fair Secretary---

BOOK "AMERICA"

For Your 1926 Fair

It's the Greatest Fireworks Spectacle ever produced. Write for full particulars.

UNITED FIREWORKS MFG. & DISPLAY CO.

Fireworks

Spectacles

Amusements

Maplewood,

St. Louis, Mo.

Brockton Fair Profits by Rain

Patrons Driven to Cover. Become Better Acquainted With Mercantile and General Educational Exhibits

By FRED F. FIELD
President Brockton Agricultural Society

There was one feature of the Brockton Fair (Brockton, Mass.) this year which was not planned or even welcomed. It rained on Saturday. This was a great disappointment to many thousands of people who intended to enjoy the fair that day, including school children, teachers and parents and others who have to be at home or at work when the schools are open, and depend upon Saturday for their second appearance at the fair. The Scouts and others whose principal program was arranged for Saturday did the best they could, but better weather was necessary for them to furnish 100 per cent expression of their efficiency. It is of no use, however, to refer to the weather. The Brockton Fair has been very fortunate in its record of smiling skies most of the time during its fair weeks in more than half a century.

Every department of the fair this year was better than ever before. The Style Show in particular was constructed to show the increased appreciation for that department on the part of the manufacturers, retailers, buyers, shoemakers, merchants and the general public. Even the shoe manufacturers did not have the vision of what the Brockton Fair Shoe Show would mean to the Brockton and South Shore District to an appreciable degree until this year, especially as regards the selling proposition. This year they invited their customers by the thousands and they accepted the invitations. They were entertained at the Style Show, in the boxes at the grand stand, taken to the factories in the district where the best shoes in the world are made, given a good time, convinced that the Brockton shoe is still the highest standard, and the result will be more business for the district.

At the same time the merchants showed much more interest this year than ever before in the Style Show. The Brockton Agricultural Society, thru its liberal advertising of a great show, brings to the fairgrounds approximately a quarter of a million people. They are within half a mile of Brockton's business district. Most of the stores are closed, and, even if they were open, it might be difficult to get many people to use their time during the fair week to trade at the stores. But it is a magnificent opportunity for the merchants to move their show windows into the Educational Building and tell and show the people from all over the district from which they draw trade that the Brockton business district holds just as many advantages for them all the year in the way of merchandising as the Brockton Fair does one week in the year in the way of education and entertainment.

The rainy Saturday drove people into the Educational Building, the Agricultural Building, Automobile Building, Food Show Building, Four-H Club Building and into other exhibits under cover, not forgetting the interesting exhibits under the grand stand. It was a revelation to thousands of people who had only given these departments in years past a passing glance. The rain forced them under cover, and, being under cover, they realized the greatness of the shows in the buildings as never before. So the rain did more, in some ways, to make the people appreciate the Brockton Fair than thousands of dollars' worth of advertising. This is not an argument in favor of putting rain on the program again, however.

It is the unusual which forces attention to things. We received more suggestions of a constructive nature this year than ever before and already we can promise a better and bigger fair next year. The Brockton Fair is the work of the Brockton Fair Family, composed of



A Merry Xmas to All Our Friends

James F. Victor

and His Band and Gertrude J. Van Deins

"The Girl With the Million-Dollar Voice"



200 loyal workers, responsible, thru the heads of the various departments, to the board of directors. But in a larger sense the Brockton Fair is the work of the agricultural, industrial and educational activities of the people of New England and beyond, and, thru its various departments reflects the best along those lines. It is a New England institution, doing a real service for the people of this part of the country, to make a more abundant life for those fortunate enough to live in America. It is unique, inasmuch as it is one of the few big fairs which do not have help from the State or some other source in large appropriations. The Brockton Fair stockholders have never even taken interest in the money which they invested, and, with a few exceptions, none of them draw salaries for the great amount of work which they are required to do to make the Brockton Fair what it is and will continue to be as long as the Brockton spirit prevails.

It is too early to tell in detail about the Brockton Fair of 1926. It has been said that the management starts on the work for the next fair the day after one fair is over. Work on the fair of 1926 has been going on for months. The directors have features in mind which it was impossible for them to arrange for this fair just over, but they will help make the fair next year a wonderful exposition.

THE FAIR OF YESTERDAY AND TODAY

About the time this issue arrives in Chicago, or perhaps before it arrives, Prof. F. W. Thompson, of the University of Chicago, will have delivered an address on *History of Fairs* before the annual meeting of the International Association of Fairs and Expositions.

We do not know just what trend Prof. Thompson's address will take, but at any rate this seems to us a good time to call attention to the wonderful growth that has been made by American fairs since the first one was established a little more than a hundred years ago.

There's nothing original in the following information—nothing that has not been told before—but it is well to occasionally have our memory refreshed.

In 1810 there was one fair in the United States. Today in the United States and Canada there are more than 3,000 fairs, exclusive of the hundreds of community fairs, mostly of one day's duration, that are held, and the countless trade shows.

In 1810 attendance at the single fair was about 5,000—very good for that time. In 1925 the estimated attendance at fairs was in excess of 25,000,000.

These figures, in a nutshell, tell a tremendously interesting story. Today the fair, after having passed thru many and various developments, is a tremendous factor in agricultural education.

The American fair traces its ancestry back only to about the middle of the 18th century, when a group of progressive farmers in the Tees River Valley, in Northwestern Britain, joined to bring their live stock together for comparison. It has been termed the first agricultural fair and was the model after which were patterned the hundreds of country fairs both here and in England.

Elkanah Watson, of New York, has

been credited with being the father of the American fair. In 1815 Watson organized the agricultural society of Albany, N. Y., and proceeded to establish fairs and cattle shows in the neighboring countries. In 1819, due mainly to his influence, the New York legislature appropriated \$10,000 a year for six years for premiums on agricultural and home manufactured products.

In 1832 the State Agricultural Society was founded and work started in other Eastern States. But while Watson was busy convincing farmers and legislators to the value of fairs, the Columbian Agricultural Society held what is believed to be the first exhibition of its kind in Washington, D. C., in 1810.

Pittsfield, Mass., shortly thereafter inaugurated regular agricultural exhibits, and from these first small efforts grew up our system of community, county, district, national and international fairs, which cover practically every section of the country.

The development of the fair in the United States has been one of normal growth and expansion, according to Samuel R. Guard, of Chicago, one of the leading exponents of agricultural exhibits in America. The successful contestant in a local fair naturally wished to compare his products with those of winners of other local fairs. That was how the county fair came to be.

The State fair, with its wider appeal, was the next logical step, and there county winners went to settle disputes on the relative merits of their products. Eventually this led to competition between States, culminating in the Inter-State fair, later in the national show, and finally in the international exhibit. Many a national campaign grain grower or livestock breeder today can trace his success to some little honor captured at the county fair years ago.

The appealing thing of the county fair is the opportunity it offers the farmer to compare his own work with that of his neighbors and so inspires in him a healthy ambition to improve himself and his work. Within easy distance of his home he can examine the best animals, grains, fruits and vegetables, poultry and honey and determine where he falls short of the mark.

Likewise his wife can put her needlework, her baking and pastry, her canned fruits and vegetables against those of other farm women, and enjoy the thrill and reward that comes of victory. Altogether the county fair stimulates friendly competition that has been responsible for much of the farm progress in the past century.

The educational value of the farm implement and equipment displays that are part of all the better fairs is one of the most commendable features according to Mr. Guard. State and federal government exhibits bring home to the farmer lessons in growing his products more economically and efficiently and household furnishings and labor-saving devices on view work directly for the improvement of country life.

The recreational value of the fair, too, must be taken into consideration. It is just as vital to the success of the fair educationally and financially as are the agricultural and other exhibits. The entertainment features serve to attract greater numbers of people to the fair; they provide a wholesome and stimulating holiday atmosphere, and put the people

in a happy frame of mind that makes them more receptive to the educational features offered.

From every standpoint the fair—big or little—is a wonderful asset to the community, State and nation.

Does This Sound Like The Educational Side Is Being Neglected?

After hearing some "killjoy" rant on the decadence of the modern county fair and declare that its educational features have been sacrificed in favor of a lot of entertainment, it's good to pick up a sane editorial like the one which follows, which was published in a recent issue of *The Portland (Ore.) Oregonian* under the caption of *The Growing County Fair*:

"Those so situated that they know will accept at face value the significant statement, contained in the news account of a day at the Gresham Fair, that—

"Replete as the fair is with entertainment and amusement features, including an extensive racing program, rodeo and Wild West show, fireworks and music by three bands, and carnival attractions, yet the principal interest centers in the exhibits, and probably the greatest interest in exhibits lies with those of the boys' and girls' clubs."

"It would be worth mention, even if it were exceptional, which it is not. Old as the social aspect of the neighborhood fair is, and defensible as it is, there has been a recently increasing tendency to emphasize the educational side. A spirit identical with that which crowds the summer school and turns people away from the overflowing chautauqua is manifest in the throngs that frequent the exhibition halls. It was predicted a few years ago that the county fair would cease to be an institution with the perfection of means of transportation to the larger cities; what has actually come to pass is development of a new spirit of enterprise and bigger and better fairs than ever before."

"The new science of husbandry peculiarly calls for study of new methods and appliances. What agricultural college short courses and demonstrations by county agents do for practical farming is supplemented by the county fair. There can be no substitute for it in the opportunity it gives to observe the value of processes and to compare actual results. Its utility extends to every department of agriculture and it is a good sign that people know that this is so."

Fair Notes and Comment

With balloons, candy, etc., each one of the 250 little orphan boys and girls from the various children's homes of Jacksonville, Fla., made merry on the midway and in the exhibit buildings of the Florida State Fair November 25 as a guest of the Kivans Club.

Thru its governor, the Hon. Wallace R. Farrington, the Territory of Hawaii is invited to participate in the Nevada State Exposition, at Reno, in 1926. The matter has been referred to the associated chambers of commerce in the territory by the governor.

The Hawaii Civic Club, of Honolulu, will place a resolution before its entire membership at its next meeting, to be held this month, regarding the sending of representatives and exhibits to the Philadelphia Fair in 1926. The islands will undoubtedly be represented but to what extent is as yet problematical.

A home site was given by Fred S. Gray as a wedding present to Mr. and Mrs. Ernest Denny, who were married night of November 28 before the grand stand at the Florida State Fair, Jacksonville, Fla., during the gorgeous wedding anniversary number of Ernie Young's Revue. The girls of the revue served as maids of honor, bridesmaids and flower girls.

Ionia Free Fair

Is Still a Record Breaker—Year Best in Fair's History

The season of 1925 was not, in many instances, a very good year for the fairs. In a series of instances rain was encountered, sometimes on what would have been the fair's big day, cutting attendance and receipts far below normal.

The Ionia Free Fair at Ionia, Mich., was one of the fairs that did not escape the rain. Nevertheless it broke all previous records. There were two days of rain, necessitating the cancellation of the racing program on two afternoons. The financial loss on these afternoons, however, was taken care of by the rain insurance collected.

The Ionia Free Fair broke all records this year in spite of two days' rain necessitating the cancelling of two afternoon racing programs. The financial loss was taken care of for these afternoons by the collecting of rain insurance.

An accurate check shows the greatest number of cars on the fairgrounds for one day was Thursday with 8,443 cars. All the available parking space in the city of Ionia was taken, also the parking space in South Ionia, people preferring to walk a short distance to the fairgrounds, and thus avoid the rush after the performance.

One of the features of this year's fair that went over big was the horse-pulling contest staged Wednesday and Thursday. The first day's contest was for teams weighing 2,000 pounds or less. In spite of a steady rain at least 3,000 people stood for two hours and watched the lighter horses pull. The winning team pulled 2,500 pounds on the dynamometer. This weight is equivalent to pulling 4 1/2 tons on the pavement. The second prize winner pulled 2,400 pounds and the third prize winner pulled 2,250 pounds. The best pull on record at the Michigan State College for horses weighing 3,000 pounds or under was 2,350 pounds. Greater interest was manifested on Thursday in the heavy team-pulling contest. A team weighing 3,370 pounds pulled 2,800 pounds on the dynamometer, which is equivalent to pulling 9.3 tons on the pavement.

Another feature that went over big was the horseshoe-pitching contest for the champion of Western Michigan. Jack Clapman of Ionia was first prize winner. C. F. Crane of Owosso took second prize and Wayne Smith of Ionia won third prize, while Charles Workman of Pierson took fourth prize.

The new cattle barn built this year and also the five other cattle barns were unable to hold the cattle shown so that it was necessary to build outside stalls. The new poultry building was filled to capacity and the cement pool in the center of the building containing water fowl proved to be a wonderful success. The horse, sheep and swine buildings were filled to capacity; in fact, it was the greatest live-stock show ever held at the Ionia Free Fair.

The merchants' building with its 60 attractive booths drew many thousands of visitors. The automobile building was unable to hold all of the autos and it was necessary to display many of them in tents and also in the display booths under the grand stand. One of the very interesting exhibits in the National Bank Building was the display of toys, fancy work and handicraft shown by the Michigan State Hospital. The inmates of this hospital are the criminal insane and it was remarkable the amount of ingenuity displayed in the making of their exhibit. The flower and bee exhibits surpassed last year's and Professor Ullman, who gave talks in the outside bee cage with face and hands unprotected, proved to be a very educational as well as interesting entertainer.

The first day's horse racing was held Friday because it was necessary to cancel Wednesday's and Thursday's program on account of rain. The live-stock parade was also held on Friday.

In order to help out the horsemen the fair association offered \$1,250 in prizes to the horsemen to race Saturday morning at 9 o'clock. It was very successful from a racing man's standpoint, but it was hard on the fair's finances, as the morning's entertainment cost it \$500 more than it took in.

The rain did not interfere with the first and last days' auto racing program and it made a much better hit than last year. One of the drivers on the last day was Marlon Martin. It was indeed an additional thrill on that day's program when her car skidded and went thru the west fence. Fortunately no one was hurt, as the turns were well policed. Miss Martin's car was wrecked, but she came out unscathed.

The free-act program presented in front of the grand stand was the greatest the fair has ever had. It consisted of the following: Kukitas Japs., Lohse and Sterling, Bolduc Saxophone Sextet, Leme Trio, Pickard's Seals, John Agee's Horse and Lomas Troupe, Toront's Roosters, the great fireworks spectacle "Tokyo", Victor La Salle and Loretta Four in grand opera selections, auto races and auto push ball on Tuesday and Saturday, the opening and closing days of the fair, while horse races were enjoyed only on Friday afternoon and Saturday morning on account of the rain.

The grand-stand receipts broke the high record of last year. The two-day rain affected the midway receipts, although Zedman & Polle Shows broke the high-

WORLD CONVENTION DATES

(Established March, 1916)

COMPLETE AND AUTHENTIC RECORD OF COMING CONVENTIONS and EXPOSITIONS

Gives meeting place, dates, secretary's address and attendance for more than 12,000 International, National, Regional and State Conventions, Expositions, Fairs and Banquets to be held during the coming year in the United States, Canada and European Countries.

The special DECEMBER issue will start you off with a record of more than 3,750 important 1926 events, for which the meeting place and dates have already been decided. A list of 1,000 additional new events will follow in the January number—700 more in February—and so on thruout the entire year. Thus, by receiving each monthly issue, you will always have an advance record of coming events that are of particular interest to you.

Yearly subscription (12 issues), \$15.
(Descriptive leaflet No. 35 upon request.)

HENDRICKSON PUBLISHING CO., Inc.

1400 Broadway, New York City

water mark Thursday on any one day's business done since the organization of the fair.

Never before was there such a demand for concession space. It was necessary to turn down several thousand dollars' worth of concession space, as there was not room to take care of all the applicants.

The 11th annual Ionia Free Fair report will show the greatest number of people and the largest receipts of any year in its history.

"SIXTH SENSE"

Guides Auto Race Drivers. Says De Paola—Racers Must Be Able To "Feel" Everything That Goes On

How do automobile race drivers, coursing along a speedway at dizzy speed, dodge the hundred and one dangers that beset them?

A "sixth sense," says Peter De Paola, famous racing driver, in an interview with Avery McBee, feature writer, in *The Baltimore Sun*.

"An A. A. A. pilot must have a well-developed sixth sense, according to De Paola," says McBee in *The Sun*. "Without that uncanny perception, which does not require the use of eyes or ears, the driver cannot possibly be successful or even feel safe."

"He must 'feel' everything that goes on about him, for he cannot look around often. He must look ahead and his helmet, which is drawn tight over his ears, prevents him from hearing very much."

"One place where the driver's sense of 'feel' is absolutely essential is in gauging the wear on his tires. Many people have wondered how a pilot can tell when to go to his pits for repairs."

"Varied reports go about. Some think the mechanics in the pits watch this danger; others believe that the driver has such sharp eyesight that he can see the worn places as the wheels spin around."

"The fact of the matter is that the driver feels his tires. He knows just how thick his tread is at all times and when the time comes for him to stop for repairs he signals his pits and his mechanics are ready on the next lap. A layman would not even notice the loss of a piece of tread, yet this warning is as plain to the driver as a shout in his ear."

"Some bad accidents have occurred because the man at the wheel, flushed with the promise of victory, has failed to heed the warning of his sixth sense."

"Most of the racers, however, will go to the pits when their call comes, even with victory staring them in the face. They do not take any more chances than they are compelled to. These men have a keen appreciation of life."

"I have had many ask me whether or not we can see clearly while moving at that blinding speed," the little pilot said. "We can see just as plainly as if we were standing still. As a matter of fact, I can read one-inch letters with ease when my mechanics hold the black-board out of my pits as I go by."

"I can see Wagner the moment I come out of the last turn and I never get by without looking to see if he has any word for me. Of course, we must look sharp to be able to take in the movements of the starter and the signals from the pits in the mite of time we have, for we are here and gone in a breath at the speed we make."

"De Paola declares that drivers never get dizzy from the constant whirl about the track. The guard rail also is a guide rail and the pilot regards it as the side of the road he must travel. Every time he passes another car he always figures just how close he may

come to that rail with a margin of safety.

"The drivers smile when some layman says seriously: 'I don't think I would be afraid to drive at that speed on a smooth track if there were no other cars on at the same time. It is just a matter of holding the wheels in a groove.'"

"How often I have heard that," De Paola laughed. "Why, the track is the only thing we have to fight and the man who fights it best wins. We are not afraid of the other cars, because we know exactly what the other man is going to do."

"We are all under rules, you know, and the man who breaks those rules not only may lose his right to drive but he may lose his life."

"No, sir! The man who thinks he could drive a speedway top speed without training has another think coming. Every course is different. Each one has its own peculiarities."

Corrigan a Lieutenant

(Continued from page 100)

Albany police force. From the latter he went to the Motor Vehicle Bureau, where his work as an inspector led to his promotion to the rank of lieutenant.

Novelties!

Park men shouldn't complain of a lack of novelties for next season.

We've been looking over the list of exhibitors to be found at the N. A. A. P. convention this week and there surely is about everything in the way of novel rides and other features that one could desire.

The exhibits are more varied this year than ever before and doubtless this will mean that the opening of the 1926 park season will find a greater variety of attractions at parks—big and little—thru-out the country.

The value of "something different" has been so well demonstrated that it needs no further proof. It is true, however, that park patrons like the old familiar rides, funhouses and other features, too. A few new features to satisfy the craving for a change, a dressing up of the old standbys and renewals where needed seems to be the general rule of successful park men. This gives them an opportunity to provide one or more novelties every year without too heavy a drain on their financial resources.

That Advertising Proposition!

Jimmy Widmeyer, Cincinnati's "millionaire newsboy," now touring the world, said one time when a photographer asked him if he had any objection to having his picture taken: "Go ahead; anybody who says he doesn't like publicity is a liar."

Jimmy was right. Occasionally you'll find a park man who'll tell you he doesn't have to advertise. Of course he doesn't HAVE to. He can go along without advertising until the sheriff comes along and closes him out. He doesn't HAVE to advertise, but if he's wise he WILL. He'll be like the "old geezer" mentioned in the following synopsized prose" bit which we've copied from *The Publishers' Auxiliary*, which lifted it from *The Metro (Ill.) Standard*, which reprinted it from some other paper, and so on ad infinitum:

"There was an old geezer, he had a lot of sense. He started up a business on \$1.80. The dollar for stock and the 80 cents for an ad brought him three lovely dollars in a day, by dad. Well, he bought more goods and a little more space and he played that system with a smile on his face. The customers flocked to his two-by-four and soon he had to hustle for a regular store. Up on the square

where the people pass he gobbled up a corner that was all plateglass. He fixed up the window with the best he had and told them all about it in a half-page ad. He soon had 'em coming and he never, never quit, and he didn't cut down his ads one jot. And he's kept things humming in the town ever since and everybody calls him the merchant prince. Some say it's luck, but that's all bunk, why he was doing business when the times were punk. People have to purchase and the geezer was wise—for he knew the way to get 'em was to advertise."

Try it next spring and summer and see if you don't keep your place humming and the people coming!

Not Public Nuisance

Monmouth, N. J., Dec. 4.—The modern flapper in a one-piece bathing suit, the playing of jazz music or the singing of popular songs is not always a public nuisance according to a New Jersey judge, who so decided in a case brought before Vice-Chancellor Berry, who denied an application for an injunction asked by the residents of Monmouth Beach to restrain occupancy of certain cottages.

Mrs. Hazzard at Convention

Albany, N. Y., Dec. 3.—Mrs. K. B. Hazzard, who operates Midcity Park, left Monday night for Chicago to attend the annual meeting of the National Association of Amusement Parks. Mrs. Hazzard is one of the few of her sex to manage the affairs of a park the size of Midcity. She assumed the position upon the death of her husband last spring. Her son assists her in the work.

New York Office Callers

Among recent callers at the New York office of *The Billboard* were Victor Lee, Bert Perkins, "Doc" Murray (Coe), Marvelous Melville, Denny Mullen, Merle Evans, Arthur L. Hill, Bob Stiekney, R. C. Carlisle, Mme. Marie Rochet, Henry J. Lang, H. Ike Freedman, Keno, Charles O'Neill, Lou C. Delmore, Ben Williams, George LaTour, William Dauphin, John Jaekel, J. E. Atkinson and "Governor" Andrew L. Downie.

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

LARGE CAPTIVE BALLOONS

For Advertising Purposes.
We have them as large as
Six Feet in Diameter.
Write for full details.

We also manufacture a complete line of Toy Balloons, Squawkers and Inflated Rubber Toys and Novelties. Inflated Toys with Rolling Eyes.

REX RUBBER & NOVELTY CO.
The House of Balloons
96 Warren St., NEW YORK CITY
The Largest Balloon Firm in the World

FOR SALE Six Trained Goats, Good for Lady or Gentleman. With animal show last season. Inquire of A. McCall, Secretary Fair, Ithaca, Michigan. We are in the Independent Acts for next week in August, 1926.

Winneshiok County Agr. Ass'n.
Will hold their Annual Fair Aug. 17, 18, 19, 20. Address all communications to SECRETARY, Decatur, Iowa.

Meeting of South Texas Fair Circuit February 8-9, 1926, at San Marcos, Tex. Submit circuit in the State. You are invited to attend. G. O. J. KEMPEN, Secretary, Seguin, Texas.

CANTON CELEBRATION and RACE MEETING
July 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1926. Address: Canton, Oklahoma.

BUNCOMBE COUNTY AND DISTRICT COLORED AGRICULTURAL FAIR, October 4, 5, 6, 7, 8, 9, 1926. The Amusement Company with Free Act and Colored Brass Band wanted. E. W. PARSONS, Secretary-Manager, Box 261, Asheville, N. C.

Carnivals

By CHAS. C. FOLTZ (BLUE)
(Communications to 25-27 Opera Place, Cincinnati, O.)

SEVERAL CHANGES AMONG GENERAL AGENTS AND MANAGERS ARE MADE

M. B. Golden Joins West's Wonder Shows, L. J. Berger Brown & Dyer Shows, Charles Watmuff Rice & Dorman Shows and Herbert A. Kline Rubin & Cherry Shows

ACCORDING to announcements made by carnival owners-managers and executive staff members in Chicago during Wednesday last week, a number of changes has taken place among general agents and other executives, particularly general representatives. Some of the contracting thereon had that day been consummated. Included in those were the following:

M. B. (Duke) Golden, the past three seasons associated with the Bernard Greater Shows, is now general representative and traffic manager for West's World's Wonder Shows.

Louis J. Berger, who the past season did some individual agent work, is with the Brown & Dyer Shows as general representative and traffic manager. Harry Smith is assistant manager of the same company.

Charles Watmuff, last year connected with the fair booking department of the Western Vaudeville Managers' Association, had signed as general representative and traffic manager with the Rice & Dorman Shows.

Herbert A. Kline, who did some special work for shows in the North Central States last summer, had signed with the Rubin & Cherry Shows as general manager. Manager Rubin Gruberg making the announcement.

Some other changes were under way but not yet consummated up to Wednesday evening, also several contracts were not yet ready to be given out.

James E. Walsh had again signed on the advance staff of the Greater Sheesley Shows as one of their special agents.

Details of the league banquet and ball, together with some 1926 fair awards to amusement organizations and other like data, are contained in a special story in other columns of this edition of *The Billboard*. Regarding the banquet and ball, suffice for this department to chronicle that it was WONDERFUL, and from every angle!

Kemp Bros. Book Shows With Rubin & Cherry

Chicago, Dec. 1.—Kemp Bros. have booked their mechanical shows, Model City and Swiss Village, with the Rubin & Cherry Shows for next season.

CAPT. DAVID LATLIP

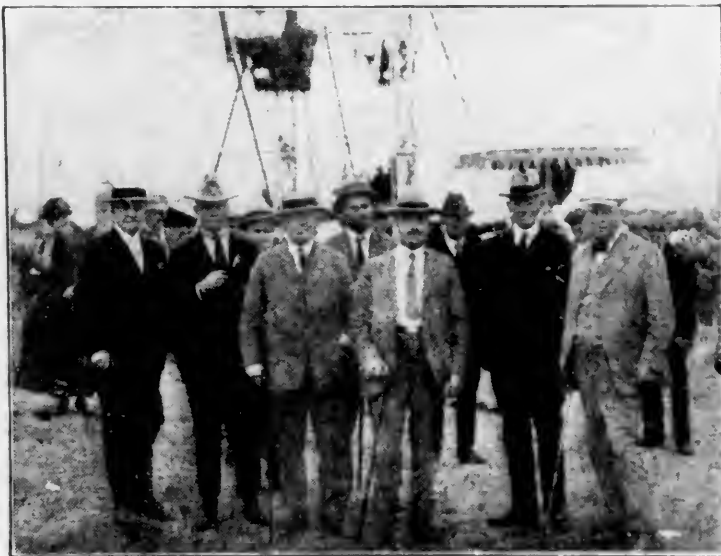


Capt. Latlip is one of the veterans in the carnival branch of amusements. Early in his career he took up high diving as a free attraction, later launching his own shows, formerly known as the Capt. Latlip Shows and of late years titled the Capt. Latlip Attractions—mostly riding devices, concessions and free acts—the latter presented by himself and wife (Lady Marion) and their two children.

Reiss Shows' Route Summary

The Nat Reiss Shows' season's route summary was this fall printed in the "closing" edition of *The Nat Reiss Shows*

PROMINENT VISITORS TO SHOWS' MIDWAY



Hon. Charles Dunning, Premier of Saskatchewan, Canada, and party on the midway of the Conklin & Garrett Shows while the amusement organization was playing the Lloydminster Exhibition (fair) in August.

Recorder, edited by Carleton Collins. It shows that the organization had a season of 34 weeks, starting in Jeffersonville, Ind., and ending at Bishopville, S. C.; played in eight States, Indiana, Kentucky, West Virginia, Ohio, Pennsylvania, Virginia, North Carolina and South Carolina, with a railroad mileage of 4,010 miles over nine roads—in addition to approximately 30 miles by truck moves between locations at Pittsburgh, and 155 miles of the "home run" to quarters, Bishopville to Augusta, Ga.

Lippa Amusement Company

Milford, Mich., Dec. 3.—The management of the Lippa Amusement Company is already busy on preparations for next season. Samuel Lippa is on a series of business trips to scout territory in five States. Leo Lippa has been putting on indoor events, the last one to terminate December 19. There are to be some changes in the executive staffs of both outfits for next year, also reorganization of both shows. Representatives will attend the fair men's meetings in Wisconsin, Ohio and Michigan.

Andrews Attraction

Stays With Keystone Expo. Shows

"Andy" Andrews, who during the past season operated the big circus side show with Mechanic & Gruberg's Keystone Exposition Shows, will again be with that organization next season with a complete new outfit, one of the show's executives advises.

"Jack" Cullen Goes East

Says His Minstrel Show Had Good Fair Season in Canada

A visitor to the Cincinnati offices of *The Billboard* last week was the veteran colored minstrel show manager, J. B. (Jack) Cullen, who the past two seasons has had the minstrels with the Rubin & Cherry Shows and is booked with the same organization for next year. "Jack" stated that, contrary to predictions of some "advisers" that a colored attraction of that nature would not get heavy patronage in Canada, his show had an excellent season over the Class A Circuit of fairs with R. & C. and that his performers made good to such an extent that some of them are holding down winter work up there, a sort of "rotary" engagement in several towns.

Mr. Cullen came from Montgomery, Ala., and was en route to Watkins, N. Y., there to join Mrs. Cullen in a visit with a sister of Jack thru the holidays with the exception of one week to be spent in Canada. About the first of the year they will return to Montgomery to prepare for the coming season.

McCLELLAN TO HAVE TWO SHOWS NEXT YEAR

Kansas City, Mo., Dec. 2.—The local office of *The Billboard* has been advised by J. T. McClellan that 1926 will find him with two shows on the road, to be known as the J. T. McClellan Shows No. 1 and No. 2, one to be managed by himself and the other in the hands of Mrs. McClellan.

All the equipment of the McClellan Shows—tents, wagons, etc.—is in winter quarters at 1226 Jefferson street, this city. This location is ideal, the quarters commodious and within walking distance of the heart of the business section of the city and a "stone's throw" from the hotel where Mr. and Mrs. McClellan are spending the winter. Both the shows are scheduled to open early in April in this vicinity, possibly in Kansas City proper.

"Speck" Williams Visits Brother at Fort Leavenworth

Leavenworth, Kan., Dec. 3.—Mayo (Speck) Williams, who the past season was with the D. B. Stock rides with the Boyd & Lindseyman Shows, after storing the equipment in winter quarters at Richmond, Va., motored with Mr. Stock to Bronson, Mich., the home of Mr. Stock. After a short stay in Bronson Williams departed for Fort Leavenworth for a visit with his brother, Cleveland Williams, warrant officer, United States army, whom he had not seen for more than 20 years. Williams before entering the army was with the Sells & Gray, Sells & Downs, Marotta Sisters and Snyder Brothers' Shows. He had the pleasure of renewing one of his old acquaintances, William (Capt.) Curtis, superintendent of the Hagenbeck-Wallace Shows, while they were showing at Leavenworth in October. Mr. Curtis was with the Sells & Gray Show at the time Mr. Williams was a trooper with that outfit.

"Speck" and his brother attended the recent American Royal Horse Show at Kansas City, Mo., at which the daughter of Cleveland Williams, Gertrude, won a ribbon in the hunters and jumpers' class. After "Speck's" visit here he will return to Richmond and will open the season of 1926 with the Stock rides.

West's Shows' Nifty Announcement Booklet

A very pretty announcement booklet was recently gotten up and printed for Frank West's World's Wonder Shows, captioned *The Bulletin Review*, edited by F. Percy Moroney, asst. mgr. and press representative for that organization and one of the best-known men in carnival show business. It is 6 1/2 x 10 inches, with 25 pages of text and cuts of attractions and executive staff members, in an excellent quality of paper, with a heavy overlapping cover done in red, black and gold, with tintings. The staff cuts for the season recently closed are those of Frank West, general manager; Mrs. Frank West, treasurer; H. Freedman, general representative; F. Percy Moroney, assistant manager; E. D. Braden, business manager; Mrs. E. B. Braden, hostess, and James Hoyt, musical director.

Clarke Felgar Posing In Advertising Films

Kansas City, Mo., Dec. 3.—Clarke B. Felgar, well known in the outdoor amusement world, the past season assistant manager with the Walter Savader Amusement Company, has been very busy since his return to this, his home, city shortly after the close of the Savader Shows posing for pictures for the United Film Ad. Service Company. This company, with Mr. Felgar in the leading role, recently completed a double-exposure ad for the Pickwick Coffee Company and Felgar is therefore frequently hailed by the "kids" of the city and picture-show habitués as "Mr. Pickwick." Mr. Felgar is well qualified for this kind of work, as he is a dramatic artist of ability and has a very pleasing personality and an appearance that films well.

Bahnsen's Shows in Quarters

Springfield, O., Dec. 3.—William Bahnsen's two attractions, which a few weeks ago closed a successful season at Delaware, O., are in winter quarters here on the fairgrounds. Mr. Bahnsen showed under auspices until the fair season after which he played those dates and celebrations. One of the shows with a 30x60-foot top, consisted of freak animals, with "Blue" and Musical Sloop on the bally, and the other was a beautifully arranged platform show, where Chouta, the Doll Lady, was on exhibition and entertained the patrons, with Tony Wockner playing the piano and Mrs. Bahnsen on the ticket box. Mr. Bahnsen expects to put out a 27x75-foot freak animal show for next season, at a two smaller shows. He has his own trucks and trailers for transportation. He will stowshow with some of his animals this winter. The Bahnsens were fortunate in securing a small cottage next to the large building where he has his stock and trucks.

Attractions Making Change

Hutchens' Animal Show and Evans' Motor-drome to Zeidman & Polle

Bishopville, S. C., Dec. 2.—Mr. and Mrs. John T. Hutchens, owners of the animal show bearing their name, and Mr. and Mrs. Evans, of Evans' Wall of Death, having closed a successful season with the Nat Reiss Shows, are shipping direct to the winter quarters of the Zeidman & Polle Shows at Savannah, Ga., with which shows they are contracted for the season of 1926. During the hours of 2 and 3 p.m. Thanksgiving Day both shows closed and partook of a banquet, at which Cyclone Keller and Duro-Devil Espardo, of the drome, were the guests of Mr. and Mrs. Evans and Mr. Hutchens entertained as his guests the members of his sideshow, namely, Princess Valetta, midget; Chief Zobo, torture king; Sailor Ross, tattoo artist; J. Barnes and C. Johnson, ticket sellers, and the Browns, "Headhunters from Africa." A wonderful time and dinner was enjoyed by all, music being furnished by Prof. Frank Meeker's All-American Band.

"Mechanical" Allison in Texas

E. C. (Cherokee) Allison, mechanical man, who works independent dates for business firms at their stores and at fairs, advises *The Billboard* that he has been having a very successful season in the Southwest, particularly in Western Texas, and has bookings until the Christmas holidays, after which he expects to go to Georgia on a visit, probably to present his act at intervals.

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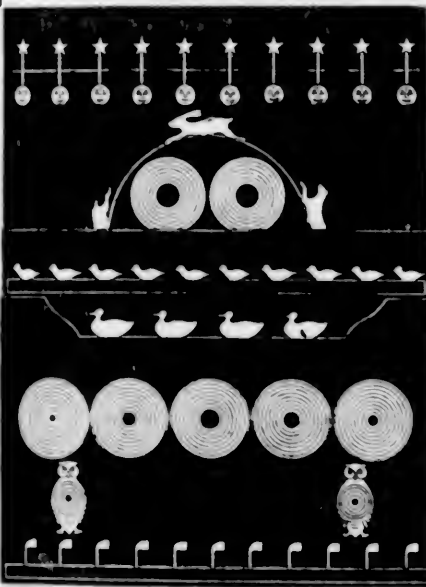
FOR 1926

We have planned some new and Novel Packages that will astound the most discriminating Buyers. For Flash they will supersede any Boxes ever submitted to the Candy Concessionaire. The same high-grade Quality Chocolates will be packed in these latest Artistic Creations. Prices will be right as per our past reputation, and Prompt Service will be our Watchword always as heretofore.

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IRELAND CANDY COMPANY,
501-3-5 North Main Street, ST. LOUIS, MO.

Northern Representatives:
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EVANS' PONY TRACK, \$75.00
Still the Big Winner.

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Complete

Paddle Wheels, Buckets, Etc.,
Games of All Descriptions.

Send for our 96-Page Catalog of
New, Money-Making Ideas.

H. C. EVANS & CO.,
1528 W. Adams St., CHICAGO

NAT REISS SHOWS IN QUARTERS AT AUGUSTA

Augusta, Ga., Dec. 3.—When Frank Meeker's Band gathered around the office wagon in Bishopville, S. C., to play *Auld Lang Syne* it marked the close of one of the most prosperous seasons in the history of Nat Reiss Shows under the regime of Harry G. Melville. The home run was completed to Augusta Sunday.

It was a bitter cold night and but few people were on the fairgrounds for the closing ceremonies, but the farewells were no less impressive as the 300 people connected with the organization parted for the winter months.

Bishopville was a complete bloomer. It was cold, and on the big day it rained, but worse than weather conditions was the financial condition of the county. There was no money in circulation, and altho the grounds were thronged the last three days of the fair the crowds did not spend.

An impressive feature of the closing was that Trainmaster Fred Delvey loaded the train for the home run with practically the same crew that had loaded it in Jeffersonville, Ind., last April, there being but one change during the season. Also the rides were torn down with the same crews that erected them at the start of the season. Frank Meeker's Band was the same except two changes, and there were but few changes in the staff. Fred O. Burd closed his 17th year with the show as treasurer, or in other executive positions; James L. Edwards, Jr., his sixth year as electrician; Nathan Miller his 15th year as concession superintendent, and "Dad" Miller his seventh year as boss hostler.

In addition to being a financial success for the management the season was profitable for independent show, ride and concession owners. Practically all of the concession operators have booked with the organization for 1926, and all the independent show owners will return with two exceptions and all but two of the independent rides will be back—those two rides will be office-owned next season. The same executive staff that closed in Bishopville will open in Augusta. A general agent will be added, but the remainder of the staff will be the same, with J. F. Murphy as general manager; Fred O. Burd, secretary-treasurer; Carleton Collins, director of public relations; Mr. and Mrs. Michael J. Donahue and Louis Peyer, special representatives; Fred Delvey, superintendent of transportation; James L. Edwards, Jr., electrician; Frank Meeker, musical director; George Murphy, lot superintendent, and "Dad" Miller, boss hostler.

As this is written the equipment is being stored in the three large buildings attached to the warehouses of the Georgia & Florida Railroad. The rolling stock is placed on trackage adjacent to the buildings. The wagons and other equipment that will be overhauled during the winter months are being placed by Mr. Delvey in the positions where they can best be reached when the working crews start rebuilding immediately after the holidays. A camp has been opened, with George Murphy as temporary steward and Sailor Ross as temporary chef.

Present plans call for not less than 22 attractions, with not less than eight riding devices and several miniature rides for 1926. The show will have a completely office-owned "garden of rides," and will be of 25-car size.

With the arrival here a general exodus of the personnel started. Dozens of the members left for Florida. Mr. Murphy will leave for Piqua, O., for a visit home. Others left with a small show for the South, to be joined later by Mr. Murphy. Mr. Melville remains in winter quarters for a fortnight before leaving for New York, where he will spend the holidays, to return by way of Chicago. The writer



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DELIGHTFULLY DIFFERENT.
MADE FROM THE FINEST RIPE CALIFORNIA ORANGES.

It is the actual juice and of the ripe fruit reduced to powerful concentrates and has the natural aroma and bouquet of the fresh fruit. It is the original and only true fruit drink on the market that is free from artificial coloring, artificial flavoring, benzole or other harmful preservatives. IDEAL ORANGE is an economical form of eliminating the tedious work in preparing and squeezing juice from the orange—and at less than half the cost of fresh fruit. With IDEAL ORANGE you need ONLY add water and sugar to taste. The result is a drink that cannot be surpassed in appearance, taste and flavor by actual fruit from which you press the juice yourself—and the cost—trifling! PRICES: Sample Bottle, which makes two Quarts, 10c; Pints, which make 15 Gallons, \$1.75; Quarts, which make 32 Gallons, \$3.00.

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Shetland Ponies of quality at reasonable prices. Send 10c for illustrated folder and price list.

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A Merry Christmas and Prosperous New Year

To my many Showman Friends, JOSEPH FLEISCHMAN, The Globe Clothing and Tailoring Co., Tampa, Fla.

ATTENTION, SHOWMEN

Address of MR. ROBERT WILLIAM BRADLEY will be highly appreciated. Good news. Address BOX D-368, The Billboard, Cincinnati, Ohio.

remains here all winter to complete a vast amount of publicity that will be featured by the show. Mr. Burd left with Mr. Edwards on the winter show with which Nathan Miller will have charge of concessions. **CARLETON COLLINS** (Director of Publicity).

NORTHWESTERN SHOWS | NORTHWESTERN SHOWS

Fifteenth season opens April 24, 1926, in one of Southern Michigan's busiest industrial cities. A route of wonderful opportunities will follow concluding with a circuit of day-and-night Fairs that are the envy of our less fortunate competitors. Many years' experience and abundant capital are a hard combination to beat.

Can place Shows and Concessions of all kinds (Ball Games, all Wheels, Corn Game, Lunch, Soft Drinks and Shooting Gallery have already been sold exclusive; Side Show is booked). Courteous treatment and the lowest rates of any reliable company. Ask anyone who has ever been with us!! If you wish to place a Concession or a Show better contract without delay.

F. L. FLACK, Manager Northwestern Shows,

36 E. Woodbridge Street, Detroit, Mich.

Fairyland Shows

Will Winter at Little Rock Ark.

Little Rock, Ark., Dec. 3.—This week marks the close of the season for the Fairyland Shows, after which they will go into winter quarters at the State Fairgrounds.

A fine dinner, consisting of turkey with all the trimmings, was the feature "attraction" on the Fairyland lot Thanksgiving Day here. The manager, as host of the affair, extended invitations to all members of the organization as well as all troupers in Little Rock and vicinity to be his guests on the occasion, and the folks responded in great style. An extra top was erected for the affair, and twelve long tables were placed and laden with food "fit for a king." Not long after the dinner gong sounded, the "dining hall" was filled to capacity. An offering of prayer was led by Mrs. Hall—then came the turkey. It was one's own fault if he didn't get enough to eat. As the writer glanced over the throng his gaze chanced to rest on no other than George Kogman, of the Kogman & Hughes California Premium Company, owners of the rides, who appeared to be doing full justice to a goodly portion of the "eats." Manager McCart held the chef job and furnished a real surprise in the unusual talent he exhibited in the art of carving the "bird." The only regret of the day was that Mr. Rammie was unable to attend. Nevertheless, information was that his invitations to turkey dinners in Kansas City numbered some five or six, and he was making an effort to work out a schedule that would enable him to accept the entire list. At the end of the dinner Mr. McHale, formerly agent for the show, acting as spokesman, extended a word of appreciation to the management for the fine hospitality shown the guests and the good fellowship that had been extended to the members during the past season. Mr. McCart answered by saying: "Boys and girls, we have tried to please the public and give satisfaction to everyone wherever we have been, and evidently we have, as here are 11 contracts for next year. You may all take this as an invitation to be with the 'biggest little show' on the road, and if we do as well in winter quarters, building, as we have on the road this year, I don't know where to put the equipment."

R. W. (TOMMY) STEVENS
(for the Show).

Zeidman & Pollie Shows Adding Five Flat Cars

The season recently closed by the Zeidman & Pollie Shows marked the end of the 13th year since Henry J. Pollie and William Zeidman entered into partnership and the "hoodoo number 13" seemed at times during the early part of the past season to become an actuality. But it is a pleasure to record the fact that the season ended with one of the biggest year's business in the show's history and everybody connected with "Zip and Pep" seemed perfectly satisfied and contented.

As has already been announced in *The Billboard*, the show is wintering at the Georgia State Fairgrounds, Savannah, and work will commence there immediately after the first of the new year. General Manager Henry J. Pollie and Treasurer William Zeidman will be actively engaged during the winter in adding to and making many improvements in physical equipment, and with the positive addition of five flat cars the "golden special" will become one of the largest and finest show trains in America. A new ride is already being constructed and after looking at a working model of it, to the writer its remunerative possibilities seem unlimited. Thousands of dollars' worth of new canvas has already been ordered from Driver Bros., and all of the new tents have not yet been contracted for.

The amount of business done by the show at its string of fairs, particularly in the South, this season augurs well toward a great future for the show, and with Etta Louise Blake producing her new "Miracle" Superba, Ethel Dore with her "1926 Bathing Beauties", Nalf Cory with a new and enlarged edition of Lucky Boy Minstrels, Tom Holland's collection of human oddities and with other celebrities whose names cannot be men-

Xmas Mechanical Toys & Specialties

- No. 55—Jenny, the Bucking Mule, Dozen, \$3.50; Gross, \$40.00.
- No. 75—Krazy Kar, the Most Attractive Toy on the Market. Dozen, \$4.00; Gross, \$47.50.
- No. 85—Yellow Speedster, Dozen, \$2.25; Gross, \$24.00.
- No. 95—Wildfire, Dozen, \$3.50; Gross, \$36.00.
- No. 1039—New Assorted Rubber Toys, Santa Claus, etc. Dozen, 90c; Gross, \$10.00.
- Xmas Baby in Peanut Shell, Dozen, 85c; Gross, \$9.50.
- No. 101—Smallest Receiving Set in the World, Dozen, 60c; Gross, \$7.00.
- 16-Inch Fur Bobbing Monkeys, Dozen, 75c; Gross, \$8.00.
- 3-In-1 Miniature Knives, Dozen, 35c; Gross, \$3.50.
- No. 70—Special Circus Balloons, Animal Prints, Gross, \$3.00.

Samples of above items, postage prepaid, \$1.50. Catalog and Special Xmas Circular free on request. We require 25% with order, balance C. O. D. Orders shipped promptly.

M. K. BRODY, 1120 S. Halsted St., CHICAGO



est rides and several attractions to be added for next season. This show, as outlined for the coming season, will be one of the best en tour, and the route laid out for it will carry it into many new spots where magnitude and quality bespeak success.

During the absence of Mr. Loos the sleeping car housing the Minstrel Show people took fire, completely wiping out the interior but not greatly damaging the exterior. On his arrival back to the show Mr. Loos immediately ordered the car to the railroad shops to be completely rebuilt.

Many old acquaintances were being renewed at Corpus Christi, as the show-folks who have been with the Loos Shows for the past five annual visits to that city have hosts of friends who always welcome them back. William Blake is still secretary of the Elks and chairman of the Jubilee Committee, and it is his untiring efforts that always "put it over" and give the Loos Shows a good week's business.

RAYMOND D. MISAMORE
(for the Show).

Lloyd Jeffries Says:

Another season has passed and now the amusement world is looking ahead to 1926. What will it bring? As I look back over the past 25 years many changes have been made. Improvements will we say? In some ways yes; others no. Here are a few "rememberers"—have they been improved on? I say no:

Bostock's Animal Show and Carnival—all carved wagon fronts, Fire and Flames, Darkness and Dawn Creation, New York to North Pole, Palais de Costume, Trip to the Moon, Ferrari Bros., Gaskill-Mundy, Wright's Carnival, Will S. Heck and Col Fisk, DeKreko Bros., Cincinnati Fall Festival? Among the talkers were men who never failed to turn the crowd, such as Doc Crosby, Doc Barry, Billy Mann, George Johnson, "Dolly" Lyons, Major Charles Rhodes, Col. Cummings, M. Metzger, Andy Nolan, King Carlo, Bom Bey, the writer, and many others, most of whom have harkened to the Great Opener above and passed on. I could ramble on for an hour and not name half of them. But this is another day and those of us who remain must keep up with the parade or fall by the wayside.

The most convenient Memorandum Book for Managers, Agents and Performers in all branches of the show world is

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tioned at this time already signed up for next year there is no question in the writer's mind that all he has predicted regarding the organization is destined to become a reality.

Mr. and Mrs. William Zeidman will spend their Christmas holidays in Pittsburgh, while several of the members of the show have rented apartments in Savannah for the winter. Trainmaster Art Gardner has "improved" a bungalow at the State fairgrounds, as the train will be parked on special tracks almost at his door.

WILLIAM J. HILLIAR
(Director Public Relations).

Michigan Greater Shows

Adrian, Mich., Dec. 3.—This is the home of the Michigan Greater Shows (formerly Roscoe's Imperial Shows). Active work at winter quarters was begun as soon as all the rides and shows were tucked away in the spacious building and work shop, both of which are located at 149 Chestnut street. Adrian is Mr. Wade's home. The rides will be painted and reconditioned thruout, and at the rate the men are working they will be completed by Christmas. After the first of the year work will start on the shows, which will be completely overhauled and rebuilt. Three new panel fronts will be built, 60 feet long and 20 feet high. There will be three 60-foot banner-front shows. The show will open in Detroit about April 1, with 3 rides, 2 shows and 30 concessions. The show complete will open some time around May 15. All canvas on the shows and concessions will be of khaki color. Mr. Baker will act as lot superintendent and concession manager and Mr. Wade general manager of rides and shows. At this writing Mr. Baker is in Louisville, Ky., and Mr. Wade in Toledo, O., both in the interest of the shows. Messrs. Wade and Baker are a good combination. Mr. Wade had the first jumping-horse carousel operated in Detroit, and since has operated Roscoe's Imperial Shows. Mr. Baker's experience as a big concessionaire goes back to the time when Johnny J. Jones moved into two box cars and J. R. Anderson had the Great Cosmopolitan No. 1 Show and "Tubby" Sander had the No. 2—before he had the big top made. This fall, at the close of the season, Mr. Baker disposed of all of

his concessions and took over a half interest of Mr. Wade's show.

O. C. REEL (for the Show).

Great Eastern Shows

Madisonville, Ky., Dec. 3.—The writer has been here at the winter quarters of the Great Eastern Shows the past several days, buying lumber, paint and other necessities, so that the carpenters and painters can start work on preparing the outfits for next season immediately after the holidays. The show has opened a Southern office at Birmingham, Ala., of which G. C. Norton, assistant manager, will be in charge. Mrs. B. C. Martin, owner, who is visiting relatives and friends at Atlanta, Ga., will return to Madisonville after the holidays and open her office here at a local hotel.

Mack C. Davis will have charge of quarters, and he expects to have everything in readiness for the opening in April. All equipment will be virtually new next year. The writer will go back to Birmingham for the holidays with Mr. Norton and get back on the job with his general-agent work about January 15, the scheduled route being thru Kentucky, Pennsylvania and West Virginia. The lineup will consist of about eight shows, three rides and a line of concessions, with Frank R. Shepard's All-American Band. The staff remains the same as last season: Mrs. B. C. Martin, owner and director; Charles Manning, general manager; G. C. Norton, assistant manager; Mrs. G. C. Norton, secretary; Mack V. Davis, lot man and announcer; L. V. Harley, electrician; T. V. Martin, trainmaster; J. O. Young and T. V. Dally, special agents, and the writer, general agent.

L. C. GATES.

J. GEORGE LOOS SHOWS

The J. George Loos Shows' engagement at Corpus Christi, Tex., was for the Elks' Jubilee. The show arrived on Sunday about midnight, and despite the long haul all attractions were ready for the Monday night opening, and with chilly weather a goodly crowd made its appearance and a fair night's business was recorded.

J. George Loos, owner of the shows, spent the weekend in San Antonio regarding the booking of two of the lat-

PREMIUM

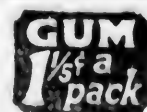


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With uniforms, plenty of pep and snap and all professional musicians, will be at liberty after Christmas. At present working every day. If any Florida Lady like item wants this band address as below: JIM GOLTZ, care The Billboard, 1500 Broadway, New York City.



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Full size 5c packs—also other flavors—\$6.00 per 500 Packs.
Flushy boxes. All Streetmen, Concession and Premium Men use our dandy brands. Double your money. Deposit required. Order today. **HELMET GUM SHOPS, Cincinnati, Ohio.**

If you see it in *The Billboard*, tell them so; it helps us.

SALTER TELLS OF HIS EARLY YEARS

Readers of The Billboard will recall that Ed K. Salter was lately confined to a hospital at Augusta, Ga. While there he was visited by two old-time advance agents, both of whom had in times gone by been under his managerial reins. The disciples of Ananias were Walter Decker, of Lady Be Good, and Walter (Smokey) Messenger, advance courier for the Student Prince Company, Johnnie Bates, of The Augusta Daily Chronicle, accompanied them and wrote up the meeting as follows:

As the conversation lagged a hit Salter remarked to Salter: "Say, Ed, why did you start in the show business there any branch of it you have not been interested in?" Salter raised himself on his pillow, brought the famous smile into play and said: "Your query certainly gives me food for thought and takes me back a few years, but most of it is of a very pleasant remembrance. I served my apprenticeship in the old city of Detroit, under the management of the late Charles O. White. It was a variety theater—they call it vaudeville nowadays—and we played such artists as May and Flo Irwin, Harry and John Korbil, Sheehan and Jones, Delchancy and Hinkelr, Schoolcraft and Coes, Niles and Evans, Bryant and Hoey, etc. We absorbed part of a stock company and the acts coming in each Monday would play minor parts in the dramas. The plays were Sid France's Marked for Life, J. Z. Little's The World, Thompson Brothers in a repertoire of plays, Valentine Love and Nellie Maskell, Don Thompson in The Female Bathers (afterwards became famous as The Old Homestead), Charles L. Davis in Alvin Kraljic, etc. Later I was treasurer of White's Theater, manager of the Grand Opera House (now called the New Detroit Opera House), then went to Saginaw as manager of the Academy there and Woods' Opera House, Bay City, The next two years I managed Powers' Opera House and the Grand Opera House, Grand Rapids, Mich.; then as ocated myself with Walter S. Baldwin, of the Baldwin-McKiville Repertoire Company, and had as a member of the company Rose Melville, who afterwards became famous as Sis Hopkins. Theodore Babcock was leading man and received \$15 a week and board. Years later I paid him \$250 a week for playing Jones in What Happened to Jones. Next I had on tour the Hyer Sisters, famous colored singers. Also I handled 'Bill Nye' and James Whitcomb Riley on tour. My what a glorious season, or at least part of a season, that was! To be associated for a few months with two such wonderful characters is a treat few men have enjoyed.

About this time I became associated with James H. Shunk, a Chicago producing manager, and we introduced for the first time on the American stage the Swedish dialect in the person of the late Gus Heege playing the character of Ole Olson in the play of the same name. I became general manager for Shunk, who, with the accumulated wealth from Olson receipts, soon had control of John Dillon, Delaun Opera Company, Royal Italian Opera Company and a number of lecturers. Our staff of managers consisted of Jules Murry, Wallace Munro, Clay Lambert, the late Charles Riggs, George H. Broadhurst, Arthur Westphal, Frank Hunt and Fred Conrad. I then became press agent for James Hutton when he headed the old Windsor Theater on North Clark street, Chicago, and called it the Lincoln. It was situated across the street from Engel's Beer Garden (Gardens now), where Martin Beck received his first vaudeville experience. Then I had a play called The Derby Hand. It was unique on account of having three subplot parts. They were played by Kate Rooney (eldest daughter of the late Pat Rooney), Daisy Dixon and Dolly Thebaunt. Oh, yes, I had in the meantime put in some summers with R. E. Wallace's Circus and was taught by press-agent stunts by the dean of press agents, the late Willis Cobb. Here I while I formed the acquaintance of Al W. Martin (and who doesn't know Al?). The friendship grew into partnership, resulting in the placing of the Salter & Martin Gigantic Uncle Tom's Cabin Company on the road. We traveled in our own special train of four cars. The partnership lasted four years and I sold out to Martin. In that time I placed Uncle Tom's Cabin in the legitimate high-point theaters and we were carrying 75 people—some gigantic 'troupe' in those days.

Next I managed Stuart Robson in The Jackens (some leap from Uncle Tom's Cabin to Stuart Robson), managed Herbert Kealey and Effie Shannon in The Black Hobnob (what a fine couple they were, too), was general manager for Broadhurst Brothers in the heyday of their successes, What Happened to Jones, The Wrong Mr. Wright and Why Smith Left Home, the last-named comedy comprising Maudyn Arbuckle, Mrs. Anna Veomans, Matt Snyder, Fred Peters, Dorothy Esner, Rose Snyder and Harry M. Roe Webster, and the entire company shipped from New Orleans to London, Eng. Then had Charles and Dan Mason in Rudolph and Adolph, featuring Lottie

Xmas and New Year Greetings to the Entire Show World

BARLOW'S BIG CITY SHOWS

Twelfth Annual Tour

NOW BOOKING FOR SEASON OF 1926 WITH SHOWMEN, RIDE FOREMEN AND CONCESSIONERS.

Opening Early in April at GRANITE CITY, ILL., and Playing Industrial Cities in the Spring with Not Less Than 25,000 Population, and a Circuit of Fourteen Fairs and Street Celebrations in the Fall, Offering Thirty Weeks' Booking of the Cream of its Territory, a Route To Be Justly Proud of and Where Good Wages Are Paid and Everybody is Working.

We will present an elegant Midway, consisting of 250 attaches, six modern up-to-date Riding Devices, fifteen Feature Shows, our own Special Train of fifteen double-length Circus Cars with Pullman stateroom accommodations, properly illuminated by Deleo lighting system; Calliope for street advertising, Military and Bally Bands, beautiful Show Fronts, Midway brilliantly illuminated, and a Special Line of Billing Matter, presenting a complete Carnival Company in every respect of the better class.

WANT capable, sober and industrious Riding Device Foreman for three-abstract Parker Merry-Go-Round, center pole, mounted on wagon; Manager, rebuilt this winter; Merry-Go-Round, center tower mounted on wagon. State your lowest salary. All these rides operate with electric motors. Foremen already engaged for Ed Ferris Wheel and Venetian Swings. All our rides had on wagons. Will book one more ride independently for the entire season, namely, Hay Day, Caterpillar, Giant Seaplane, Butterfly or Human Roulette, and furnish necessary wagons.

WANTED TO BOOK the following Independent Shows: Rocky Road to Dublin, Motor-drome, Penny Arcade, Law and Outlaw, Crazy House, Bug House, Crystal Maze, London Ghost Show, Working World, Flea Circus, Ignorant Village, Monkey Speedway, Untamable Wallace Act, or any other meritorious attraction.

CAN OFFER COMPLETE SHOW OUTFITS for the following attractions: Minstrel, must have band and a red-hot show; Ten-in-One or Fifteen-in-One; Superba Show, poses and electrical effects; Laughland, mirrors, palace and peeps; Snake Show; Athletic Show; Two Platform Shows, for Milliget or Fat Girl; Tinko Revue, vaudeville and dancing; Five-in-One Bill Show; Jungleland, and Ten Tennis and Fronts which are framed ready to have something put in them. What have you got?

CAN PLACE Concessions of all kinds except Cook House, Juice, Norelles and Popcorn which are sold exclusive. Corn Game open. Price, \$30.00 weekly; Palmistry, \$60.00 weekly. These are for exclusive rights. Merchandise Wheels, \$45.00; Grand Concessions, \$25.00 and \$35.00 weekly, non-exclusive. We furnish licenses, electric current, transportation of operator, location, etc., but no drayage.

OPENING for Advance Agent, one more Promoter, Trainmaster that can keep train in shape and do blacksmith work, Scenic Artist, Electrician who can handle lot and do general repairing and make himself generally useful during the week. Have special wagon with our own four big transformers mounted. Lithographer who carries union card and who can solicit banner ads. Also Talkers and Grinders.

Would like to hear from following showmen: Shorty McGrath, Ernie Grauer, Jack Thomas, R. L. (Hob) Mays, Lonnie Davis, Antwine, Minstrel stage manager; Frank Wecker, Roy Andrews, Jack Lee, C. C. McClung, Jolly Bonita, George Healy, E. J. Alleman, Robert Wallace, G. H. Williams, Mike Bodenschutz, Floyd Beckwith, Ernest Parish and Joe Houghton.

ADDRESS ALL COMMUNICATIONS TO

HAROLD BARLOW, Mgr., P. O. Box No. 16, Granite City, Ill.

Williams; later starred Lottie Williams in Only a Shop Girl, then Howard Hall in The Man Who Dared; was with Mort Singer three years when he had the Princess Amusement Company. In that time I managed Henry Woodruff in The Prince of Tonight, Harry Bulger in The Flirting Princess and John Barrymore in Stubborn Cinderella; also managed Honey-moon Trail. Next was Ida Laurence in McFadden's Flats. I then opened a play-broker's office in New York and sold out to take the management of May Irwin. This lasted two years, and let me tell you right now May Irwin is the best business woman I ever met. Left her to take up partnership with James D. Barton, of the National Printing Company, to operate one-night-stand attractions. This lasted three years. Next I managed May Robson one year. Samuel Scribner then engaged me to manage Columbia burlesque houses. I managed the Gaiety Theater, Baltimore, one-half hour and the Corinthian Theater, Rochester, the remainder of that season; built and managed the Grand Theater, Duluth, Minn.; managed the Harris Theater, Pittsburg, Pa., the first year of its existence and found John P. Harris a wonderful showman. Then returned to the outdoor amusement part of the profession as publicity man for Johnny J. Jones' Exposition—took the proposition on probation, as I assured Mr. Jones at the time that I was NOT a press agent, but here I am and, except thru illness, I've not lost a day in all the years I've been in Mr. Jones' employ and I trust I'll never have any other employer. Should I live until next August I'll be 47 years young.

There you are, Walle Decker, and I did the net without referring to the almanac. About the time I make my final exit another Ed K. Salter, now attending high school in New York City and who is a very clever cartoonist, will be telling them all about it in a much more capable manner than his dad could do."

Southern Tier Shows

Elmira, N. Y., Dec. 3.—The winter quarters of the Southern Tier Shows on the Chemung County Fairgrounds are full of activity, as the repair crew, under Lynn Ticker Day, is overhauling the 10 five-ton trucks, and the six smaller trucks and tractors will receive their share of attention and be ready for the paintshop before February 1. Texas Watts and wife, Gladys, have left for Buffalo, N. Y., where they will

spend the winter. Tex. stated before leaving that he had his show stored away in the big poultry barn and would be back in quarters about April 1. His side show will be enlarged and have several more animals added to the nice collection now being wintered here.

Prof. George White has his dog and pony show quartered in the horse barns and has just added one pony and four trained dogs to his neat little outfit, consisting of three ponies and eight dogs.

James E. Strates, owner and manager of the shows, stated that he would have some changes in his staff for the season of 1926 and will have Tom Marshall, general agent; L. E. Techout, publicity; Nick Bozins, lot superintendent; Mike Olson, superintendent of rides; Tinker Day, transportation. While the season just closed was not remarkable, the books showed a nice profit and Mr. Strates plans to add several attractions. The Tanglely calliope will be mounted on a new truck, the body of which is now under construction. The rides will consist of Allen Hershell three-abstract merry-go-round, No. 5 Ell wheel and a Smith & Smith chair-o-plane, in addition to which Mr. Strates has placed an order for a Smith & Smith baby chair-o-plane. The show is scheduled to open its fourth season at Elmira, N. Y., May 1 with 4 rides, 5 shows and 20 concessions. TOM MARSHALL (for the Show).

Mad Cody Fleming Shows

The Mad Cody Fleming Shows are stored away in comfortable winter quarters at Cincinnati and the showfolks are spending the winter in different ways. Some are working, some on winter shows and some whiling away the winter months in Cincinnati. Included among the latter are John Cowan, M. and Mrs. Gibson, Mr. and Mrs. Scott, Jack Rauey, Harold Copeland, who will rebuild his show (a string show); Tiger Mack, who is at winter quarters; Mr. and Mrs. Kid Kelly and "Pop" and "Mom" Wheeler. Mr. and Mrs. Fleming are on a visit in Michigan.

It is too early to give any data on the list of attractions carried by this organization the coming season, but it can be stated with authority that the show will be larger than last year. All are agreed a good move was made when Tiger Mack was promoted to manager, as he has the confidence of the showfolks and is reliable and ambitious. He is amply qualified to fill the position, as he has spent his entire life under the tutorage of Mr. Fleming, who will look after the advance. Three rides and six show outfits are already in winter quarters, besides several conces-

sions. Work will not start in quarters till the middle of February, when another building will be secured, so there will be ample room to work in.

Word just received states that Mrs. Ralph Loomis of Albion, Mich., sister of Mr. Fleming, suffered a broken arm, and Mrs. Fleming will stay and nurse her till she improves.

NELLIE NELSON (Press Rep'tive).

Hall Bros.' Shows

Eden, Tex., Dec. 3.—Eden is the spot for Hall Bros.' Shows this week. Bronte, Tex., the week ending November 21 was the first full week's work the show has had since it was organized nine weeks ago and business was very good. Cooper Bros.' Wild West Show toping the midway and giving performances every afternoon and night. Verge Cooper sets the natives "wild" with his daring bronk and steer riding—four additional "outlaw" horses were purchased at Bronte. From Bronte the show moved to Miles, Tex., showing there under the auspices of the City Council, and with a nice uptown location business was very good.

Miles is the former home of the Cooper boys and old acquaintances were renewed. Harry Ingram joined there with his Hawaiian Show. Mrs. Alma Ison of Amarillo, Tex., joined at Bronte to visit for the winter with her sister, Mrs. Hubert Hall.

Hubert Hall and wife motored to Winters, Tex., and visited the Alamo Exposition Shows, and report an enjoyable day. Both were formerly members of the Alamo Shows. Harry Kinchart, concessionaire, made a short trip to San Angelo recently and says he met several of the John T. Wortham showfolks who are wintering there—all reported that the Wortham Shows had a very successful season.

New concessioners on the midway are Bryon Bell, one; Ed Moore, three; "Humpty" McGuire, two. A new athletic show has been built and is ready to open here. All of which is from an executive of the above shows.

Genuine French Guaranteed Indestructible, TRIPLE PEARL NECKLACES



16. 18 and 20 inches long. Carefully selected and graduated. Sterling silver clasps set with colored Bohemian stone or pearl. An article that you can be proud of.

PRICES

No. 26600---\$3.00 Each. Dozen Lots.

No. 36634---\$4.50 Each.

Prices include blue velvet silk-lined boxes. Remit 25% with order.

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To All Our Friends

Sparkling Iridescent Glassware

RUBIGOLD, PEACOCK and other colors. Special Assortments for Concessionaires. Write us, giving your home address, so that we can send you our literature.

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Get Ready for 1926

Christmas Decorations and Novelties

Red Tissue Christmas Bells, Per Gross, 72c, \$2.25, \$4.50 and \$ 8.75
 Chenille Rope Wreaths, Per Gross, \$4.50, \$9.00 and 24.00
 Chenille Rope, 60-yard lengths, red and green, Per Dozen Bolts, 5.50
 Holly Paper, 4 Sheets (20x30 inches), Per 100 Rolls, 6.00
 Red, White and Green Tissue Paper, 20x30 in., 8 sheets in each roll, Per 100 Rolls, 6.00
 166 Asst. Christmas Tree Ornaments, 6.95
 Electric Light Tree Reflectors, Per Gross, 4.20
 100 Asst. Christmas Cards, Retail at 5c ea., 2.50
 100 Asst. Christmas Cards, Retail 10c ea., 5.00
 Christmas Post Cards, Asst., Per 1000, 4.50
 Christmas Seals and Stickers, in Packages, Per 100 Packages, 2.50
 Deposit required on C. O. Ds.
 WRITE FOR OUR NEW CHRISTMAS CATALOG. NOW READY FOR DISTRIBUTION. IT'S FREE. Contains many items too numerous to mention.

MIDWAY NOVELTY COMPANY
 304 West 8th Street, Kansas City, Mo.

HEADQUARTERS FOR BAND ORGANS

ORGANS NEW and REBUILT FOR ALL KIND OF AMUSEMENTS.
 Central and Carouselle Owners at close of season protect organ against damage by damp storage by storing with us, free of charge.
 Write for particulars, catalogue and prices.
ARTIZAN FACTORIES, INC.,
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To Our Friends and Patrons

Oriental Novelty Co.

6 West Third Street
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A REGULAR GOLD MINE
The NEW GUM VENDING Bowling Alley

A ball of gum and a shot at the 10-pins—all for 1c. Legitimate in all States. Operators, Parks, Arcades, writes for prizes.
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GATTER NOVELTY CO.
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Horn Rockers and Novelties, Work Baskets, silk lined, made from the shell of the Armadillo; also suitable for Flower Baskets, Hat/lesnake Belts made up in any style. Animal skins tanned for Rugs. Highly polished Horn Hat Racks, etc. Horse-hair Plaited Hat Bands and Belts, with nickel silver buckles. Big sellers for Curio Stores or Concessionaires. Write for prices and particulars.
R. O. POWELL,
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Ball Game Outfits, Concession Tops, & Cat Racks, Milk Bottles.

Twenty styles of Dolls and Cats for Racks. Ball Hoops made to order. Illustrated Catalogue on the press.

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A new, flashy, up-to-date line. Write for new catalogue with new low prices.
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BALL GAMES THAT WIN

Built mechanically perfect. No pin hinges. Frame all folds up. Answers five different purposes. Kids, \$9.00 the Dozen; 3 Dozen, \$25.00, cash. Cats, Monkeys, Goats, Milk Bottles. If you want quality, we have it. Catalogue? Sure. C. E. SLUSSER, Columbia City, Indiana.

Midway Confab

By **DEBONAIR DAB**
 (Communications to 25-27 Opera Place, Cincinnati, O.)

May yours be a Merry Christmas! not want it and after the man gets it he does not know what to do with it.

The League banquet and ball sure was a big and grand affair! Perhaps W. R. (Red) Hicks can explain how he was accidentally locked in his room in Savannah, Ga., a few years ago. What became of the monkey, "Red"?

G. H. (Doc) Hamilton might rise and "broadcast" the story of the "R. F. D. Agent".

Robert A. Josselyn is requested to advise if he recovered his lost cane the last time he was in Newark, N. J.

Boy, page "Pistol" Pete Jones; Greenville is calling and wants him to pay for the call!

Stephen E. Connors, where are you? Will it be Augusta, Ga., again this winter, and if not, why not?

Robert Glath: Do you recall when the Greater Dixie Shows exhibited in Weldon, N. C.? (Talk about "ancient history!")

Bert Rutherford says that the only use general agents have for gasoline is to clean their clothes.

Louis G. King tells a good story of an automobile ride at Harrisonburg, Va., and a good dinner afterwards.

Jack V. Lyles: Will you please recite the modern version of the man who lived in a "glass house", and who afterwards moved to a large Eastern city?

Will Ed A. Kennedy kindly tell the story of the manager who could not lay

VAN AULT, JR.



The above picture was "taken" in a stateroom of Dodson's World's Fair Shows' train last Christmas, at winter quarters, and shows Master Burr Van Ault, son of P. Van Ault, of Arcade and other show fame with the Dodson Shows. Burr is now attending the Lawrenceburg Military Academy at Lawrenceburg, Tenn.

out the midway because an electric light pole was in the way?

"Uncle Joe" Early: Please tell us about the time you engaged the services of a private secretary to handle your correspondence.

Mrs. M. L. Morris (Alabama) is recognized as one of the leading contest promoters of her sex. Have you been in Spartanburg recently, Mrs. Morris?

Louis McAbee held the "winning hand?" in Greensboro, N. C., one time, but "Mac" has probably forgotten about the incident by this time.

"Jim" Braden was a candidate for sheriff one time. It was in Virginia, and not "Braden Hollow", Tenn., as some of his friends seem to think.

Wilmington, Del., used to have a police official who always insisted that merchandise wheels be placed at an angle of 45 degrees.

With the exception of a little "business intrigue" congeniality was a predominating feature of the functions at Chicago—much more so than last December.

Percy Martin says that some general agents are salesmen who sell something they do not have to a man who does

Mr. and Mrs. Allan Pickarts (Dorothy LaVore) and son are reported as having forsaken the carnivals and living in Wichita, Kan., where Allan is managing a bookstore for his father.

Elgin (Ill.) friends of Joe Johnson, past two seasons with the Rubin & Cherry Shows, recently received word from Joe that he intended spending the winter in Florida.

A general agents combination might inaugurate a ruling that members must always carry their checkbook as a protection against delay in case the manager is seized with writer's cramp.

Lura Barnett, formerly with G. A. (Dolly) Lyons' show on the Tom Allen

SOME BOY!



Baby Ivan Erickson, the year-old (December 9) son of Mr. and Mrs. E. M. Erickson, and with the 1st Greater Shows the past season under the management of Andrew Mueller, is probably the biggest "little trouper" en tour. Mr. and Mrs. Erickson and Baby Ivan and Mrs. Mueller are now playing store-room engagements in the South.

Shows (back in 1914), has lately been singing over the radio from KYW, at Chicago, the singing team known as Leonard and Barnett.

FALSIFICATION

"I had 12 concessions on a show six years. Paid a season's privilege in advance each year. In all that time not one of the stands went on the 'nut'."—T. J. McDONOUGH.

Word recently received from Miami was that the pageant there was going over with a bang, with "Bill" Rice's Water Circus doing a turnaway business and Carl Luther's Circus Side Show packing 'em in daily.

"Dude" Punch and wife are wintering in Chicago, according to word to Deb. Dude is the hustler credited with making square pillows go over with a "punch" around the Chicago lots. Will it be with George Cole again next season, Dude?

With the going to quarters of the Reiss Shows, the *Nat Reiss Shows Recorder*, edited by Press Agent Carleton Collins, also went to "the barn" for the winter, its last issue being dated November 27. A squib in it informed the personnel that it will be "back on the job" next season.

Since the closing of the Brown & Dyer Shows' season Victor Lee and wife have been enjoying the best things in New York, and Broadway and Fifth avenue will be their strolling grounds till the bluebirds sing their inspirations' of spring.

General agents are blamed for almost everything under the sun, but here is a brand new one. One manager said that his agent booked the show into a

ARTHUR G. WILBUR,
 No. 5 BIG ELI Owner, says:
 "I have had my BIG ELI for three years. Have given it a coat of paint every year. The only other repairs are a few items, some of which I am carrying for an emergency. Nothing has been done to the engine."
 This explains one reason why BIG ELI earns a large profit on the investment—the upkeep is very low. Let us tell you more about the BIG ELI Wheel.
ELI BRIDGE COMPANY, Builder,
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Portable Carouselles
 Two and Three-Horse Abreast, 40 ft. diameter. 32-ft. Junior Carouselle. All proven money-makers. Spillman 4-Cylinder Power Plants, built for service.
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 The Latest Invention. The Most Sensational Ride Out for Parks, Fairs and Carnivals. Portable and stationary. Write today and let us tell you all about it.
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 Shows (back in 1914), has lately been singing over the radio from KYW, at Chicago, the singing team known as Leonard and Barnett.

12 Jumping Horses, 2 Chariots, Jewels and Mirrors
 "MooreMade" Novelty rides in all sizes built to order. Get particulars about our all-steel, 14-ft. Children's Ferris Wheel with 8 seats. High Strikers and Ball Games in all sizes. "MOOREMADE" DEVICOR WORKS 136 Pine St., Lapeer, Michigan.

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 We manufacture 10 different Kiddie Devices.
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Own some UNUSUALLY ATTRACTIVE BAR-GAINS in rebuilt Amusement Devices. These have been taken in exchange for other rides and are now going through the process of RECONDITIONING and REPAINTING, and will shortly be ready for PROMPT SHIPMENT. They will be just as GOOD AS NEW for money-making purposes and are PRICED RIGHT. Also will sell or lease on ATTRACTIVE TERMS to responsible parties, equipment for one or more 10-CAR SHOWS. Reasonable Deposit required. Write us for particulars.

The C. W. Parker Amusement Co.
World's Largest Manufacturers of Amusement Devices
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- Climbing Monkey. Each in a Box. Doz.....\$1.80
- Mech. Yellow Speedster. Doz.....2.10
- Mech. Motorcycle. Doz.....3.50
- Mech. Auto Delivery Cart. Doz.....2.10
- Mech. Large Coon Jigger. Doz.....4.40
- 8-in. Junior Telephone, with Bell Doz.....4.10
- Doll, in 4-in. Peanut. Doz......90
- 17-in. Paper Horn, Imported. Gross.....3.50
- 9-in. Heavy Paper Horn. Gross.....4.50
- 20-in. Painted Tin Horn. Doz.....1.25
- Assorted Paper Hats. Gross.....4.50
- Squawking De De Bird. Doz.....1.00
- Snapshots (Table Favors). Gross.....\$2.25 and 4.25
- Serpentine. Per 1,000.....3.00

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- 30-in. First Quality, \$2.75 per Dozen.
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Uniform Chokers—Cream, Flesh and Assorted Colors. From \$2.25 to \$7.50 per Dozen.

Three-Strand—Cream and Assorted Colors. \$6.00 per Dozen.

All the above prices include stone-set clasp and handsome gift-away box.

Order today for your Christmas business
25% deposit, balance C. O. D.
NO CATALOG.

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Mills and Jennings 5c Mint Venders, \$40.00. Wood Case Vendors, \$35.00. Iron Case Bells, \$25.00. Mills and Jennings 2c Bells, \$75.00. All machines are rebuilt and O. K. 25% deposit on all orders, balance C. O. D. Machines leased 50-50 or rented to parties who can give satisfactory references.

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- 5-in. Birch Bark Canoes. Dozen..\$0.60
 - Miniature Dutch Wooden Shoes. 4-Dozen. 2.00
 - 6-in. Birch Bark Canoes. Dozen..1.20
 - 12-in. Tomahawks. Dozen.....1.60
- PADDLES**
- 10-inch Paddles. Dozen.....\$0.60
 - 14-inch Paddles. Dozen......84
 - 14-in. Fancy Paddles. Dozen.....1.50
 - 20-in. Fancy Paddles. Dozen.....2.40
 - 22-in. Fancy Paddles. Dozen.....2.75
 - 10-in. Cross Paddles. Dozen.....2.00
 - 12-in. Cross Paddles. Dozen.....3.25
 - 14-in. Cross Paddles. Dozen.....4.00
- Send for Catalogue.
Name of park or town burned on free.
BRADFORD & COMPANY, Inc.
St. Joseph, Michigan

town last summer where the fog was so thick that the show did not make any money.

Mr. and Mrs. Ray Hunting and children recently wrote Mrs. John Emmett, Chicago, that they were enjoying their stay in Honolulu, T. H., where Ray is working for the government. They expect to stay there about three years. Mrs. Huntington was Maud Helm prior to her marriage.

"REVERSION"

Friends,
A little argument,
Both angry.
"I won't speak!"
"Cooling off."
A little consideration,
Friends again!

Mr. Turk(ey): "What's worrying you, dear?"
Mrs. Turk: "I might not be here to receive my Christmas gift!"
Mr. Turk: "Expecting anything especially?"
Mrs. Turk: "Yes, your life insurance!"

If your "squibs" for this issue were received too late, be "good fellows" and blame yourself, as, yunno, Deb. asked that they be sent "right now" in each issue the past several weeks. However, those received late will be used in following issues.

A radical optimist would predict about next year, as to "things to worry about": Take the numbers, 1926; subtract the first two and you have 8; now add the last two and you also have 8; put them together, and they make two "8s" (88); subtract them, and there is left, "Nothing!"

A certain concessionaire pleading hard luck when approached by Henry J. Pollie to pay his privilege said: "Well, I'll tell you, Mr. Pollie, things have been tough with the other show I've been with, but I will pay you half here and the rest in the spring." Pollie thought a moment and then said: "All right, where is this spring?"

Give this a thought: There are hundreds of entertainers, agents, show managers, etc., yearly with carnivals and circuses, at parks and fairs, during the summers, who are theatrical people (including all branches) during the winters. Do you get the drift of this reference, from *The Billboard's* standpoint of a news medium?

Teddy Underwood, concessionaire, is located at Jersey City, where he is representing Jacob Brothers in theaters and is putting on extra feature nights at the Majestic Theater, so he advised by letter last week. Tedd says it seems nice to again stroll down the streets of Ill. of New York after being in St. Louis, Louisville, Kansas City and Buffalo the past five years.

The canvasman was single-handed driving the stakes for a good-sized tent in unusually hard ground and during an exceptionally hot summer day. Two-thirds the way 'round he stopped his sledge, sat down on a box, wiped the sweat (yes "sweat", and plenty of it) from his feverish forehead and muttered to himself: "If only Adam hadn't eaten that 'apple', none of us would have to work!"

George S. (Fat) Henderson last season passed up the carnival business to make his debut in backface behind the footlights with Robert J. (Ike) Morris, also formerly of the "outdoor road", and with their act they expect to take up a vaudeville tour from Cleveland January 1. "Fat" was formerly with both the No. 1 and No. 2 Wortham Shows, the Greater Alamo Shows and various others.

During winters, with companies disbanded, the sending of news of individuals for the headed-article columns cannot be left up to press agents—the folks are too scattered. The carnival editor (and the readers) will appreciate interesting news data from all carnival folk—of the shows, rides, concessions and executive staff members. And Deb. wishes squibs from them for the Confab.

One of the Loos showfolk opines: Looks like J. George Loos Shows are going "over the top" next season, and, incidentally, of the big ones in the Southwest they opened earliest this year and are remaining out the latest. It's not a case of "Let George do it", for George is going to do it, and will keep right on doing it until he reaches the pinnacle of success, then will almost doubtless stick there.

Some years ago down in Louisiana—times "tough", little kale in sight—one of Cody Fleming's acquaintances asked him to "come with me and write paper." Cody accompanied him and was soon "writing up" a big colored fellow, who spoke his name out real loud, "William Shakespear!" "Kokomo Kid" let out a big laugh and opined to Fleming that already he was "the oldest living paper subscriptionist in the world."

Have those of you who know Tiger Mack noted his progress? Tiger started a few years ago working for Mad Cody (Continued on page 112)



TWO WINNERS

Send only 75c for sample this beautiful Beaded Bag.
Send only \$1.00 for sample this beautiful Lamp, as shown. Special dozen prices in new catalog.



New Catalog SENSATION
Get Your Copy NOW!
Nearly 1000 Tested Leaders

Ask for our marvelous new Catalog of Specialty Merchandise of every description at shock prices.

For Concessionaires, Merchants, Theatres, News Stands, Salesboard Operators, etc.
Dishes, Watches, Aluminumware, Cutlery, Trays, Blankets, Lamps, Toilet Sets, Books, Toys, Jew try, Radios, Guns, Field Glasses, Musical Instruments, Flashlights, Dolls, Cameras, Sporting Goods, Slum and Novelties of every kind. A thousand surprises!

THE UNITED MERCHANDISE CO.,

Dept. BB-10, - - - - - TYRONE, PA.

JUST OUT A RIOT

"PARAGON SWEETS"

The Peak of Perfection

GETS THE CROWD AND HOLDS 'EM—A TRIAL WILL CONVINCING YOU
\$43.00 Per 1,000. \$21.50 Per 500. \$10.75 Per 250.

Packed 250 packages to the carton—25 Ballys in every carton. A deposit of \$10.00 required on each 1,000. Instantaneous shipments.

BRIDGE CONCESSION CO.,
431 VONDOTA ST. - - - - - TOLEDO, OHIO

Band Organ Owners Attention

Do you want to save money and trouble? We can help you by having installed in your organ the new improved compressed air system played by paper music, which does away with troublesome suction and expensive cardboard music. This change affords you the opportunity to get the latest tunes at low cost, which draw the crowds. We have new and rebuilt Organs for sale. Repairing and rebuilding on all makes of Band Organs. Now is the time to get your Organ ready for the coming season. For information write

L. BOGLIOLI & SON
1717 MELVILLE STREET, BRONX, NEW YORK

Merry Christmas Happy New Year

ANTHRACITE AMUSEMENT CO.

FRED I. THOMAS and ALBERT BY DIRK, Managers

Now booking Shows and Concessions for 1926. All Rides owned by the management—FIVE in all. Barrett and Ross, what do you say? McFarland and Earl, write me. Have Athletic Outfit, will furnish good, reliable party.

FRED I. THOMAS, 220 State Street, Nanticoke, Pa.

PEARLS

- 24-in. Spanish Opal..\$2.75 Doz.
- 30-in. Spanish Opal.. 3.25 Doz.
- 60-in. Spanish Opal.. 5.00 Doz.
- 15-in. Grad. Chokers.. \$1.75 to 3.50 Doz.

All with Bright Stone Clasp. Many other Numbers.
Positively the best quality on the market. All above numbers in 6 bright pastel colors. 50c Dozen Extra.
Silk Boxes, \$7.00 Gross. \$1.90-\$2.00 Doz. Velvet Boxes, \$6.00 Doz.
The Very Newest Kedak Bag, \$24.00 Doz., \$2.50 Ea. Black, Blue, Tan.
Fountain Pens, Large Red Jumbo, Unbreakable, \$66.00 Gr., \$6.00 Doz.
We also carry Bathrobes and other items.
15% deposit with order, balance C. O. D. Sample sent C. O. D. at above prices. WRITE FOR OUR CATALOGUE.
KRILOFF & BROWMAN, 104 South Wells St., Chicago, Ill.

RICE SELLS BEST FOR LESS

ALL CONCESSION MEN SEND FOR OUR 1925 CATALOG.

Aluminum, Blankets, Floor Lamps, Dolls, Cedar Chests

A. N. RICE MFG. CO.
1887-41 MADISON STREET (Phone, Grand 1796). KANSAS CITY, MO.

JOE GALLER'S EXPOSITION SHOW

CAN PLACE FOR 1926.

We have and own our own Merry-Go-Round, Giant Ferris Wheel, WILL BOOK Chaloune or any neat framed show except Plantation and Collins Show. Will turn over Plantation Show to responsible party on percentage basis. All Concessions open. Ball Games and Grand Stairs, \$20.00; Wheels, \$25.00. FOR SALE—Complete Cook House and one giant Country Store with fish and top. Would like to hear from two good Free Acts. Preference to those with Concessions. Wm. Murray, H. H. Fitch, J. E. Cowen, write me. A Merry Christmas and Happy New Year to my many friends. All address
JOE GALLER, Manager, Fleetwood Hotel, Charleston, W. Va.

Advertise in The Billboard—You'll Be Satisfied With Results.

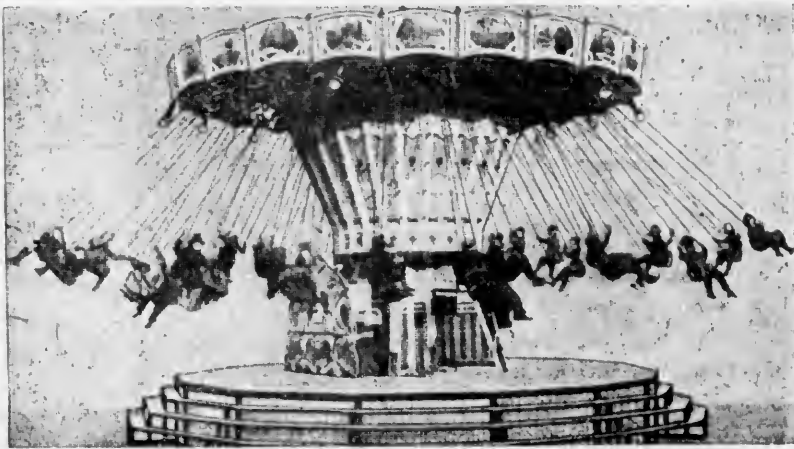
If you see it in The Billboard, tell them so; it helps us.

TELEPHONE PORT RICHMOND 388 W **JOSEPH G. FERARI** PORT RICHMOND NEW YORK CITY
 PORTABLE AND STATIONARY EUROPEAN RIDING DEVICES. THE SENSATIONAL RIDE—THE DANGLER

THE DANGLER

WE HAVE A NUMBER OF MACHINES IN STOCK READY FOR DELIVERY. DON'T WAIT UNTIL THE LAST MINUTE TO ORDER AND BE DISAPPOINTED.

A FAST MONEY GETTER AND WONDERFUL REPEATER.



DAZZLING IN BEAUTY Merry-Go-Round

Have for immediate delivery one new 3-Abreast, Portable Jumping Horse Merry-Go-Round, 44 feet in diameter, with center wagon construction. A real showman's machine, decorated with mirrors, gold leaf and carving. The last word in Carousel construction. Price reasonable, with attractive terms to responsible party.

Midway Confab

(Continued from page 111)

Fleming erecting tents. Next he started wrestling and then boxing on Fleming's athletic show. Next he built and operated a string of concessions. And for 1926 he will manage the show, Cody taking care of the advance. He's sober, reliable and a hard worker, is the comment of Mr. Fleming.

At a certain fair played by the Zeidman & Polie Shows the past season, owing to the rope becoming tangled up, a flag on one of the buildings could only be pulled up half way. A member of the American Legion noticed it and asked Star DeBelle if there was somebody dead with the show. Star said he hadn't heard of it, but the flag might have been half-mast on account of the fair being a dead one.

On a certain carnival's midway a fellow had a two-headed calf on exhibition. A man and his family, consisting of his wife and 16 children, asked the ticket seller for 18 tickets. "Just a minute," said the pasteboard dispenser, "are all those your children?" The reply was in the affirmative. "You can't buy tickets to see this show," impressively said the ticket-box man. "Just stand right where you are and I will bring my freak out to see you!"

A colored chap went into "Bill" Hilliar's office with the Zeidman & Polie Shows in Moultrie, Ga., this fall and, doffing his hat, said: "Beg pardon, boss, is you de press agent?" "Bill", thinking it must be the editor of some colored newspaper, treated him courteously and asked him his business. The darky answered: "Well, boss, I does cleaning and pressing, and the fellow what runs the flying-jennie told me I would have to see the press agent about it, so here I is!"

Sunday, November 29, thermometers at Cincinnati registered about 20 or 25 above zero and there was a snowstorm. And this scribe saw not less than 50 "boys" of from 16 to 20 years of age, wearing heavy overcoats and mufflers and gloves and BAREHEADED promenading the downtown streets of the city. Such sights would go a long way toward

THE "TWO SALTER BOYS"



The two "boys" are father and son (note the justly proud look on the father), Edward Russell Salter, "Johnny J. Jones" "Hired Boy", and Ed R. Salter, Jr., a student of a high school in New York, who will spend the holidays with his daddy at Orlando, Fla.



ASSORTMENT NUMBER 518-B
2000 5c Salesboard
 HOLE Consists of 21 Valuable Premiums

- List of Premiums
- 1 Overnight Case, with 10 Fittings.
 - 1 Thin Model Watch.
 - 2 Art Cigarette Cases.
 - 2 Decks Cards in Case.
 - 1 Pocket Flask.
 - 2 Waldemar Combs.
 - 2 Fountain Pens.
 - 2 Stag Handle Knives.
 - 2 Windshield Pipes.
 - 2 Pearl Knives and Chains.
 - 2 Belt Buckles and Chains.
 - 2 Gem Safety Razor Sets and Blades.

Price complete, \$18.00
 TERMS: Cash in full, or 25% with Order, balance C. O. D.
 Write for Our Salesboard Bargain Catalog No. 12B.

SINGER BROTHERS
 536 Broadway, NEW YORK

one's being won over to "evolution"—or even deducing that the action might be returning to its original starting point. This country needs "he" men!

During the engagement of the D. D. Murphy Shows at Greenville, Miss., a few weeks ago Scout Younger's big python ("Big Jim") got out of its den. The monster rep. was found beneath the show wagon and with the aid of blankets in the hands of a squad of volunteers he was soon back in captivity. 'Twas said that Henry Hryn, the Eli wheel owner, issued a notice to "Jim's" keeper to put a cowbell around "his" neck before "his" next midway stroll so the ride crew, without request, could vacate to safety.

About the most disgusting (to show people and the public) "exhibition" a person could find would be to see a human being (Deb dislikes even putting the term in print) eating rats. However, *The Houston (Tex.) Post-Dispatch* of November 21 carried a front-page mention of such a—call it what you like! Fortunately, about 99 per cent of road people haven't "castron stomachs"! Snake-eating in this country, goodness knows, was bad enough—alho certain snake meat in some countries (with the white) is a delicacy—but (Ugh, that word!) "rats"—Ye gads!

Mr. and Mrs. "Doc" Carpentier, Detroit, have a cheery way of "putting it": "Altho this is a couple of weeks prior to the festivities, Christmas is one day that most troupers set up for a 'red one'. Some go home, others to chosen hibernations, and the ones in winter quarters prepare for feasts and fun galore, and then it's all over. Then comes the rush of building tools and paint brushes, and before many weeks pass the tops are again in the air, and the bands are playing airs of spring. Wonder how many came off the road the past season, positive in their remarks that 'This is the last!' We'll remember all 'that' when they read the ads of the shows in *The Billboard*?"

For many years opposition (mostly other business) interests have tried to "put carnivals off the map"—usually trying to "put it over" where there were no carnival men around, or knowing of its "coming", to state facts as they KNOW them to be. Some of them have originated and exhibited utter falsehoods for which they should ask forgiveness from their Maker. Yes, for many years! And despite their activities and "belittling propaganda" there were as many carnival organizations on the road the past summer as ever, and representative citizenry (men, women and children) in

every place in the United States, when opportunity and weather afforded, have continued flocking to carnival midways, there to enjoy the festivities nightly—which is the underlying cause of 90 per cent of the "opposition"!

If the would-be cultured (or ignorant as to fact cultured) of persons outside of carnival circles who have talked or believed sightingly regarding lack of refinement in "all carnival folks" had but seen the gorgeous, costly gowns of the ladies and the uptodate-ness of the men's wear, and with what natural, graceful ease worn at the Showmen's League of America annual banquet and ball, in the Grand Ballroom of Hotel Sherman, Chicago, possibly it would inspire more fact color to their impressions in the future. It might also have been beneficial to some newspaper editors who have allowed "other-business" progadandists' "trashy reading" against "all carnivals" to debauch facts appearing in their publications. And here's hoping that this paragraph gets into the hands of discriminating "indiscriminators".

The following bit of caty "philosophy" recently appeared in the "Cincinnati Column" of *The Cincinnati Post*:

"A marionet show at the Business Men's Club Friday. The little wooden men and women, manipulated by strings, will give an operatic performance.

"If one of the little wooden men could be interviewed, he would say: 'You and we and all the people are all marionets, all pulled by strings.'

"And Cincinnati probably would say to him: 'There are no strings on me.'

"But the little wooden man would laugh and say: 'There are more strings on real people than there are on us. Strings of fear, strings of self-interest, strings of envy, strings of false pride, strings of vanity. Strings, strings, nothing but strings. All these strings move people and together they pull people to what they call their fates.'"

Many mail and *Billboard* men (or women) with large carnivals make a charge of 10 cents for their services of going to post offices (often several miles distant) daily, usually several times each day, and bringing the mail to the lot, and 15 cents for a copy of *The Billboard*, a total of 25 cents to each customer. In a recent issue comment was made in this "column" on one of these men. Last week a performer not with the same show wrote Deb, claiming that he had paid the fellow 25 cents for a *Billboard* while playing the fair at Louisville, Ky. The man probably figured his services and the accommodation worth a dime. Anyway, any showman can have *The*

Billboard sent direct to him (or her) each week for \$3 per year, and there are news places in all cities selling them at 15 cents. (In many places the fare downtown and back from fairgrounds is 20 cents.)

Jack Smith and wife and Chester Taylor, of the Lipka Shows, are hibernating at Hot Springs for the winter, also Joe Moore recently arrived there. Other notes from the Lipka Shows: Leo Small, last season secretary of the No. 2 outfit, is playing indoor events in Wisconsin and Michigan. M. L. Weddington and wife, who had cookhouse and soft drinks with No. 1, have returned home to Logansport, Ind. "Slim" O'Brien and his partner have booked 3 concessions with No. 1 for next season and John Massen 2 with No. 2; also C. Lovell palmtree with No. 1. Frank Achy seems to be lost in the "sticks" of Wisconsin. Sam Lipka just finished a long trip in interest of the shows. Frank Willis and Kid Miller, of No. 1, are with Leo Lipka's indoor events. "Bowling Alley" Dean has a toy store in Cleveland for the Christmas rush—will be back with No. 1. Bill Doss' interesting show will spend its third year with No. 1.

Following is a poem appearing on the first inside page of West's World's Wonder Shows' *Bulletin Review*, by Percy Morency, recently issuing from that amusement organization, headed *The Carnival Game*:

It's a wonderful game if you play it right,
 If you use everyone of your teammates white,
 If you never cheat and are fair and square
 And learn the lesson of bear and forbear;
 If you meet with failure now and then,
 To never give up, but try again,
 And thru it all to keep smiling and sweet,
 The looking straight in the face of defeat.
 If you stick to the rules of the game, my friend,
 You're sure of a victory in the end.
 While some are unfair, be it said to their shame,
 If you play is right it's a wonderful game.

Where in all the United States is there a town or city whereat the children do not dearly love to be among and patronize the tented attractions and gay-riding devices of a present-day representative carnival midway (unless, unfortunately, they are the kiddies of "other-business" knockers against carnivals)? Echo, without "stale", answers, "Nowhere!" Here's just a little of the proof of it, put of a paragraph of a press dispatch from Grenada, Miss., to *The Commercial-Appeal*, Memphis, Tenn., appearing in that paper October 27, in a general "write-up" of the fair at Grenada (it further stating that there were 15,000 school children of Northern Mississippi
 (Continued on page 114)



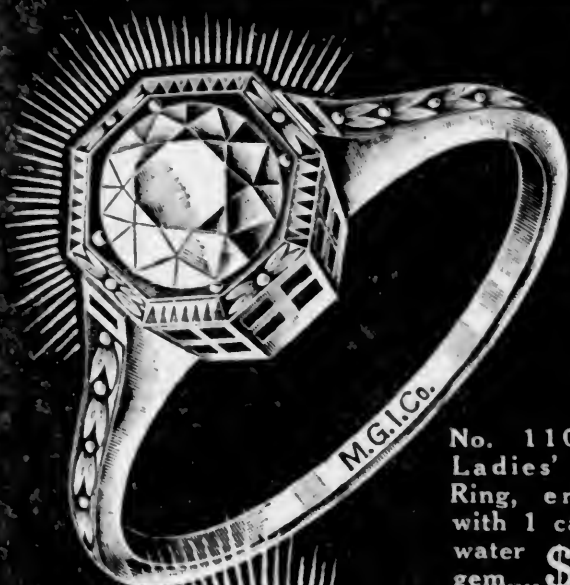
Mint Venders AND Slot Machines

Of all kinds. Write for Catalogue and Price List.

SICKING MANUFACTURING CO.
 1922 Freeman Avenue, CINCINNATI, O.

An Amazing Offer of 2 New Rings

at about $\frac{1}{3}$ rd Retail Price
and a \$5.00 Pearl Choker **FREE**



No. 1104 $\frac{1}{2}$ —
Ladies' Platino
Ring, engraved,
with 1 carat first-
water gem.... **\$7.00**



No. 1126—
Gents' Heavy Pla-
tino Gypsy Ring,
engraved, with 1
carat first-water
gem **\$10.00**

ARE YOU AWAKE, Mr. Billboard Salesman, to the FACT that every day you pass up our line you pass up one of the biggest opportunities to make BIG MONEY PLEASANTLY?

DO YOU KNOW of the HUGE PROFITS others are making? Do you know that no other Gem in the world (except the finest of diamonds) has so radiant a flash of rainbow fire, backed by a 20-year guarantee, pays such big profits, and SELLS SO QUICKLY ON SIGHT as

The Marvelous Mexican Blu-flash Gem

"I TOOK YOUR GEM TO A DIAMOND EXPERT HERE IN CHICAGO," writes one of our salesmen: "HE SAID IT WAS WORTH 1,000 to 3,000% MORE THAN I PAID YOU FOR IT; HE WAS ANXIOUS TO KNOW WHERE I GOT SUCH FIERY DIAMONDS." We have hundreds of similar unsolicited testimonials.

But you must SEE OUR GEM to appreciate its perfect cut, its dazzling brilliancy and play of colored fire. To get 500 more Live Agents we offer the 2 NEW DESIGNS shown at left at about one-third our retail price:

- No. 1104 $\frac{1}{2}$ —Ladies' Ring, 1-carat finest Gem, our new Platino finish, retail price, \$7.00, for \$2.36
 - No. 1126—Gent's Massive Ring, 1-carat finest Gem, new Platino finish, retail price, \$10, for \$3.98
- EITHER RING WILL CONVINCe YOU ON SIGHT THAT YOU HAVE AT LAST FOUND THE FINEST DIAMOND'S REAL RIVAL. Not over three of a kind at these introductory prices to same customer. (Regular wholesale price to the trade is \$3.50 and \$5.00.)

Send No Money—You Run No Risk

Just mail your order on the Coupon below; on arrival pay postage by our Special Introductory Price; compare SIDE BY SIDE with any Genuine Diamond you like; remember our 20-year Guarantee and our 25-year business record; then if not quite pleased return for quick, cheerful refund. That's fair, isn't it?

- Other Quick Selling New Designs**
- No. 1001—High-Set Solitaire, our finest gold filled mounting, set with 1-ct. selected steel-blue first water Mexican Blu-Flash Gem. Catalog price, \$5.00. **\$2.68**
 - To introduce.....
 - No. 1017—Our Most popular Gent's Ring, heavy 6-prong Tooth Belcher, our finest gold-filled quality, set with 1-ct. first-water steel-blue extra brilliant flashing gem. **\$3.19**
 - \$6.50. To introduce.....
 - No. 1101—Ladies' Solitaire, sterling silver mounting in our new platino finish finely engraved with 2-ct. extra brilliant first-water steel-blue gem. **\$4.56**
 - To introduce.....
 - No. 1100—Same, but 1-ct. gem. **\$2.98**
 - \$6.00. To introduce.....



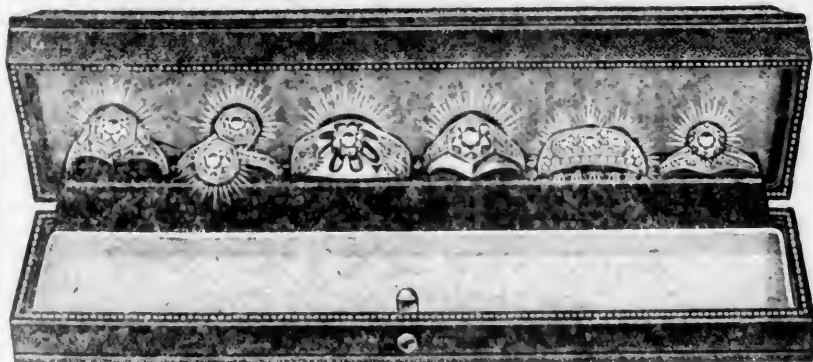
Just Read This

UNSOLICITED TESTIMONY:
From New York: "I have samples of six rings, nice advertising diamond substitutes, but YOURS SURPASS ANYTHING I HAVE SEEN FOR THE MONEY."
From Texas: "The Ring I ordered is a beauty. I SOLD IT FOR \$10.00."
From Rhode Island: "Ring received. IT IS WONDERFUL—AWAY BEYOND MY EXPECTATION. Fire and brilliancy ARE EXQUISITE."

FREE Our New RADIANCE Sample Case with Six Assorted Rings

This is our FIRST offering of this new RADIANCE Sample Case for our Salesmen, just out. The swellest high-grade Ring Case yet produced. When opened it lifts the rings automatically to just the right angle to display the rare blue-white sparkle and rainbow fire in our Gems. No need to touch them; to show them in this new Radiance Case is to sell them. Costs us \$3.00, but for a short time we give it FREE with this extraordinary Salesmen's Outfit Offer:

Six of our best selling Designs, our finest quality mountings, New Platino and Gold Filled (made from a tube of SOLID GOLD), assorted; each set with our most brilliant quality of Mex. Blu-Flash Gems, guaranteed for 20 years, mostly 1 to 2-carat size; our regular retail price for rings alone, over \$50.00; the outfit, with FREE RADIANCE DISPLAY CASE,



\$50.00 Retail Price
for **\$14.98**

We positively cannot send more than one of these outfits at this price to the same customer. We are willing to stand our loss on just one outfit for the chance to PROVE TO YOU that with it you can make quick sales and huge profits with our line, as others are doing. This offer is for quick acceptance only.



This Mexican Pearl Choker FREE

We want you to know the fine, lustrous, indestructible Mexican Pearls we are selling at unheard-of prices to the dealer. To get acquainted we will send with any order from this advertisement mailed before January 1, 1926, one of our 14-in. \$5.00 Pearl Chokers ABSOLUTELY FREE.

Live Agents—Get Next to This Opportunity Coupon

DON'T DELAY, Clip Out Coupon Now

Order one or more Rings above offered at the Special Sale prices quoted. No duty or custom charges to be paid in U. S. or possessions. No deposit.

Write for our catalogue and proposition; use coupon attached. IT COSTS NOTHING TO INVESTIGATE. We are headquarters for Mexican turquoise Plants, Fire Opals, Laces, etc. Write for prices.

Mexican Gem Importing Co.
Dept. NT, MESILLA PARK, NEW MEXICO
Dealers in gems for more than 19 years. Reference: First National Bank, Las Cruces, New Mexico.

(To investigate check and mail this coupon today for our Catalogue and Agents' Proposition. To order at Special Prices from this ad order by number only. SEND NO MONEY. On arrival deposit sale price with post office. If not pleased, return in three days for refund. State size of Ring wanted, or enclose narrow paper strip exactly meeting around finger.)

MEXICAN GEM IMPORTING COMPANY, Dept. NT, Mesilla Park, New Mexico.

Send quick your Catalogue and Agents' Proposition.

Mail quick Rings Nos. at Special Sale prices offered in your Billboard advertisement. Size..... Enclose FREE the \$5.00 Pearl Choker.

NAME

ADDRESS

Midway Confab

(Continued from page 112)
on the fairgrounds, with the "olders" making a total of 20,000 persons):
"The children came in busses, they came in cars, in wagons, trucks, by train and some came afoot. Anyway, they all were here and had the time of their young lives. They simply took charge of the D. D. Murphy Shows on the midway and the 30 carloads of amusements were liberally patronized without stint."

ENCOURAGEMENT

(By Mrs. Robert Loring)
Now again an "old year" is gently declining.
Very soon we shall gladly welcome the new;
Then away with dull care and cease re-
-pinning
And accept all the good wishes sent to you!

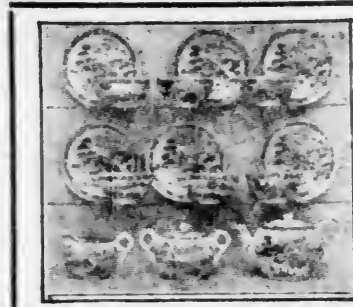
Spring's sweet odors will again be around us,
Winter's blast will ere long cease its wall,
And again the notes of the robin will call us,
We'll pack up our caravans and hit the trail.

So, Showfolk Friends, may the gods smile on you
With good health, wealth and holiday cheer;
May good fortune be yours and heaven bless you,
May you have prosperity thruout the New Year!

Thanks, A. E. Waltrip, for the editorial page of *This Week in Sarasota* of November 12, containing the 48-line article headed *The Carnival Question*, which reads: "Each year carnivals provide entertainment for thousands of poor families on their midways and without the families spending a penny with the shows, rides and concessions. To the conscientious Christian that alone means a great deal in our town," etc. Altho it was not so "credited", the original of it—verbatim, except that "need" was substituted for "want" in one sentence and the last 43 words were omitted—appeared in the Midway Confab columns of *The Billboard*, issue of October 17, page 78. Incidentally, the last-expressed thought in the editorial (same as in the original) read: "Wonder is that the vast multitudes of representative citizens (families) who enjoy the pleasures of the midways at every available opportunity (even tho they don't patronize the shows, rides and concessions) don't more noticeably declare themselves" (here was a "period")—the original continued thus: "individually, collectively, thru the elected aldermen or in letters to be published in newspapers when 'objectors' try to 'put something over'—in most instances when there are no showmen at the meetings or 'in town' to present their facts side of discussions!"

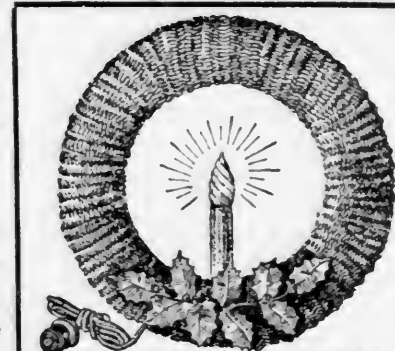
MIDWAY CHAT
(By I Collier Down)

Merry Christmas—
And everything that goes with it!
How's Powder River, Bertha McMahon?
"Anyhow, I was just putting in the summer," opines Walter Leamon.
Now what do you think of good old Nebraska, Frank Wallick?
Just heard that George Proctor showed a Jewish celebration recently.
"This is winter time and every man for himself," declares Hubert Hall.
"I am with the J. George Loos Shows and it's still raining," reads a post card



Sales Board Operators!
BIGGEST FLASH FOR SEASON

17-Piece JAPANESE TEA SET, No. 1225, Print Design, at \$1.55 Each, in Case Lots, 30 to Case, Less than Case Lots, \$1.65 Each. No order accepted for less than 6 sets.
We also have a 13-Piece Hand-Painted CHOCOLATE SET, at \$1.60 Each in Case Lots, 30 to Case, Less than Case Lots, \$1.70 Each. No order accepted for less than 6 sets.
Rush your order today. 25% deposit on all orders, balance C. O. D. Personal checks will delay order.
THREE STAR NOVELTY CO., Importers
139 Norfolk Street, - - New York City
Complete Line of Concession Items



No. 400—BEAUTIFUL ELECTRIC WREATH

14 inches in diameter and trimmed with Holly. Equipped with 6 feet of cord and bright frosted electric bulb. All ready to hang up and light.
SELLS ON SIGHT. EVERYBODY A PROSPECT. Get busy now and make a thousand dollars in just a short time. Many others made this much last year with our Electric Wreaths and many will do it this year. **WILL YOU BE ONE?**

\$1.50 EACH IN SAMPLE DOZ. LOTS \$2.25

Immediate delivery. 25% deposit required on all C. O. D. orders.
OSCAR LEISTNER, Manufacturers and Importers. 323-325 W. Randolph St., Chicago, Ill.
Established 1900.
WRITE FOR BIG CATALOG—MANY OTHER MONEY MAKERS.

NEW American Beauty ROSES

SELL FASTER THAN DAHLIAS

AND MAKE MORE MONEY. Entirely new composition. More natural in appearance than other artificial flowers. Waterproof but not waxed, and will not melt unless under extreme heat. Double coated composition, hard but not brittle.

- No. 4—FOUR PETALS, \$3.00 per 100
- No. 6—SIX PETALS, - 4.00 per 100
- No. 9—NINE PETALS, 6.00 per 100

A Grand Clean-Up for the Holiday Trade. Order some of these money getters today. If you want to be in on an item that is going big right now and will be the best street seller this Christmas.

A Merry Christmas and Happy New Year

With all that these Greetings can possibly mean—of Service—and Health—and Contentment—and Prosperity—is my heartfelt wish for all. Sincerely,

W. H. J. SHAW.

HI—LOOK—HI
Hasson & Wunder
FLORIDA TIP TOP SHOWS

Want Mechanical and Grind Shows, all kinds legitimate Concessions, no exclusive: Race Tracks and Skillos, save stamps. This show will play best locations in Florida. Week Dec. 6, Tifton, Ga., on the streets; then Jacksonville on the streets for two weeks. All mail and wires to

TOM HASSON, General Manager.

recently received from Billie Streeter. (Same here, Billie.)
Jack Dillon wants to know if Pete Cole ever got back to the show.
"Will a five-grand bank roll be enough to open with, Ned Davis?"
"Women may be slaves to fashion, but their burdens in the summer time are very light," observes Mrs. Doc Grubs.
"Now that the Heart of America Showmen's Club has started its winter dancers I intend to stay in Kansas City," says George Howk.
The young lady who has the ballgame concession across the midway says: "On the other hand, the so-called 'good old days' were those in which a gold tooth was considered something of a social distinction!"

Remember "Stevie" Stevenson? Stevie has been off the road the past eight (or nine) years, and is doing very well in the auditing department of a large construction company at Muskogee, Ok. A report has it, however, that he has been propositioned by an old partnership and may return to the midways next year. Anyway, Stevie sent the following "Do You Remember?" for this issue, with the comment, "Still crave and read *The Billboard* each week—never miss an edition, as tho still on the road—and notice that of 'Billyboy' seems to get better each week."
When "Slim" Wren had the Electric Theater on the Parker Shows?
When "Snake" Wilson had the girl show on the Young Brothers Karnival?
When James Ordway McCurt was a railroad conductor?
When Earl Barclay (Iowa Mack) made the down-town announcement with the band in Galesburg, Ill.—some 15 years ago?
When Blaine Young was doing black-face with a med. show?
When George Ray could not build a fun house?
When "Doc" Wilson was an auctioneer?
When Lee Foster had the *Great Train Robbery* film under the black top?
When Viola Hutchinson rode the Globe of Death on the Parker Shows?
When Jimmy Burns, of Kansas City, Mo. (the old-time announcer), made the announcement in the grand stand at the State Fair at Sedalia, Mo.?
When A. L. (Bucky) Ballou, who was a billposter for the Eight La Pearles, acrobats?
When "Frog" Forrest sang *Dear Old Georgia* in Monroe, La., with the Don Stevenson Southern Amusement Company (some 15 years ago), and it brought tears to the eyes of more than 15 people?
When Parker had the big stadium?
When Dare-Devil Divolo did the Cycle Whirl as a free attraction?
When we had the "free lunches", in the "gold old days"?

PICKUPS FROM BEAUMONT
(By Whitey Quinn)

Capt. Jack Payne and the Mrs. recently left Beaumont on their way to New Orleans. Jack's fire dive went over big here.
Joe Aguilar, band leader of the John T. Wortham Shows, is here for the winter and has organized a jazz orchestra to play dances.
Whitey Quinn is working in the fire department and would appreciate a line or a visit from some of the diving fraternity or any of the old "gang".
Next season will be bigger, better and grander than ever." Same optimism! Some of the boys went in a little early this fall.
Gee, but it was lonesome when all of the caravans had left town, but Christy

MAY & DEMPSEY SHOWS

SEASON 1926

WANTED—Big Eli Wheel, Caterpillar and Kiddie Rides. Shows of all kinds, except Athletic Show. Will furnish tops to real showmen. Nothing too big. Concessions all open, except Cook House. We will play Ohio, two spots in Indiana, Illinois, Wisconsin, upper and lower Michigan. All people with us last season, write. Address
MAY & DEMPSEY SHOWS, 211 West 9th St., Apt. 2, Cincinnati, O.

Wallace Midway Attractions

OPENING APRIL 10, LAFFERTY, OHIO.
RIDES BOOKED. WANT Athletic Showman, organized Plant, Show, 5-in-1, King and Sherwood, write. Or any good Grind Show. Will furnish tops. CONCESSIONS. Can place Cook House, Corn Game, Palmistry, Candy Floss, Fishpond, Shooting Gallery, Blankets, Dolls, Umbrellas, Games of Skill and the Grind Glass Store. Mackey, write. WANT Foreman for Eli Wheel. State salary, experience and references. All write
I. K. WALLACE, care Automatic Fishpond Co., 296 Laue, Toledo, Ohio.

Merry Christmas Happy New Year
CHECKER EXPOSITION SHOWS

CARLINA AMUSEMENT CO., Owners.
DR. J. EDWIN GWIN, President. A. H. HERMAN, Manager.
WANT to open in Central Pennsylvania, middle of April Showmen of ability, real Ride People, Concessions of all kinds. Will sell same exclusive to reliable people. West Virginia and North Carolina Fairs. All address
A. H. HERMAN, Manager, Altoona, Pa.

MICHIGAN GREATER SHOWS

R. T. WADE—Managers—O. A. BAKER
AN OLD SHOW WITH A NEW NAME

OUR TWELFTH SUCCESSFUL SEASON

Want for Season 1926—Shows and Rides that do not conflict. We own three rides and six shows. Good proposition for two or three good Platform Shows. Want Man (with wife preferred) to take charge of swell Five-in-One. Also want Small Band, Concessionaires, our entire Midway is open—will sell exclusive on Cook House and Corn Game only; all others open. Our prices are reasonable, combined with the best of treatment and we will only carry a limited number. Good proposition for anyone having from three to five concessions. Want Managers for Merry-Go-Round, Ferris Wheel and Chair Plane. Salary not big but sure. Show opens in Detroit April 1 with Rides, Concessions and two small Shows; the show complete about May 15. Remember, Detroit is the biggest boom city in the world today. Address all communications to

MICHIGAN GREATER SHOWS, 149 Chestnut St., Adrian, Mich.

SINGER BROTHERS

WEEKLY BARGAIN SPECIALS

Reduced Prices for Sharp, Shrewd Buyers — Limited Lots for a Limited Time Only

- B. 50—Climbing Monkey, Large Size, Grass, \$18.00
- B. 51—Flapper Doll, Composition, Silk Dress, 8 Inch, Dozen, \$3.00
- B. 52—Flapper Doll, Same as Above, 10-inch, Dozen, \$3.50
- B. 53—Nursery Tale Dolls, Oil Cloth, Padded, Assorted Characters, 12 1/2-inch, Dozen, \$4.00
- B. 54—Nursery Tale Dolls, Same as Above, 16-inch, Dozen, \$7.20
- B. 55—Ladies' Metal Compact Case, Roman Gold Finish, with Mirror, etc., Large Size, Grass, \$18.00
- B. 56—Child's Beaded Bags, Good Size, Assorted Designs and Colors, \$15.00
- B. 57—Twisting Wooden Snake, Flat, Natural Finish, 24-inch, Grass, \$4.00
- B. 58—Twisting Wooden Snake, Round, Glass Eyes, 12-inch, Grass, \$9.00
- B. 59—Twisting Wooden Snake, Round, Highly Finished, 18-inch, \$18.00
- B. 60—Twisting Wooden Snake, Same as B. 59, 29-inch, Grass, \$21.00
- B. 61—Electric Light Outfit for Christmas Tree, 8 Light, with Assorted Colored Bulbs, 2-Piece Plug, Full Length Wires, Complete, \$90c
- B. 62—Electric Light Outfit, Same as above, Only with Pine Cone Bulbs, Complete, 95c
- B. 63—Electric Light Outfit, Same as 50c Above, Only Without Bulbs, \$50c
- B. 64—Extra Bulbs for Electric Light Outfits, Pear Shape, Assorted Colors, Per 100, \$3.50
- B. 65—Fancy Bulbs for Electric Light Outfits, Birds, Animals, Flowers, etc., High Colors, Per 100, \$6.50
- B. 66—Christmas Tree Reflectors, Illuminating Metal, Highly Blended Colors, Grass, \$3.00
- B. 67—Teddy Bears, with Velour, Imported, 11-inch, Dozen, \$7.50; 13-inch, Dozen, \$10.00; 15-inch, Dozen, \$12.00
- B. 68—3-Inch Tooth Pick, Knife and Ear Spoon, Fancy Shell Handles, \$3.40
- B. 69—Fur Monkey, Large Size, Well Made, Big Seller, Grass, \$7.50
- B. 70—12-Piece Manicure Set, Most Essential Implements, Ivory Style Finish, Folding Leatherette Case, Dozen, \$5.50
- B. 71—Ladies' Wrist Watch Set, Heavily Gold Plated, Octagon Shape, Engraved Case, Fitted with Reliable Movement, Gold-Filled Bracelet, in Attractive Box, Wonderful Flash, Complete, \$2.75
- B. 72—"Chronometer" Watch, The Old Reliable 12 Size, Open Face, Thin Model, Gold Plated, Dependable Time-Keeper, Big Holiday Number, Each, \$2.50

ORDER QUICK—ORDER ENOUGH—SEND 25% DEPOSIT!

Values Like These Never Offered Before

ASK FOR OUR "BULLETIN OF HOLIDAY LEADERS"
ASK FOR OUR "BOOKLET ON SALESBOARDS, B 12"
ASK FOR OUR "LARGE COMPLETE CATALOG No. 36"

(These Lists Are Free to Dealers Only. State Your Business)

SINGER BROTHERS
IMPORT AND EXPORT, INC.,
ESTABLISHED 1869.
536-538 BROADWAY, - - NEW YORK

THE STRAYER AMUSEMENT CO.

Wish Their Many Friends and the Entire Show World

A Merry Christmas and a Happy New Year

And wish to announce that they will open the 1926 season early in April at Indianapolis, Ind. Will be pleased to hear from Carnival People in all lines desirous of contracting for the season of 1926 with one of the best equipped and largest Gilly Shows in the U. S. A. Opening with at least 18 paid attractions and playing only the best of auspices where there is both payroll and population. All mail answered. J. R. STRAYER, care Gen. Del., New Orleans, La.

1926 DATE BOOK and CASH RECORD

WE WANT EVERY CONCESSIONAIRE TO CARRY THIS BOOK DURING 1926. We have prepared at considerable expense this handy little date book containing valuable and useful information as well as a space for your bookings and a record of your receipts and expenses for the entire year. Genuine Leather Covers. Gild-edge pages. SENT PREPAID UPON RECEIPT OF 12 Two-Cent Stamps, which represents less than half the cost of this book. Order yours today.

SLUM USERS, TRY THIS SAMPLE ASSORTMENT

15 Dozen Items (180 pieces) carefully selected. All tissue wrapped and carded ONLY \$2.70, postpaid \$3.00. Date Book free with each order. Write for Complete Slum List.

WM. P. DONLON & CO.

SALESBOARDS—SLUM—CONCESSION SUPPLIES.

28 Bank Place, - - - Utica, New York

FORT MYERS, FLORIDA

Firemen's Carnival

Week December 14th to 19th

Want Rides, Shows and Concessions. We have booked Rhoda Royal's Free Acts. There will be Band Concerts and Big Street Parade. Location right in the heart of the city. This is sure to be an exceptionally good spot. Only legitimate Concessions considered. Write

PERCY MARTIN, care White Wagon Lunch, Fort Myers, Fla.

Bros. came in and went into winter quarters here.

Who is going to put on a bull fight next season? Harry Calvert said he was thinking seriously of putting on one and using the diving tank for an arena.

Some Midway Philosophy—The only way to enjoy being broke is to be asleep.

If anything is too deep for you begin at the bottom.

If you want to see where the money goes look out on the midway and see it rolling by.

To have profited by experience is to have had it.

When one thinks he is not well off, take a walk thru the hospital.

Look back at what has happened, then be yourself.

The school of experience generally graduates one after old age has overtaken.

Do not "purge" yourself when a little fib will do.

"Well, we're right back where we started from, Philadelphia," writes one of the boys from the Quaker City. Then explained that the four of 'em had closed with the Keystone Shows at Raleigh, N. C., as concession agents for George Keifer and all had taken up winter work in Philly, and all hibernating at the same residence. L. Issebel, manager of the Franklin Billiard Parlor, Dick Nicholas clerk at the Casino Hotel, Irving Drake went back to painting and "Irish" Brett took up a position as shipping clerk at a china and glassware house.

SOME "ECHOES" OF CHICAGO

What a dandy get-together it all was!

The social atmosphere that permeated the banquet and ball was such that it could not but make one proud of showfolks—dull care discarded, faces beaming with merriment, a galaxy of spotlessly appareled men and women, a heart-to-heart fraternalism everywhere!

To attempt to mention something about each well-known show person present would be a "dud", as no one dozen persons would be capable of seeing and hearing all points to write on in one day's opportunity (to put up a bold front at trying it would be likened to some "bird" trying to make people think he could count the exact number of a large "school" of lively minnows). It "can't be did"!

However, there were some incidents that came especially to notice: Gene DeKreko and Baba Delgarian leisurely side-decided thru the crowded lobby of the Auditorium Hotel (where the fair men met), and someone remarked: "There they are—two 'old chums' and of the early carnival days!" In the same lobby (was told) Fred M. Barnes jokingly said that he didn't have the "price of a shave" and among acquaintances took up a collection, some giving pennies, others coins of larger denomination. After finishing his rounds Mr. Barnes "eased" over to the hotel clerk's counter and dropped the contribution into the Salvation Army fund box. There were no "balloons" with trade-paper tails this year. To the best of this writer's knowledge no manager or agent was "want-d on the phone" while seated at the banquet or during any other inopportune time—there was much competition, but of a more fair nature! "Aunt Lou" Blitz again shook hands with many old friends. It was "good for sore eyes" to see so many of the old-time showmen "holding their age" so well and in the true showmanlike spirit enter gaily into the festivities of the occasion at the Hotel Sherman. "Why, you don't look a day older than the last time I saw you!" was heard many times (what could be more cheery?). Some of those seldom if ever before falling to be among "those present" were missing, but with nearly every one of them urgent business matters requiring their presence elsewhere was the cause, and quite a few attended the banquet and ball for the first time. The writer could write columns of good reading on prominent personages (odds and ends, compliments, etc.), but for the sake of fairness all around will refrain from doing so. In conclusion the writer greatly regrets that because he (along with the rest) laughed so heartily at the side-splitting humor dispensed by that past-master entertainer, ex-United States Congressman J. Adam Bede, from Minnesota, at the speakers' table, he forgot to "take it down"—therefore can't quote herewith some of the most "funny ones".

"PICKUPS" FROM REISS SHOWS

Harold Ryan, manager of the Georgia Minstrels during 1925, reopened his menu card business in Jeffersonville, Ind., the home town, December 5. It is said that he will be back with the show next year.

Louis Peyser, special agent the past season, left Bishopville, the closing spot, for his home in Chicago, intending to visit relatives in Richmond and Washington on the way home.

Mike Donahue, special agent, is con-

(Continued on page 116)



Radio Ring

Musik from your finger. This exquisite ring with glittering many-facet stones is a complete radio set. Guaranteed to bring in locals clearly wherever you are or money back. Mail name and only 50 cents in full payment to Mr. Dunn, ROSS MERCHAND CORPORATION, P. O. Box 10, Sta. I, New York City. Agents Wanted

BLACK JACK LUCKY 21



A 1,500-Hole Salesboard artistically and attractively designed to resemble the "Black Jack Game"

CREATES INSTANT DEMAND
Takes in \$75.00, Pays Out \$35.75 In Trade.
Price, \$4.50

20% discount on \$70.00 orders.
BE THE FIRST TO SHOW THEM IN YOUR TERRITORY.

25% deposit must accompany C. O. D. orders.

SALESMEN WANTED acquainted with Candy or Tobacco Jobbers only.

NOVELTY SALES COMPANY,
902 Walnut Street, Philadelphia, Pa.

We are Originators of Ace of Spades—3,000 Vendors—600 Vendors—Miss America, etc.

BIG VALUES



No. 16—Jeweled, 14 Knives, 600-Hole Board, \$8.25.
No. 2—12 Photo Knives, 1,000-Hole So Board, \$5.50.
Illinois Cutlery Co., 1749 N. Winchester Ave., CHICAGO, ILL.

XMAS DECORATIONS

CLEAN UP WITH A PROFITABLE LINE THIS XMAS. ORDER NOW!

We have a very extensive line of Xmas Decorations, consisting of Paper Balls, Garlands, Hanging, Wreaths, Tinsel, Lilies and Novelty Items.

A FEW POPULAR NUMBERS:

- No. 709—9-in. Red and Green Bells..... \$ 3.30
- 609—9-in. Red Balls..... 3.30
- 714—14-in. Red and Green Bells..... 7.20
- 614—14-in. Red Bells..... 7.20
- 1608—1-in. Silver Tinsel..... 3.00
- 2811—1 1/2-in. Silver Tinsel..... 6.50
- 5—Silver Icicles..... 3.00
- 5-C—Red and Green Ass't. Icicles..... 3.50
- 10—Silver Icicles..... 8.50
- 14—Snow..... 3.60

CHENILLE ROPING

60 Yards to Bundle, Red and Green Colors, 9/16 in. Width, Heavy Grade, Per Bundle, .30

6-in. Chenille Wreaths, 1 Dozen to Box... 7.80

8-in. Chenille Wreaths, 1 Dozen to Box... 12.00

TIN HORNS FOR NEW YEAR'S

Prices sent on request. Samples sent upon request. All orders shipped within 24 hours. Terms F. O. B. Chicago; 25% deposit with order, balance C. O. D.

MERIT MERCANTILE CO.

1432 So. Halsted St., CHICAGO, ILL.

Start a Waffle Shop for one



Set of two 3-Inch Victory Waffle Molds. Handle for each. Sent postpaid, together with all formulas and directions, etc. Only \$1.
A. T. DIETZ, 27 Sayre Building, Toledo, Ohio.

WE BUY, RENT AND SELL

NEW AND USED TENTS.

We rent Carnival Paraphernalia.

THE SANDUSKY AMUSEMENT CO.

402 West Madison Street, SANDUSKY, O.

MUSICIANS WANTED

On all instruments, for Chamber of Commerce Concert Band. Must join on wire. Address IBA HAYNES, Arcadia, Florida.

Midway Confab

(Continued from page 115)

meted with an Elks' Indoor Circus at Huntington, W. Va., directed by Elmore Yates, who started the season with this show.

Al Malek, "hoop-la king", is spending the winter in Jacksonville, Fla., after a successful season. He closed two weeks before the shows closed.

Frank Greener will winter with Mr. and Mrs. George LaRose, cookhouse operators, at their North Tonawanda (N. Y.) home.

Visitors on the midway at Bishopville included Governor McLeod, United States Senator Smith of South Carolina, and Col. D. F. Ellard, secretary, and Col. Dave Whitecover, president of the South Carolina State Fair.

When Fred Dilwey thought the platform at the Bishopville Fair was unsuitable for the speeches of Governor McLeod and Senator Smith he immediately pulled a flat wagon of the Nat Reiss Shows to the front of the grand stand and decorated it with the national colors. Both the Governor and Senator called at the office wagon to express their appreciation to Harry G. Melville, owner, and J. E. Murphy, general manager.

Charley Johnson, on the front of "Whitey" Austin's pit show, discovered on closing night that he and Treasurer Fred O. Burd had been coworkers on the Johnny J. Jones Shows in 1914, when the lamented Nat Reiss, with whom Burd had been connected since 1908, was piloting that organization. Naturally a reunion followed, which kept the office wagon on the lot until everything else had gone.

When J. E. Murphy reached the old home town of Piqua, O., he received a great welcome. Mr. Murphy had promised Mrs. Murphy a visit home since early July and had finally made his promise good. Mrs. Murphy has entirely recovered her health, and, while she hears (now and then) the "call of the bluebirds", she remains with the Peerless Hat Shoppe at Piqua, of which she is owner.

When Col. Otis Decker, of New Orleans, reads the Christmas number of *The Billboard* he will be seated by an open grate in his Crescent City home. Previous winters Col. Decker and "Mam" have worked the lots around New Orleans, but this winter he says he is going to take life easy until time to rejoin the Reiss Shows in winter quarters.

Folks around the show say the band was so "choked up" when it tried to play *And Long Live* on the closing night in Bishopville, the tune could hardly be recognized. There were most eyes around the office wagon, where the concert was given.

Wm. Dempsey in Cincinnati

William H. Dempsey, of the May & Dempsey Shows, arrived December 2 in Cincinnati, where he will headquarter for the winter, from Philadelphia and other points in Pennsylvania, where he had been visiting.

During a call at *The Billboard* Mr. Dempsey informed that his partner, Edgar C. May, is enjoying a vacation in Florida; also that altho some advance preparation will be made at the shows' winter quarters in Newcastle, Ind., the work of construction, painting, etc., for next season there will not start full blast until about April 1. Mr. May is expected to return to Cincinnati about February 10.

W. J. Hilliar's Parents Celebrate Golden Wedding

London, Dec. 3.—Mr. and Mrs. William Hilliar, of 76 Seymour Gardens, Ilford, Essex, recently celebrated their golden wedding anniversary, and the event was an occasion of much local interest. Mr. and Mrs. Hilliar were the recipients of



many gifts, congratulations and best wishes.

Mr. Hilliar, until his retirement several years ago, was an editor of *The Ilford Re-*

This Attractive Perfume Machine

and
100 10c filled Bottles
\$7.50



Price,
\$7.50

F. O. B. Cleveland,
Ohio.

25% deposit required on all orders.

Dealers Supply, 11921 Cromwell Ave., Cleveland, Ohio



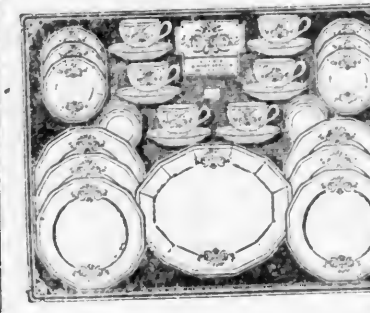
A neat, attractive Dime Perfume machine. Set on counter or attach on wall. Earns you nice profits. In refilling perfume will cost you \$2.50 per 100 bottles. A money maker for store-dealer to operate several in his territory.

BEFORE XMAS SPECIAL OFFERS

High Grade Chocolates in Fancy Picture Boxes



12 Wonderful Fancy Clocks, assorted styles, and a 1,500-Hole Baby Midget Sales Board. When sold brings in \$75.00. **\$17.50** Sample assorted.



This wonderful 31-Piece Set of Dishes. Each in Carton. Sample, each \$3.00. **\$2.75**

Large Maroon Color Fountain Pens. Fancy Ends. Per Dozen. **\$4.50**

Fancy Colored Front Clocks, large size. Each. **\$1.35**

24-Inch Colored Pearl Bead Necklace, assorted colors. Per Dozen. **\$4.00**

Wonderful Values in Bakelite Pipes in Cases. \$27.00 Value. White 100 Dozen last. **\$18.00** per Dozen.

25% with order, balance C. O. D. If you have no copy of Catalogue No. 28 it will pay you to send for a copy.

HECHT, COHEN & COMPANY 201-205 W. Madison Street CHICAGO, ILL.

order, one of the most influential newspapers published in the suburbs of Greater London, and has a host of friends among the journalistic fraternity in England.

Mr. and Mrs. Hilliar are the warm personal friends of the great American magician Harry Houdini, who spent many

hours of his time with them during his last trip abroad. Their oldest son, William J. Hilliar, during the past several years has been engaged in publicity work in the United States for some of the largest amusement enterprises.

David Wise Shows

Suffer Some Damage in Florida Coast Gale

Tampa, Fla., Dec. 3.—The David A. Wise Shows, now playing Tampa, suffered considerably Monday morning when the city was struck by one of the worst wind storms in several years. All the tents on the lot were blown down, and many of the show and concession tops and the covering of the merry-go-round were torn almost to shreds. A large crew of canvasmen of a local tent and awning company and show attaches were put to work immediately after the storm to repair the damage.

Last week the show played the second week of its engagement at Tampa, and with good weather the shows, rides and concessions had excellent business, Saturday being the best day's business done this fall by the organization. Sunday found the personnel visiting friends in the immediate vicinity, there being many showfolks here. Following is the roster:

Shows: Circus Side Show—George B. Genac, manager; P. Kayler and J. Ray, tickets; Homer Bell, lecturer; Capt. Bell, escapes; Prof. Hooper, magician; Princess Omar, mentalist; Lady Olga, bearded lady; "Electro"; Jarbo, man ape; Amenu Hindu, fire eater; 12 cages of animals. Minstrel Show—Joe Opplee, manager; Dooley Redley, stage manager; show has its own band. Society Circus—Mr. Bristol, manager. Hawaiian Show—David Hope, manager. Athletic Show—Jack Sandson, manager. Jungleland—Bennie Smith, manager. Collins' Cave—Ruel (Red) Washburn, manager. Mechanical City—Chas. McCain, manager. Rides: Mrs. David Wise's Ferris wheel, Charles Echorn, operator, and chair-o-plane, H. J. Smith, operator. W. H. Ebring's merry-go-round. D. Lang's caterpillar. W. H. Bristol's pony ride. Among the concessionaires are Chas. Martin, Chas. Forgay, Mr. Mathews, Dunlap Brothers, Floyd Ratliff, Mrs. David A. Wise, Harry Donan, Dave Sklower, Mr. Hatch, Mr. Smith, T. R. Edwards, Pat Brown, "Red" O'Brien, Mr. Goodrich, Mr. Mazzie, Doyle Stinzel, Mr. Stokes, T. A. Stevens, W. H. Allen, "Red" Kelley, Chuck Connors, D. L. Stewart, "Ice Ball" Scott, D. Lang and L. Johns, Staff; David A. Wise, owner and manager; Jack Rainey, assistant manager; J. J. O'Brien, secretary; Sam Chandler, general agent; W. H. Brownell, press and promotions; Charles Forgay, special agent; Pat Brown, lot man; Lennie Johns, trainmaster; Dunlap Brothers, electricians; George Genac, announcer; Al Hayes, mail and *Billboard* agent; Floyd Ratliff, Jr., office boy. "DUKE" BROWNELL (Press Representative).

Wallace Midway Attractions Again To Be En Tour in 1926

Columbus, O., Dec. 5.—The Wallace Midway Attractions, owned and managed by E. K. Wallace, will again take the road in 1926. Mr. Wallace, who has his Ferris wheel and other show paraphernalia with the Imperial Exposition Shows the past season, informs that he has recovered his health and will again enter the show-head field. Other advice is as follows:

The shows' winter quarters will open at Lafferty, O., March 25, and all the rides and shows will be put in shape for the opening. J. E. Cunningham has booked his mixup and seaplanes rides with the organization, and plans to have new organs on both of them. The entertainment program will consist of about two rides, four shows, 20 concessions and a six-piece band.

Turner Visits Cincinnati

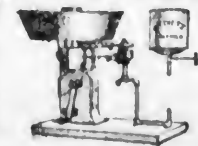
Again Has Christmas-Gift Store in Home City

Harry A. Turner, of Huntington, W. Va., and one of the best-known concessionaires in the Eastern Central States, visited Cincinnati a few days ago on business and was a caller at *The Billboard*. Mr. Turner, who early the past season was with the Walter L. Main Circus, and afterward had the exclusive on novelties with the Nat Reiss Shows at the fairs they played, again has a gift store in his home town for the Christmas trade, as has been his custom the past several years. He stated that his fair season with the Nat Reiss Shows was very good.

Jolly Dixie Show in Quarters

Joliet, Ill., Dec. 3.—The Jolly Dixie (fat girl) Show, late of the L. J. Heth Shows, has returned to winter quarters here. The personnel consisted of Mr. and Mrs. Harry Wilson, Clifford (Spokes) Groscurth, who returned home to Owensboro, Ky., and H. L. Wilson. The Wilsons are this week attending the "dolings" in Chicago.

CANDY FLOSS MACHINES



Every description. New, used, rebuilt, etc.

A. T. DIETZ,
27 Sayso Bldg.
Toledo, Ohio

EVERYTHING FOR THE CONCESSIONAIRE, SALES-BOARD OPERATOR, INDOOR CIRCUS AND BAZAAR

BLANKETS **ALUMINUM** **FLOOR LAMPS** **WHEELS**
SILVERWARE **THERMO JARS** **UMBRELLAS** **CHARTS**
CANDY **ELEC. PERCOLATORS** **ELEC. HEATERS** **LAYDOWNS**
DOLLS **OVERNIGHT CASES** **BOUDOIR LAMPS** **SERIAL PADDLES**

ORGANIZATIONS contemplating the RAISING of FUNDS---Our years of practical and successful experience give our concern an opportunity of offering you IDEAS in conducting these AFFAIRS. Our Salesboard campaign proposition is a BIG MONEY MAKER. Write for details, prices and terms.

E. A. HOCK CO., Inc., 171-73-75-77 No. Wells, Chicago, Ill.

FLORIDA TIP TOP SHOWS

Thomasville, Ga., Dec. 2.—The Florida Tip Top Shows opened to a banner business here Monday, and from present indications it will be the most lucrative engagement since the opening of the winter tour three weeks ago.

The inaugural week was ushered in at Augusta, under the auspices of the Shrine Club, and was followed by Albany, on the streets, sponsored by the American Legion. The shows moved to Waycross for the week of November 23, and the engagement was a huge success. The show is now playing on the streets of Thomasville, the first organized caravan to play within the corporation in eight years.

Among the attractions are the Dixieland Revue, "Doc" Hamilton's ten-in-one, Ross and Barrett's Circus Side Show, Dore-Devil Ritz's Motordrome, Lone Star Wild West, Robert Stickney's Reptiles, "Doc" Miller's Human Hippopotamus, Collins' Cave Mystery, Rex the Armless and Legless Wonder, Hamiltons Freak Animal Show, Herbert's Penny Arcade, Capt. Jackson's War Show, merry-go-round, Ferris wheel, portable skooter, dangler, whip and kiddie rides owned by William Wunder. A caterpillar is scheduled to join the organization next week. At present 54 concessions are being carried, among the more prominent concessionaires being Bobby Gibright, William Tucker, Tom Fallon, Joe Hasson, Eddie Cole, Phayre Brothers, Elmer Bailey, Mike Gravis, William Peit, Hank Pruss, Bobby Barnes, Mike Goodwin, Alonzo Murphy, Pete McKenna, Sam Mana, Emie Norton, Charles Lorenzo, J. J. Daugherty, Dick Lenon, Ollie Trout.

The staff: Tom Hasson, general manager; William Wunder, business manager; William Jennings O'Brien, advance and promotions; Frank Leff, secretary; Emie Norton, lot superintendent; "Whitely" Allen, electrician; Jay Clark, trainmaster, and the writer, press representative. Frank Welr and Marie Thell's fancy high diving constitute the free acts.

The show will be in Jacksonville, Fla., Christmas week and the week previous, and will play 14 weeks of celebrations and fairs on the east coast of Florida.

BRENDAN MORTON O'BRIEN
(Director of Publicity).

Kemp's Motordrome Does Well in Porto Rico

San Juan, Porto Rico, Nov. 22.—Walter Kemp's Motordrome with Goldberg Coney Island Shows, playing here, has been having excellent business. There was a thrill not on the program the other day when the motored driven by Margie Kemp, while "racing" with a motorcycle ridden by Earl R. Purtle on the "drome wall, turned turtle. Fortunately, however, no one was injured and Miss Kemp was again driving her car the next evening. It is claimed that the Kemp motordrome is the first to exhibit in Porto Rico using an automobile, and it is thrilling the natives.

Anthracite Amusement Co.

Nanticoke, Pa., Dec. 3.—The Anthracite Amusement Company recently closed a very successful season at Athens, Pa. The show opened at Sayre, Pa., May 2, playing thru the coalfields of Eastern Pennsylvania. It will again take the road in 1926 under the management of Fred L. Thomas and Albert Bydick, and will carry five rides (which they own), four shows and about 25 concessions. All rides will be repaired and repainted, all of which is according to an executive of the company.

M. J. Lapp's Shows

Ellenville, N. Y., Dec. 3.—M. J. Lapp, of the shows bearing his name, recently made a trip from his home here to the winter quarters of his organization at White River Junction, Vt., where he found everything all right. Raymond Young and George LaSalle have made over two small wagons into 20-foot carriers among



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SPECIAL PRICES FOR HOLIDAYS

Three-Strand, Pearl Clasp	\$5.00 per Dozen
2 1/2-inch Indestructible Pearls	2.25 per Dozen
3 1/2-inch Indestructible Pearls	.....	2.75 per Dozen
50-inch Indestructible Pearls	.....	8.75 per Dozen
Stone Clasp, Graduated Chokers, 15 in.	.....	2.00 per Dozen
Pearl Clasp, Uniform Chokers, Asst. Colors, 15 in.	.....	4.00 per Dozen
Snake Bracelets	.....	2.00 per Dozen
Handsome Beads	.....	\$1.50 to 4.00 per Dozen
SPECIAL FOR THIS WEEK ONLY—30-inch Mother-of-Pearl, Asst. Colors		
	.....	9.00 per Dozen

25% deposit, balance C. O. D.
STANDARD BEAD CO., 104 S. 8th St., Philadelphia, Pa.

MINT VENDERS or OPERATOR'S BELL

100 Mills or Jennings Machines, Operator's Bells, \$40.00. Mint Venders, \$35.00 easily worth \$95.00. Quarter Bells, \$70.00. Nickel Checks, \$10.00 per M. Quarter Checks, \$15.00 per M. We rent, buy, sell or exchange all kinds Slot Machines. Discontinuing the operating business. Machines thoroughly overhauled inside and out. First come first served.

ALMAN NOVELTY CO., 347-351 North Dearborn St., Chicago, Ill.

other work. While there Mr. Lapp laid out work for the two boys that will keep them busy thruout December. At the plant in Ellenville three men are busily engaged in building three new panel wagons for shows. Between the winter quarters and the office and working plant here, with a trip to New York each week, the writer will be doing some "fast flying" for the Lapps. As in previous years, the show will be increased in size. There will be two 60-foot flat wagons added, also eight wagons rebuilt.

John R. Reppert, brother-in-law of Mr. Lapp and who the past three seasons had the refreshment stands with the show and who was nominated this fall as Supervisor of Ellenville, was last Wednesday given a stag party in his honor by Mr. Lapp at the Lapp residence here, with 35 men, a number of them showfolks, in attendance. It was a greatly enjoyed affair. Featured on the dinner menu was wild game, including deer steaks. Some acts and a local jazz orchestra entertained during the evening, also talks were made by Mr. Lapp, J. B. Kuhlman and the writer, and Mr. Reppert spoke in high praise of his affiliation with the show, and greatly regretted having to leave it.

C. L. KUHLMAN (for the Show).

And How Many Tickets?

(Continued from page 97)
 cases, remains with him until the show has departed. Therefore the press "readers" and pictures find the waste basket instead of the paper's columns. If any event it takes a great deal of diplomacy on the part of the first press

agent to handle the ticket situation in the proper manner.

The difficulties of dodging the stipulation of the number of tickets have been greatly increased by some of the circuses which have taken all tickets from their advance agents and replaced them with signed orders. Newspaper men are accustomed to receiving the actual tickets and they accept the signed orders with some skepticism, which at that seems to be justifiable.

It simmers down to this. The newspapers expect and WANT free tickets to a circus. When they don't get them, or when they don't get the number that they want, the circus as a whole has made an enemy. And it will pay the circuses a thousand times better to give the newspapers the tickets they want in exchange for the "readers" and pictures than to pay for this space in the papers at so much a column inch.

A splendid example of this: In Memphis, Tenn., this year a certain circus of fair size contracted *The Commercial-Appeal*, one of the best newspapers in the South, for \$30 worth of advertising. The second press agent came along and saw that plenty of free "readers" and pictures appeared. On show day the final press agent called at the office and refused to allow the management of the paper the number of tickets requested. In justice to this last agent we will say that the number of tickets involved was exorbitant. But here was the result, which all following circuses will have to bear, for the refusal of these tickets: The officials of *The Commercial-Appeal*

were naturally peeved and one of them casually glanced thru back editions of the paper and was amazed to see the amount of publicity which had been given the circus. He called attention to this fact and a special meeting was held, at which it was decided that in the future the circus advertising rate would be more than doubled (last year it was \$2.75 per inch—now it is \$5.60) and that they would accept nothing less than a \$200 contract. All this because of a few tickets.

This particular case is not the exception. There are many papers making identically the same provisions and, even tho on a smaller scale, this eventually will cost the circus owner much more than a few tickets.

The remedy for this is to allow the contracting press agent more scope in the stipulation of tickets and to have following him press agents who will work together not only in this particular branch, but in all other publicity work for the show.

Stage Styles

(Continued from page 72)

in effect, being quite lacking in youthfulness.

Rita Cameron in *The Next Thing in Fashions*, written for *Women's Wear*, declares:

"The period of stilted simplicity is at an end and freedom of fashion expression is revealed in capes, flares, fullness in gathers and pleats, with more high collars and more new sleeves for accent, while millinery is having a little revolution of its own and taking to high, draped and beret crowns as well as wider brims. It will be a season when one must watch closely and act quickly—new ideas will be taken up with enthusiasm and old ones will be swiftly altered to harmonize with the new."

Raincoats

Ladies Colored Silk, red, green and blue, with a corduroy collar to match, sizes from 14 to 44. In Doz. Lots, \$31. Simple Coats, \$3. Children's Coats in same style and colors, sizes from 8 to 14. In Doz. Lots, \$28. Sample Coat \$2.50. Hats to match in Jersey or Billy Boy, 35c Extra. Yellow Oulskin Silk, with a corduroy collar, with a strap and large patch pockets. In Dozen Lots, \$32. Simple Coats, \$3. Boy's Black Rubber Coats, vulcanized, sizes from 8 to 16. In Dozen Lots, \$28.50. Sample Coats, \$2.65. Men's (Groomer) Coats, in Dozen Lots, \$33. Simple Coats, \$3. We also have Leatherettes, Submarine Coats and Gray Art-proof Coats. 15% deposit with order, balance C. O. D. We ship same day we get your order.

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16 silver-plated Horses, mounted on a 36x 36 fold-up Board. The newest and best game of the day. Price complete, with \$75.00 Enamel Cloth Layout

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BEANO OR CORN GAME
 35-Player Layout \$ 5.00
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CAKE DECORATORS, \$10.50 per Gross

Each unit comprising 1 Roll of Red Bag, 1 Metal Tube, 1 Cake Decorator in printed glassine envelope, 1 Design Card, \$1.00 value. Back-bottom price, \$10.50 per Gross. 4 units, 15c a Package, \$7.20 a Gross. Small illustration, 35c. One-third with order, balance C. O. D.

MODEL CAKE DECORATOR CO.
 402 E. 19th Street, Minneapolis, Minn.

Trade Shows - Special Events

(Communications to 25-27 Opera Place, Cincinnati, O.)

Amity Charity Circus Opens at Detroit, Mich.

Detroit, Dec. 1.—Sixty-five people, presenting 21 acts, are participating in the Charity Circus given under the auspices of Amity Lodge, I. O. O. F., in the Armory, which opened Monday night. The show will continue every evening this week, with a special matinee Saturday afternoon. The circus is under the direction of H. N. Shafer.

Four feature acts on the program are: The Seven Armstrongs, acrobats; the Five Flying Fishers, aerialists; the Four Hass Troupe of Aerialists and the Four Valentinos, billed as "sensational casters of human beings", and clowns, a military band and other features that go to make a circus successful.

A Young Ladies' Popularity Contest is also being sponsored in connection with the circus.

Amity Lodge Band, under the auspices of D. F. Ryan, is furnishing the music.

Indoor Circus Planned by Azotos Shrine at Ft. Worth

St. Louis, Dec. 5.—Jack Stanley, one of the ablest celebration producers of the day, is busy on another mammoth indoor event. This time he is giving Fort Worth, Tex., an indoor circus, under the auspices of the Azotos Shrine Temple of that city, December 14-23, for the benefit of the Imperial Council Convention, which will be held in Fort Worth next year at the Chamber of Commerce auditorium. According to advice from Stanley, head of the Jack Stanley Producing Company, the advance ticket sale is big. Circus acts are being arranged. Every Shriner in Fort Worth is putting his shoulder to the wheel to make this benefit drive a bang-up success.

In connection with the circus acts, exhibits, booths, etc., a beauty contest is to be held, the winner to be crowned "Miss Fort Worth". Automobiles and other valuable prizes have been offered to the members selling the most tickets for the affair and to the various ladies who will compete for the "Miss Fort Worth" honor.

Tiffin Indoor Circus Success

S. C. Schafer, promoter of the Indoor Circus at Tiffin, O., week of November 23 to 28, writes *The Billboard* that the show was a big success. People, he says, were turned away every night, but the opening night. Admission was 25 cents. The program consisted of eight acts: Bounding Johnson, wire artist; Billy Set on, water act; Loretta Sisters, iron jaw; The Great Mead, magician; Tom Seldon, juggler; Viola, loon-the-loop; Vera Spriggs and Company, butterfly and swinging ladder; Rajah, Oriental cabinet illusions. The concessions, which were let to the Frankie Hamilton Company, did only fair business.

Cleveland Industrial Show

Cleveland, O., Dec. 5.—The West Side Industrial Exposition was officially opened Monday night at the Winter Garden by Mayor John D. Marshall, who complimented the West Side business men on their progressive spirit. Fifty-one stores and manufacturing concerns are exhibiting their products, while local musicians and entertainers are appearing. Features of the exposition are men's and women's style shows, a baby contest and a young ladies' popularity contest.

Trade Day Celebration

Eunice, La., Dec. 2.—The Eunice Trade Carnival, sponsored by the Chamber of Commerce, held here last Friday brought over 10,000 visitors to the city. The program included speaking, a parade by school children and civic organizations, fire-department drill and public concerts by a number of bands, also a grand ball.

Virginia State Poultry Show

Richmond, Dec. 3.—About 1,500 birds have been entered in the 18th annual show of the Virginia State Poultry Association, which opened Monday at the Coliseum and which will continue thruout the week.

Corn Show at Bloomington

Bloomington, Ill., Dec. 5.—The Farm Bureau will conduct a Corn Show in connection with the Farmers' Institute to be held here December 17.

Clearys To Join Indoor Circus American Legion Circus At Clarksdale, Miss.

A letter to *The Billboard* from Thos. Cleary, Shenandoah, Pa., states that the four Musical Clearys closed the summer season to a fair business and that they are now at home, where they will remain until the holidays, when they will join an indoor circus. Cleary recently had the pleasure of meeting Harry Foster, whom he had not seen in many years. Tom and Harry played together on Tom Water's *Mayor of Laughland Company*. He also met Gus Lukens at Reading, Pa., and talked over old times when they worked together on the same bill at the old Bijou Theater, Philadelphia. Lukens said he had crossed the "pond" seven times with his big act and was now taking things easy. Mart Maley "blew" into Shenandoah recently.

St. Joseph Corn Show

St. Joseph, Mo., Dec. 4.—Plans are being completed for the Buchanan County Corn Show, which will be held in the Court House December 17 to 19.

Clarksdale, Miss., Dec. 5.—The American Legion Circus, under canvas, promoted by Bob Morelock, was staged here last week, with fair weather and a good attendance. Harris' Minstrels were the main attraction, owing to circus act disappointments. The concession tent was well filled with concessions. The Legionnaires were active and gave the show their full support. The surprise of the management was Judge Dan Brewer's Monkey Boys, ape-like children, recently acquired by Judge Dan Brewer, of Clarksdale, and shown with this Legion circus for the first time. This attraction opened without banners on Tuesday night and topped the main show, repeated the performance on Wednesday and flashed out with two beautiful banners by Driver Brothers Friday night. The auto given away Saturday night received big play, and the Legionnaires are loud in their praise of Promoter Morelock. This data was given *The Billboard* by CLARICE McCARTY, Acting for the Show.

TWO DAINY AND CLEVER ARTISTES



Myrtle Compton and Nellie Jordan (Mrs. James Dutton), features with the James Dutton All-Star Society Circus, playing week stands under auspices.

"Circus Revue" Busy

A letter to *The Billboard* from Erma Barlow's *Circus Revue* states that the show has had a very successful indoor-circus route since closing its outdoor work of the summer season. The show played for the American Legion at Lagrange, Ind., in its home county, and filled a number of indoor dates in Michigan. Further advice was that it is now booked for a number of indoor dates in New York State, including Jamestown, Poughkeepsie and Newburg.

Eagles' Indoor Circus at Newark

Newark, O., Dec. 5.—An Indoor Circus will be staged in this city December 16, 17, 18 and 19 under the auspices of the Fraternal Order of Eagles, No. 387. The show will be under the direction of H. E. Krumholtz, who contemplates using 15 or more acts. The advance sale of tickets is said to presage a big success for the affair.

Des Moines Poultry Show

Des Moines, Ia., Dec. 4.—The Des Moines Coliseum Poultry Show will be held December 10 to 14. In addition to the Poultry Show plans are being made for the holding of meetings of a number of State and national organizations.

Arena Carnival at Minneapolis

Minneapolis, Dec. 4.—As a preliminary to the Winter Sports Week to be held here starting January 18, a three-day carnival will be staged at the Arena December 10, 11 and 12. A feature of the carnival will be a Colorful Style Show each evening of winter sports costumes exhibited by models on skates. The sports program will consist of hockey games, specialty skating, including fancy, acrobatic and speed-skating features.

Light Infantry Blues Bazaar

Richmond, Va., Dec. 3.—Preparations have been completed for the Bazaar and Indoor Circus which opens at the Blues' Armory Saturday and continues until December 12. The show is being given by the Richmond Light Infantry Blues, assisted by various civic clubs of the city, each of which will be assigned a night. In connection with the main circus there will be side shows.

Moslem Temple Indoor Circus

Detroit, Dec. 5.—Moslem Temple is now making plans for its big indoor winter circus to be held here February 8 to 20. A number of circus acts and side-show acts will be features. T. E. Stinson, chairman of the Masonic Temple, is in charge.

Barton Circus Had Good Week at Middletown, N. Y.

Newark, N. J., Dec. 3.—Barton Circus last week played an excellent week at Middletown, N. Y., for the Elks, who made its second season for the same organization there. Business was a party at each performance, and on Saturday night the State Armory had probably the largest crowd that was ever in the building, according to Manager Barton. Thanksgiving Day the Elks gave all the circus attaches a dinner, feeding as people.

The side show, under the management of Sam Wagner, did an excellent business and had 12 attractions, as follows: Martha, armless wonder; Harry Hill, comic man; Edna Blanche, "gravy girl"; Population Charlie; Congo, African wizard; Young George, bag puncher; Sam Marie, fat girl; Dolly, midnet to the Maja, mentalist; Fowler, leekless arobat; Huntress, sword walker; "Madam X", Indian Princess.

The big show performance was under the direction of George Barton, who put it over in real circus style. The program, consisting of 22 numbers, opened with an aerial revue with Irma, Margaret, Edna Mildred and Mile. Vortex. Then in order: Clown Band, with 10 clowns; trapeze drill, lady principal riding, by Miss Crandall, Four DeHomans, Barton's Football Ponies, Frances White, spritz dogs; Ladeaux and Louise, were act; Three Georges, Apollo Trio, statues in bronze; riding dogs and monkeys; Breakaway Bu-Bu's; Rebus Duo, loop-the-loop perch act; Avon, Wonder Dog; Margie Barton, with her statue horse; Mile. Vortex, iron jaw; Silvers and Edna, ring act; George Everett, producing clown. Crandall's Brazilian Circus closed the program. The Bartons have other dates around New York.

Museum Attractions for Banquet

Prof. Frank Graf wrote from New York that the Harlem Museum, 131 E. 125th street, that city, would furnish a few attractions for a banquet to be held at the Waldorf-Astoria Hotel December 7, the performers to take part being Prof. Graf, tattoo man; Marie, fire-eater; Hank, the giant; Miss Griffin, actress; Baby Doll, fat lady, and Al H. Shriner, lecturer on freaks and illusions, dressed as an old-time side showman.

Mid-Winter Poultry Show

Lawrenceburg, Tenn., Dec. 3.—The Mid-Winter Poultry Show opened here yesterday under the auspices of the Lawrence County Poultry Association in the agricultural building at the fairgrounds. A program will be given each night, closing Friday night with an old-fashioned fiddlers' contest.

WARM STATES, ATTENTION
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Trademark picture shows Mr. Perkins flying on 14 Kites at Los Angeles, Cal. "Charlie Chaplin" Kite imitates him accurately. It's a Balloon. Airplane with Aviator, life-sized dummy, suspended by kites, does superhuman stunts—loops the loop. Tall Spins and all motions to imitate a Real Aviator—Hair-Raising Advertising. Write for full information and photos. SAM'L F. PERKINS KITE COMPANY, 14 Rockland Avenue, Dorchester, Boston, Mass.

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Outdoor Gatherings AND Crows WILL BRING RESULTS
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The lamp with two lives—2 lamps in one—cuts down your lamp bills
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SOMETHING NEW CHICKEN GAME

WHITE LEGHORN, once alive, natural as life. Sits in nest (real lay), raises her wings, dips her head, lowers her tail. Egg (white ivory) rolls out from under, falls into one of thirty numbered square pockets on revolving disc. For Parava, Indoor Show, Paris, Paris, (Giverny). Big money earner. Patented by FRANK WITTE, SR., P. O. Box 186, Cincinnati, Ohio.

COSTUMES FOR HIRE
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NEW YORK

Druids' Fair Now On

New Orleans, Dec. 3.—The annual nine-day Fair of the Mystic Krewe of Druids will open Saturday in the auditorium of the home of the order. It is the intention of the promoters to produce a typical country fair with side shows, "white way" and special attractions.

Prof. Candler at Ashland, O.

Professor Candler writes The Billboard that his Famous Punch and Judy Show has been engaged for the Moose Indoor Circus, Ashland, O., December 7 to 13. He will also do his comedy clown street advertising stunt to boost the circus. He was in clown alley with Christy Bros.' Circus last summer.

K. of P. Society Circus

Ludington, Mich., Dec. 3. — Preparations are nearing completion for the Knights of Pythias Society Circus, which will be held here for a week starting December 5. The program will feature various circus and side-show acts. Claude Rauf is manager.

Outdoor Celebrations

Ft. Myers Firemen's Carnival

Ft. Myers, Fla., Dec. 5.—Plans are about completed for the Firemen's Celebration and Carnival to be held here December 14 to 19. A number of free acts and bands have been booked, and there will also be rides, shows and concessions.

Firemen's Festival to Wade

Mebile, Ala., Dec. 5.—The Firemen's Fun Festival will be held here December 7 to 12. The H. L. Wade Shows will provide the amusements.

PHILADELPHIA FRED'K ULLRICH

At the Theaters

Philadelphia, Dec. 4.—They Knew What They Wanted at the Broad, The Master of the Inn at the Adelphi and My Girl at the Chestnut Street O. H. were the first three here shows this week. All were fully received, fetched excellent comment in the local dailies and had good houses. The last week for the Marx Bros. in The Cocoanuts at the Forrest. They will be followed by Tip-Toes next week. Shows that remain are: Rose-Marie at the Shubert; Gorilla, Lyric; The Show-off at the Ullrich; Aloma, Walnut Street. Playhouse of these plays had fine attendance all week.

Here and There

What Price Glory comes to the Adelphi December 21. It is the Boston company that will appear here.

Teaching is the name of this year's graduates which the University of Michigan graduates will bring here for a performance at the Academy of Music Wednesday, December 30.

The Philadelphia Civic Opera Company at the Metropolitan Opera House Thursday night gave a fine presentation of Faust to an almost capacity attendance.

At the Stanley Theater was Tom Meehan in Irish Luck, drawing big houses all week. The added attractions of the Middleton in a graceful and beautiful dance, Theo. Stepanoff and Harold H. Rose and The Radio Franks, stars, all very pleasing. The orchestra, under Sidney Lowenstein's conductorship, gave a masterful interpretation of the overture, Pique Dame, by Suppe.

After an eight weeks' run of fine business, The Phantom of the Opera closes its stay here this week, and will be followed next week by The Merry Widow. This is also the last week for Harold Hays in The Freshman at Stanton, to be followed by Fairbanks in Don Q.

Clara Kimball Young topped the bill at the Keith house this week, and Edna Wallace Dagner headed the program at the Lyric. Both houses had strong surprise turns.

Paul Hader and Company in Up a Tree topped the Fay this week. Other classy acts were Charles and Irwin, Five American Aces, Mammy Jimmy and Jewell's Monkeys. Big houses at this theater all week.

The annual Actors' Fund Benefit was held at the Forrest Theater Friday afternoon with a star bill made up from local attractions. The receipts were very large.

Miss Desmond and Her Dancers gave another fine presentation of the play, Her Dainty Child, at the Desmond Theater this week. These very able artists have lots of admirers in the Kensington district, in fact all parts of the city.

Edmet Welch and his celebrated minstrel show gave a hilarious satire on "Keep 'em Butter Here". This fine appreciation of minstrels gives remarkably fine song ensembles and solos. The

THE CONLEYS Versatile Gymnasts



presenting their Novelty Revue in Vaudeville, "Versatile Bits of Originality", for Indoor Circuses and Fairs, presenting three high-class acts—Tight Wire Acrobatic, Lady Butterfly Iron Jaw and Original Upside-Down Novelty, Perch Aerial and Foot Revolve, displaying an array of gorgeous wardrobe. Now booking Indoor Shows for January and February as per route: Braddock, Pa., Capitol Theatre, Dec. 10-11-12; Portsmouth, Ohio, Laws Hollywood Theatre, Dec. 14-15-16; Mansfield, Ohio, Opera House, Dec. 17-18-19; Richmond, Ind., Murray Theatre, Dec. 20-21-22-23, or permanent address, 3040 Paxton Ave., Cincinnati, Ohio.

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Something new and novel that will assure the biggest and quickest advance sale you ever had, as well as widespread and sensational publicity. We do all the work, and our plan need not cost you any money of time. For particulars write, or if in New York call or phone us. This idea may help you to close a difficult promotion.

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KODET'S HARLEM MUSEUM 150-156 East 125th Street, NEW YORK

WANTED LIVING CURIOSITIES AND OTHER ATTRACTIONS suitable for exhibition in high-class CUBO HALL. Nothing too big or salary too high. FOR SALE—THE FOLLOWING CURIOS: Mounted Tiger, \$50; Mounted Turkey, very large, \$50; Mounted Two-headed Calf, \$10; Mounted Bear Head \$10; Mounted Tiger Horns (Polish), D. 12 1/2, \$10; Mounted White Owl \$25; Mounted Fox (Two), Each, \$15; Mounted Siamese Twins, \$200; Mounted Japanese Armor (Complete Set), \$25; Mounted Sea Herring, \$5; Mounted European Armor (Two Sets), per Set, \$20; Mounted 15-ft. Boa Constrictor, \$50; Mounted Alligator, \$20; Moose and Elk Antlers, Pair, \$10 to \$25; Case of Rare Handuffs, \$50; Shark's Jaw, \$10; Genuine Gallstone, \$50; Skeleton of Camel, \$100; Mounted Wildcats (Pair), Each, \$15; Mounted Birds: Canada Goose, Pelican, Gannet, Grouse, Night Heron, Loon, Etc., Each, \$10; Four Models of United States Man-of-War Ships, the four \$200. Remit one-third cash and we will ship at once, balance C. O. D.

Welch Theater is the only permanent minstrel house now in America.

The Allegheny, Nixon, Grand, Orpheum, Broadway, Cross Keys and William Penn, all vaudeville houses, are doing fine business, and with dandy bills and fine Stanley Company photoplays. Business in all places of amusement, including the various dance halls, is very good; also in the cafes and roadhouses in and around town. The entire local theatrical field is in a most prosperous condition.

A Merry Christmas and a Happy New Year to everybody.

KANSAS CITY IRENE SHELLEY

Kansas City, Mo., Dec. 3.—The first of the week saw a general exodus of outdoor showfolk from this city to Chicago to attend the big "doins" there—the annual banquet and ball of the Showmen's League, the conventions, etc., and the Coates House and Heart of America Showmen's clubrooms are deserted temporarily. The president of the club, W. J. (Doc) Allman; H. R. Brandt, president of Gordon-Howard Company; Sam Benjamin, manager of Fairland Park; Tex. Clark, superintendent of the municipal zoo; Louis Hemingway, secretary of the club; Lee Cohen and numerous other members of the local showmen's colony went to the Windy City.

E. A. Harrington and several members of his staff are demonstrating his New Tone calliope in Chicago this week. Two of the Harrington machines were shipped from here to Chicago to be on exhibition during the park men's and fair secretaries' meetings there.

John Francis, of the John Francis Shows, and Dave Lachman, general manager of the Lachman-Carson Shows, spent a few days in Kansas City last week and left for Chicago Sunday night.

W. L. (Bill) Oliver, special agent for the Georgia Minstrels under the management of Mickey Conchini, was in K. C. November 22 and reported good business being done by his troupe. The show started for the Pacific Coast last week for a few weeks' stay.

Mr. and Mrs. R. D. Kingsbury of Grand Island, Neb., came to K. C. this week to visit their daughter, Carol, who is Ann with the Duncan Sisters in Topsy and Eva, at present at the Shubert Theater.

William Fox, motion picture magnate, en route to the Pacific Coast, stopped over in K. C. November 28 to visit his old friend Ed Wynn, who showed at the Shubert Theater last week. Mr. Fox accompanied Mr. Wynn in his private car from the run from here to St. Louis and from there was to resume his trip west.

Jockey Day has written from Dallas, Tex., that he has just finished a successful season ahead of the Moon Bros.' Circus and after a short stay there would come to K. C.

Jim (Speed) Murphy writes from Amarillo, Tex., that he was badly injured in a stage wreck there and is in the Northwest Texas Hospital in Amarillo. He wants to hear from his friends. Mr. Murphy is an old-time announcer.

J. L. Rammie of the Fairland Shows was in the city for a few days last week on his way to Chicago and after the "doins" there will return, via Kansas City, to Little Rock, Ark., winter quarters of his show.

Orville Hennies, concessionaire on the C. A. (Curly) Vernon Shows, arrived in the city December 1 from New Orleans, where he went after the show closed in Tyler, Tex. He will be here for the winter.

Mack Fisher, black-face comedian, arrived here November 30 from Fisher, Ok., where he played a vaudeville date, doing a single.

M. Turner, armless wonder, arrived the middle of November to be here for the winter, as this is his home town. Mr. Turner was in the pit show on Miller Bros.' 101 Ranch Show last summer and may go out with it again next season.

Joe Steinberg, owner and manager of the Joyland Exposition Shows, was here November 25 and called at this office. He was on his way to Chicago and New York from Ryan, Ok., winter quarters of his show. Mr. Steinberg informed that he would open his 1926 season in March at Ryan.

Harry Lewison, with Miller Bros.' 101 Ranch Show the past season, arrived the last of November from New York and will be in Kansas City until after Christmas, as he has a store here for holiday goods and novelties.

Simon D. J. Collins, youthful artiste of Leavenworth, Kan., was in the city last week to attend the Kansas (State) Band Association convention, and will be here until Christmas, as he is clowning in local stores.

Mr. and Mrs. Clifford Adams of the J. L. Landes Shows were in the city November 25 on their way to Omaha for Thanksgiving at home.

Mr. and Mrs. C. H. Werry drove from Goldsboro, N. C., and arrived here November 25. They plan to join a tab. show in this territory. They closed with the La-Salle Musical Comedy Company in Goldsboro.

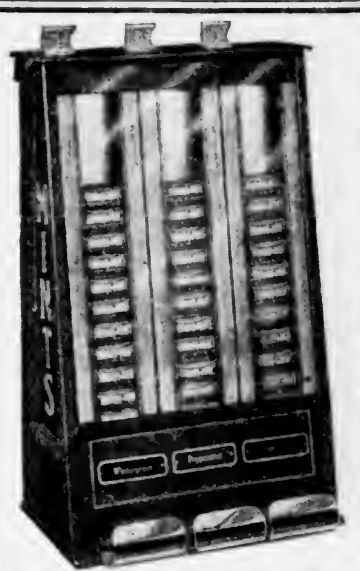
Moultrie, Ga., Dec. 4.—On request made by a large number of Moultrie business houses city council has raised the license charged tent shows and carnival companies from \$10 to \$50 a day.

Bernard Makes a Suggestion

Charles Bernard, veteran showman of Savannah, Ga., submits the following pertaining to Southern tours of shows:

Georgia has had its share of circuses during October and November. As usual in years when early summer reports are made of prospective good crops and prosperous conditions, all the small and medium-sized circuses and a score or more carnivals arrange their routes for an invasion of the Carolinas, Georgia and the Gulf States, with Florida as a hop-d-for 'gold mine' in which to finish a 'long season South'. Owners, managers and general agents scheme, connive and rush thru and away from good territory, striving to be the first show in the 'high spots' of tobacco, cotton and money-crop sections of the South. No thought is given to the financial benefits and after effects which would follow from co-saltations and a mutual understanding in routing of all circuses and carnivals that contemplate Southern tours, so that conflicting dates, opposition fights, two, three or more shows in towns that are capable of giving good business to but one show in a season, and the resultant legislation and propaganda against shows that follows, could be avoided.

"The folly of inconsistently routing two or more circuses into such towns as Dublin, Millen, Statesboro, Moultrie, Brunswick and others of similar size in Georgia, or any of the Southern States, in competition with a fair and one or more carnivals, all within a period of 30 to 60 days, is again demonstrated by announcement of licenses being increased in Moultrie and several other Georgia towns, whereby circuses, carnivals and travel tent shows will in the future be charged from 100 to 500 per cent increase over the present year's license. Officials in these towns state that they hope their action will serve to reduce the number of such amusement enterprises coming to their towns in the future. It is a deplorable fact that circus owners and general agents, with their acknowledged superior qualifications as shrewd and far-seeing business men, cannot see one vitally important element to increased business, with reduced expenses, which is now an acknowledged dominating feature of merchandising, manufacturing, farm marketing and practically every line of business, and that very important essential is an organization thru which the members are brought into close and friendly relations, their business matters discussed and their plans for full co-operation completed. The writer believes that a centrally located clearing house where owners and agents of circuses could and would meet, discuss and perfect their plans, route their shows and transact their business pertaining to railroad contracts, printing, advertising, salaries of employees, laws of the various States and the many complications that constantly confront circus men, consider all these things jointly and then let harmony and full co-operation enter every detail of their business, would be an innovation worth thousands of dollars annually to every circus owner and would improve conditions which are now a menace to the business."



Automatic 5c Mint Vending Machine and 300 packages of Asst. Wintergreen, Peppermint and Cinnamon to advertise our Mints. A neat proposition for Store Dealers' Counter.

Price, \$8.50

These are absolutely a five-cent standard package of quality mints. In re-orders, prices as follows:

100 Packages, \$1.50
1,000 " \$12.00

F. O. B. Cleveland, Ohio.

25% deposit required on all orders.

DEALERS SUPPLY

11921 Cromwell Ave., CLEVELAND, OHIO

Pipes for Pitchmen

By GASOLINE BILL BAKER
(Communications to 25-27 Opera Place, Cincinnati, O.)

Here's Merry Christmas to you—even if a little early!

The next couple of weeks will be busy ones for specialty workers.

There are a number of demonstrators of elastic athletic goods. Howcum we don't ever hear from them?

Here's to success of every pitchman and demonstrator during the pre-Christmas rush!

We will not ask store workers to tip off their locations. But after the rush is over would like to hear how "it was" from each of them.

Among the boys recently working at Toledo, O.—Kid Nelson, with fountain pens; Blackie Laitue, fountain pens, pearls and toys; Sam Shropack, jewelry; "Larry," ties, and some others.

Has Dr. Frank Latham so far fulfilled his decision of a few months ago to forsake the med. business? Whatsay, Frank? The boys would like to hear from you, even for old-times sake.

Of all anxious queries
Of "tongue or pen"
The "earnestest" is,
"You'll pay me when?"

LIE CONTEST

"We don't need the show to get them in, they all come to buy medicine!"—
DR. BOB McLAIN.

Let's have lists of the pitch folks in Florida this winter, from the various places where they get "bunched"—report has it that there are oodles of 'em in that section.

A thought of a real old-timer who at this writing is still hale and hearty: Dr. Harry C. Chapman, the foot specialist, Columbus, O., will be 79 years "young" Christmas morning!

Fred X. Williams is preparing to again make "chick-a-chick" and "bow-wow" shows in large cities for the winter season, as per his custom. Last heard from him he was in South Carolina, but said he was "headed for the North with a capital 'N'!"

Received a "purty" pictorial card on an interesting scene near El Paso, Tex., from James E. Miller, and altho it seems that James was a little "shaky" in the fingers when he wrote on the correspondence side (he is usually a good scribe)—well it looks like this: "George Sperry, of fountain pen fame, just joined me."

E. W. Converse "shot" that he is back in the selling game after a summer in another line of road work, and has lately been making house-to-house sales. He had met Chief Greyhorse with herbs

!! BUY FROM BERK BROS !!

Prompt Service—Quality—Right Prices Guaranteed



NEW PRICES

ALL PEN PRICES INCLUDE EITHER XMAS OR REGULAR BOXES

NEW SPECIAL PRICE!!! RED JUMBO PEN, \$54.00 GR.
\$5 00 Gross Deposit Must Be With Order.

- | | |
|---|---|
| Black Manos Twist Filler Pen.....\$15.00 Gross | Red Leader Lever Filler Pen.....\$20.00 Gross |
| Red Manos Twist Filler Pen..... 17.50 Gross | Red Leader Style Pen..... 25.00 Gross |
| Red Manos Ladies' Twist Filler Pen... 17.50 Gross | Red Forall Lever, Large Size Pen... 28.00 Gross |
| Black Leader Lever Filler Pen..... 18.00 Gross | Black Forall Lever, Large Size Pen. 25.00 Gross |

"They do the Charleston"



Swiss
Humpty
Dumpty
Dancers

Fast
Seller
SAMPLE,
25c

"They do the Charleston"

\$12.00 Gross

POCKET KNIFE SHARPENER



Guaranteed
Workers,
Sample, 10c.
\$2.50
Per Gross



HURST TOPS

Per Gross \$16.00

\$5.00 deposit re-
quired

TUMBLING CLOWN

Will tumble and roll forever.
Nothing to get out of order.
A wonderful ten-cent seller.



Per Gross
5.00
Sample Dozen
75 Cents



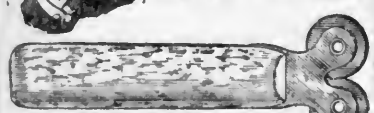
GUARANTEED WORKERS! TOR-
TOISE SHELL! FIRST QUALITY!
Just received! FAMOUS COMBINA-
TION TOOTH BRUSH EAR STICKS
AND MANICURE KNIFE. Fast seller.
Sample, 10c. Gross.....

\$3.50

Write for Canadian Prices on These Items to Berk Bros., Ltd., 220 Bay St., Toronto, Can.

BERK BROS., 543 Broadway, New York

YOU CAN MAKE MONEY WITH THIS WINNER O. K. KNIFE SHARPENER



(One-Half Regular Size.)
This Sharpener is a sure cure for dull knives. Just the thing for Carvers, Pitchmen and Demonstrators. Single Gross, \$4.15; 5-Gross Lots, \$3.90 Gross. Prices F. O. B. New York. Weight 7 lbs. per gross. Sample 10c. postpaid. Send for free price list of other good sellers. Deposit required on all C. O. D. orders.
CHARLES UFERT, 133 West 15th Street, NEW YORK.

XMAS MONEY GETTERS

100% PURE FIBRE SILK KNOT TIES.
(4 Dozen Holly Boxes FREE with each Gross.) \$27.00 Per Gr.
Same Patterns as above with some Mercerized (4 Dozen Holly Boxes FREE with each Gross.) \$22.00 per Gross.

SECONDS In the above Ties, with 2 Dozen FREE Holly Boxes to the Gross, \$15.00 per Gross.

SNAPPY KNIT BOW TIES \$10.00 Per Gr.
Something new—a quick seller.

FIBRE SILK SOX \$25.20 Per Gr.

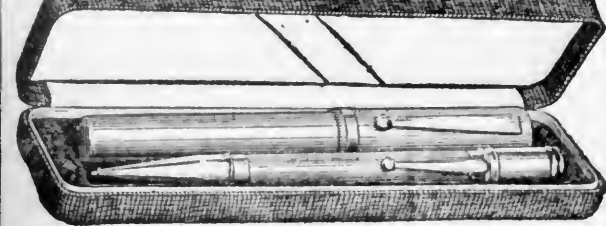
The kind that look like PURE THREAD SILK.
WE SELL THE BIG OPERATORS. BUY FROM HEADQUARTERS.
Prompt shipments. \$5.00 deposit required on each gross. (No checks accepted.)

LOUIS MOORE KNITTING MILLS

121 E. Fifth Street, - - - Cincinnati, Ohio

Big Jumbo Reds, the Kind That Get the Money, \$5.00 Dozen
CHEAPER KIND IF YOU WANT THEM, \$54.00 GROSS.

Big Jumbo Red and Black Pen, with Red Propel and Repel Pencil, in set. Put up Special for Christmas in fancy box, as illustrated.



\$7.00 Dozen, Sets.
\$84.00 Gross Sets.
Jumbo Red, fitted with a Solid Gold Pen Point, \$9.00 Dozen.
Try my Service for Christmas. All orders shipped same day. Order now, \$5.00 deposit, balance C. O. D. Pens from \$13.00 Gross. Get my New Price List.

KELLEY, THE SPECIALTY KING - 407 Broadway - NEW YORK

IN SEASON NOW

Combination Boxes of Toilet Goods

Christmas season just around the corner—many early "birds" are getting the jack now. Devore Boxes not only have the flash, but they have quality. You make friends on every sale and they help you make more sales.

THE DEVORE MANUFACTURING CO.

MANUFACTURING CHEMISTS.

Naghten Street, Near Fourth, - - - Columbus, Ohio

PAPERMEN!

"Your Old Pal, Al," wishes you and yours a MERRY CHRISTMAS AND A HAPPY NEW YEAR

Always pleased to hear from "steppers" working in ALL SOUTHERN STATES and WEST OF THE MISSISSIPPI RIVER.

F. AL PEARCE

604-5 Kansas City Life Bldg., Kansas City, Mo.

MEDICINE SHOWMEN!

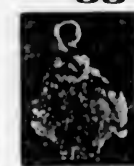
We are now offering one of the most attractive four-color packages on the market. Complete line. Did it ever occur to you that when corks pop out in shipping, discoloring a number of packages, a great deal of inconvenience is caused by the annoyance? This has never happened to our product.

There is a reason—KNOW HOW
Let us quote you on your season's needs. Our prices on Tonics and Liniments positively low.
OUR MOTTO IS: Quality, Quantity and a Fair Deal to All

GEL-TON-SA LABORATORIES

Celtosa Building, CINCINNATI, O.

Nugget Jewelry



Looks like gold and wears like gold. Nugget Charms, per dozen, \$3.00; Pins, dozen, \$3.00; Links, pair, \$0.50; Watch Chains, single, each, \$3.50; doubles, each, \$5.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charm, Pin, Link and Container for \$1.75. Latest of California Souvenir Coins quoted in circular. Send for circular.

R. WHITE & SON, MFRS.

P. O. Box 424, RED BLUFF, CALIF.

Amber Unbreakable Combs



LARGE DRESSING, \$20.00 PER GROSS.
We make 'em. Write for Catalogue.

BARNES THE COMB MAN
24 Calender Street, PROVIDENCE, R. I.

MEDICINE MEN

We can supply you with the best selling Herb Package on the market, formula attached. Real medicinal qualities, backed by a bank draft guarantee. NUTRITION & IRON TONIC at special prices. Free coupons. Liniment, Nerve Tonic Tablets, Salves, Corn Cure and Soap, all under your own label, if you wish it. Service the Best. Ask Our Customers.

BECKER CHEMICAL CO.,

235 Main St. (Established 1890), Cincinnati, O.

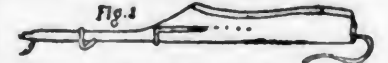


Fig. 1
IMPROVED HANDLE AND A NEW PERFECT POINT.

4 1/2c Each, in Gross Lots. Sample, 10c.
\$1.00 deposit, balance C. O. D.
STAR ART NEEDLE CO.

1118 W. 8th St., Wilmington, Del.

DEMONSTRATORS, AGENTS, DEALERS, DISTRIBUTORS WANTED

To sell SUPREME NO-CEMENT, ALL WHITE RUBBER, SELF-VULCANIZING TUBE AND TIRE PATCH. Big profits. Easy seller. Write for particulars, territory and new low price list of Supreme products.
SUPREME PATCH MFG. CO.,
135 Winder Street, Detroit, Mich.



Big Profits!

Own your own business, a \$100,000 Key Chain, a \$100,000 Name Plate. Sample, with name and address, 15 cents.

HART MFG. CO
307 Degraw Street, Brooklyn, - New York.

\$20-\$30 Daily

Men wanted to introduce our new patented process that recharges batteries in ten minutes. Exclusive territory.
B. D. KELBUR, INC.,
21 East 14th St., New York City.

MEDICINE SHOWMEN

(Cut Out This Advertisement and File It Away in Your Pocket or Route Book for Future Reference.)

Isn't it a fact that there comes a time when we would like to know who manufactures a complete line of everything used by a "Med" man, from the Tonics to the Plasters?
And one who has complete understanding of your needs and can and will supply them?

MEDICINES

ALSO -

CANDIES GOFFEES PRINTING

SPECIAL ANNOUNCEMENT!

The Dealers Service Corporation
HAS MADE ARRANGEMENTS WITH THE
C. F. BLANKE TEA & COFFEE COMPANY
TO ACT AS DISTRIBUTORS FOR THE
WHOLSOSE COFFEE COMPOUND
100 Packages (1/2 lb each) with 100 Assorted Spice Give-Aways, \$12.50.
We pay freight on orders of 100 lbs. or more.

YOUR OWN LINE OF MEDICINES MADE TO YOUR ORDER
Everything Pertaining to the Medicine Business

LABORATORY

Located at Nearly the Center of the U. S. A.

Centralize your buying, and the saving on your extras will partly pay the nut. A thirty-day bank-draft guarantee with each bottle. Handsomely labeled and cartoned.

SUPERIOR QUALITY. SPLENDID APPEARANCE. RIGHT PRICES.

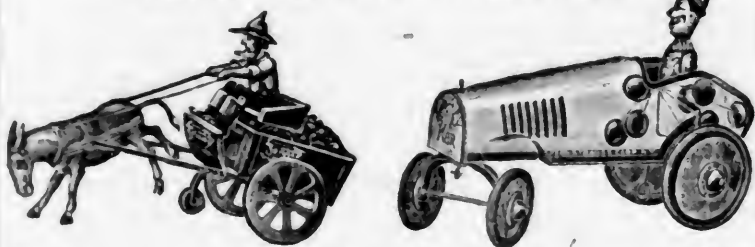
In each article we make we have incorporated twenty-five years' knowledge of your needs, desires and ideals. Write today and order a line that gets the money and repeats. We have a large well-lighted laboratory, our own printing and carton factory. Our wiring in cartons lots guarantee you high quality at correspondingly low cost. Superiority in every detail.

LABORATORIES: DOC MARBOLD, Mgr.

Dealers Service Corporation
Blanke Bldg., 14th Papin St., St. Louis, Mo.

STREETMEN — CONCESSIONAIRES

MECHANICAL TOYS—STREET TOYS



No.	Per Doz.	No.	Per Doz.		
B9002	Kraks-Jak	\$3.60	B5167	Revolving Clowns	\$ 0.70
B9003	Krazy Kar	3.50	B5188	Harking Dogs .....	.75
B9004	Trick Auto	3.50	B5370	Picking Peas	1.00
B9005	Jenny or Binky Mule	3.75	B5300	Paper Toy Houses	1.00
B9006	Yell O Taxi	3.75	B5180	Tongue Ball .....	.60
B9007	Kickout, or Prize Fighters	3.75	B5181	Tongue and Eye Balls .....	.65
B9008	Ham and Ham	6.60	B5162	Peanut Shell and Baby .....	.85
B9009	Spark Plug and Barney	6.75	B3928	Sliver Red Devils .....	.85
B9010	Jumping Fur Dog	2.00	B3947	Sliver Hot Pup .....	.85
B9023	Plush Teddy Bears, 18-in.	18.00	B3937	Bathing Girl .....	.90
B3405	Toy Telephones	4.00	B3982	Miller Santa Claus	1.00
B3319	Stuffed Spark Plug	6.00	B3995	Green Frogs .....	.85
B5104	4 in. Dometel Paper Horns Grass	3.50	B3996	Squawking Dodo Birds	1.00
B5198	12-in. Tin Horns, Colored Grass	8.25	B5392	Magic Tubes, Per Grass	6.00
B5197	18-in. Tin Horns, R. W. B. Grass	8.50	B5938	Hurat's Gyroscopes Top	16.50

We carry big lines of Watches, Clocks, Silverware, Jewelry, Novelties and Notions. Catalog FREE. Deposit required on all C. O. D. orders. Terms on Toys, either cash, or one-third cash bal., C. O. D.
SHRYOCK-TODD NOTION CO., 824 North 8th St., ST. LOUIS, MO.

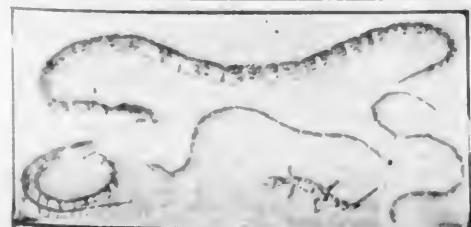
Med. Shows Without Medicine

We started something last year, "Med Shows Without Medicine". Speakers, Showmen, Physicians, everyone must see big with our sure-fire plan of selling 192-page illustrated book "Health Through Natural Methods" which treats all diseases separately without medicine. The big Physical Culture Movement is sweeping the country as never before. If you did not have the good fortune or opportunity to share with us in this great work, you can look forward to 1926 and prosperity. Send 50c now for sample copy and details. How You Can Do It, "The" sells for \$1.00. Costs you \$16.00 per 100, \$28.00 with two-color Anatomical Chart, 1925. Cash or C. O. D. One-fourth deposit.

Season's Greetings to Our Friends Everywhere

From

American Health Association, 1524 Nelson Avenue, New York City.



"SPINOVA" HAND-MADE SNAKES

Made in 4 Different Sizes
\$3.50, \$4.50, \$6.50 and \$9.00 per doz.

2500 will bring 4 families of the snakes and also our catalogue of 100 other imported fast-moving Novelties.
FRANCO AMERICAN NOVELTY CO.
Sole Distributors
1388 Broadway, NEW YORK.

COUPON WORKERS

STOCK FOUNTAIN PEN COUPONS 80c per 1000
IN 5000 LOTS

25% with order, balance C. O. D.

Smaller quantities \$1.00 per thousand. Cash with order.

No Disappointments—Orders received before 10 A.M. shipped same day. Write for samples.

Send sample of coupon you are using and let us quote you prices.

ARNOLD MANUFACTURING COMPANY

139 E. Third Street, Cincinnati

The Sensational Hit of the Season—SCARFS & SHAWLS



Every woman, young or old, wants a Shawl or Scarf, or both, because best-dressed New Yorkers and Parisians are well about them. Rich, silky, lustrous, lace Scarfs and Shawls—beautiful, practical, stylish and priced way below retail store prices.

THE NEW "TOREADOR" SCARF
As pictured, 18x31 in.; 8-in. fringe; 20 colors; also shaded effects. Gentle Nylon (Silk Fibre). Matchless value and quality. Our leader. Each **\$1.75**

THE NEW "SENIORITA" SHAWL
As pictured, 54 in. square and 19-in. fringe. 12 colors. Exquisite lace of genuine Rayon (Silk Fibre). Graceful! Lovely! Aristocratic! Each **\$8.50**

THE NEW "DONNA" SHAWL
61 in. square, with 19-in. fringe. Simply gorgeous. Lace woven in one piece. Choice of 10 solid colors. Each **\$13.50**
With Hand-Painted Flower in Each Corner. Each, \$17.50.

Orders shipped same day received. Absolute satisfaction guaranteed. Send 25¢ deposit with order, balance C. O. D. parcel post, insured. Must mention color of sample wanted. Positively the quickest biggest seller on earth.

AGENTS WANTED—Big money proposition to live wires. No competition. Every woman buys. Write at once for full information.

MARQUISE NOVELTY CO., Dept. A, 4 W. 28th St., NEW YORK, N. Y.



THE SIMPLEX

NOT ONLY FOR ITS LOOKS, BUT

REALLY THREADS ALL NEEDLES. All first-class notion houses will tell you the SIMPLEX is without an equal. Don't fool the public. Give them something for their money. A great seller to the mothers present to their mothers. Christmas is near. Get busy. We treat everyone alike. We have Sewing Machine Arms made of aluminum, gold finished, with white enamel board, for \$3.00.

EDWARD D. EBEL & SON, 2829 Abbott Court, Chicago, Ill.

and oil, also Chief Lonewolf selling med. from his big red auto. Converse expects to make Baltimore for the Christmas trade.

Now and then someone finds fault with Bill for "holding out" parts of their pipes. What he usually holds out is flagrant "slams" at somebody, or some points in order to condense them a little. For instance, here's a sample of the "slams" as it was sent (except that the name is here-with omitted): "Has anyone seen and wife? _____ is a good stakedriver— whoever said he was a blackface comedian, anyhow?"

Some years ago a big Wild West show, at which a former medicine lecturer was announcing the acts, was attended by one of the "doctors of the old school" as a guest of the manager, who after the performance asked the old-timer doctor what the latter thought of it as a whole. The reply was: "Well, you have about a hundred Indians, a lot of swell wardens on the other riders, and a big display of fire-arms, and I think you would just let" (Continued on page 122)

SIDENBERG'S PRINT SHOP



Sid Sidenberg, the card printer, recently had built the above nifty portable booth, to work in doorways or store-rooms. Some joint, eh?

TIES

3 Wonderful Silk-Knit Ties

\$1.25



A Gold Mine for the Christmas Holidays. Will Sell Like Hot Coffee on a Cold Day.

SILK-KNIT-TIES

Latest creations in designs and shades. Beautiful patterns. A wonderful seller for the Christmas Holidays. Every prospect that buys a RADIANT Tie can be considered a regular customer. All ties have open ends. Note illustration.

AGENTS

A fortune can easily be made if handled properly. Be prepared for the Christmas rush \$1.25 for sample of 3 ties. Send \$4.00 for dozen, \$3.50 per dozen in gross lots. 25% deposit with all orders.

Radiant Silk Mills,

1060 Tinton Ave., Bronx, N. Y.

SALESMEN

To sell complete line of Advertising Thermometers. Local commission. **THE OHIO THERMOMETER COMPANY, 540 East Pleasant St., Springfield, O.**

SIGNS, BANNERS, CARDS

R Easily Painted with the aid of Letter Patterns. Simply draw around a paper pattern and fill in. Made in a large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples. **J. F. RAHN, 2120 Neva Ave., Chicago.**

CASH IN on LIGHTERS!

Tie Up With These Live Wires

Make big money as you go. Each sale builds a steady repeat business and insures a steady income.

INDISPENSABLE TO SMOKERS MASTERLITE CIGAR LIGHTER



**No Flint
No Friction
No Trouble**

Works on a new Scientific Principle
GUARANTEED
to last without limit

Sells on a moment's demonstration to consumers and dealers at big profits. Enclose 35c in stamps for sample lighter and can of fluid with selling plans.

RADIO GAS LIGHTERS



MASTER NO. 2
MASTER NO. 3

Mahogany Finished Wood Handle

The Center of Attraction EVERYWHERE

Lights Mantles, Gas Stoves, Jets and Heaters. Hold directly over Gas Flow. It lights instantly.

NO MATCHES SPARK

Retails at 25c. Leaves 18c profit. To save time enclose \$1.00 for sample dozen or \$10.00 for gross with selling plans.

To make big money you must sell what the public wants. Tie up with a line that sells quickly and brings good profits, at the same time building up an everlasting repeat business. Write us NOW and tell us who you are and territory you cover. To save time, order samples on a money-back guarantee.

B. MASTERLITE MFG. CO.,

110 East 23rd Street, NEW YORK CITY

Chemical Heat

Substitute for HOT WATER BOTTLE

No water to heat.
No water to leak.
Continuous heat for 12 hours.

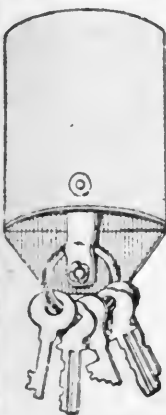
"E-Z" HEAT PACK

(Patent applied for.)

SAMPLE VIA INSURED PARCEL
POST, 75 CENTS.

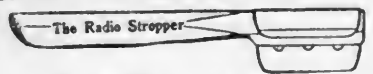
COLLEGEVILLE FLAG & MFG. CO.
COLLEGEVILLE, PA Dept. B

Automatic Key Purse



U. S. Patent 1,548,155. Made of leather. Key Ring slides down strap into purse. Reverse purse, keys slide out. Quickly operated. Good side line for any agent. Every person who carries keys a prospect. \$1.40 per Dozen. 25% with order, balance C. O. D. Sample, 25c. postpaid.

E. E. MILBRAD,
124 First St., North,
MINNEAPOLIS, MINN.



A MONEY GETTER

Try it and see! Pitchmen, Window Demonstrators. RADIO STROPPER holds and sharpens all safety blades. Stropper, \$9.60 Gross; Stropper with Hair Cutting Attachment, \$14.40 Gross; Home, \$3.00 Gross; 16x1 1/2-in. Leather Straps, \$9.60 Gross. Complete sample set, 35c. 25% on C. O. D. RADIO STROPPER CO., 748 No. La Salle St., Chicago, Ill.

Our Holiday Lines are Placed. We are Preparing to Take Care of a Few More Active Agents. Plaut Jr. Wear Never, Never, Never—Offered Such an Opportunity as in Our Fall Outfit.

Call on the mothers of your community, show them the finest merchandise for children that's sold direct in the country. The line's been enlarged. Opportunities are more and greater. You can sell Boys' Suits, Girls' Dresses, Coats, Hosiery, etc.—the latest styles, best materials, finest workmanship—two, three and four sales to the home, and

Big Commissions and Liberal Bonuses

Get the new Fall Line—Write today—We have a number of surprises for you. Don't put it off—make it today—right now.

PLAUT JR. WEAR CO.

BB-12, 426 West Fourth Street, CINCINNATI, O.
Reference: The Peoples Bank & Savings Co.

PERFUME DEMONSTRATORS, PITCHMEN



CAMPION at last offers you the opportunity of cleaning up with the fastest selling 25c demonstration in the world, bar none.

You can now obtain the famous CAMPION Perfumes in the flashy vial illustrated, with gold-plated screw cap and beautiful gold-embossed label. Comes in two odors: CALIFORNIA ORANGE BLOSSOMS and NARCISSUS.

Each \$5.00 GROSS Samples 25c

Start making big money right away. Send 25c deposit (cash or money order) with order, balance sent C. O. D.

CAMPION PERFUMES
79 Post Avenue, NEW YORK CITY

SEEDS SEEDS SEEDS

10c A PACKAGE.

Each package contains 10 packets of assorted Vegetable Seeds, packed 50 packages to carton.

SOUTHERN DISTRIBUTING CO.,

Central Hotel Building, Knoxville, Tenn.



FREE ALMANAC
CONTENTS—HOW TO PLANT BY THE MOON
BEST FISHING DAYS, BEST BAIT, WEATHER FORECAST
HOW TO MAKE MEDICINE FROM ROOTS AND HERBS
HERBALIST P.O. BOX 5 HAMMOND, IND



ALL-SHELL GLASSES

The Good Kind, \$4.00 Doz.

Special Stocks—Lowest Prices

Write for Special Price List

COMMON SENSE OPTICAL CO., 529 S. Franklin St., CHICAGO

Pipes

(Continued from page 123)

Doc — over there resume his old lecture and provide him with plenty of stock to sell, you'd have a darn good medicine show!"

Doubtless many of the pipesters will have waited too long before sending in their pipes for this issue. However, those received late will be used in issues following this one.

Ere this time rolls around next year there should be organization locals in cities throughout the country. The "opposition" has been organized (nation-wide) the past several years.

According to a report from South Carolina recently, two sheetwriters were "handed a package" at St. George, and the Informant (road man) stated the boys should stay clear of that place.

Holtzman and Marks, who made the dahlia famous in Kansas City and the West, have moved to Chicago and are cleaning up big with their new one, the Liberty Rose.

Pitchman Jack Horner

Spotted a corner:

Seize, "That place I will try!"

But a "cop" big and dumb

Said "You can't have that plum;

You might make our merchants cry!"

A pitchman once met an acquaintance in a big city who asked him eagerly (excitedly): "Can you help me? I've lost my bearings."

The Pitchman: "What are you looking for—a place to eat, an autoparts store, or the crazy asylum?"

Pipes received too late for this special edition will appear in issues following—for this issue (also the Spring Special) they go to press five days earlier in the week than for the regular editions (as Bill has mentioned in the "column" the past several weeks).

Among the "know it from A to Z" members of the med. frat. and medicine show operator for many years is Doc Marbold, who has assumed the management of a big concern in St. Louis, the Dealers' Service Corporation, and Doc thru this affiliation has been receiving many visits and communications from old friends and making new acquaintances in the field of pitchdom, so our St. Louis office advises.

We have quoted this bit of old but very good philosophy before, but repetition may augur well for some of the boys in the future: "Never burn a bridge behind you, as you might need to return that way!" Many a pitchman has greatly profited on his return to a town by not being "dirty" on former visits. During your travels have you not found yourself back in a town that had previously

"H. & H."—THE "SMILERS"



Picture was taken on the pavement at 42d street and Broadway, New York City, early last summer. On the right is the former road man and "county auctioneer", Harry Maier, and the other feller is Prof. H. Goldstein, also ex-roadster. They have been successful with auction rooms in the "big burg".

SPECIAL! PRINTED SERGE DRESSES

\$13.50 per Doz.

Think of 114 Attractive printed Serge Dresses, with full length set-in sleeves, double-breasted cuffs and all-around belt, only \$13.50 per Dozen. You can easily sell a dozen daily at \$2.50 each.

Sizes, 31 to 51. Colors, Checks of Grey, Rose, Blue, Tan and Green.
1 Dozen, Sent Postpaid... \$13.50
1 Dozen, Sent Postpaid... 6.25
Sample Dress, Postpaid... 1.25
Write for free Agents' List

ECONOMY SALES CO.
Dept. R,
104 Hanover St., Boston, Mass.

Agents \$60 a Week

Send for worn proof. Paid daily in advance. Bonus besides, 90c an hour for spare time. Write orders for brand new line of Insured Hosiery for men, women, children, 96 styles and colors. Written guarantee to wear 7 months or new hose free. Finest line of silks, laces, mercerized, cottons, etc. you ever saw.

Brand New Selling Plan
We deliver, or you deliver—suit yourself. Auto given to agents. No experience needed. Credit given. Write for samples.

WILKIN HOSIERY CO., Dept. 1410 GREENFIELD, OHIO

REVOLVER CIGARETTE CASES

\$8.50

DOZEN

SAMPLES

\$1.00



FRANCO-AMERICAN NOVELTY CO.
1383 Broadway, New York City

THE CLASSIEST FLASHY



SALESBOARD and PREMIUM ITEM

Of the Season A key out for Operators and Agents. Links stamped 11-Kt. White Gold Plated. Beautiful, hand-made, 1 Kalle and Chalo. All in leatherette, velvet-lined case. Only

\$12.00 per Dozen

Samples, \$1.25, prepaid.

Essentially suitable for \$5 to \$4 anywhere. Street-

men in Chicago are cleaning up. One-third with

order, balance C. O. D.

Outspoken and Oval Men's Novelty Watches, very attractive each only... \$2.50

BEN BRAUDE & CO. 337 W. Madison St. CHICAGO, ILL.

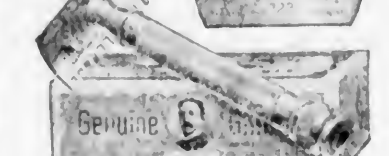
GENUINE GILLETTE RAZOR

With Genuine Blade (as Illustrated).
Per Sample \$2.50
Dozen, 100, \$14.00

Auto Strop, Sample Dozen, \$3.00; per 100, \$20.00. Complete in Case, with Strop and 1 Blade.

Enders and Christy Razors, with 1 Blade, \$10.00 per 100.

Ever Ready Wall Cabinet Razor Sets, with 2 Blades, \$15.00 per 100. Sample, Dozen, \$2.50.

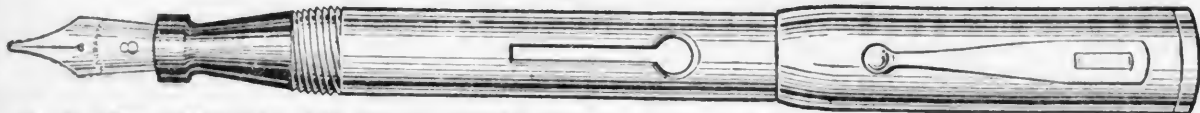


One Blade with Case, F. G. B. Gillette, (100) Special STANDARD CUTLERY HOUSE, Chicago, Ill.

413 South Dearborn St., Chicago, Ill.

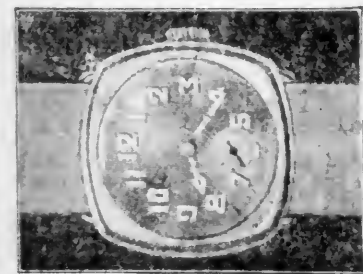
MONEY? Sell the latest 30 different Moving Pictures. Send 25c coin for sample, shipping expenses. STAR NOVELTIES, Dept. B, 111 W. 7th St., Fort Arthur, Texas.

Headquarters for Sport Wrist Watches and White Stones



No. 92—JUNBO UNBREAKABLE BEST QUALITY FOUNTAIN PEN. Red barrel with black end fitted with gold-filled indestructible pen point.
PER DOZEN - \$5.50 PER GROSS - \$60.00

No. 93.—JUNBO PEN AND PENCIL SET, as above, in plush-lined steel-hinged box.
PER SET - \$1.65 PER DOZEN SETS - \$18.00



Cushion Shape, Radium Dial and Hands.
No. 87—Nickel case, fitted with 6-jewel lever movement, with plskin or leather strap and nickel buckle. Our Special Price, Ea. \$3.75
No. 88—Same as above, fitted with a 1-jewel cylinder movement. Each.... \$3.25



No. 77—Rectangular Wrist Watch, 6-jewel, fancy dial, fitted in 25-year white 14K gold-filled case, in attractive display box. Our Special Bargain Price, Each..... \$3.75
No. 84—Same as above, 10 1/2-L. tonneau shape. Our Special Bargain Price, Each..... \$2.75



No. 89—Oval shape, 14K white gold filled, 25-year quality, set with four fine French cut Sapphires, fancy crystal and engraved bezel, fitted with 6-jewel high-grade lever movement. Our Special Price, Complete, Each.... \$6.95



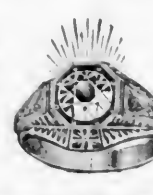
No. 75—Platnoid finish heavy helcher, set with finest quality white stone. Sample Dozen, \$1.15; Gross, \$12.00.



No. 79—Platina high mounting, pierced fancy shank, set with fine cut brilliant. Sample Dozen, \$8.00
No. 86—Platina high mounting, set with best quality cut brilliant. Sample Dozen, 30c; Gr., \$3.25.



No. 91—Extra heavy sterling silver, set with large cut brilliant, two sapphires in shanks. Assorted designs. Per Dozen, \$10.00



No. 85—Extra heavy Gent's Platnoid, silver finish, set with large, fine cut brilliant, two sapphires in shanks. Sample Dozen, \$1.35; Gross, \$15.00.



No. 90—Sterling silver Swart Pin, platinum finish, raised open work gallery mounting, set with large fine cut brilliant.

EACH 65c PER DOZ. \$7.50

YOUNG, ROSENSON CO., Inc.
203-205 W. MADISON STREET

Successor to J. Rosenson Co. and Altbach & Rosenson.
CHICAGO, ILL.

We ship all orders same day received. We require a deposit on all orders. Our motto has always been: "Low Prices, Prompt Service and Full Value for Your Money." WRITE TODAY FOR OUR LATEST CATALOG, mailed free, which illustrates wonderful bargains. We have served the trade for twenty years at this same address.



FUN MAKING NOVELTIES ALWAYS THE LIFE OF THE PARTY

- No. 60 Toy Rubber Balloons, Gross.....\$2.50
 - Confetti, 50-Lb. Sack.....3.50
 - Confetti in Bags, Per 100.....2.00
 - Snow Balls for Dances, Gross.....3.00
 - Serpentine Streamers, 1,000.....3.00
 - Crape Tissue Asst. Fancy Hats, Gross.....4.50
 - Cardboard Horns, Gross.....\$1.25 and 4.50
 - Tissue Wala Skirts, Gross.....4.50
 - Fraternal Hats, Per 100.....3.50
 - Sneak Blows, Gross.....3.00
 - Roaming Mire, Gross.....4.50
 - Leap Frogs (Radio Pote), Gross.....7.50
 - Paper Folding Tricks, 100.....4.00
 - Fish Pond Assortments (100 Pieces).....3.00
 - Tissue Plumes on Sticks, 100.....5.00
 - Tin Footballs for Badges, 100.....3.00
 - Snappers (Table Favor), Gross.....4.50
 - Paper Parasols, 18 inch, Gross.....4.50
- Novelties in General, Flags, Decorations and Fireworks. We are SERVING the SOUTH with Fireworks "NOW". We have a complete line. Our Xmas Catalog is now ready. Better send for a copy at once.

BRAZEL NOVELTY MFG. CO., 1700 Ella St., Cincinnati, O.

SOME THERMOMETER!

10 INCHES WIDE, 80 INCHES LONG.

JUNBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

\$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUNBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.
THE CHANEY MFG. CO., BOX B, SPRINGFIELD, OHIO.

NOVELTY GALLERY CORK SHOOTING GUN

Shoots two sizes of corks. No changing of parts. Best money-getter for small investment. For quick service order from this price list. Deposit required. Pump Action, \$7.75 Each, \$40.00 per 1/2 Doz. Lever Action, \$5.75 Each, \$30.00 per 1/2 Doz. Corks, Nos. 3 and 4, \$1.85 per 1,000; \$8.25 per 5,000. Assorted. **BLUMENTHAL BROS., 3514 Dawson St., Pittsburgh, Pa.**

CHRISTMAS CARDS

BEAUTIFUL DISPLAY CABINET, containing 100 assorted Christmas Booklets and Cards, with Envelopes (retail \$7.00), \$3.00 Each, Prepaid.
CHRISTMAS SEALS, 100 Envelopes, each containing 25 Seals, packed in pretty box (retail \$5.00), \$1.75 Each, Prepaid.
GROSS & ONARD CO., Station D, Box 152, New York, N. Y.

Pipes

(Continued from page 121)

about his cement "mending anything" when a man with a bandaged hand walked up and with a twinkle in his eye asked Garrison: "You say it will mend anything?" "Yes, sir, and if you will show me something broken apart I'll prove it," answered Wayne. At that time the man reached in his overcoat pocket and brought forth a finger he had just had amputated. And everybody had a good laugh.

Dr. T. R. Marshall, after spending six weeks on his honeymoon trip, recently joined Dr. P. H. Thornton, they combin-

namely: Brownsville, Fritztown, Gibraltar and Angelica. Business was not so good, as this section of Pennsylvania has been "showed" to death. I didn't expect to do much, but I had a bunch of stock that I did not want to carry all winter. We would run a free show the first night, thereafter charging 10 cents admission to all. I had H. R. Brison, magic and marionettes; Eddie Mark, aerobart and hand-balancer; James Kurtz, piano, and I did the lecturing and blackface myself. I will take a rest for awhile, then dig up some specialty and work the stores of Reading.

Dr. Harry Davis infoed that he had

GROSS' MEDICINE SHOW



In the above picture is shown the personnel of W. E. Gross' Medicine Show, the folks sitting beside one of the "homes on wheels". Left to right: Mrs. Gross, Mr. Gross, Ida Gross, R. Jackson, Mes. Gale and Mr. Gale.

ing the two shows and to play Thornton's old stands, Thomasville, Qultman and other spots in Southern Georgia. Thornton doing the lecturing and Marshall office work. The roster also includes "Dad" Webb, pianist and director; "Fat" Young, slide trombone; Harry Walker, clarinet; Ted Johnson, violin; Bo Johnson, drums; Ed L. Johnson, saxophone; "Slim" Young, the stage manager, and "Spark" Plug", "Smoky", "Super Six" and wife and "Little Bit", comedians and "blues" singers.

Dr. W. R. Kerr recently made an interesting suggestion: That we ask the boys to send the names of all the folks now selling medicine and after receiving them for about four weeks publish them in a "bunch". When the list was published it would be very interesting to the readers, as many names of acquaintances would be recalled. Let's take a try at it! Now send in all the names of men and women selling med. you know of—not those retired. Don't give where located or what selling (just the names) and "Bill" will keep them together and put 'em all in one big paragraph in the issue of January 14.

Charles E. Hale, Sr., writes from Reading, Pa.: After closing our outdoor season at Blainsport, Pa., we played four balls in the neighborhood of Reading, Pa.,

worked all thru Arkansas—didn't "mop up", but is satisfied with his receipts. Worked a number of towns that had been closed, including Helena, where he stayed a week on two locations on the main drag (at Cherry and Phillips streets) and Missouri and Walnut streets. Matanna was also good, and Clarndon was a surprise—worked on a corner and the crowd was so good we moved to a lot. Doc added: "I never did work thru a drug store, but I always work clean and never knock the druggists. I have one entertainer, George St. Clair, and he is a crackerjack. Saw Ed McGovern in Little Rock during fair week and he was looking well. Also saw that good scout Johnny Murphy there that week. Will work all winter thru Arkansas and Texas."

Notes from the Princess Zenobia Show—The past season has been an eventful one. This show, like many others, encountered a great deal of cold and rainy weather, but the books balance on the right side of the ledger, under the able management of Dr. G. M. Morford. It played some fair dates in Ohio, Kentucky, Tennessee and Alabama, and traveled overland at Lynnville, Tenn., it fell over because of a bridge being washed out, and Dr. Morford was asked to give a show in the school auditorium, benefit of a school athletic fund, and it

Agents, Salesmen, Demonstrators

BIG PROFITS selling RAY-O-LITE POCRET CIGAR AND GAS LIGHTERS. No friction, Packed in Counter Display Boxes.
Per Dozen, \$2.50; Per Gross, \$28.00
Deposit with all C. O. D. orders.
RADIO GAS LIGHTERS
SELL ON DEMONSTRATION

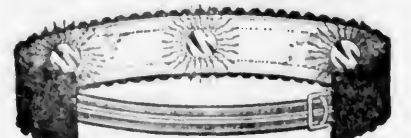
Hold directly over gas flow. Lights instantly. Sells to every user of artificial gas. Retalls at 25c. Leaves 18c profit.
Sample Doz. \$1.00; Gr. \$10.00

B. Rapid Manufacturing Co., 799 Broadway, New York City

GOLD-PLATED PEN POINTS FOR FOUNTAIN PENS

The Right Kind, Any Quantity
Ball-Bearing Points
Plain Points
Gold-Plated Pens
Oxide Metal Pens
Brass Pens
Send a sample of the size you use and get a line on our fine finished goods and low prices.
Special 11c of points for Demonstrators.
YOU WILL GET NO JUNK FROM US.

THE TURNER & HARRISON PEN MFG. CO., INCORPORATED, 1211-1213-1215 Spring Garden Street, (Estab. 1876), Philadelphia, Pa., U. S. A.



ELECTRIC BELTS For PITCHMEN, MED. WORKERS and HUSTLERS

Prices from \$2.75 Doz. to \$55.00 Doz.
500% profit. Get complete NET Price List of money-makers. Sample Demonstrator for \$1.00.

THE ELECTRIC APPLIANCE CO., Inc. 1891, Burlington, Kansas.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters
Guaranteed to never tarnish. Anyone can put them on store and office windows. Immense demand, large profits. Paul Clark says: "Smallest day \$28.70. It. L. Reed made \$920 in two months. Write today for free sample and liberal offer to general agents."
Metallic Letter Co., 439 N. Clark, Chicago

POLMET POLISHING CLOTH

Removes tarnish from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". Retalls 25c. Sample free. **F. C. CALE CO., 127 Edinboro St., Boston, Mass.**

AUTO SHOWS ARE COMING SOON

AGENTS WANTED. Big money made in selling our Auto-Locking Device. Send \$1.00 for sample and agent's price in quantities. Dept. C-10. **IDEAL AUTO LOCK MFG. CO.,** Pelt 1102, East Lake City, Utah.

300% PROFIT

COSTS 30c, SELLS FOR \$1.50

The only high-grade Changeable Letter Sign on the market at a popular price.



Every merchant your prospect. New men without experience making big money. Why not you?

We manufacture the most complete line of high-class Changeable Letter Signs in the U. S. Don't hesitate, send for the Bargain B1 NOW. Opportunity is knocking at your door.

BARGAIN B1 CONSISTS OF

- 12 No. 4 Gold Band, 4 lines, with 165 letters. Retail.....\$18.00
- 4 No. 10 Gold Band, 10 lines, with 500 letters. Retail.....\$18.00
- 6 Shenandoah Airship Signs for any business. Retail.....\$ 7.50

\$43.50

We give you the 6 Airship Signs to introduce.

Bargain costs \$10.00. Sells for \$43.50. OVER \$30.00 PROFIT. Send check or money order today. Why wait?

PEOPLES MANUFACTURING COMPANY

564 W. Randolph St. Dept. B. B. Chicago, Illinois

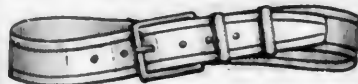
Speed Up Your Sales On FELT RUGS

We are making better Rugs and giving better service this year. No worries about deliveries. The large addition to our factory is completed. No better quality for the price on the market today. Splendid assortment of patterns, washable and color-fast—reversible—so constructed as to wear like iron. Will sell very quickly and net large profits for you. **OUR NEW OVAL RUGS** Artistically and substantially made in latest patterns and sizes, are creating widespread demand. Bigger production has enabled us to reduce our prices on them. Samples 28x56 Felt Rug, \$1.65, Prepaid. Sample 20x40 Oval Rug, \$1.45, Prepaid. Earning possibilities unlimited. Write for further particulars today.

NEWARK FELT RUG CO.

27 1/2 Sixteenth Ave., NEWARK, N. J.

BUY BELTS RIGHT!!



SPORT AND COLLEGIATE BELTS

Exceptional values in right-up-to-the-minute styles. All our numbers are genuine leather and cowhides of uniform weight, ranging in price from \$42.00 Gross up. **SERPENTINE GARTERS**, full length, large stock, \$7.00 Gross, parcel post prepaid. **BE CONVINCED! SEND \$1.75 FOR COMPLETE SET OF BELT SAMPLES OF BEST SELLERS, INCLUDING SAMPLE OF SERPENTINE GARTERS**

LEVENTHAL & WOHL,

"Makers of Money Makers," 60 ORCHARD ST., NEW YORK CITY

Exquisite Silk UNDERGARMENTS

From MAKER to WEARER

At Half Price

Ladies' Chemise, Rayon silk, in \$12.00 White, Flesh, Orchid, Nile, Moise. Doz. Packed in individual fancy box.....

5% off in 12-Dozen Lots. Bloomers, Vests, Slip-In's, Princess Slips at very low prices. 2% with order, balance C. O. D. Money refunded if not satisfied.

KAY UNDERGARMENT CO.

346 Sixth Avenue, New York City

Medicine Performers and Lecturers

KEEP THIS ADDRESS 3 SHOWS IN CLEVELAND NEXT SUMMER Only Performers who have platform experience need write. Ideal mugging black-face Comediana. Two more Novelty Acts, Capt. John Schremmer doing novelties on No. 1 show. Two more Lecturers who can sell medicine without pills. All open about May 5. All old friends write SAM LEVY, Owner, HANKIN REBERRY CO., 517 Broadway, Cleveland, Ohio, P. O. Yes, this is Sam Levy, formerly of St. Louis.

THREE GOOD OFFERS

200 dozen Straight RAZORS, American-made, assorted blades, double shoulder, \$3.50 dozen; sample 50c. 100 pair American-made HAIR CLIPPERS, fine quality, size 00, \$9.00 dozen; sample \$1.00. 200 Imported Miniature Fancy Carved Clocks, Corkwood, \$8.00 dozen; sample 75c. 25% with order, balance C. O. D. **W. M. E. LARVISON, 2999 Beale Ave., Detroit, Mich.**

MIAMI, FLA., Shipper of Coconuts, Tropical Souvenirs, etc. Correspondence solicited. **CHAS. M. BULEY, 454 N. W. North River Drive**

was a success. Magic and illusions were presented by Dr. Morford, and the writer did black-face comedy, songs and dances. At this writing Dr. Morford is headed for Toyland Park, in Florida; Princess Zenobia has gone to Hot Springs, Ark., for the winter, and the writer, R. N. (Doc) Hoyt, is leaving Birmingham, Ala., for Kansas City, Mo.

In the issue of November 28 mention was made that Tommy Burns and George Silverton, both veteran and well-known pitchers, and others of the Cincinnati vicinity were to gather and discuss ways and means toward organizing a local of the N. P. and S. P. A. in Cincinnati. A meeting was held November 29, attended by about 25 of the boys, and the matter was enthusiastically entered into. Burns was appointed temporary secretary with instructions to correspond with the No. 1 lodge at Los Angeles and attend to other correspondence and checking immediately necessary. Also another meeting, for the purpose of actual organizing, was called for the evening of December 1, there being 20 members to the local assured at the former meeting. Names and other news in next issue.

About the silliest word composition, and far from fact, one could imagine comes to notice in newspaper or story magazine every now and then in the form of some would-be-wise writer telling his readers that the "medicine shows are about extinct"; what good entertainment they "used" to provide and how the kiddies and olders enjoyed them in the "old days". "About extinct?" Ye gads! They're out in large number yearly, the kiddies of today appreciate the entertainment just as did those who are now actually too "old-aged" (figuratively) to do so, and if one of those "clown" writers would but deduce on facts awhile before "exploding" he might figure out how ridiculous his statements are. And medicine show performers are still graduating to big-time vaudeville and their names in the limelight, just as they did in those same "old days".

In these days of hustle to push upward one can but admire energy and stickto- (Continued on page 126)

KNOX QUALLS



The above picture was "snapped" by Ray Pierce (at a tourist camp, or fair ground) in Michigan, and shows Pierce's car and his partner, Knox Qualls. Ray has laid aside cement for the winter and the boys are now selling an auto accessory.

ORIGINAL LETTERS OF AGENTS

Genuine letters received in answer to our advertisements. Never offered for sale or rent before. For sale to highest bidder; make offer per hundred. **KEIN EDGE KNIFE SHARPENER CO., INC., 127 University Place, New York City.**

Humpty Dumpty Dancers

We manufacture the original Humpty Dumpty Dancers. Always new stock with the bright tin legs. No junk or paste-board legs. A worker with each tin \$3.10 per 100, \$30.00 per 1,000. Tooth Pick Knives, \$3.50 per Gross. Wire Arm Bands, \$4.50 per Gross. Trick Cards, deuces and eights, \$1.25 per 100. Neck Ties, \$1.50 per Dozen, \$17.00 per Gross. Silk Flare Neck Ties, \$2.25 per Dozen, \$26.00 per Gross. Genuine Silk Flare Neck Ties, real money getters. They are large wide ones that sell fast. \$3.00 per Dozen, \$35.00 per Gross. Prize Boxes, 1/2 dozen, 250 packages to the carton and 50 big banner prizes in each carton—28-Piece Silverware Set, With, Manicure Set, Opera Glasses, Military Brushes and other big banner prizes. \$9.50 per Carton. Hot Springs Barrios, Montana and Mexican White Swan Stick Pins, 45-leaf cut. Price on them \$2.00, \$3.50 Gross. Rings, \$5.50 to \$12.00 Gross. Embroid Rings—Moose, Elk, K. P., K. O., Missions, Eagles and Owl Fellows. Per Dozen, \$1.65. The 8-1/2" Ernie's Toy Toilet Set, in beautiful box. Each, \$1.25. 21-Piece French Ivory Manicure Set, with leather cover. Big Each, 7-1/2" Ball Fields, \$1.75 Dozen; tan, \$3.50 Dozen. Army & Navy Novelty Items, \$4.50 Gross. Wash Chains, 65¢ Dozen up. Leather and Rubber Key Cases, 8 hooks, 75¢ Dozen, \$8.50 Gross. We carry everything in the White Stone line. Send for our new circular. 25% must accompany all orders over \$5.00. Full amount with orders less than \$5.00. **KING LEON, 19 South Wells Street, Chicago.**



10 DAYS FREE TRIAL - MONEY BACK IF NOT SATISFIED

THE NEW INKOGRAPH SELF FILLER
IMPROVED GREATEST VALUE EVER OFFERED

The Perfect Writing Instrument \$1.50

Writes with ink free and easy as a lead pencil, without a miss, smear or blur. Its steady uniform flow of ink actually improves your hand writing. Won't blot, scratch, leak, or soil hands.

Makes 3 or 4 Carbon Copies With Original In Ink. Anyone can write with your Inkograph, no style of writing or pressure can bend, spread, smudge or distort its ink gold point.

Actual Size 6-in. Long

The Writing Hemisphere Patent Automatic 14kt. gold feed prevents clogging. Made of best grade, highly polished, hard rubber, highest class workmanship. Pocket clip attached makes it an instrument of refinement. You'll never use a fountain pen once you try an Inkograph. No complicated mechanism to clean or get out of order. **SEND NO MONEY.** Pay postman \$1.50 plus postage. Year's guarantee certificate. To save time rush trial order. Money back if unsatisfactory. Rotary Bliscuit Cutter, \$2.40 Dozen; Wonder Wrench and Can Opener, \$3.00 Dozen; Nut-Style Folding Egg Boiler, \$1.40 Dozen; Pie Crimper, \$1.35 Dozen. Write for low quantity prices. We have **30 OTHER BIG SELLERS**

AGENTS Sell Inkographs make bigger profits, more sales, without investment. Quicker commissions, popular prices, no collecting, no competition. Send for an Inkograph or write for special rates plan booklet.

INKOGRAPH CO., Inc. 171.65 Centre St., New York

IT CUTS AS IT ROLLS! QUICKCUT ROTARY BISCUIT CUTTER

\$10 to \$50 Daily With These REMARKABLE DEMONSTRATION SPECIALTIES

DEMONSTRATORS, AGENTS—GET STARTED TODAY WITH THIS 100% TO 200% CASH PROFIT-SECURING LINE. Whole or part time work. To save time rush trial order. Money back if unsatisfactory. Rotary Bliscuit Cutter, \$2.40 Dozen; Wonder Wrench and Can Opener, \$3.00 Dozen; Nut-Style Folding Egg Boiler, \$1.40 Dozen; Pie Crimper, \$1.35 Dozen. Write for low quantity prices. We have **30 OTHER BIG SELLERS**

General Products Co. Dept. 5-H Newark, New Jersey

50c **25c** **50c**

FOR EVERY KITCHEN NEED-

"OUR WONDER" \$50.00 A DAY IS YOURS

AGENTS CANVASSERS STREETMEN AUCTIONEERS CAN NOT OVERLOOK THIS COMBINATION. BIG FLASH—BIG BOX. (3x11) 7 Different Toilet Preparations Used by Every One Daily. Now, men, the season is here. You can sell 100 a day. Count your profits. Sample Set, \$1.00, sent Prepaid. 12 SETS, \$5.90; 50 SETS, \$24.00; 100 SETS, \$45.00.

AMERICAN TOILET PREPARATIONS CO. Dept. BA, 71-77 Park Place, NEW YORK CITY.

KNITTED TIES

BUY DIRECT FROM MFR. AND MAKE TWO PROFITS

Your own and the middleman's. Our beautiful patterns will sell for themselves—easily make \$10 to \$25 a day. Quality and style considered, our Knit Ties are 10% cheaper than other manufacturers. You clear 150% to 200% on every sale.

\$2.00, \$2.25, \$2.50 Doz.

No. 500—Our Biggest Seller. Made of pure Rayon Silk, beautiful colors. They go like wildfire. \$2.50 per Dozen. 25% deposit, cash or money order, balance C. O. D. 5% off in gross lots. Note New Address.

KNICKERBOCKER KNITTING MILLS, 25 West 19th St., NEW YORK CITY

FOR SALE FIVE ROOM HOME CLOSE IN THIS IS A REAL BUY ONLY \$1,800 DOWN ACT QUICK

Five Quick Sales—Pays \$24.00

CHANGEABLE LETTER SIGN—EVERY MERCHANT BUYS. If you want to sell real money-making Signs, get busy today. Size, 12x15 Inches. Maltby's frame. Ground ink. I wish all wood block letter-tractives and best made Signs on the market.

Sells \$9.00 with 100 Characters. Your Profit, \$4.80 Sample, Prepaid, \$4.20. Order Yours Today.

DAVENPORT-TAYLOR MFG. CO. 412 ORLEANS STREET, CHICAGO, ILLINOIS

When Writing to Advertisers Mention The Billboard.

TIP-TOP MONSTER SEVEN-PIECE SET

You Sell for \$1.00; Your Profit 70c Each Set

Truly the Greatest Combination Set Ever Offered.

Sells as fast as you can show it at \$1.00 per set. A clear profit of over 300 per cent to you. This Tip-Top Set consists of the following SEVEN articles, all full size regular drug store packages:

- A 50c Bottle of Genuine Emulsified Coconut Oil Shampoo.
- 1-oz. Bottle of Perfume, in a fancy cut bottle.
- Can of Highly Perfumed Talcum Powder.
- Cake of Pure White Genuine Peroxide Soap.
- One cake of Perfumed French Rose Toilet Soap.
- 1 Cream Shaving Olive Oil Stick.
- A Jar of Cold Cream.
- Actual Retail Value \$2.50.

Every one of the above-mentioned items (seven in all) packed in a handsome decorated box, actual size 7x9 in., to you for only 30 cents per set. It is a 100 to 1 shot that you will sell at least 25 sets a day. Send us \$3.00 and we will ship you 10 sets at once for a trial order. We are sure your next order will be for 100 sets.

Sample Set, postpaid, in Display Case, 75 Cents.

Full cash for sample sets. One-third cash with quantity orders. Write for catalog of Toilet Articles and Home Remedies.

UNITED PERFUME CO., 21 East 17th Street, NEW YORK



Size of Box 7x9 Inches

FUR-LINED COATS



Men's Coats, lined with Mink Marmot, Persian Lamb Collar. 4 X Black Kersey Cloth. HARVARD MODEL. Sizes 36 to 44.

\$24 Each

Look like a \$150.00 Coat and will give satisfactory wear. Remit one-third cash when ordering, balance C. O. D.

Wide-awake agents can make from \$50.00 to \$100.00 per day. Order a Sample Coat and look it over. If not satisfied after a five-day trial we will refund your money.

We carry a full line of Ladies' Fur Coats. Also Imported Rugs and Tapestries. Write for details and catalog of the biggest money-making proposition ever advertised.

SOL RAPHAEL

621 Broadway
NEW YORK CITY

\$15.00 A DAY SELLING 3 IN 1 FILTER

Stops Grit, Strains Water, Prevents Dish Breakings.

By our plan the "Eureka" Filter sells itself. Beginners make as high as \$10.00 a day. Experienced salesmen make thousands annually selling this long-established well-known device. You can't go wrong. Learn about it today. Positive money-back guarantee.

J. B. SEED FILTER & MFG. CO., INC.
(Established 1882) C. P. Shinn, Pres.
78 Franklin Street, NEW YORK CITY.

COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring dealomania monomaniacs on autos. 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 is required; no experience. Spare of all time. Circulars, full instructions, etc., free. Write for free samples—or send \$2.50 for outfit by AMERICAN MONOGRAM CO. return mail. Dept. 68 East Orange, N.J.

SAMPLE FREE

CONCESSIONERS

GIVE YOUR JOINT A MILLION-DOLLAR FLASH.

This 16-size Watch is a reproduction of a \$45.00 watch. Its railroad dial and hands, beveled edge crystal—in fact, it has everything but the works and is positively guaranteed not to tarnish. Can be used wherever a flash is needed. Send in your order today. \$3.50 PER DOZEN.

Samples, 3 Watches, Postpaid, \$1.00. 25% deposit on all C. O. D. orders.

KEYSTONE IMPORT CO.,
430 South Broadway,
LOS ANGELES, CALIFORNIA.

HERB WORKERS

We have the neatest Herb Packages on the market. Most attractive flash to be had. Not a spoonful of dust. Our smallest package contains at least 1 ounce of Herbs. Prices ranging from \$1.25 to \$11.00. Bank draft attached. Full line of samples sent to workers for 25c, remitted on your first order. Address: **CEL-TON-SA LABORATORIES, 1016 Central Ave., Cincinnati, Ohio.**

Papermen WRITE FOR LIST

TRADE PAPERS.
Exclusive Restaurant, Hotel, Laundry, Lumber, Hardware, Oil.

PUBLISHERS SERVICE BUREAU
P. O. Box 973, KANSAS CITY, MO.

Pipes (Continued from page 125)

liveness in any man who auspiciously displays those characteristics. Among them is Louis E. Moore, of Louis Moore Knitting Mills, Inc. About three years ago Louis landed in Cincinnati and put up a window display of German marks; soon he added pens and other articles; soon sprung another store (both in the down-town business center) and now he and his associates are occupying the first three floors of a large business building directly across the street from the Post Office, the lower floor filled with machinery (recently added 33 new ones), the second for sorting, trimming and finishing, and the third for packing and shipping. Moore's rise has been strongly against heavy odds, particularly when he started in Cincy, at which time a "home-town" business combination tried its best to oust him—but Louis stood pat on his rights and, more power to him,

bottle caps! They can be found in backyards and along highways and byways and "lucky" ones can probably be found without digging very deep on fairgrounds. My part would be merely to award the prizes, which would include about everything from a pitch case to a Florida lot and a stewpot and, possibly, a carload of genuine 'dust'. The rules and requirements; it costs nothing to enter the contest, I to pay all the expenses of everybody entered. The whole proceeding is so simple that it can be readily understood by the most obtuse minds; in fact, I'll go still further and furnish the brains, so that all anyone will have to do is to devote his time to 'bottle caps'. Here is the proposition: The first contestant who brings me 100 caps neatly fitted to the bottles on which they were originally placed will get the Grand Prize, the next coming with 100 caps (as aforesaid), the second prize, etc. The prizes will include free trips to closed towns 'n' everything. If this is a success, my next

ONE OF CHIEF STREET'S MED. SHOWS



Gasoline Bill has two pictures of one of Dr. Chief Franklyn Street's open-air medicine shows taken last July 18. The one reproduced above shows the personnel of the company to much better advantage than the other, which was taken "far back", showing a crowd of about 500 men, women and children standing in front of the platform (which looks small in the distance).

won out! This mention is to show what can be accomplished by business ingenuity and perseverance!

One of the best policies any man can follow is to try and make others happy. By this is not meant that one should be a fanatic at weeding out his hard-earned "dough" to every Tom, Dick and Harry that would grabblingly accept it. Kind words to a down-hearted chap usually brighten him up—many a supposed "grouch" has turned out to be a mighty interesting talker and friend thru this "remedy". If you meet one who attempts to maliciously impose on your good nature—shake him—the quicker the better for the both of you (he learns a lesson—or should)! If while traveling you meet others of the boys in a town, be sociable—swap yarns and experiences—cheer each other. During winters, especially, bunches of the fellows getting together and exchanging reminiscences and other pipes greatly help to pass the cold evenings (yeh—have "muligan" parties, etc.)—by this many a fellow goes to his bed with a lighter heart. Let's have some pipes on these gatherings—they will inspire more fraternalism at other places—and this game certainly right now needs more of that said "fraternalism", good fellowship!

Chas. A. Stahl "shoots" one of his funny ones: "I am thinking of running a contest, for old and young pitchmen—even the women folks and kiddies can get into it. To see who can dig up the most

proposition, will be my second-banded cigar contest."

'Twas many moons since Ray Pierce, for years a crack-jack cement salesman, contributed his hit to Pipes, but he has again "put his feet under the (gabfest) table" so please pass him the pitcher—of thanks. Ray's pipe for the Special was received a couple of weeks ago, and probably the snow (that he spoke of) where he was located is now a little deeper—which for his new winter line makes toward better business. "I a few weeks ago put away the trips kelter for this year (winter), and am up in Michigan at this writing with my partner, Knox Qualls, selling winter enclosures for automobiles to dealers. The colder the weather gets the better for us—so let 'er come! We have quite a lot of territory—Michigan, Western Illinois and Pennsylvania. We carried the trips and kelter until it got too cold for that work. During the fall we got into a 'stink' town for fair. Landed there about noon and found the stores, banks and garages closed. Met two old men and asked where were the people, and lowly told that the 'League of Nations' had holding a picnic about a mile from town. 'No, John,' the other corrected, 'it isn't the League of Nations, it's the American Legion.' 'Well, anyhow,' muttered John, 'the people out there!' We were in a little garage in a little town a couple of week ago, and there were 8 or 10 men sitting around, trying to 'best' the other—just plain, everyday lies (even than any pitchman I ever heard tell 'em). Finally one said to me: 'Can't you tell us what your car

EVERY AUTO DRIVER WANTS THIS NEW WINDSHIELD STICKER



Anyone can make big money. It's a fast seller. Wonderful offer to live agents and salesmen. Actual size, 5x6 1/2 in. hex, gummed on face. Flashy colors, Red, Green White and Gold.

WHOLESALE PRICES	100 - - \$3.00
	500 - - 12.50
TO AGENTS & DEALERS	1,000 - 20.00

A big OPPORTUNITY to CASH IN on the Holiday Season. RUSH money order for quick action and CLEAN UP!

THE TABLET & TICKET CO.
1012 W. Adams St., Chicago, Ill.

Make Money by Mail!

THE MAIL ORDER NEWS—the official medium of the mail order field. Each monthly issue replete with new money-making schemes, opportunities, and suggestions.

HOW to start, WHAT to sell, WHERE to buy, ALL the TRUTH about the mail order business in this pioneer magazine. Leader of the field for a quarter century. More than 600 pages yearly with confidential supplements—\$3.00. Sample copy—25c. None Free.

Buy a copy now or subscribe by the year and get into this money-making mail order field. Others have become independently wealthy.

The same opportunity confronts you!

The MAIL ORDER NEWS
365 Bristol Building, New York.

COMBINATION RANGE and MANICURE ASST. NO. 26

Includes a 100% Manicure Range and Manicure Assistant. A complete set of 12 pieces of stainless steel. Includes a 100% Manicure Range and Manicure Assistant. A complete set of 12 pieces of stainless steel. Includes a 100% Manicure Range and Manicure Assistant. A complete set of 12 pieces of stainless steel.

SANDERS MFG. CO., Inc. Norfolk, Va.

MAKE BIG MONEY

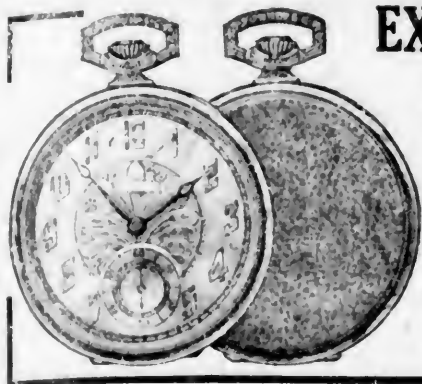
Every gas user buys the light. Our new Self-Lighting Clear Lighter Novelties. Excitingly interesting. Study request business. Sell consumers, dealers, subagent. Particulars free.

B. B. BERNHARDT, 148 Chambers St., New York.

Oil Workers!

We are the largest manufacturers of this product in the world. No imitations. Quality and quantity unsurpassed. Positively the lowest price.

CEL-TON-SA MEDICINE CO.
1016 Central Ave., Cincinnati, O.



EXTRAORDINARY

VALUE in Men's or Boys' 12 size white or green (10-year quality) Watches fitted with absolutely guaranteed time-keeping quality lever escapement jeweled movement.

Each, \$4.75

Write for our illustrated Catalog of FLASH and PLUM JEWELRY, WATCHES, SILVERWARE and OPTICAL GOODS! Mailed free to you on application. Our prices are absolutely guaranteed lower than you can buy goods for from any other house in the world.

ALTER & CO. 165 W. Madison Street, CHICAGO, ILL.

SALESBOARD WORKERS

YOU'VE been looking for that real money opportunity. You want something you can start with a FEW DOLLARS, and that will end in BIG ROYAL PROFITS TO YOU.

Our new patented, lithographed Merchandise Boards, with lithograph of Blankets, Clocks, Lamps and other new gifts. Place them with Janitors, Shipping Clerks, Factory Workers, Stenographers, Manicurists, Telephone Operators, Bell Boys, Hotels, Stores, etc.

80-Home Boards—is to 35—with ten FREE NUMBERS, TAKES IN \$21.50.

BLANKET BOARDS

With Lithograph of Blankets. \$2.50 Brings You 1 Dozen, Express Prepaid. \$15.00 Brings You 1 Hundred, Express Prepaid.

MERCHANDISE BOARDS

\$2.50 Brings You 1 Dozen, Express Prepaid. \$15.00 Brings You 1 Hundred, Express Prepaid.

Send for our new Circulars of Whirlwind Salesboard Assortments and Supplies

Hartcraft Company, 308 N. Michigan Blvd., Dept. B, Chicago, Ill.

NEW LIBERTY ROSE for XMAS!

STREETMEN—PITCHMEN—STORE DEMONSTRATORS!

You can make real big money from now to Xmas selling THE LIBERTY ROSE. We sold over a MILLION DAHLIAS in two years, but they don't repeat, so now we have the new item, THE LIBERTY ROSE. ALL RED. XMAS COLORS. The boys are selling them fast in Chicago now. Be first in your territory. The best HOLIDAY ITEM in years. You know time is short, so act quick. Send for our prices. We will send you a box of samples, LIBERTY ROSES ON LAUREL, postpaid, for \$1.00.

HOLTZMAN & MARKS, 231 North State Street, Chicago, Ill.



MEDICINE SHOWMEN

IF YOU USE Glassware—China—Silverware

Send for my Catalog, which lists many excellent specialties in these lines.

ENTZ PREMIUM SERVICE 6239 NORTH OAKLEY AVE., CHICAGO, ILL.



INDESTRUCTIBLE PEARL NECKLACES

Almost a perfectly graduated Pearl of good lustre. Our exclusive white metal clasp adds wonderfully to their attractiveness. No other house is using this class.

24-inch, \$3.50 a Dozen, in No. 1 Selected. 24-inch, \$2.00 a Dozen, in Regular Goods.

We also feature a French Pearl in 21-inch, at \$6.00 a Dozen, that is hard to duplicate at the price. High-grade Satin-Lined Leatherette Boxes, \$1.50 Dozen. All Spangler merchandise sold under a money-back guarantee.



160 N. WELLS ST. CHICAGO ILL.



SALESMEN ARE AVERAGING OVER 15 SALES PER DAY

On this new idea DESK REGISTER. Sells for only \$2.50. Every office, store, garage, etc. buys two to a dozen. Andrews sell 225 first week. Trial alone costs you only \$9. Order today.

CURRIER MFG. CO., Minneapolis

NEW BAMBOO FOUNTAIN PEN WITH COMPASS



\$35.00 per Gross

PLAIN BAMBOO FOUNTAIN PENS, \$30.50 PER GROSS. LADIES' SIZE, \$27.00 PER GROSS. RED TRANSPARENT FOUNTAIN PEN, WITH BROWN GLASS POINT, \$36.00 PER GROSS. BUY DIRECT FROM THE MANUFACTURER AND SAVE MONEY. We can make immediate delivery. T. KOBAYASHI & CO., Dept. B, 208 North Webster Ave., Chicago, Illinois.

QUICK SALES—LARGE PROFITS IN GREEN CELLULOID EYE SHADES



Auto Drivers, Clerks, Barbers, Tailors, Bank Clerks, P. O. Clerks, Grocers and a large number of skilled workers and office employees are turning to buy these popular Eye Shades. They are worn over head and assist hand elimination of glare. Best quality green celluloid shades. You can double your money at these Eye Shades, \$1.50 Dozen, \$16.50 per Gross. Terms: One-fourth cash with order, balance C. O. D. P. O. H. Gallon. NATIONAL MFG. CO., Gallon, O.



EASY REACH

A real cowhide case for Cigarettes and Matches that sticks anywhere on your automobile where you want it handy.

Price, 50c Single, \$4.00 per Dozen.

Harry F. La Brecque First Nat'l Bank Bldg., Bridgeport, Conn.

BONDS—BONDS

1000 Government Bonds, 8 1/2% Million-Mark Bonds, 5c each; Two-Million-Mark Bonds, 6 1/2% each; Five-Million-Mark Bonds, 7c each. 1924 Fifty-Million-Mark Bonds, 4 1/2% each; One-Hundred-Million-Mark Bonds, 7c each; Billion-Mark Bonds, 10c each. Trustee's Consols, 1,000s, 9 1/2% each. No less than ten Bonds sold. 1922 Enforced Loan, Million, \$12.00. AMERICAN SALES CO., San Francisco, Calif. Box 1278.

can do?" I still believe he wanted me to lie (which I don't believe in doing). I told the gentlemen that we had some of the most wonderful headlight lenses that ever were used. As an illustration, I related that as we were doing about 40' on a country road, one of the lenses came off, and before we could stop to get it we had to pull to one side and let a big motorbus pass us. That on going back to get the lens we found that both the front and rear wheels of the heavy bus had passed over it and it was not broken, but badly bent, the center of it being pressed six inches into the soft gravel."

The sales-making demonstration of an article is an art.

Pitchdom is rplete with efficient demonstrators—the ratio is about 90 to 10 in these demonstrators' favor when compared to the actual selling demonstrations of store clerks—thousands of dollars' worth of stock goes to waste or store shelves because of inefficiency in the sales forces. In fact, if instead of some of "our home-town merchants" planning and requesting hardships against good pitchmen they would welcome live-wire demonstrators into their midst and request their clerks to study the "psychology of salesmanship" as learned and practiced by the "stranger" they might gain more profit from their business, and feel that the "stranger" was a help instead of "hurting his business." Some of that "dead stock" might leave their shelves and showcases.

Here's an instance, as related by George Silvertown to this writer, and George didn't give the details with an air of feeling that he was any "big taters" either:

Silvertown was selling a combination tool and applied for license to sell his wares in a town not over 200 miles from Cincinnati. As is often the case in various towns, he was asked by the "power that is" if his article "conflicts with anything 'our merchants handle'?" George answered that he thought not. The next question was, "How many of them have you, so that I can set the cost of license?" (Incidentally, were "their" merchants' licenses fixed that way?) Anyway, Silvertown paid a reasonable fee and went to work, and sold out in a very short time—thru the efficiency of his demonstration. Soon afterward he saw some of the same stock in one of "our merchants'" windows, and he casually walked inside and made a small purchase of some kind, and asked about the tools in the window.

(Continued on page 128)

HAIR NETS

SINGLE MESH, \$1.50 GROSS

DOUBLE MESH, \$3.00 GROSS

State colors, 25% deposit.

BAR MERCHANDISE CO.

32 East 14th Street, New York City



Agents—Demonstrators

A Real Cleanup. Sells on Sight.

THE WONDER GLOVE MONKEY

Anyone can operate. A bushel of fun for grown-ups as well as the children. Write for full particulars. On receipt of 50c sample will be mailed prepaid. Manufacturers.

WONDER NOVELTY CO., 35 So. Dearborn St., Chicago, Ill.

VEST POCKET RADIO

\$1.50 Seller

50 miles tuning. No Batteries No Aerial. Biggest radio sensation of the year. Over 100% Profit. Sample \$1.00 Details Free.

Act Quick. Circulars furnished.

TRIANGLE PRODUCTS CO.

506 W. 45th St. G Chicago

AGENTS, STREETMEN—Make and sell your own products. What man has done can be done again. 50 guaranteed formulas for 25c. Each and every one of them have been prepared with great care BY REAL CHEMIST. No special apparatus is required to make these products. 50 FORMULAS, 25c. Dept. 56, Parkville, Kentucky.

AGENTS

"TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00 and sells handsily at a bargain price, \$1.50. Send 50c for sample package today and prices in quantity lots. N. Y. STATE TRADING GOODS CO., 53 East Houston Street, New York.

CHINESE COOK BOOK

Tells how the Chinese cook Chop Suey Eggs Fo Young, Chow Mein, etc. 30 valuable Recipes. Price, \$1.00, postpaid. I supply Chinese ingredients required for making. Catalogue free.

VERNON GALSTER, Box G, Elkhorn, Wisconsin.

GOINTOBUSINESS

for Yourself Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Candy Bouquet Free. Write for it today.

W. HILLIER RAGSDALE, Drawer 42, EAST ORANGE, N. J.

CHRISTMAS PACKAGE

Containing 25 assorted Greeting Cards with Envelopes and 50 assorted Holiday Postal Cards, \$1.00, prepaid.

GROSS & ONARD, Station D., Box 132, New York, N. Y.

Big Money for Agents

RUG NEEDLE

Direct From Manufacturer

NU-ART WORLD'S BEST NEEDLE

Samples, 30c Each, 1 Point. One Dozen, 20c Each, 1 Point. One Gross, 17 1/2c Each, 1 Point. Nu-Art Extra Points, 3c Each.

DAISY WONDER NEEDLES

Samples, 25c Each, 1 Point. Oezen, 12 1/2c Each, 1 Point. Gross, 10c Each, 1 Point. Daisy Needle Extra Points, 4c Each. One-third with all orders, balance C. O. D. We ship same day.

A. L. HANSEN MFG. CO. 5037 Ravenswood Ave., CHICAGO.

"CRYSTAL"

Self-Filling Fountain Pen

WRITES LIKE A \$10.00 PEN

Send For Sample

50c

\$3.00 Per Dozen \$32.00 Per Gross

Write for prices in larger quantities.

LUCAS BROS., Inc.

Exclusive Distributors for U. S. 223 E. Baltimore St., Baltimore, Md.

HEADQUARTERS FOR FELT RUGS

Every House a Prospect

Montauk Rug Mills, Inc.

156 Broadway, Brooklyn, N. Y.

WRITE FOR THE LOWEST PRICES

OWN YOUR MAIL ORDER BUSINESS

Wonderful Opportunity to Start

Wonderful line Jewelry, Silverware, Pearls and other fast selling Novelties. Big profits.

Bristol Gift House

Bristol Bldg., Dept. Q. 500-506 5th Ave., N.Y.

New \$1.00 Pearl Necklace Sells on Sight for \$5.50—your profit \$4.50.

Send for sample.

"Inside" Information!!

For Agents, Salesmen, Canvassers, Etc.

"You need no license" to sell or take orders for goods in "any part" of the U. S. A. and "The Salesman's Protector" proves it. Be protected. Produce your protector of "absolute proof" quoting latest decisions rendered by United States Supreme, Federal and State Supreme Court Judges in "all parts of the U. S. A." Also contains a Notice to All Officials, and quotes the law to same. 1925 copyrighted book, strongly bound, handy pocket size. "Guaranteed Positive". \$1.00, postpaid. Particulars free. Write for quantity prices.

COLLINS CO., 157 Fulton Street, Brooklyn, N. Y.

AGENTS, SALESMEN

Quick Christmas money selling Christmas Novelties. Excellent opportunity. Good assortments. Send 50c for sample line and proposition. HOUSTON NOVELTY CO., 33 E. Houston St., New York City.

MEDICINE MEN

SELL OUR WATER SOLUBLE HERB COMP.

POWDER. One pound makes two gallons of strong Laxative-Blood Tonic. Price \$1 per pound. Sample, 10c. Labels free. 39 quick sellers. Low prices.

CHAS. FINLEY MED. CO., 4151 Olive, St. Louis, Mo.

It helps you, the paper and the advertiser to mention "Billboard".

\$3.00 Dozen Sets
\$33.00 Gross Sets

No. 5172—Gold-Plated, Lever-Filler Pen and Pencil Set, in Gift Box.
Velvet-Lined Box (like cut), \$1.00 a Doz. Extra.
Pen and Pencil Sets, with 14kt solid gold pen point, \$12.00 and \$15.00 per Dozen Sets.
Jumbo Red Pen and Pencil Set, with Box, as illustrated, \$8.00 per Dozen Sets; \$93.00 Gross.
Jumbo Red Pens, black ends, with 1/2-inch gold band, \$66 Per Gross, \$6.00 Dozen.

\$2.45 Doz.
24-in. Pearls, opalescent, indestructible. Sterling rhinestone clasp, 30-in. \$2.95 Dozen; 60-in., \$4.00 Dozen.
Chokers, assorted colors, \$3.00 and \$5.00 per Dozen.
3-Strand Pearl Necklaces, \$6.50 per Dozen.
Satin-Lined Boxes, \$1.75 Dozen.
Velvet-Covered Box, \$4.00 Dozen.

\$66.00 Gross

Genuine Gillette Razor, with Blade, \$1.95 Dozen, \$14.00 per 100. Gillette Style Ritz-Ma Blades, Gross, \$2.25; 10-Gross Lots, \$1.95. ARMY and NAVY Needle Books, \$3.25 Gross.
25% deposit, balance C. O. D. Large Assortments for Salesboards, Demonstrators, Premium Users and Streetmen. Send 25c extra for each sample. Write for catalogue.

SPIEGEL COMMERCIAL CO., - 153 CANAL STREET, NEW YORK

Pipes
(Continued from page 127)

"We can't sell 'em much," was the information he received. George told the hustling (?) storekeeper that he would buy the whole lot at wholesale prices, and "his ribs" snapped up the opportunity, and—Silverton went out on a side street and sold every one of them in less than an hour!

Jerry Frantz took his banjo and went over the river, Charlie, on a Load of Wood to a Pawn Shop owned by a lady and got a Dollar for a Kiss—just enough to buy a razor, and he told Razon Jim a Funny Story. He had met Lawyer Smart, who said that Johnny Go Easy was leaving on the Three o'Clock Train, which left Rooms 44 and 45 vacant at The Haunted Hotel. Willie Green was moving in and out of The Old Town to see if The Fellow Who Looks Like Me was living with Mr. and Mrs. Brown, and if he was there would be more Actors on a Tramp, or in a Doctor Shop. Jerry also found Buffalo Bill working on The Burglar Alarm, and heard Simmie Dempsey say Mau, Wipe My Nose over The Telephone. The town was running wild and the Irish Justice gave an order that Tony the Taylor get in line with the Three Married Men and marry Widow B. Dot at the Photograph Gallery, or else take a trip to East Lynne with the Black Detective, and if he tried to Shoot it Out, it would be a case of Who Died First. However, Tony engaged Bibbs and Bibbs as his attorneys and was acquitted of the Charge. He changed his occupation to being a Book Agent and was later seen trying to make a sale to Willie Christmas during Jane's Lovers' Ball. And Jerry (Frantz) says if any of the boys happen along Allentown Pike, near Slattington, Pa., to look for the "little red sign" (his home), and to stop in and shoot pipes.

BUY DIRECT
\$2.50 Gross
Guaranteed Workers
A Kitchen and Pocket Knife Sharpener.
Reduced Sizes.




SIX SHARPENING DISCS
Retail for 50c. Price, \$1.25 Dozen, \$14.00 Gross.

TEN SHARPENING DISCS
Retail for \$1. Price, \$2.25 Dozen, \$25.00 Gross.

Guaranteed Workers, Made in U. S. A.
Attractive circular guarantees supplied with order. Three samples sent prepaid for 50c. Terms: 25% deposit with order, balance C. O. D. plus postage.

KEEN-EDGE KNIFE SHARPENER CO., INC.
127 University Place, New York City.

RUGS At Mill Prices
SELL On Sight!

Season's Greatest Seller! T. B. S. RUGS.
Size 31x1. Attractive design like illustration. Colors: Blue, Rose and Green. Newest Novelty Rug on the market. Thousands Sold. Price reduced to \$10.00 a Dozen. Sample, \$2.75.

Special! PRAYER RUGS

They look and feel like genuine Orientals. Beautiful designs, silky finish and rich colorings. Size 26x46. Price, \$30.00 a Dozen. Sample, \$2.75.

WRITE FOR CATALOG AND WHOLESALER PRICE LIST on Tablecloths, Rugs, Blankets.

Maisley-Payne MFG. CO.
2 SUDBURY ST. BOSTON, MASS.

Our Guarantee!
If you don't sell your order—send back all unsold and your money will be refunded.

Joe Noonan, the veteran novelty man, who has been decidedly under the weather the past several years at Oklahoma City, Ok. (P. O. Box 1275), wrote recently that he was "feeling pretty good—at present." Also stated that the boys there fair week, thru Al Glover, remembered him very liberally, "for which I am very thankful." Joe sent a poem of a "dream":

Last night as I lay sleeping
There came a dream so fair:
I thought I was in Paradise.
"Was past the Golden Stair.
I timidly asked St. Peter
If any pitchmen he had;
And he answered there were plenty,
And none of them were bad.
He said they had been "rousted"
So much down below
That they had a street up there
Which they wouldn't have to "blow".
A street without autos,
Or streetcars for blocks,
And watchers in the tips
To shut up any knocks.
They were charged no readers,
And all had free permits;
And furnished free ballys
Without their "throwing fits".
And platforms were erected
For those who worked "high";
Also poles for their lamps—
In this Sweet Bye and Bye.
For grinders who had lost
Or forgotten their trips
There were drygoods boxes handy.
"So there would be no "swines".
"Shills" were also furnished.
And when the pitch was thru
They cleaned up all the trash,
And doused the burners, too.
If they got sorely tired out
And sat down for rests
They didn't have to worry,
Because of landlord pests—
Even without a cent
They weren't treated mean.
Because the first "Good Saturday"
"Twas known that they'd "come clean".
For those so unlucky
As to be short of Jack,
Their C. O. D.'s were lifted
Without a strong comeback.
As he uttered this last comment,
Ere I swooned from sheer surprise,
I gasped: "Enough, St. Peter!
This sure is Paradise!"

"SPECIAL", FOR STREETMEN
Top Money Getter

"THE FUNNY CIRCUS MAN"

Will sell at any time; at any spot. Blow one up and toss him up in the air and he will light on his feet. Money in your pocket as soon as he hits. If you want a live one for Christmas, get on this one. Made out of five-dip rubber. Each one packed in envelope. Plenty of stock on hand. Give you great service and the best for your money. Have extra large size workers for men who want them. Mail you two samples for 25c. 25¢ cash required on all C. O. D. orders.
\$7.50 Single Grass Lots; 10 Gross to 100



Patent applied for in U. S. A. Grass, \$7.25, and Foreign Countries. Manufactured by

Mulholland Coast-To-Coast Toy Balloon Co.
619 Culbertson St., COLUMBUS, O.

TO OUR MANY FRIENDS

Who have made it possible for us to enjoy the biggest year in the history of our business, We Wish You

A Merry Christmas and A Prosperous New Year

There is a reason why our Billfolds sell the best.

"ASK THE MAN WHO OWNS ONE"

HARRIS & CO., 513 Shelby St., Detroit, U. S. A.

Mfrs. of the Fastest Selling Billfolds on the Market Today.

ROADMAN'S FOUNTAIN PEN, PENCIL AND ERASER COMBINATION

A complete Self-Filling Pen, as complete as any pen you can obtain, and a Pencil just as complete, including Leads and Eraser, all combined in one. Price, \$3 Each, but in our Two-for-One Sale now on, we will send two for \$3. Wonderful value.



A. T. DIETZ, 27 Sayso Bldg., Toledo, Ohio

ORDER NOW YOUR XMAS NOVELTIES.
The Balking Mule. Doz. \$3.40; Gross, \$40.00.



The Fighting Billy Goats and Boxing Champions. Made of metal artistically painted. Gr., \$9.50; Doz., 75c.



The Merry Step Dancer. Made of Colored wood. Gr., \$9; Doz., \$1.

Catalog of other Novelties free. 50% with order, balance C. O. D.

ACE IMPORT SALES CO., 137 E. 14th St., New York.

THE OLD ORIGINAL HUMPTY DUMPTIES!!

All new, clean stock. Fluffy fur skirts and head-dresses. Tin arms and legs.

\$3.10 per 100—\$30.00 per 1000
Samples, Postage Paid, 15c Each.

Let us send you our list of stock-reducing close outs. Plenty Xmas numbers among them at prices you have never seen before.

HERE'S A FEW FROM THE LIST.

6115 Fancy Dressed Comp. "Flapper" Doll with Wig, 5-inch. Dozen, 40c; Gross, \$4.50.
6140 Marabout Trimmed Cell. Doll, with Hair Wig, 6-inch. Dozen, \$2.00.
4968 Magnet Toys, Each in Attractive Box. Gross, \$4.50.
5067 Imit. Wine Glasses, Filled with Colored Liquid, 4-inch. Dozen, 30c; Gross, \$3.00.
5065 Bright Colored Glass Fish (Xmas Tree Ornament), 3 1/2-inch. Dozen, 30c; Gross, \$3.00.
5064 Bright Colored Glass Bird (Xmas Tree Ornament), 4 1/2-inch. Dozen, 30c; Gross, \$3.00.
6135 Flannel Finger Monkey, Painted Face. Medium. Dozen, \$1.50.
5799 Twin Trolley, Mechanical Toy, 15-inch. Dozen, \$3.00.
5798 Mech. Yellow Cab, 7 1/2-inch. Dozen, \$3.50.
4589 Mech. Prize Fighters, 6-inch. Dozen, \$3.75.
804 Did Reliable Coon Jigger, 8-inch. Dozen, \$3.60.
4692 Flat Segment Wooden Snake, 24-inch. Dozen, \$4.50; Gross, \$8.50.
6558 Round Segment Wooden Snake, 18-inch. Dozen, 75c; Gross, \$8.50.

25% deposit required with all C. O. D. orders.

ED. HAHN, "He Treats You Right"
222 W. Madison St., CHICAGO, ILL.

ATTENTION!
WESTERN PEN WORKERS
WE HAVE THE
RED JUMBO FOUNTAIN PEN

With wide gold band, comb. feed and No. 8 point stamped 11K Gold Plate. In stock for quick delivery.


PRICE \$75.00 GROSS.
\$6.50 DOZEN.
Sample, 6c Postpaid.

Terms: One-third deposit, balance C. O. D.

LITTLE BROS. CO.
419 So. Los Angeles St., Los Angeles, Calif.

START A POPCORN FACTORY

Self-seasoning Popper, a regular little world leader. All formulas and directions only \$1. by express or parcel post, 5c extra for insurance and postage for 4 lbs; otherwise will ship express collect.



A. T. DIETZ
27 Sayso Bldg., Toledo, O.

TRICK MOVING PICTURE MACHINE, WITH PHOTO VIEWS, 50c. Imported Watch Charms, Novelty Toys, assorted views, 12 for 25c. Big seller. **GRANDEFELD, 1238 Thibert Ave., Bronx, New York.**

FRENCH CLEANER

For removing oil, grease and dirt. Cleans without injuring fabric or hands. Demonstrates with magic-like quickness. Removes inkline instantly. SELLS LIKE "HOT CAKES" in grocery cans in carton. Price, \$11.50 per Gross, 25¢ cash with order, balance C. O. D. Sample, 15c.

WEISSBURD & CO., 995 Simpson Street, Bronx, N. Y.

1926-CALENDARS-1926

Beautiful, Frosted Calendars, with snow man \$6.00 in colors. Size, 11x14 inches. Hundred.

Half cash with order, balance C. O. D.

Send 25c for sample line of above, with quantity prices.

JDS. KOEHLER, INC., 150 Park Row, New York.

The Spark You See in the Dark

700% profit selling INGERSOLLITE LOCATORS, 25¢ profit on each 25¢ sale. Something very new. Sample card of 18 Locators, \$1.00, or \$3.00 gross. Demonstrators, Agents, get busy. **KLLIS SALES CO., 2 Central Square, Lynn, Massachusetts.**

AGENTS
LADIES' SILK AND HEATHER SPORT HOSIERY
Special, \$4.00 per Dozen. Assorted colors. 25% deposit, balance C. O. D.

SILKTEX HOSIERY CO.,
303 Fifth Avenue, New York City.

MAIL ORDER BUSINESS AT HOME

Selling EUROPEAN BONDS. Big profits! Big Sales. We start you and furnish free printed matter. Write for our FREE LITERATURE. Or send \$1.00 for big TRIAL OUTFIT of Bonds, Banknotes, Coins.

HIRSCH & CO., 70 Wall Street, New York.

AGENTS

Monogramming Autos, Trucks, Hand Luggage, etc. by transfer method is the biggest paying business of the day. Great demand; no experience necessary. Over 50 styles, sizes and colors to select from. Catalog showing designs in exact colors and full particulars free. **MULTI-COLORS' TRANSFER CO., Mansfield, O.**

TOY JOY AEROPLANE

Sell for 25c. Files 300 feet, loops the loop. Guaranteed fly or your money back. Sample 100, \$1.25. Gross, \$12.00. For big or girl. **TOY JOY CO., 2901 1/2 Cottage Grove Av., Chicago.**

Something Entirely New
THE COO-KOO BIRD WITH SWING

A Bird attached to wooden swing, easy to put together. Flashy colors. Packed one to envelope. Best seller out. Each one a worker. Make your Xmas a bankroll by handling this number. 90c per Dozen, \$10.50 per Gross. Sample Bird and Catalogue, 25c. Postage prepaid.



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1118-1120 S. Halsted Street, CHICAGO, ILL.

ADVERTISING NOVELTIES
Darwin B. Silberer & Sons, 335 B'dway, N. Y. C.

ADVERTISING PENCILS
S. Munnal & Co., 8-12 Lincoln st., Yonkers, N. Y.

ADVERTISING SOUVENIR SONG
R. L. Hirtch, 307 E. North st., Indianapolis, Ind.

AERIAL ADVERTISING MAN-
CARRYING KITES AND
HUGE BALLOONS
S. F. Perkins, 14 Rockland ave., Dorchester, Mass.

AFRICAN DIPS
Cooley Mfg. Co., 530 N. Western ave., Chicago.

AIR CALLIOPES
Pneumatic Calliopo Co., 345 Market, Newark, N.J.
Tangley Mfg. Co., Muscatine, Ia.

AIRPLANE MFRS.
(Commercial and Exhibition)
Anderson Aircraft Mfg. Co., Anderson, Ind.

ALLIGATORS
Alligator Farm, West Palm Beach, Fla.
The Florida Alligator Farm, S. Jacksonville, Fla.

ALUMINUM COOKING UTENSILS
Amer. Spec. Co., Ltd., 60 John St., Toronto, Can.
Amer. Alum. Ware Co., 374 Jelliff, Newark, N.J.
Jacob Bloch & Son, 233 Bowery, N. Y. C.
Pack-Je Aluminum Co., Wooster, Ohio.
Lumber Pure Aluminum Co., Lemont, Ill.
The Sullite Co., Milwaukee, Wisconsin.

ALUMINUM FEATHERWEIGHT
STAGE CURTAIN ROLLERS
Amelia Grald, 819 Spring Garden st., Phila.

ALUMINUM WARE
Meyer Burnstine & Bros., Detroit, Mich.
Karr & Auerbach, 415 Market St., Phila., Pa.
Western Aluminum Co., Erie, Pa.
Western Merchandise Co., Abilene, Kansas.

AMUSEMENT DEVICES
H. C. Evans & Co., 1528 W. Adams, Chicago.

ANIMALS AND SNAKES
Bartels, 45 Cortland st., New York City.
Rydie Snake Farm, Box 275, Brownsville, Tex.
Max Geisler Bird Co., 50 Cooper Sq., N. Y. C.
Hagenbeck Bros., Inc., Nashua, N. H.
Henry Bartels, 72 Cortland st., N. Y. C.
Louis Rube, 351 Bowery, New York City.

ANIMALS (Sea Lions)
Capt. Geo. M. McGuire, Santa Barbara, Calif.

ARMADILLO BASKETS AND HORN
NOVELTIES
Apelt Armadillo Co., Comfort, Tex.
R.O. Powell, 407 1/2 W. Commerce, San Antonio, Tex.

ARTIFICIAL FLOWERS
H. Bayerdorfer & Co., 1210 Arch St., Phila., Pa.

ASBESTOS CURTAINS AND FIRE-
PROOF SCENERY
Amelia Grald, 819 Spring Garden, Phila., Pa.
James H. Channon Mfg. Co., 223-233 W. Erie
st., Chicago, Ill.

BADGES, BANNERS AND BUTTONS
"Ace" Badge, Button & Medal Co., 308 5 av., N. Y.
Kraus & Sons, Inc., 133 Clinton st., N. Y. City.

BANNERS-BADGES-FLAGS
Curtain Hat Bands, Pennants, Catalogs.
GEO. LAUTERER CO., 222 W. Madison St., Chicago.

Wm. Lehmburg & Sons, 138 N. 10th, Phila., Pa.

BADGES FOR FAIRS AND CON-
VENTIONS
"Ace" Badge, But., Med. Co., 303 Fifth Av., N. Y. C.
Cammall Badge Co., 301 Washington, Boston.

BALLOONS (Hot Air)
(For Exhibition Flights)
Northwestern Balloon & Tent Co., 1635 Ful-
lerton ave., Chicago, Diversify 3880.
Thompson Bros. Balloon Co., Aurora, Ill.

BALLOON-FILLING DEVICES FOR
BALLOONS THAT FLOAT
Bastian-Blessing Co., 252 E. Ontario st., Chgo.

BALLOONS, WHIPS, CANES, NOV-
ELTIES AND DOLLS
Kindel & Graham, 782-84 Mission, San Francisco
T.P. Novelty Co., Tippecanoe City, Ohio.
H. H. Tammen Co., Denver, Colorado.

BAND INSTRUMENTS
Crawford-Ruten Co., 1017 Grand Av., K. C. Mo.
Nuss Mfg. Co., 11th & Mulberry, Harrisburg, Pa.

BAND ORGANS
N. T. Musical Inst. Wks., N. Tonawanda, N. Y.
Tangley Company, Muscatine, Ia.

BANJOS
Vega Co., 155 Columbus Ave., Boston, Mass.

BARBECUE OUTFITS
Bottles Range Co., 26 Sullivan St., N. Y. C.
Talbot Mfg. Co., 1200 Chestnut, St. Louis, Mo.

BASEBALL MACHINES AND GAMES
Neal Mfg. Co., 623 N. Texas Bldg., Dallas, Tex.

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Apelt Armadillo Co., Comfort, Tex.
S. Greenbaum & Son, 318 Livingston St., N. Y. C.
Marshout Basket Co., 818 Progress, Pittsburg.
Desire Marshout, 1721 N. Front, Phila., Pa.
Golden Rule House, 1212 Madison av., Pgb. Pa.

BATHROBES
International Bath Robe Co., 58 W. 23d st., N.Y.

BEACON BLANKETS
E. C. Brown Co., 440 W. Court st., Cinth., O.
Karr & Auerbach, 415 Market St., Phila., Pa.
Edward E. Tuttle Co., New Bedford, Mass.

**CARNIVAL GOODS AND CONCES-
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Advance Spec. Co., 807 W. Poplar, Columbus, O.
Advance Whip & Novelty Co., Westfield, Mass.
Am. Nov. Sup. Co., 431 Carroll, Elmira, N. Y.
Geo. W. Brink, 1112 Brush st., Detroit, Mich.
Carnival Supply Co., Inc., Bridgeport, Conn.
Karl Guggenbeim, Inc., 45 W. 17th st., N. Y.
Karr & Auerbach, 415 Market St., Phila., Pa.
Midway Nov. Co., 302-04 W. 8. K. C. Mo.
Oriental Nov. Co., 25 W. 3d st., Cincinnati, O.
Singer Bros., 536 Broadway, New York City

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**See How Easy It
Is To Find the
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**Under a Head-
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The short-cut plan of finding what you want when you want it is a
valuable buyers' guide. The purpose of the Trade Directory is to publish
the name and address of dealers in goods sold or used in the show world.
Every advertiser has an equal chance with other advertisers, as the set-
up is uniform. With your name and address inserted in this depart-
ment you have a running start with others in your line of business. Fill
out the coupon.

THE BILLBOARD PUB. CO.,
Cincinnati, Ohio:

If my name and address can be set in one line under (name
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in *The Billboard Trade Directory* for \$20. If it cannot be set in one
line, write me about rate.

.....

.....

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(For Concessions)
Mission Factory K., 510 N. Halsted, Chicago.
Oriental Mfg. Co., 891 Broad St., Prov., R. I.

BIRDS, ANIMALS AND PETS
Bartels, 45 Cortland st., New York City.
Buffalo Canary Plant, 11 Niagara, Buffalo, N.Y.
Max Geisler Bird Co., 50 Cooper Sq., N. Y. C.
Wm. J. Mackenewn, Yardley, Pa.
Overbrook Kitten Exch., 262 W. 58th St., N.Y.C.

BLANKETS AND ROBES (Indian)
Kindel & Graham, 782 Mission, San Francisco.

BOTTLES & SUPPLIES
E. B. Hill & Sons, 2700 S. 3rd st., St. Louis, Mo.

BURNT CORK
Chicago Costume Wks., 116 N. Franklin, Chgo.

CALLIOPES
Tangley Mfg. Co., Muscatine, Ia.

CANDY IN FLASHY BOXES
Edwards Nov. Co., Sunset at Wash., Venice, Cal.

CANDY FOR CONCESSIONAIRES
Chocolate Products Co., Baltimore, Md.

CANDY FOR WHEELMEN
E. Greenfield's Sons, 95 Lerimer st., Brooklyn.

CANDY (NOVELTY PACKAGES)
Gordon-Howard Co., 717 Wyandotte st., K.C. Mo.

CANES
Chas. Berg, 60 Beekman st., N. Y.

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Western Merchandise Co., Abilene, Kan.

CAROUSELS
M. C. Hillons & Sons, Coney Island, New York.

CARS (R. R.)
Premier Equip. Corp., Box 223, Houston, Tex.

CARVING SETS AND CUTLERY
Kettle Cutlery Co., 368 6th ave., New York.

CHEWING GUM MANUFACTURERS
The Helmet Gum Shop, Cincinnati, O.
Toledo Chewing Gum Company, Toledo, O.

CHILE AND TAMALES SUPPLIES
W. A. Dye, 122-124 N. Mosley, Wichita, Kan.

CIGARETTES
Lizgett & Myers Tobacco Company, 212 Fifth
ave., New York City.

CIRCUS HARNESS-TRAPPINGS
Max Kurzynski, 1608 Cent. ave., Cinth., O.

CIRCUS WAGONS
Hoggs Wagon Co., Kansas City, Mo.

**COCOANUT BUTTER FOR SEASON-
ING POPCORN**
Syrus Popcorn Mach. & Sup. Co., Syracuse, N. Y.

COSTUMES
Schmidt Costume & Wig Shop, 920 N. Clark, Chi.

COSTUMES (Minstrel)
Chicago Costume Wks., 116 N. Franklin, Chicago.
Hooker-Howe Costume Co., Haverhill, Mass.
John D. Keller, 96 Market st., Newark, N. J.

COSTUMES (To Rent)
Brooks Costume Rental Co., 1437 B'dway, N. Y.
Chicago Costume Wks., 116 N. Franklin, Chicago.
Hooker-Howe Costume Co., Haverhill, Mass.
Kampmann Costu. Wks., S. High, Columbus, O.

COWBOY AND WESTERN GOODS
Harrelson Costume Co., 1327 Main, K. C. Mo.

CRISPETTE MACHINES
Long Eakins Co., 1976 High st., Springfield, O.

DART WHEELS AND DARTS
Apex Mfg. Co., 184 Elm st., Norristown, Pa.

DOLLS
Art Doll Co., 194 E. Third st., New York City.
Pallan Art Co., 312 S. Fourth, St. Louis, Mo.
Karr & Auerbach, 415 Market St., Phila., Pa.
Lawler Doll Mfg., 3311 Grand Ave., Dallas, Tex.
Okla. Art & Doll Co., 62 1/2 W. 2d, Okla. City

PLASTER DOLLS
PLUMES AND TINSEL DRESSES.
MIDLAND DOLL CO., 1030 N. Franklin, Chicago, Ill.

DOLLS-DOLL LAMPS
California Dolls, Tinsel Dresses, Plumes, etc.
PACINI & BERNI, 1424 W. Grand Ave., Chicago.
Wm. Itainwater, 2081 Westlake, Seattle, Wash.

DOLL DRESSES
Edwards Nov. Co., Sunset at Wash., Venice, Cal.
Ben Hoff, 29 E. 10th St., New York, N. Y.

DOLL HAIR SUPPLIES
Rosen & Jacoby, 195 Chrystie st., New York.

DOLL LAMPS
Kindel & Graham, 782-84 Mission, San Francisco

DRINK CONCENTRATES
Bearsley Spec. Co., 217 19th, Rock Island, Ill.

ELECTRICAL STAGE EFFECTS
Chas. Newton, 244 W. 14th st., N. Y. C.

ESMOND BLANKETS
Dessauer, F. & Co., Adams & Market st., Chgo.

**FAIR AND CARNIVAL MERCHAN-
DISE**
Donlon, Wm. P., & Co., 28 Bank Pl., Utica, N.Y.

FEATHER FLOWERS
DeWitt Sisters, E. Prairie, Battle Creek, Mich.

FELT RUGS
Eastern Mills, 425 Broadway, Everett, 49, Mass.

FILIGREE WIRES (Colored)
Arthur B. Albertis Co., 487 B'dway, New York.

FIREWORKS
Amer. Fireworks Co., 739 R. E. T. Bldg., Phila.
N. R. Barnaba Fireworks Mfg. Co., New Rochelle,
N. Y.
Fidelity Fireworks Co., 9th ave., Ft. Dodge, Ia.
Gordon Fireworks Co., 190 N. State st., Chicago.
Illinois Fireworks Display Co., Danville, Ill.
International Fireworks Co., 999 Bergen Ave.,
Jersey City, N. J., and 19 Park Pl., N. Y. C.
Liberly's Fireworks Co., Franklin Park, Ill.
Martin's Fireworks, 201 Ave. "E", Ft. Dodge, Ia.
Potts Fireworks Display Co., Franklin Park, Ill.
Schenectady Fireworks Co., Schenectady, N. Y.
Star's Fireworks Displays, Canton, Ohio.
Thearle-Duffield Fireworks Co., Chicago, Ill.
United Fireworks Mfg. Co., St. Louis, Mo.
Vitala Fireworks Co., Box 194, New Castle, Pa.
Weigand Fireworks Co., Franklin Park, Ill.

FLOODLIGHT PROJECTORS
Cabill Bros., 519 W. 45th st., New York City

FLOWERS (Florist)
E. Courtemanche, 350 W. 63d st., Chicago.

FUR TRIMMINGS AND BANDINGS
Aaron Michel, 15 West 35th st., New York.

GAMES
H. C. Evans & Co., 1528 W. Adams, Chicago.

GASOLINE BURNERS
Talbot Mfg. Co., 1211 Chestnut, St. Louis, Mo.
Waxham Light & Heat Co., 559 W. 42d, N.Y.C.

(Continued on page 129)

DIRECTORY

(Continued from page 129)

GASOLINE ENGINES

Cushman Motor Works, Lincoln, Nebraska.

GASOLINE LANTERNS, STOVES AND MANTLES

Little Wonder Light Co., Terre Haute, Ind. Talbot Mfg. Co., 1217 Chestnut, St. Louis, Mo. Waxham Light & Heat Co., 550 W. 42d, N.Y.C.

GIANT PALM TREES FOR DESERT SCENES, CONVENTIONS, HALLS, ETC.

Amelia Grain, 819 Spring Garden st., Phila.

GOLD LEAF

Hastings & Co., 817 Filbert, Philadelphia, Pa.

GUM MACHINES (Ball Gum)

Ad-Lee Novelty Co., 825 So. Wabash, Chicago.

HAMBURGER TRUNKS, STOVES, GRIDDLES

Talbot Mfg. Co., 1209-17 Chestnut, St. Louis, Mo.

HATS (Theatrical)

A. L. Magerstadt, 617 Pine st., St. Louis, Mo.

HORSE PLUMES

H. Schaembs, 10414 89th, Richmond Hill, N. Y.

ICE CREAM CONES AND WAFERS

Consolidated Wafer Co., 2622 Shields Ave., Chi.

ICE CREAM SANDWICH WAFERS

Consolidated Wafer Co., 2622 Shields av., Chgo. Rainbow Sandwich Co., 715 Victor, St. Louis, Mo.

INDIANS AND INDIAN COSTUMES

W. H. Barten, Gordon, Neb.

KETTLE POPCORN MACHINES

Talbot Mfg. Co., 1209-18 Chestnut, St. Louis, Mo.

LAMPS

Karr & Auerbach, 415 Market St., Phila., Pa.

LEATHER NOVELTIES OOZE COWHIDE SOUVENIRS

Bernard L. Michael, 150 E. 125th st., N. Y. C.

LIGHTING PLANTS

J. Frankel, 134 S. Clinton St., Chicago, Ill.

MAGIC GOODS

Chicago Magic Co., 140 S. Dearborn st., Chicago.

MAGIC PLAYING CARDS

Aladdin-Spe. Co., 3439 Indiana ave., Chicago.

MAKEUP

Chicago Costume Wks., 116 N. Franklin, Chi'go

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At Liberty—A-1 Cellist. Ex-

perienced in hotel and theatre work. Reliable, union. Address E. J. BEMIS, East Lansing, Michigan.

At Liberty—Violin Leader.

Union; large library; long experience; pictures preferred. ERNEST E. POUND, Elks' Club, Morgantown, West Virginia. dec19

At Liberty—Trombone. Read

only; no bokum. Troupe or locate. ART E. THOMPSON, Salina, Kansas.

At Liberty—Trio, Violin,

Cello, Piano, Union. Go anywhere. Large library. Pictures only. Address LYRIC THEATRE, Beckley, West Virginia. dec19

At Liberty—Violin Leader.

Wife Pianist. Pictures only. Go anywhere. Union; large library. Address BOX C-1264, Billboard, Cincinnati, Ohio. dec19

At Liberty—A-1 Organist-Or-

chestra Pianist. 10 years' experience, unit organs, large houses, pictures, vaudeville, concert. Excellent library; union; references. Lady. Address BOX C-1253, care Billboard, Cincinnati.

At Liberty—A-1 Drummer.

Read at sight, fake, young, union, reliable. Just off 15-month vaudeville tour. Double Four-Hammer Xylophone. Prefer dance orchestra. Will travel or locate. Can furnish best of reference. Write or wire HENRY CASSIOPPI, 314 E. State St., Rockford, Ill.

At Liberty—Banjoist. Young,

congenial. Make special dance arrangements. Have good-toned instrument, perfect harmony and rhythm. Dirt if you want it. Please don't misrepresent. Address BOX C-1266, Billboard, Cincinnati.

At Liberty—Violinist. Expe-

rienced theatre, dance, Saxophone. BOX 276, care Billboard, 1360 Broadway, New York.

At Liberty—A-1 Violin Lead-

er. Large library; experienced in all lines. Write or wire. VIOLINIST, 11 Dongan Place, New York City.

At Liberty—Dance Violinist.

Young; single; experienced; tuxedo. Address GEO. KRUMM, Fort Atkinson, Iowa.

Band Director, Instructor—

Thoroughly conversant in the organization and schooling of the bandman from the beginner to the finished musician. Only first-class, permanent position considered. DONALD CLIFTON, care Billboard, Cincinnati. dec12

Banjo Entertainer—Do Feature comedy and blues songs. Vaudeville, cabaret, dance. An original pep artist. At liberty January 2. Union. Promoters, lay off. Don't misrepresent. State salary. **BANJO**, care Canary Inn, South Bend, Indiana.

Banjoist—Can Feature Union, tuxedo, reliable. Gold instrument. Road or location. **L. NIELSON**, Box 424, Boscobel, Wis.

Cellist, A-1, at Liberty. Well experienced in all lines of theatre, dance and concert work. Read at sight, good tone and technique. Will travel or locate anywhere. Single, age, 30; A. F. of M. Must be first-class offer only. **E. E. SHATTO**, Wausau, Wis.

Cellist at Liberty—Gentleman. Good schooling and routine. This change is due to organ. A. F. of M. **CELLIST**, Virginia Theatre, Fairmont, West Virginia.

Cellist at Liberty on Two Weeks' Notice. Double, young, references. **JOSEPH EISLER**, 2822 Vilet St., Milwaukee, Wisconsin.

Clarinetist — Thoroughly Experienced in pictures and all legitimate lines, desires position in good non-union house. Married. Real Alto Sax. If required. Age, 34. **BOX C-1253**, Billboard, Cincinnati. dec12

Clarinetist and Eb Alto Saxophone—Played in vaudeville theatre for years; also pictures. Union. **CLIFFORD SOULE**, 210 Kings Court, Akron, Ohio.

Drummer at Liberty—Union, young, lots of rhythm. Best white and gold Leedy outfit, including xylophones. Photos and references. Write or wire **DRUMMER**, 210 N. West St., Lebanon, Indiana.

Experienced Organist at Liberty—Any make of organ. Complete library, solos, novelty numbers. Union. Address **ORGANIST**, 104 Cherry St., Cambridge, Mass. dec19

Experienced Dance Violinist at Liberty. Slight reader. **FLOYD LENHOFF**, Walnut Grove, Minn. dec19

Girl Trombone Player—Union. Experienced in vaudeville and dance orchestra. Address **BOX C-1268**, Billboard, Cincinnati.

Good Violinist Wants Hotel, music or dance work. Could furnish other musicians. Prefer locate. Single. Go anywhere. Good teacher. Address **VIOLINIST**, care Billboard, Kansas City, Missouri.

Hot Trumpeter at Liberty—Read, fake, improvise, hokum. Union, tuxedo, young, neat. Seven years' experience in vaudeville and dance work. Excellent references. 5 or 6-piece combinations save postage. Will accept location only east of here. Railroad fare in advance. Reliable only need answer. Do not misrepresent; cause of this ad. **HY B. PARKS**, Box 456, Sheridan, Wyoming. dec12

Lady Musicians at Liberty—Saxophone and Drummer. Union. Thoroughly experienced and reliable. Address **BOX CHI-18**, care Billboard, Chicago, Illinois.

Mr. F. Sharpe Minor, Organist. Jazz King of organ. Wonderful picture organist. \$75.00 weekly lowest considered. **F. SHARPE MINOR**, Millville, New Jersey.

New Year's Eve Dance Job wanted by hot Brass Team. Experienced. read. Transportation from Laporte, Indiana. **NEWELL LONG**, Lagrange, Indiana. dec19

Organist — Long Experience. Expert picture player; any make; library, references; immediate engagement. **LEON YACKLY**, 644 West Walnut, Lancaster, Pa. dec12

Organist—Orchestra Pianiste. Correct musical settings. Have large modern library for organ; also small orchestral library. Union. Wire, stating make organ, hours, salary, etc. **SHIRLEY KUHN**, 326 Fifth Ave., Clinton, Iowa.

Organist, Now Working, Desires change climate. A-1 for pictures. Wonderful library, all classes music. Cuing appropriately is an art with me. Sober, settled, reliable. Any make modern organ. Salary reasonable if sure. **P. H. FORSYTHE**, Columbia, South Carolina.

Organist — Experienced Picture Player. Can do solo work, song slides, etc. Union. Immediate engagement. **MRS. NORMA McGRATH**, care General Delivery, Chicago, Illinois.

Organist—Union. Ten Years' experience; large library; pictures cond. Prefer Southwest of here. **LOUIS COLLING**, Mayflower Theatre, Florence, Kansas.

Organist—Experienced, Com-petent, versatile picture player desires change. Library; references; union. Go anywhere. **ANNA HARTWELL JONES**, care United States Hotel, Middletown, Ohio.

Trombonist — Desires Perma-nent position. Vaudeville or pictures. Good tone, excellent; young; absolutely reliable; union. Wire **JACK WILLIAMS**, Metropolitan Theatre, Morgantown, West Virginia.

Trombonist — Union. Vaude-ville, pictures. Age, 30. Prefer West. If you have to practice your program, practice economy. **TROMBONIST**, care Western Union, Philadelphia.

Trumpet and Pianist at Lib-erty for hotel or theater. Experienced; young. Address **TRUMPET**, Box C-1255, Cincinnati. dec12

Trumpet—Experienced Thea-tre, dance. Dependable legitimate reader. Union. Consider desirable job in connection. **CHARLES CASSADY**, Crawfordsville, Indiana.

Violin and Piano — Experi-enced all lines. Pianist doubles organ. Singing featured; large library; union. **VIOLINIST**, 632 Fayette St., Cumberland, Maryland.

A-1 DANCE SAXOPHONIST AT LIBERTY—Five years' experience. Read, take a real hot chorus, sweet harmony. Double, young, tux. Take any good job. **HAROLD LAWSON**, Cobleskill, New York.

A-1 BANJOIST-SAXOPHONIST — FAKES AND reads, good singing entertainer, doubles Sax. and Oboe, unusual tone, suitable for band or musical comedy. Location preferred, but consider traveling if salary reasonable. At liberty December 12. Union, young, good appearance. Experienced in parts and quartette. **FRANK VAN**, General Delivery, Durham, N. C.

A-1 DANCE VIOLINIST—AGE 24. READ, Jazz, improvise, memorize, double-bass, etc., also concert. Experienced recording and radio, dance and hotel orchestras. Consider location and sideline work. Double some drums, xylophone and piano. Salary no object if good location job or sideline. **E. BOOTH**, 808 N. Howard Street, Akron, Ohio.

AT LIBERTY AFTER DECEMBER 15—DANCE Drummer. Young; neat; tuxedo; union. No boozier. References. **DRUMMER**, 202 Fourth Street, Whitewater, Wisconsin.

AT LIBERTY—BANJO AND TROMBONE. Join together. Trombone real entertainer. Banjo double guitar and sax. Can deliver. State all in first answer. **BOX C-1269**, Billboard, Cincinnati. dec19

AT LIBERTY—A-1 DRUMMER. UNION. Tympani, bells. Vaudeville, pictures. Experienced. **H. ZIMMER**, 11 Continental Court, Glen Cove, Long Island.

AT LIBERTY—A-1 TRUMPETER. THOR-oughly experienced, good tone, technique, young, union, reliable. Desires permanent theatre position, vaudeville or pictures. Prefer high-class pictures. Can join at once. Please do not misrepresent. Write all or wire **TRUMPETIST**, 201 Second Ave., Hinton, West Virginia.

AT LIBERTY—LADY TROMBONIST. UNION. Prefer dance or pit work; experienced. **L. D.**, Billboard, 1500 Broadway, New York.

AT LIBERTY — A-1 TRUMPET, EXPERI-enced in theatre or dance orchestra. Good reader, union, and red-hot dance man. State salary and full particulars in letter. Address **GORTON HARRIS**, 8A Academy St., Norwich, New York.

BAND LEADER AND TEACHER—PLAYS corset and violin. Present contract expires January 1, 1926. References. Teach brass, reed and string instruments. Wife, piano. **LEADER**, 308 C Avenue, Vinton, La. dec19

BAND ORGANIZER AND INSTRUCTOR starting South January 15. Conservatory musician with experience. Can organize or reorganize your band. Prefer industrial community. **BAND LEADER**, Harouff Hotel, Morgantown, West Virginia.

EXPERIENCED LEADER (VIOLINIST) —Vaudeville preferred. Large library; references; union. Formerly Keith's Greenpoint Theatre, New York. **MUSICAL DIRECTOR**, 211 East 14th St., Anderson, Indiana.

HOT DANCE DRUMMER WANTS TO WORK with good band. Can read and fake plenty. Amateurs lay off. East or South. **SQUIRRELY ZIMMERLE**, care Billboard, St. Louis, Mo.

HOT TRUMPET—PLAY SWEET AND DIRTY. Union, read, improvise, tuxedo. All kinds experience, vaudeville and dance work. Must be good offer. Write or wire **JAMES M. VINCENT**, 405 E. University St., Bloomington, Ill.

HOT DANCE DRUMMER—YOUNG; NEAT; sing; Charleston Dancer! gold outfit. Wire. **LLOYD SHEPHERD**, 1632 Des Moines Street, Ft. Madison, Iowa.

LADY TROMBONIST AT LIBERTY—DESIRES first-class vaudeville engagement or hotel work. Experienced, reliable. **179 SCHERMERHORN ST.**, Brooklyn, New York.

LEGITIMATE TENOR SAX, DOUBLE SO-piano and some Clarinet. Good tone, young, neat. Will go anywhere. Write **G. HERMAN STARK**, 401 First Ave., W., Cedar Rapids, Iowa. dec19

MUSICAL DIRECTOR—SOLO VIOLINIST AT Liberty. Thoroughly experienced in vaudeville and pictures. Can produce prodigious specialties. Last engagement directed twenty-five-piece orchestra. Plenty of pep and personality and can really put the music over and sell the public. Guarantee satisfaction or will not require any notice. Large library and know how to use it. Salary reasonable. Write or wire, Address **BOX C-1265**, Billboard, Cincinnati, Ohio. dec19

MUSICAL DIRECTOR AND VIOLINIST FOR high-class picture house. Large library. Highest references. Will go anywhere. **FELIX TUSH**, 123 W. 117th St., New York. dec19

MUSICAL DIRECTOR, SOLO VIOLINIST —Thoroughly experienced vaudeville and pictures. Producing prodigious specialties. Last engagement, thirty-piece orchestra. Pep, personality, showmanship. Put your music over. Sell the public. Guarantee satisfaction or require no notice. Know how to use my library. Salary reasonable. **BOX C-1125**, Billboard, Cincinnati.

OBOE ENGLISH HORN AT LIBERTY FOR band or orchestra. **OBOIST**, 1631 Prairie Avenue, Chicago. dec12

ORGANIST—ABLE PICTURE ACCOMPANIST. excellent musician, wide experience, modern library, brilliant references. Also concert pianist. **1910 W. MADISON STREET**, Madison Theatre, Chicago, Illinois.

SAX TEAM OPEN FOR ENGAGEMENT WITH reliable band of seven pieces or more. Alto Sax doubles straight soprano and baritone. Tenor doubles straight soprano and clarinet. Gold instruments. Thoroughly experienced in all lines. Young; congenial; neat appearance; personality; good tone; read, fake and improvise; union; tuxedo. Travel or location. Ticket if far to guarantee engagement. State hours, nature of work and your limit on salary. Write or wire. **SAX TEAM**, 4218 Corcellus Avenue, Indianapolis, Indiana. dec12

SOUSAPHONE PLAYER WISHES POSITION with orchestra or band. **LOSH**, 110 East Seventh Street, New York City. dec12

STRING BASS — EXPERIENCED, UNION, married. Theatre, hotel, dance. **WILLIAM CLASPILL**, 3854 North High, Columbus, Ohio.

THEATRE TRUMPET AT LIBERTY—VAU-deville, picture experience; married, reliable; go anywhere. **MUSICIAN**, 214 Adams, Bay City, Michigan. dec12

THEATRE DRUMMER—TEN YEARS' EXPE-rience, routine and slight reader. Drums, bells and marimba-xylophone. Available immediately. **BERTRAND H. SMALL**, West Stewartstown, New Hampshire.

TRAP DRUMMER—MARIMBA, XYLOPHONE. bells, pedal tympani. 12 years in pictures and vaudeville. Slight reader; union; reliable. Plans lay off. **DRUMMER**, 149 W. 21st St., Covington, Kentucky.

VIOLINIST, LEADER OR SIDE MAN, WISHES position, theatre or hotel. Large library. Go anywhere. **POLJOSE**, 560 Lawmer Street, Brooklyn, New York.

YOUNG LADY VIOLINIST—EXPERIENCED. Prefer hotel or theatre. **BOX C-1267**, Billboard, Cincinnati.

Concert Work Demands Talent

Students Face Success or Failure, as There Is No Middle Rank for Artists

By W. J. HENDERSON

THE first recitals of the season have forced once more upon the attention of the professional reporters of musical doings all the old matters—inadequate training, lack of talent, absence of artistic temperament and failure to understand the conditions surrounding the life of a concert artist. The last can be dismissed in a few words.

There is no middle in the musical business. It is top and bottom. You are a success or a failure. If you have not the talent and the training to challenge the interest of the general public, you are doomed to pay the expenses of your own concerts and perform to rows of deadheads. You will not make a living by concert giving. Perhaps if you are a good teacher you will sufficiently advertise yourself to fill your studio with pupils. But why should you?

What are these pupils going to do? Why should all the thousands and thousands of young people thruout this country who are devoting themselves to hasty musical studies be encouraged or even permitted to go on? The law of the survival of the fittest never exercises itself more mercilessly than it does in the world of music. Of the half million voice students in the United States not more than a hundred will ever attain pronounced success. Do we produce 12 first-rate singers every year? We do not. There's the answer. What becomes of all the others?

There is a larger field for singers than for instrumental soloists. But the radical cause of failure among voice students is want of talent. Voices are numerous. We do not produce many tenors, to be sure. Italy is the land of tenors. And look at them! They all have voices and apparently the mentality of 10-year-old children. As for singing talent, all that most of them seem to know is that by holding high tones a long time loud applause from one's countrymen is obtained.

The phrase "a talent for singing" has elicited much astonishment from certain music lovers. The writer is not singular in his employment of it. One of the best teachers of singing among those he knows uses it continually. This teacher says emphatically that he does not care to teach mere voices. There must be some human power to play upon the voice. The student of singing who is devoid of emotions to be aroused by the contemplation of a beautiful song, whose imagination is not fired by the divine spark in a great lyric of Schumann or Brahms, is surely without the talent essential to the making of a real singer.

And yet it is ancient history that ninety-nine one-hundredths of the singers are in just that case. They all have to be coached. Some one has to tell them where to sing piano, where to sing forte, where to make a parlando effect, where to introduce a portamento, where to darken the tone and where to lighten it. They cannot find their own readings for their numbers.

It is unfortunate for the young students of singing that opera has so narrow a foothold in the United States. In it there is a field for those who are unequal to the demands of the first rank. The secondary roles furnish occupation for singers of modest voice equipment but dramatic talent. And the singer of minor roles has before him a career in which he can enjoy the self-respect of an artist. One need only point to the varied and admirable impersonations of Angelo Bada to illustrate this

(Continued on opposite page)

Violinist Wants Permanent position. Thoroughly experienced all lines. Can join on wire. Union. **C. P. MALICK**, Broadway Theatre, Danville, Virginia.

Violinist and Factory-Experi-enced Piano Tuner wishes to locate in city with good prospects for Piano Tuner to play in theatre at night or matinee and night. Have good library. Write or wire **VIOLINIST**, Trinity Hotel, Fort Worth, Texas.

A HIGH-CLASS DANCE DRUMMER WHO plays Drums the way they should be played. A-1 sight reader. Have gold outfit. Can absolutely hold any job in dance combination. Eight years' experience with some of the best bands in the country. I do not misrepresent; I'm not a holler-maker. Have plenty of ideas and know where to use them. Age 23, union and absolutely reliable. Desire a location with real hand. **PAUL DAVIS**, Fremont, Iowa.

A-1 CLARINET AT LIBERTY—THOROUGHLY experienced in band and orchestra. Like to locate in smaller city. **J. A. SMITH**, Musicians' Club, 175 W. Washington Street, Chicago. dec19

AT LIBERTY—TRUMPET, DOUBLING ALTO saxophone. Legitimate. For theatre or dramatic tent show. I read and memorize. Have tuxedo and do not drink. Library of music. Leader if necessary. Wife, Ingennes or character comedy. Cause of this ad, manager misrepresented. Wire. **MUSICAL DIRECTOR**, 225 Marsden St., Houston, Texas.

AT LIBERTY—EXPERIENCED CELLIST. 15 years theatre and concert. Desires steady position. Reliable. Union. **HOWARD R. THOMAS**, 108 N. Grant St., Sumokid, Pa.

AT LIBERTY — A-1 THEATRE CELLIST. Positively competent. Broad tone. Double Banjo and second Saxophone. **HOCKSTEIN**, General Delivery, Champaign, Illinois.

AT LIBERTY—A-1 ALTO SAX. DOUBLING some Clarinet. Have had vaudeville and dance experience. Good reader and can read Violin and Cello parts. Young, age 22 and congenial. Address **M. V. WOOD**, 822 N. Dearborn St., Chicago, Ill. Phone, Superior 8379.

AT LIBERTY — A-1 CELLIST, DOUBLING Tenor Banjo, for theatre or hotel work. **FRED DIETZE**, Opera House, Florence, S. C.

TRUMPET, EXPERIENCED, DESIRES LOCATION about Jan. 1st. Preferably Central New York. Tramping considered. Pupils symphony man four years. H. SUITS, Maple St., Norwood, Massachusetts. dec10

TRUMPET, EXPERIENCED, FOR THEATRE, at Liberty January 1. Prefer Wilkes-Barre or Scranton, Pennsylvania. EDWARD VAUGHN, 607 West 122d St., New York.

TRUMPET AT LIBERTY—ALL-AROUND EXPERIENCE. Middle aged. E. WINTERS, 421 G. Northeast, Washington, District of Columbia.

VIOLINIST LEADER—PICTURES, LARGE LIBRARY. First-class experience. New England preferred. Only steady all-year position wanted. BOX C-1238, Billboard, Cincinnati. dec26

VIOLINIST — SYMPHONY MAN, EXPERIENCED moving pictures, vaudeville. Small orchestra no objection. Can lead. Library. BOX C-1247, Billboard, Cincinnati.

XYLOPHONIST TRAP DRUMMER — BELLS. Pedal traps; sight reader; union. If you have to practice your music, save stamps. DRUMMER, 404 Stowers Street, Bluefield, West Virginia.

A-1 VIOLINIST, single, age 38, leader or side man, for vaudeville, tabs, or pictures. Extensive library. Nonunion; willing to join. Only permanent position considered, in or out of town. OTTO FRIENDLAY, care Billboard, Chicago, Illinois. dec12

A-1 ROUTINE Theatre Orchestra Violinist at Liberty for year round theatre position. Thoroughly experienced all lines. Wire STANLEY WILLIAMS, Western Union, Montclair, New Jersey. dec19

A-1 PIT DRUMMER — Union. Bells, Marimba, Traps, Chimes, "full line" Traps. Experienced vaudeville, pictures. Prefer vaudeville. Go anywhere if salary and orchestra are good. State all. Don't misrepresent. BOX C-916, Billboard, Cincinnati, O. Chris Reed, writes.

AT LIBERTY—A. F. of M. French Horn Player for band and orchestra. C. CESARANO, 2140 W. Harrison St., Chicago, Illinois. dec26

AT LIBERTY—A. F. of M. Baritone Player. Prefer concert band, Florida. D. CARBAFFELLO, 822 Bowen Ave., Chicago, Illinois. dec26

AT LIBERTY—Trumpet on account of disappointment. Experienced in theatre and dance work. Reliable. Wire or write all. Can join at once. Age thirty. C. H. FARR, 212 Stone St., Oneida, N. Y. dec19

AT LIBERTY—A-1 Routine Violinist, experienced in all lines, leader or side man; standard library. Desires year-round theatre position. HARRY HARTFOH, Billboard, New York. Jan9

CELLIST—Real musician, big tone, experienced. Schirmer, Fischer. Good reader, married, congenial, steady, young, union. Join on short notice. Double Alto Sax; good reader, tone. South preferred. Address CELLIST, care Chas. Toussaint, Alameda Music Store, Savannah, Georgia. dec12

DRUMMER, Theater location. Experienced vaudeville, tablad, pictures, hotel. Age 30; slight reader. Drums. Have good outfit Bells, etc. Tuxedo, union, reliable. Also am Novelty Dance Drummer. Prefer Ohio, Indiana, Illinois, Kentucky. No objection small size if good salary. Join immediately. Write, wire, PAUL GOSS, 421 E. Illinois St., Evansville, Ind.

VIOLINIST-LEADER, Sidesman; jazz, classical; age 29, experienced, library, real tone, reader. Double good Alto Sax. Prefer South, Southwest. Good salary. VIOLINIST, care Chas. Toussaint, Alameda Music Store, Savannah, Georgia. dec19

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Balloon Ascensions Furnished
Parks, Fairs, Celebrations, Not less than three and up to five parachute leaps at each ascension. In the business fifteen years. Satisfaction guaranteed. All new outfits. References furnished on request. DARE DEVIL REYNOLDS, "The Billboard", Chicago, Ill.

AT LIBERTY **PIANO PLAYERS**
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Figura at One Rate Only—See Note Below.

A-1 Dance Pianist, Doubling
Piano-Accordion. Six years' experience. Age 27, married, neat, reliable, no boozier, union. Tuxedo. Sight reader, good tempo and rhythm, strong bass. Prefer location with established orchestra. Ticket if far. Do not misrepresent. Address BOX 66, Eau Claire, Wisconsin.

At Liberty—A-1 Orchestra Pianist, doubling on organ. 10 years' experience, pictures, vaudeville, concert. Excellent library. References. Lady. Address BOX C-1259, care Billboard, Cincinnati, Ohio.

Experienced Dance Pianist—
Union. Read anything at sight. Young. State your highest salary. Must be steady work. Location. Wire PIANIST, 25 Sprout Street, Detroit, Michigan.

Pianist, January 1st, for Theatre orchestra. Experienced vaudeville and pictures. Overtures and jazz units. Young, single, tuxedo. Write BOX C-1262, Billboard, Cincinnati.

Male Piano Player or Organist. Organ preferred. Several years' experience in theatre work, vaudeville and pictures. Can open at once. ORGANIST, New Home Theatre, Bridgeport, Ohio.

AT LIBERTY—REAL PIANIST AND ORGANIST. Baritone or two manual, for picture house. Play alone. Union man, experienced, reliable. All letters answered. Address "PIANIST", 930 Wolfram St., Chicago, Illinois.

GIRL PIANIST AND ORGANIST AT LIBERTY. Pictures, vaudeville or hotel orchestras. Prefer piano or organ alone for pictures. Have own library and cue perfectly. Twenty-three, union and reliable. Address MUSICIAN, 1013 Douglas St., Sioux City, Iowa. dec12

AT LIBERTY—RHYTHM DANCE PIANIST. Experienced; reliable; married; young; union; tuxedo. State salary and length of contract in first letter. PIANIST, 722 So. Spring Street, Mishawaka, Indiana. dec12

AT LIBERTY—A-1 JAZZ PIANIST, YOUNG GIRL. Looks, novelty solos, contralto and pianologues. Address PIANIST, 1217 Neosho St., Emporia, Kansas.

PIANIST—THEATRE EXPERIENCE; GOOD READER; UNION. EVA BRITAIN, General Delivery, Bellair, Ohio.

PIANIST AND FLUTIST DESIRE POSITIONS in picture, concert or hotel orchestra. Would consider locating in city where better grade music is appreciated. Address BOX C-1260, Billboard, Cincinnati.

PICTURE PIANIST AT LIBERTY—THREE years' experience. Cue exactly; good library; union; references. D. D. BARTLEY, Majestic Theatre, West Frankfort, Illinois.

PIANIST AT LIBERTY—WORK MED. ACTS. GEO. BAILEY, Oswego, New York.

AT LIBERTY, FOR TAB., REP., VAUDEVILLE. Tramp Comedy, Singing, Talking and Musical Colts Act. Also Comedy Piano Specialty. Play parts. No harmony singing. TOM DEE, 159 Broadway, Rochester, New York.

MUSICAL ACT—MARIMBA SOLOIST. DOUBLING Drums. Prefer musical comedy or burlesque. State best. Wife willing amateur chorus. JOHN SILBERMAN, Woodland, Ill.

PROFESSIONAL DANCER—DOING HAWAIIAN, ORIENTAL AND EGYPTIAN DANCING is available for burlesque, clubs, saloons, etc.; anywhere. BABETTE STEPHENS, Auditorium Hotel, Ninth and Holmes, Kansas City, Mo. dec12

AT LIBERTY—Colored Vaudeville Act, eight people. can work as act, stock company or small show. Plenty changes, singing dancing and comedy. Have own Piano Player. Address PRODUCING MANAGER, 1323 Washington Ave., South, Minneapolis, Minnesota.

AT LIBERTY—Charleston Dancer; also tea work. Do feature work for orchestra. Have been before the public for twelve years. Small and neat appearing girl of eighteen years. Can give good references. Write or wire at once. BAIRD JOHNSON, 304 N. Olive, Pittsburg, Kansas. Phone 2726 W.

AT LIBERTY—Feature Singing-Dancing Sister Team. Rep., tablad, med. or vaudeville; Characters. Incentive or anything else. Join on wire. Tickets? KITTIE MORGAN, Majestic Hotel, Chicago, Illinois.

Concert Work Demands Talent
(Continued from opposite page)
point. The writer has in his possession a letter from an opera lover who says that he never misses a performance in which Mr. Bada has a good role. If it is true that talent for singing is rare, it is none the less true that there is little talent for instrumental performance. The professors of piano and violin will not agree with this statement, but only because their definition of talent is not that of the writer. Or rather there are two types of talent, both of which are necessary to the making of an instrumental artist.
Talent for the keyboard is plentiful. There are hundreds of young persons who can perform the most difficult compositions ever written for the instrument. They can perform them with excellent clarity of phrasing, with beauty of tone, with cunning in the employment of the pedals and with a superficial correctness which goes far toward convincing un-exacting listeners that a true virtuoso is present. And yet the mysterious force called public opinion always finally places such pianists precisely where they belong.
The case of the violin is the same. The command of the technics of the instrument is much wider and deeper than it was 50 years ago. There are no greater violinists than there were then, but there are many more good ones. It is generally conceded that the technic of orchestral performance is better than it was in 1875, but the improvement cannot all be attributed to the extraordinary development of the conductor. It is due rather to the advance of the general standard of technical equipment. But master violinists are still scarce.
The essential talent which makes a master interpreter is that which uncovers the secrets of the printed page. A sheet of music is after all only a mass of lines and cabalistic signs, not music in themselves, but directions for reproducing music previously formed in the mind of the composer. The musician who purposes to perform such matter is not in the least likely to rise to commanding heights if he has to get someone else to show him how to do it. And yet the majority of performers require coaches. The few who are above and beyond the reach of the coach are the masters of the art. We have asked before, but do not hesitate to ask again: "Who coaches Rachmaninov or Paderewski or Hofmann?" The very question is its own answer. You might as well ask who coached Chopin or Liszt.
Now it is an open secret that coaching is regarded as more necessary among singers than among instrumental players. Why is that? Undoubtedly because of the general belief that for singing all that is needed is a voice. Well, as we have already said, voices are numerous. There are thousands of young persons who can produce musical sounds from their well-constructed throats. But mysteriously once more that impalpable force called public opinion limits their artistic activities to the correct field.
The general public knows nothing about voice technic. It does not know anything about placing or covering or breaks between registers or resonance chambers. There is no reason why it should. All it needs to know is whether the vocal sounds are beautiful to the ear. But in the end the singer has to put personality and imagination into his singing. And not all the coaches in the world can teach a student either of these.
The young musician starting upon his difficult career will speedily learn the conditions of the art world. He will learn the truth of the assertion made at the beginning of this article, that there is no middle, but only top and bottom to the business of music. He should therefore anxiously examine himself with a view to ascertaining whether he has personality and imagination to give forth. If not, he would better look for a good job in an orchestra or a church choir.
—NEW YORK SUN.

PIANIST—Experienced all lines, vaudeville, pictures, Central States preferred. Married, middle-aged. Union. State salary and all. JOHN OTTO, 35 Bonnet St., Dayton, Ohio.

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INTELLIGENCE AND THE DRAMA By GEORGE JEAN NATHAN (Excerpt from an article in the current issue of The American Mercury) ALTHO we live in the enlightened years of the Twentieth Century, the talk of intelligence in the theater continues to go on. We hear still of "intelligent drama" on the one hand and plays that "insult the intelligence" of the other. The whole canon of dramatic criticism in the last 30 years, indeed, appears to rest somewhat snootily upon the premise that the virtue of drama is predicated upon this intelligence, and that, save drama posers it, and, possessing it, gratify intelligence in turn, the aforesaid drama may be dismissed from serious consideration without further ado. Just how this notion of the consanguinity of intelligence and drama first got bruited about one has trouble in ascertaining, for if intelligence were the chief desideratum in drama and if all the plays written in the world today were chock full of it from beginning to end there wouldn't be a single theater between here and the island of Amorgopolia that could pay its rent next Saturday night. But, of course, everyone except most dramatic critics knows perfectly well that the last thing necessary and valuable to drama is intelligence, and so the theater prospers today as it has never before prospered. Intelligence is no more relevantly a part of drama than it is of music, painting, sculpture, hooch, dancing, six-day bicycle racing or any other art or diversion; it is a tremendous handicap rather than a magnificent asset. The drama, as I have observed in the past, is not the place for intelligence but only for a deft and superficially deceptive counterfeit of intelligence. To speak disparagingly, therefore, of drama that insults the intelligence is to speak disparagingly of graphic art that insults the intelligence and to complain of, say, Veronese's St. Anthony Preaching to the Fishes that it is of absolutely no worth because any man who thought he could accomplish anything by addressing lake trout on the subject of Holy Writ was a damn fool. All fine art, as a matter of fact, not only insults the intelligence; it deliberately spits in the eye of intelligence.

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Something Is Happening on the Stage

IT WAS just suggested when a quartet sang with the tenor in Schubert's *Serenade* in the garden scene of *Blossom Time*. It was more than suggested when a group of mimic rolisterers sang with the baritone and then with the tenor of *The Dream Girl* in those stirring numbers, *The Broad Highway* and *Meid, Let Me In*. Then came *Rose-Marie* with a male chorus a dozen strong stopping the show in the big song of the Northwest Royal Police, and nobody in Cincinnati could longer doubt that something was taking place on the musical comedy stage. *The Student Prince*, with its numerous male chorus and the overwhelming harmonic effects the singers produce, is simply a full-voiced proclamation that one of the most salutary revolutions of the contemporary theater is being effected.

The chorus man is back—not the nearly voiceless lounge lizard and dance partner of the revues, but the conscious heir and piteful exponent of great traditions. Welcome everywhere, he is perhaps most welcome in Cincinnati with its May Festival backgrounds and its memory of mass effects in German song. Except as they can dance, the young ladies of the ensemble are in partial eclipse, for few of them can sing as their brothers sing. Note the bearing of the male choruses. Evidently some of them number veterans with experience in the New York, Chicago and San Carlo opera companies, as well as graduates from the college glee clubs. Their presence declares the spell that was always in the choruses of men when they had worthy music to proclaim—marching songs, battle songs, drinking songs.

Regretting that the stage ever lost sight of this, we are glad it has recovered its vision. The so-called male quartets which have infested the vaudeville houses are themselves in part to blame, for they never sing anything thru, their eternal medleys murder a musical effect and their horseplay is a profanation of song. It seems to us there are steps still to be taken. The vaudeville taint in the singing of principals must be eradicated. The female choirs should be improved so that in ensemble numbers the shading and subduing of male voices may join with them in the highest harmonic effects. What seems to be in sight is an evolution that should benefit alike the box office, the conservatories of music and the art of the theater.

—CINCINNATI TIMES-STAR.

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400 PAIR RINK RICHARDSON BALL-BEAR-Ing Roller Skates, all size, cheap; also parts for roller skates at reduced prices. We will buy 10,000 Rink Skates, any make, for cash. Write us details. WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pa.

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The Church and the Theater

By CHANNING POLLOCK

(Author of "The Fool" and "The Enemy")

THE church was the father of the modern theater. And . . . sometimes . . . it's a wise father that knows his own child. Various influences brought discord into this family . . . the license of Restoration Drama, the inhibitions of Puritanism. The theater thought the church hidebound and the church thought the theater hellbound. So gradually there came to be a complete breach between two institutions that should have the same purpose, and that certainly employ the same arts and work upon the same emotions to achieve it. In our generation the most fortunate thing for church and stage is the rapid healing of this breach. The less hidebound the church the less hellbound the theater. Disapproving, the church gained nothing by holding aloof. What would be the result if the best element in any community, disapproving of our government, decided to remain away from the polls? If you want better government, or a better theater, the only way to get it is by voting for it. A year of two ago the Methodist Church withdrew its ban on the theater. That act alone released millions of the best element to vote for the best plays. Nothing else has contributed so much to the increasing production of fine drama as the increasing number of fine people who understand and demand it. Bans never quite operated. Many of us know the story of the clergy- man who asked Edwin Booth if there was a side way into his playhouse. Booth replied: "There is no door in my theater that God cannot see." Legislation and narrow censorship certainly never accomplished anything . . . except to whet interest in what they sought to suppress. The District of Columbia once decreed that whenever anybody posted a picture of a woman in short skirts a strip of white paper must be pasted over the woman's legs. Whenever you came to one of those pictures you came to nine small boys trying to tear away the paper and see what was under- neath. If there'd been no paper there would have been no small boys and no one would have cared what was underneath. That's censorship! The greatest hope of the theater lies in increasing interest, under- standing and patronage from the kind of people who make possible churches, schools, universities, libraries, art galleries and all the uplifting things of life. We shall live to see the day when there is a stage and a dramatic society in every church as already there is one in almost every high school. The strongest and most enlightened element of the church has been enlisted. The theater is too enormous a power to be ignored. It can be improved. Everything can. And ballots for better plays are to be had at dozens of box offices in New York.

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He seemed to know everybody. Everybody seemed to know him—and one another. He seemed to think he knew me—and behaved as if he did. His volubility. His amazing, all-round knowledge of things theatrical. His particular finger-tip knowledge of the private and public life of every actor and actress worth knowing anything about. The familiar way he referred to our leading actors, actresses, dramatists and producers. His masterly knowledge of production costs. His knowledge of plays, past and present. The soundness of his idea for making Shakespeare popular—given adequate funds. His stupidity in choosing to be a bank clerk instead of the editor of a theatrical paper.

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Route Department

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach the Cincinnati office not later than Saturday morning of each week to insure publication. The Billboard reserves all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail forwarded in care of The Billboard, and it will be forwarded promptly.

When no date is given the week of December 7-12 is to be supplied.

Abbott, Al (Orph.) Boston.
 Adair, Janet, Co. (Keith) Indianapolis.
 Adams, Jack, & Thompson Sisters (Keith) Dayton, O., 10-12; (Colonial) Norfolk, Va., 14-16; (Lyric) Richmond 17-19.
 Adele & Dotsid (Pal.) Red Bank, N. J.
 Adler, Harry (Maj.) Little Rock, Ark.
 Adler, Well & Herman (Keith) Cleveland.
 Ahern, W. & G. (Davis) Pittsburgh.
 Alabama Land (Keith) Portland, Me.
 Alba, Claudia (Pan.) Newark, N. J.
 Albright & Harte (Orph.) Boston.
 Alden, John, Co. (Lincoln Hipp.) Chicago.
 Alexander & Peggy (Pal.) St. Paul.
 Alexander, Cecil (Grand) Clarksburg, W. Va.
 Alexander Sisters' Co. (Royal) New York.
 Alexander Bros. & Evelyn (State) Memphis.
 Alexa, Three (Cross Keys) Philadelphia.
 Alfreds & Hersh (Orph.) Aberdeen, S. D., 11-13; (Colonial) Watertown 14-15; (Grand) Mankato, Minn., 17-19.
 Allen, Taylor & Howard (Empire) Lawrence, Mass.
 Allen Maud, Co. (Strand) Plattsburg, N. Y.
 Allen & Canfield (Fordham) New York.
 Allman & May (Pan.) Tacoma, Wash.; (Pan.) Portland 14-19.
 Allyn & Tyrell (Orph.) Quincy, Ill.
 Alma & Duval (Bway.) Philadelphia.
 Althoff, Chas. (Pan.) Toledo, O.

CHAS. ALTHOFF
 Headlining
THE PANTAGES CIRCUIT.
 Direction ALEXANDER PANTAGES.

Al's Here (Strand) Shenandoah, Pa.
 Amac (Hipp.) Baltimore.
 Amaranth Sisters Co. (Ave. B) New York 10-12.
 Ambler Bros., Three (Calvin) Northampton, Mass.
 Ames, Harry, Co. (Empire) N. Adams, Mass.
 Amoros, J., Co. (Earle) Washington.
 Anderson Bros. (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 14-19.
 Andreasson, The (Perry) Erie, Pa.
 Andrews, T. & K. (Maj.) Wichita Falls, Tex.
 Angel & Fuller (Wash. St.) Boston.
 Anger & Fair (Boston) Boston.
 Anthony & Marcel (125th St.) New York.
 Ardell Bros. (Tilvoti) St. Thomas, Ont., Can., 10-12.
 Ardine, Gretta (Orph.) Sacramento, Calif.; (Orph.) San Francisco 14-19.
 Arena Bros. (Glove) Gloversville, N. Y.
 Arleys, 3 1/2 (State-Lake) Chicago; (St. Louis) St. Louis 18-19.
 Armand, Prof. (Pan.) Tacoma, Wash., 14-19.
 Armand & Perez (Binghamton) Binghamton, N. Y.
 Arms, Frances (Pal.) Chicago.
 Arnaut Bros. (Golden Gate) San Francisco; (Orph.) Oakland 14-19.
 Artist's Model (Grand) Clarksburg, W. Va.
 Atherton, Lottie (Pal.) Hartford, Conn.
 At 4 P.M. (Busby) McAlester, Ok.
 Aurora Co. (Keith) Philadelphia.
 Australian Boys (Maryland) Baltimore.
 Avolons, Five (Pan.) Indianapolis.
 Avon Comedy Four (Keith) Philadelphia

B
 Babcock & Dolly (Orph.) Omaha.
 Baker & Gray (Pan.) Regina, Can.
 Baker, Bert, & Co. (State) Nanticoke, Pa.
 Baker, Doc, Co. (Bway.) New York.
 Baker, Billy, Co. (Holl) Scranton, Pa.
 Hall, Ernest R. (Shea) Buffalo.
 Ballentine, Lucille, Co. (Keith) Dayton, O.
 Balto (Loew) Montreal.
 Band Box Revue (Pan.) Edmonton, Can.
 Barber of Joyville (Yonge St.) Toronto.
 Barber-Simms Co. (Swallow Sq.) Boston.
 Bards, Four (Yonge St.) Toronto.
 Barlow, Erna, Co. (Indoor Circus) Poughkeepsie, N. Y.; (Indoor Circus) Newburg 14-19.
 Bergere, Valerie, Co. (Keith) Indianapolis.
 Barnes, Gertrude (Maj.) Wichita Falls, Tex.
 Barnes, Gene (Proctor) Troy, N. Y.
 Barr, Mayo & Renn (Grand) Oshkosh, Wis., 10-12.
 Barrett, Maurice (Pan.) Tacoma, Wash., 14-19.
 Barrett & Barron (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 14-19.
 Barrett & Raymond, Co. (Glove) Gloversville, N. Y.
 Barrett Bros. (Capitol) New Britain, Conn.
 Barrett & Cuneen (Keith) Raleigh, N. C.
 Barrios, Jean (Loew) Montreal.
 Barrys, The (Orph.) Sacramento, Calif.; (Orph.) San Francisco 14-19.
 Barry & Whitledge (Maj.) Houston, Tex.
 Barry & Hollo (Grand) Oshkosh, Wis., 10-12.
 Barton, John, Co. (Strand) Greensburg, Pa.
 Bathtub Butler (Earle) Philadelphia.
 Beban & Mack (Pal.) Rockford, Ill.
 Becks, The (7th St.) Minneapolis.
 Bege & Qubee (Capitol) New London, Conn.
 Behee & Hissan (Pan.) Tacoma, Wash.; (Pan.) Portland 14-19.
 Beeman & Grayce (Martini) Galveston, Tex.
 Beers, Sally (Roanoke) Roanoke, Va.
 Belfords, Six (Pan.) Hamilton, Can.
 Belliclar Bros. (Pan.) Toledo, O.
 Belle & LeClair (Fulton) Brooklyn.
 Bell & Eva (Bway.) Norwich, Conn.
 Bellis Troupe (Pan.) Tacoma, Wash.; (Pan.) Portland 14-19.
 Bennett Twins (Princess) Montreal, Can.
 Bennett & Gould (Capitol) Stenboville, O.
 Berge, Dorothy, Co. (State) Cleveland.
 Burkes & Terry (Orph.) Oakland, Calif.; (Hill St.) Los Angeles 14-19.
 Berley & Fayne (Colonial) Norfolk, Va.
 Bernard & Marselle (Capitol) Steubenville, O.
 Bernardi (Pan.) Regina, Can.
 Berrens & Foster (Busby) McAlester, Ok.
 Berry, Harry, & Miss (Maj.) Little Rock, Ark., 10-12; (Busby) McAlester, Ok., 17-19.
 Besser & Balfour (Pal.) Hartford, Conn.
 Betts & Partner (Majestic) Elmira, N. Y.
 Bezazian & White (Jole) Ft. Smith, Ark.
 Bigelow, Jack, Co. (Maj.) Dubuque, Ia.
 Birds of Paradise (Maj.) Cedar Rapids, Ia.
 Bison City Four (State) Cleveland.
 Bits of Gems (Orph.) Sioux City, Ia.
 Black & Dunlop (Roanoke) Roanoke, Va.
 Blue, Ben, & Band (Orph.) Denver.
 Blue Bird, The (Keith) Cleveland.
 Blum, Ed, & Sister (Strand) Greensburg, Pa.
 Bob, Bobbie & Bob (Pan.) Los Angeles; (Pan.) San Diego 14-19.
 Bobbe & Stark (Empire) Lawrence, Kan.

Bolsher Shop, The (Earle) Washington.
 Bobby & King (Keith) Raleigh, N. C.
 Bolden, Harry (Pan.) Portland, Ore.
 Borden, Eddie (Pan.) Denver; (World) Omaha 14-19.
 Borden & Boyer (Pan.) Salt Lake City; (Pan.) Ogden 14-19.
 Boydell, Jean (Pal.) Milwaukee.
 Boye & Ryan (Jefferson) New York.
 Boylans-Saranoff Co. (Maj.) Bloomington, Ill.
 Brady & Mahoney (Busby) McAlester, Ok.
 Bradnas, Four (Pan.) Portland, Ore.
 Bragdon & Morrissette (Hill St.) Los Angeles.
 Braidwood, Frank (Pan.) Vancouver, Can.
 Breen, Harry (Maj.) Harrisburg, Pa.
 Brewities (Lincoln Sq.) New York 10-12.
 Brewster, Robby, Co. (Pal.) Pittsfield, Mass.
 Brilants, The (Pal.) New Haven, Conn.
 Briscoe & Rauh (Natl.) New York.
 Briscoe & DeLorta (Pan.) Seattle; (Pan.) Vancouver 14-19.
 Broadway Whirl (Shattuck) Hornell, N. Y.
 Bronner, Cleveland (Maryland) Baltimore.
 Brooks & Ross (Keith) Syracuse, N. Y.
 Brooks & Reed (Lyric) Hoboken, N. J., 10-12.
 Brooks & Nace (Pan.) Spokane 14-19.
 Brostus & Brown (Orph.) San Francisco.
 Brown, George, Co. (State) Memphis.
 Brown & Demont (Keith) Portland, Me.
 Brown, Ada, Co. (Amer.) Chicago.
 Brown & Whitaker (Lyceum) Canton, O.
 Browning, Joe (Jefferson) New York.
 Browne's Hickley Follies (Martiz) Tipton, Ind., 10-12.
 Brown & Fairchild (Orph.) Seattle; (Orph.) Sacramento 17-19.
 Burns & Wilson (Yonge St.) Toronto.
 Burns Bros. (Jole) Ft. Smith, Ark.
 Burns & Foran (Pal.) Cincinnati.
 Burns & Francis (Sheridan Sq.) Pittsburgh.
 Burns & Burchill (Orph.) Vancouver, Can.; (Orph.) Seattle 14-19.
 Burt & Lehman (Franklin) New York.
 Burt & Rosedale (Rivera) Brooklyn.
 Burton, Marjorie (Keith) St. Petersburg, Fla.
 Bussey & Case (Pan.) Spokane; (Pan.) Seattle 14-19.
 Butler, Anne, Co. (State) New York.
 Buttery Kiddies (Loew) London, Can., 10-12.
 Buzzington's Band (Pan.) Tacoma, Wash.; (Pan.) Portland 14-19.

C
 Caladonian Four (World) Omaha; (Pan.) Kansas City 14-19.
 Cain & Dale (Proctor) Newburg, N. Y.
 Calvert, Chas. (Greenpoint) Brooklyn.
 Camerons, Four (Shea) Buffalo.
 Campbells, Casting (Hipp.) McKeesport, Pa.
 Cannefax, Bob (Orph.) St. Louis.
 Cannon & Lee (Victory) Holyoke, Mass.
 Capman Boys (Pan.) San Francisco 14-19.
 Cardiff & Wales (Hipp.) Baltimore.
 Card-Jes, The; New York.
 Carlton & Balloew (Grand) Evansville, Ind.
 Carlyle & LaMal (Temple) Birmingham, Ala.
 Carney & Earl (Loew) Montreal.
 Carnival of Venice (Regent) Detroit.
 Carroll & Gorman (Keith) Lowell, Mass.
 Carson & Willard (Victoria) New York 10-12.
 Casper & Morrissette (Blvd.) New York 10-12.
 Caupolican, Chief (Golden Gate) San Francisco; (Orph.) Los Angeles 14-19.
 Cavanaugh & Cooper (Keith) Toledo, O.
 Ceell & Van (Amer.) New York 10-12.
 Cervo & Moro (Temple) Detroit.
 Chadot & Tortoni (Grand) Evansville, Ind.
 Chadwick, Bert (Pan.) Salt Lake City; (Pan.) Ogden 14-19.
 Chain & Bronson (Maj.) Dallas, Tex.
 Champ, Billy, Co. (Maj.) Harrisburg, Pa., 10-12.

BILLY CHAMP

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 Written and Copyrighted by BILLY CHAMP.
 The Akron Journal, Nov. 17, says: "Billy Champ's '666 Sycamore' is WONDERFUL!"
 Harrisburg, Pa., Majestic, Dec. 10 to 12.

Chandon Trio (Pan.) Minneapolis; (Pan.) Winnipeg 14-19.
 Chapman & Ring (State) Buffalo.
 Chappelle & Stinnette (World) Omaha; (Pan.) Kansas City 14-19.
 Charlotte & Her Gang (Strand) Washington.
 Chase & Collins (Greenpoint) Brooklyn.
 Chase, Chaz (State-Lake) Chicago; (Pal.) Milwaukee 14-19.
 Chinese Synopators (Orph.) Oakland, Calif.; (Hill St.) Los Angeles 14-19.
 Chiko & Kaufman (World) Omaha; (Pan.) Kansas City 14-19.
 Closs, George, Danceland (Orph.) Vancouver, Can.; (Orph.) Seattle 14-19.
 Christy & Nelson (Pal.) Hartford, Conn.
 Claire & Atwood (Orph.) San Francisco.
 Clark, Hughie, & Band (Pal.) St. Paul.
 Clark, Elsie, Co. (Pal.) Bridgeport, Conn.
 Clark, Sylvia (Poll) Wilkes-Barre, Pa.
 Clark & Bergman (105th St.) Cleveland.
 Clark & Vallini (Pan.) Winnipeg, Can.
 Clark & O'Neil (State) Buffalo.
 Clark & Crosby (Grand) St. Louis.
 Clark, Wilford, Co. (Keith) Syracuse, N. Y.
 Clark & Roberta (Emery) Providence, R. I., 10-12.
 Clarke's Aerial (Willard) Woodhaven, N. Y., 10-12.
 Claude & Marlon (Keith) Binghamton, N. Y.
 Clayton & Lennie (Orph.) Seattle; (Orph.) Sacramento, Calif., 17-19.
 Clayton, Una, Co. (Orph.) Germantown, Pa.
 Clifford & Gray (State) Chicago.
 Clifford & Bailey (Victory) Holyoke, Mass.
 Clifford & Marlon (Hipp.) Pottsville, Pa.

Clifton, Herbert (Riviera) Chicago; (St. Louis) St. Louis 14-19.
 Clifton & DeLuxe (Princess) Montreal, Can.
 Clinton, Rooney, & Orch. (Crescent) New Orleans.
 Clovelly Girls, Four (Keith) Washington.
 Codee, Ann (Keith) Cincinnati.
 Cody & Trleg (Englewood) Chicago.
 Cole & Snyder (Orph.) Los Angeles.
 Cole, Bud & Eleanor (Strand) Washington.
 Cole, Judson (Pal.) Milwaukee.
 Colleano Family (Pan.) Spokane 14-19.
 Colmano Co. (Columbia) Far Rockaway, N. Y.
 Coleman, Dan (Orph.) Sioux City, Ia.
 Collins & Peterson (Maj.) Wichita Falls, Tex.
 Conbo & Nevins (Scolay Sq.) Boston.
 Comfort, Vaughn, Co. (Grand) Shreveport, La.
 Commanders, The (Riverside) New York.
 Conboy & Vane; Aberdeen, S. D., 11-14; Montevideo, Minn., 16-19.
 Conley, The (Capitol) Braddock, Pa., 10-12; (Hollywood) Portsmouth, O., 14-16; (O. H.) Mansfield 17-19.
 Connell, Leona & Zippy (Orph.) Sioux City, Ia.
 Coogan & Casey (Kearse) Charleston, W. Va.
 Cook, Lamont & Jones (Regent) Detroit.
 Cook & Rosevere (Pan.) San Diego, Calif.; (Pan.) Long Beach 14-19.
 Cooper, Lew (Loew) London, Can., 10-12.
 Coon (Keith) Binghamton, N. Y.
 Corbett & Barry (Temple) Detroit.
 Corking Revue (Orph.) Boston.
 Cotter & Houlden (Wm. Penn) Philadelphia.
 Coulter & Rose (Miles) Detroit.
 Courthouse, Jane (World) Omaha; (Pan.) Kansas City 14-19.
 Cowan & Ruffian (Golden Gate) San Francisco.
 Coward, M. Cook, Co. (Earle) Philadelphia.
 Crafts & Sheehan (Flatshy) Brooklyn.
 Crane Sisters (Pan.) San Diego, Calif.; (Pan.) Long Beach 14-19.
 Creager, Willie, & Orch. (Victoria) New York 10-12.
 Creedon & Davis (Colonial) Lancaster, Pa.
 Cressy & Dayne (Keith) Columbus, O.
 Cuby & Smith (Capitol) Trenton, N. J.
 Cummings, Roy's Co. (Keith) Cleveland.
 Cupid's Closeup (Maj.) Bloomington, Ill.
 Curtis & Lawrence (Maj.) Milwaukee.
 Cycle of Color (Maj.) Johnstown, Pa.

D
 Dale, Billy, Co. (Orph.) Des Moines, Ia.
 Dancing Shoes (Met.) Brooklyn.
 Danubea, Three (Lyric) Birmingham, Ala.
 Dare, Cole & Helen (Loew) Montreal.
 Dare Girls, Those (105th St.) Cleveland.
 Dare, Annette (Strand) Shenandoah, Pa.
 Davies, Tom, Trio (Maj.) Johnstown, Pa.
 Davis & Darnell (Maj.) San Antonio, Tex.
 Davis & McCoy (Earle) Washington.
 Davis & Nelson (Pan.) Hamilton, Can.
 Davis, Phil (Greely Sq.) New York 10-12.
 Davis, Josephine (Perry) Erie, Pa.
 DeAlma, Geo. (Pal.) Ashtabula, O.
 DeAmore, Franklin (Hennepin) Minneapolis.
 DeKerejarto, Ducl (Martini) Galveston, Tex.
 DeKos Bros. (Grand) St. Louis; (Maj.) Chicago 14-19.
 DeLerio, Mlle., Co. (Emery) Providence, R. I., 10-12.
 DeLier, Jos. (Towers) Camden, N. J.
 DeSarto, Pablo (Rajsh) Reading, Pa., 10-12; (Hipp.) McKeesport 14-16; (Strand) Greensburg 17-19.
 DeSylvia, Jack, Revue (Sheridan Sq.) Pittsburgh.
 De Velde, Van, Troupe (Hipp.) New York.
 Deagon & Mack (Orph.) Omaha.
 Dean, Jerric (Orph.) Huntington, W. Va.
 Debee & Weldon (Gates) Brooklyn 10-12.
 Delro (Colonial) Norfolk, Va.
 Delf, Harry (Orph.) St. Louis.
 Delmar, Gladys, & Band (Grand) St. Louis.
 Delmar's Lions (Parthenon) Berwyn, Ill., 10-12; (Empress) Decatur 13-19; (Maj.) Bloomington 17-19.
 Demar & Lester (Riverside) New York.
 Demarest & Collette (Temple) Rochester, N. Y.
 Demco & Rochelle (Pal.) Chicago; (St. Louis) St. Louis 14-19.
 Denno Sisters & Thibaut (State) Memphis.
 Denton, Jack (Temple) Syracuse, N. Y.
 Derickson, Chas. (Keith) Boston.
 Dermott (Feeley) Hazleton, Pa.
 Desmond, William (State-Lake) Chicago.
 Devitt & Fletcher (Pan.) Minneapolis; (Pan.) Winnipeg 14-19.
 Devoe, Frank, Co. (Lincoln Hipp.) Chicago.
 Dewey & Rogers (Pan.) Ogden, Utah; (Pan.) Denver 14-19.
 Diamond & Brennan (Poll) Worcester, Mass.
 Diaz Monkeys (Amer.) New York 10-12.
 Dick, Sisters' Co. (York) New York, Pa.
 Dillon & Marguerite (Victoria) New York 10-12.
 Dix & Vian (Colonial) Lancaster, Pa.
 Dixie Four (Proctor) Albany, N. Y.
 Dixon, Frank, Co. (Victoria) New York 10-12.
 Dobson & Howard (Palace) Brooklyn.
 Dolly Dumplin (Kedzie) Chicago.
 Donia & Mack (Bway.) Norwich, Conn.
 Donovan & Lee (Keith) Ottawa, Can.
 Dooley & Sales (Hipp.) New York.
 Dorans, Dancing (Miles) Detroit.
 Douglas (Bradford) Bradford, Pa.
 Douglas & Elare (Empire) N. Adams, Mass.
 Dover, Ben (Hipp.) Baltimore.
 Downie's Elephants (Natl.) New York 10-12.
 Downing, Barry, Co. (Pal.) New Orleans.
 Dovie, Buddy (Orph.) Denver.
 Dressler, Marie (Albee) Brooklyn.
 Drew, Mabel (Natl.) New York 10-12.
 Drisko & Earl (Empress) Decatur, Ill.
 Dubarry, Mmpe., Co. (Hipp.) Youngstown, O.
 Dudley, Estelle, Co. (Empress) Grand Rapids, Mich.
 Duggan, Danny, Co. (Regent) Beaver Falls, Pa.

E
 Dunbar, C. & M. (Keith) Atlanta, Ga.
 Dunlo & Gagna (Keith) Philadelphia.
 Duponts, The (Orph.) Winnipeg, Can.; (Orph.) Vancouver 14-19.
 Dupree, M., Revue (Pal.) Bridgeport, Conn.
 Early & Hallock (Pan.) San Francisco.
 Early, Dora, Co. (Pal.) Jacksonville, Fla.
 East & Dumke (Towers) Camden, N. J.
 Eastman & Moore (Pan.) Long Beach, Calif. (Pan.) Salt Lake City 14-19.
 Eaves, Mary (Grand) Shreveport, La.
 Eclair Twins & Wells (Delancy St.) New York 10-12.
 Edder, Grace, Co. (Proctor) Newburg, N. Y.
 Edwards, Irving (Hipp.) Pottsville, Pa.
 Edwards & Guarnert (Lyric) Birmingham, Ala.
 Edwards, Gus, School Days (Riviera) Chicago; (Orph.) Winnipeg 14-19.
 El Ciego (Orph.) Ok. City, Ok.
 Elliott, Gordon, Co. (Hill St.) Minneapolis.
 Elliott & La Cur (Orph.) Seattle; (Orph.) Sacramento, Calif., 17-19.
 Elly (Miller) Milwaukee.
 Emerson & Baldwin (Pan.) Vancouver, Can.
 Emery Sister (Princess) Montreal.
 Emmy's Pets (Hill St.) Los Angeles.
 Entertainers, Four (Orph.) Tulsa, Ok.
 Erford's Oddities (Fulton) Brooklyn.
 Ernesto Family (Pal.) New Haven, Conn.
 Erol, Bert (Shea) Toronto.
 Esmonde & Grant (Keith) Raleigh, N. C.

F
 Fagan's, Raymond, Band (Newark) Newark, N. J.; (Amer.) Pittston, Pa., 14-16; (Irving) Carbondale 17-19.
 Fair, Nancy (Pan.) Toledo, O.
 Fair, Nancy (State) Cleveland.
 Falls, A. & G. (Pal.) Rockford, Ill.
 Fanton, Joe, Co. (Empress) Decatur, Ill.
 Farrell, Billy, Co. (Columbia) Dayton, Ia.
 Fashion Hints (Hipp.) Baltimore.
 Fashions of the Day (Keith) St. Petersburg, Fla.
 Fay, Frank, Co. (Maj.) San Antonio, Tex.
 Fay, Charles, Co. (Templ.) Birmingham.
 Fayette & Co. (Pal.) Pittsfield, Mass.
 Fearless Flyers, Five (Legend of the Nile) Detroit 7-9.
 Fenner, Walter (Pan.) Los Angeles; (Pan.) San Diego 14-19.
 Ferguson, Dave, Co. (Grand) Philadelphia.
 Fields & Johnston (National) Louisville.
 Fifty Miles From Broadway (Hill St.) Los Angeles.
 Fischer, John Irving (Lincoln Sq.) New York 10-12.
 Fisher & Gilmore (Temple) Rochester, N. Y.
 Fisher, Julius (Kedzie) Chicago.
 Fluke & Lloyd (Pal.) Cincinnati.
 Fitzgibbon, Bert (105th St.) Cleveland.
 Fleming Sisters (Fulton) Brooklyn 10-12.
 Fodey & LaTour (Scolay Sq.) Boston.
 Follis & Leroy (Maj.) Dallas, Tex.
 Follis Girls (Maj.) Dubuque, Ia.
 Follen & Williams (Pal.) Jacksonville, Fla.
 Forsythe, Charles, Co. (Hilltop) Chicago.
 Foster & Ray (Pan.) Tacoma, Wash., 14-19.
 Foster & Peggy (Pal.) New Orleans.
 Foyer, Eddie (Englewood) Chicago.
 Frances & Ruth (Keith) Lowell, Mass.
 Francis & Lloyd (Proctor) Shenectady, N. Y.
 Frank & Baron (Fulton) Brooklyn 10-12.
 Franklin, Irene (Keith) Cleveland.
 Freed, Joe, Co. (Pan.) Spokane 14-19.
 Friend & Watkins (Ave. B) New York.
 Friscoe & Co. (Keith) Columbus, O.
 Frobes of 1925 (Maj.) Chicago.
 Fuller, Mollie, Co. (Bushwick) Brooklyn.
 Fulton & Parker (Orph.) Boston.
 Fulton & Mack (Pan.) Regina, Can.
 Furman & Evans (Greely Sq.) New York 10-12.
 Fynan, Billy, Girls (Pal.) New Orleans.

G
 Gabriel, Master, Co. (Keith) Atlanta, Ga.
 Gahues Bros. (Grand) Clarksburg, W. Va.
 Gallarini & Sister (Pal.) New York.
 Gardiner's Maniacs (Victory) Holyoke, Mass.
 Garg & Ball (Pal.) St. Paul.
 Garland, Harry (Pal.) Rockford, Ill.
 Gascolones, Royal (Maj.) Wichita Falls, Tex.
 Gast, Flo, & Girls (Poll) Scranton, Pa.
 Gates & Finley (Lincoln Sq.) New York 10-12.
 Gellie, Lea, Revue (Pal.) Jacksonville, Fla.
 Genero Girls (Boston) Boston.
 George, Col. Jack (Poll) Scranton, Pa.
 Ghezzi, Two (Orph.) Vancouver, Can.; (Orph.) Seattle 14-19.
 Gibbons, N. Co. (Keith) Cincinnati.
 Gibson, Jack & Jessie (Rialto) Chicago.
 Gibbons & Betty (Rialto) Chicago.
 Glibney, Marlon (Jefferson) Auburn, N. Y.
 Gilbert & Avery Revue (State) Buffalo.
 Gilbert & Mae (Indiana) Indiana, Pa.
 Glette, Bob & Lucy (Albee) Brooklyn.
 Gingham Girls (Gaiety) Utica, N. Y.
 Girlie Revels (Pan.) Los Angeles; (Pan.) San Diego 14-19.
 Giron Girls, Four (Pan.) Toronto.
 Gladiators, The (Fairmont) Fairmont, W. Va.
 Glason, Billy (Fifth Ave.) New York.
 Glenn & Jenkins (Proctor) Newark, N. J.
 Gobel & Hall (Pan.) Tacoma, Wash.; (Pan.) Portland 14-19.
 Goetz & Duffy (Blvd.) New York 10-12.
 Gold, Ann (Grand) Philadelphia.
 Golden-Beaty Revue (State-Lake) Chicago.
 Golden Bird (Indiana) Indiana, Pa.
 Goldie, Jack (Natl.) Louisville, Ky.
 Goffera, Three (Orph.) Seattle; (Orph.) Sacramento, Calif., 17-19.
 Goodwin Comedy Four (Allegheyn) Philadelphia.
 Gordon & Pierce (Lincoln Sq.) New York 10-12.
 Gordon, Bert (Maryland) Baltimore.
 Gordon's Dogs (Shea) Toronto.
 Gorman, B. & E. (Imperial) Montreal.
 Grant, Sydney (Earle) Washington.
 Gray, Tony (Pan.) Los Angeles; (Pan.) San Diego 14-19.
 Gray, Loretta, Revue (Temple) Detroit.
 Gray, Sam (Pan.) Denver; (World) Omaha 14-19.
 Gray Family (Pan.) San Diego, Calif.; (Pan.) Long Beach 14-19.
 Green & LaFell (Piazza) Waterloo, Ia.
 Greenway, Ann (Riviera) Chicago.
 Grandios, Pepito, Co. (105th St.) Cleveland.
 Gress, K. & E. (7th St.) Minneapolis.
 Grithn, Gerald (State-Lake) Chicago; (Orph.) Winnipeg 14-19.
 Groh & Adonis (Strand) Greensburg, Pa.
 Guth, Carmen & Guth (Indiana) Indiana, Pa.

Gyp and (Pan.) Spokane; (Pan.) Seattle 11-19.

H

Hans Bros., Four (Hamilton) New York 14-16; (Jefferson) New York 17-20.
Hank & Delmar (Orph.) Winnipeg, Can.; (Orph.) Vancouver 11-13.
Hanson, Nat. Co. (Main St.) Kansas City.
Hart Bob (Colonial) Allentown, Pa.
Hartman, Billy (1st St.) New York.
Hartman, Nan (Keith) Philadelphia.
Hawamura Japs. (Hwy.) New York 10-12.
Hamilton, Laura, Co. (Scollay Sq.) Boston.
Hamilton, Sam (Keith) Chicago.
Hamilton Sisters (Colonial) Norfolk, Va.
Hamilton & Hayes (Temple) Detroit.
Hamilton & Barnes (Orph.) Galesburg, Ill.
Hamilton & Mack (Lyric) Birmingham, Ala.
Hamrell Sisters & Stross (Amer.) New York 10-12.
Hampton, Earl, Co. (State) Newark, N. J.
Hansworth & DeMain (Pan.) Edmonton, Can.
Hansy, J. Francis, Revue (Pan.) Denver; (World) Omaha 11-19.
Hanson Bros., Co. (Lyric) Mobile, Ala.
Hanson Sisters (7th St.) Minneapolis.
Harmon & Sauts (Sheel) Toronto.
Harrison & Co. (Prospect) Brooklyn.
Harris, Dave, Co. (1st) Brooklyn.
Harris, Val (Keith) Washington.
Hart, Wagner & Ellis (State) Memphis.
Hart & Patterson (Natl.) Louisville, Ky.
Harvard, Winifred & Bruce (Emery) Providence, R. I., 10-12.
Harvey, Morton (State) Nanticoke, Pa.
Hassl & Osal (Grand) Mason, Ga.
Hawkins, Lew (5th St.) New York.
Hawthorne & Cook (Pal.) Cincinnati.
Hayes, The (Orph.) Omaha.
Haynes, Lehman & Kaiser (Pal.) South Bend, Ind.
Haynes, Mary (Keith) Boston.
Hayes, Brent (Garrick) Norristown, Pa.
Hayes & Cook (Cross Keys) Philadelphia.
Hayes, Hap (Maj.) Birmingham, Ill.
Hazel & Harphel (Maj.) Johnston, N. Y.
Hazel & Cross (Temple) Rochester, N. Y.
Hazel, John, Co. (1st St.) New York.
Hobert-Sanderson Reue (Pan.) Ogden, Utah; (Pan.) Denver 14-19.
Hedley, Jack (Maj.) San Antonio, Tex.
Hedgus, Margit (Keith) Raleigh, N. C.
Hedding, Pat, Co. (Towers) Camden, N. J.
Hedley, Flying (Bradford) Bradford, Pa.
Henshaw, Bobby (John) Ft. Smith, Ark.
Herbert, Hugh, Co. (Bway.) Philadelphia.
Herbert & Bolt Trio (Hollywood) Portsmouth, O., 10-12.
Herman Bros., Three (Amer.) Chicago.
Herman, Gene, Co. (Proctor) Albany, N. Y.
Hewitt & Hall (Mischer) Altoona, Pa.
Hertz, The (Kearse) Charleston, W. Va.
Hill, Ernest (Hijon) Savannah, Ga.
Hill & Hartman (Maj.) Cedar Rapids, Ia.
Hickman Bros. (Orph.) Ok. City, Ok.
Higley Girls, Four (Orph.) Clinton, Ia.
Hill & Quinell (Orph.) Ok. City, Ok.
Hill & Cheselich (State) Nanticoke, Pa.
Hines, Harry (Kogen) New York.
Holland (7th St.) Minneapolis.
Hoffman & Lambert (Proctor) Newark, N. J.
Holloway & Austin (Keith) Indianapolis.
Hollywood Revue (Ave. B) New York 10-12.
Holman, Harry, Co. (Maj.) Wichita Falls, Tex.
Holmes, W. & I. (Sheridan Sq.) Pittsburgh.
Honey Boys, Five (Keith) Toledo, O.
Hook, Etal (Albee) Brooklyn.
Hooper, Edna Wallace (Earle) Washington.
Hoop, Billy, Co. (Martini) Galveston, Tex.
Howard & Ross (Pan.) Winnipeg, Can.
Howard, Joe, Revue (Temple) Detroit.
Howard Girls (Strand) Morganston, W. Va., 10-12; (Pan.) Newark, N. J., 14-19.
Howard's Pontes (Opera House) Jamestown, N. Y.
Hoy, Etal Look, Co. (Hill St.) Los Angeles.
Hubbs, The (Pan.) Niagara Falls, N. Y.
Hufford, Nick (Hwy.) Doverville, N. Y.
Hughes & Burke (Greenfield) Mass., 10-12; Worcester 11-16; Springfield 17-19.
Huggins, Frank, Co. (Pal.) Manchester, N. H.
Huggins, Ray, & Seals (Orph.) St. Louis.
Hull & Vogt (Keith) Pittsburgh, N. Y.
Huyler & Carman (E. S. A.) Vancouver, Wash., 9-10; (High) Salem, Ore., 11-12; (Liberty) Oregon City 13.
Hyland's Birds (Lincoln Sq.) New York 10-12.
Hyman, Johnny (Orph.) Denver, (Orph.) Omaha 14-19.

I

Imhoff, Roger, Co. (Rajah) Reading, Pa.
In Bargzavia (Pal.) Cincinnati.
Ingels & Wilson (Victory) Holyoke, Mass.
In Hawaii (Grand) Evansville, Ind.
Ions, F. & F. (Maj.) Harrisburg, Pa.
International Three (Pan.) Niagara Falls, N. Y.
International Six (Pan.) San Francisco.
Irving & Elwood (Strand) Stamford, Conn.
Irving's Midgets (Pan.) Vancouver, Can.

J

Jackson Girls (Bushwick) Brooklyn.
Jackson & Taylor (Pan.) Ogden, Utah; (Pan.) Denver 11-19.
Jackson, Jack, Troupe (Gates) Brooklyn 10-12.
James, Walter, Revue (Hwy.) Savannah, Ga.
Janis, Elsie (Keith) Washington.
Jas & Whalen (Columbia) Far Rockaway, N. Y.
Javis Revue (World) Omaha; (Pan.) Kansas City 11-19.
Jazzbanda Revue (York) York, Pa.
Jennings & Mack (Crescent) New Orleans.
Jenny & Gray (Pan.) Memphis.
Jerry & Baby Grands (Orph.) Winnipeg, Can.; (Orph.) Vancouver 14-19.
Jody & Jordan (Pal.) Cincinnati.
Johnson, Cliff (Keith) Ottawa, Can.
Johnson & Baker (Hipp.) Pontiac, Pa.
Johnson, J. Co. (Pal.) New York.
Jones, Morgan & Bush (Maj.) Houston, Tex.
Jones, Garrison, Co. (Keith) Chicago.
Jones & Rex (Harris) Pittsburgh.
Jones & Hill (Pal.) New Orleans.
Joseph, J. Co. (Orph.) St. Louis; (Pal.) Milwaukee 13-19.
Joy & Foster (Garrick) Norristown, Pa.
Just Out of Kulekera (Amer.) New York 10-12.

K

Kahn, Harry (Orph.) San Francisco, (Orph.) Oakland 11-19.
Kamazawa Japs. (Maryland) Baltimore.
Kane, Brooks (Hipp.) Portville, Pa.
Kara (Temple) Birmingham, Ala.
Karl Bros. (Jefferson) New York.
Karter's Komediana (Harris) Pittsburgh.
Kavanaugh, Stan, Co. (Keith) Atlanta, Ga.

Kenn, Richard (Maj.) Houston, Tex.
Keating, Charles, Co. (Grand) Atlanta, Ga.
Kellors, Lou (Pan.) Vancouver, Can.
Kellerman, Annette (Keith) Boston.
Kelly & Bart (Calvin) Northampton, Mass.
Kelly, Walter C. (Keith) Cleveland.
Kelly & LaToll (Orph.) Sacramento, Calif.; (Orph.) San Francisco 11-19.
Kelso Bros.' Revue (Darthenon) Berwyn, Ill., 10-12; (Empress) Decatur 13-16.
Kennedy, Wan, Co. (Edgemont) Chester, Pa.
Kenny & Hollis (Garrick) Norristown, Pa.
Koo, Tak & Yoki (Orph.) Denver.
Keyhole Ramona (Cross Keys) Philadelphia.
Kismet Sisters (Temple) Detroit.
Kilbey, Fay, Co. (Crescent) New Orleans.
Kinslet & Goman (Keith) Atlanta, Ga.
King & Beatty (Orph.) Sacramento, Calif.; (Orph.) San Francisco 11-19.
King's Gas, Melodist (Miller) Milwaukee.
Kinney, Hubert, Co. (Orph.) Champaign, Ill.
Kirby & Deval (Yonge St.) Toronto.
Kirkwood, Billy & Grace (Lyric) Hoboken, N. J., 10-12.
Kittaro Japs. (Keith) Cincinnati.
Klee, Mel (Shea) Toronto.
Klass & Brilliant (State) New York.
Knickerbocker Four (Keith) Boston.
Knights, Seven, and a Day (Rialto) Glens Falls, N. Y.
Knob & Luman (Hijon) Savannah, Ga.
Kohn & Galetti (Bushwick) Brooklyn.
Kong Sisters (Pal.) Chicago.
Kraft & Linnott (Keith) Lowell, Mass.
Kramer & Boyls (Davis) Pittsburgh.
Kuma Japs. (Bushwick) Brooklyn.
Kuxwings, Four (Keith) Cleveland.

L

LaBoniola (Pan.) Newark, N. J.
LaFollette (Grand) Oshkosh, Wis., 10-12.
La Rocca, Roxy (Galey) Utica, N. Y.
LaVier, Jack (Golden Gate) San Francisco; (Hill St.) Los Angeles 14-19.
LaClair John (Franklin) New York.
LaCoste & Bonawee (Greely Sq.) New York 10-12.
LaFont, Frank, Co. (State) Cleveland.
LaFlour & Porla (Maj.) Ft. Worth, Tex.
LaMaire & Balston (Roanoke) Roanoke, Va.
LaMonte, Lesra, Jack & Hazel (Strand) Pennsylvania, Mich., 10-12; (Family) Monroe 13.
LaTour & Elzag (Grand) Alton, Ill., 10-12; (Lincoln) Belleville 11-16.
LaVarr Bros. (Pal.) Waterbury, Conn.
Lavers, Florida (Orph.) Vancouver, Can.; (Orph.) Seattle 11-19.
Laur & Mercedes (Keith) Ottawa, Can.
Lambert (Pan.) Indianapolis.
Lameys, The (Temple) Syracuse, N. Y.
Lamond, Edith (Hipp.) Youngstown, O.
Lancaster & McAllister (Fulton) Brooklyn 10-12.
Lanlick, Olyn (Pan.) San Francisco 14-19.
Lando, Joyce (Pan.) Indianapolis.
Lane & Harper (Maj.) Ft. Worth, Tex.
Lane & Golden (Pal.) Red Bank, N. J.
Lafayette-Belfino Co. (State) Chicago.
Lang & Hale (Riverside) New York.
Lanimer & Lindson (Pal.) Cincinnati.
Latlam, Rubie, Duo (State) Newark, N. J.
Laybne & Marie (Hijon) Woonsocket, R. I.
Lawrence & McAllister (Montauk) Passaic, N. J.
Lea, Emily, Co. (Keith) Cincinnati.
Lefever (Maj.) Boise, Id., 11-12; (Arcade) La Grande, Ore., 13.
Leipsig, N. (Pal.) Peoria, Ill.
Leiland & St. Clair (Maj.) Milwaukee.
Leonard, Eddie (Orph.) Seattle; (Orph.) Sacramento, Calif., 17-19.
Leonard & Boyne (Emery) Providence, R. I.
Leroy, Taim & Rosco (Pan.) Winnipeg, Can.
Lester, The (Lyric) Birmingham, Ala.
Lester & Irving (Orph.) Champaign, Ill.
Lewan & Doris (Grand) Mason, Ga.
Loy, Bert (Kiverside) New York.
Lewis & Norton (Orph.) New Orleans.
Lewis & Dody (Willard) Woodhaver, N. Y.
Lewis & Smith (Park) Meadville, Pa.
Lewis & Ames (Victoria) Wheeling, W. Va.
Liddell & Gibson (Fairmont) Fairmont, W. Va.
Light, Ben, Co. (Keith) Toledo, O.
Lime Tro, M. E. G. (Strand) Washington.
Lind, Homer, Home (Colonial) Lancaster, Pa.
Lindsay's Birds (Kearse) Grand, Atlanta, Ga.
Linton Folies (Binghamton) Binghamton, N. Y.
Little Cottage (Grand) Mason, Ga.
Little Billy (Willard) Woodhaver, N. Y., 10-12.
Little Maids, Three (Keith) Ottawa, Can.
Livingston, Mildred (Maj.) Dallas, Tex.
Livingston, The (Poll) Wilkes-Barre, Pa.
Lloyd, Alice (Orph.) Omaha; (Hennepin) Minneapolis 11-19.
Lockett & Page (State) New York.
Lockfords & Tson (Princess) Montreal.
Lohse & Sterling (Pal.) New Haven, Conn.
Long Tom Sam (Orph.) Denver; (St. Louis) St. Louis 14-19.
Loogheids, Three (Pan.) Denver; (World) Omaha 14-19.
Lopez, Vincent, Debs (State) Newark, N. J.
Loray (Kearse) Charleston, W. Va.
Lorens, Three (Hubby) McAlester, Ok.
Lorraine & Howard (Orph.) Oakland, Calif.
Loren & Mura (Pan.) Tacoma, Wash., 11-19.
Lowry, Ed (Orph.) Sacramento, Calif.; (Orph.) San Francisco 14-19.
Loyal's Dogs (Davis) Pittsburgh.
Lucas, Jimmy (State) Newark, N. J.
Lucky's, Dick, Arcadians (Pal.) Rockford, Ill.
Lunette, Mingo (Low) Montreal.
Lyell & Mason (Empire) Lawrence, Mass.
Lyell & Goman (Montauk) Passaic, N. J.
Lynn, Carl (Lyric) Richmond, Va.
Lyons, Jimmy (Orph.) Wichita, Kan.
Lyell & Fant (Imperial) Montreal, Can.
Lubin & Lowrie (Earle) Philadelphia.
Lutes Bros. (Hipp.) McKeesport, Pa.

M

Mack & Rossiter (St. Louis) St. Louis; (Pal.) Milwaukee 14-19.
Mack, J. P. (Jefferson) Anburn, N. Y.
Mack & Lube (Grand) Shreveport, La.
Mack & Goman (Pal.) St. Paul.
Macon & Hogue (Pan.) Toronto.
Madcaps, Four (Pan.) Vancouver, Can.
Madley & Dupree (Shattuck) Hornell, N. Y.
Mahon & Cholci (Pan.) Indianapolis.
Mahoney, Will (Keith) Philadelphia.
Major Revue (Bradford) Bradford, Pa.
Makar & Redford (State-Lake) Chicago.
Malia & Bart (Main St.) Kansas City.
Mallen & Case (Pal.) Manchester, N. H.
Mandel, Wm. & Joe (Shea) Toronto.
Manley, Dave (Maj.) Springfield, Ill.
Mann & Strong (Pan.) San Francisco 14-19.

Mann's Syncopators (Pan.) Long Beach, Calif.; (Pan.) Salt Lake City 14-19.
Marrell, Missa (Temple) Syracuse, N. Y.
Mareus & Booth (Orph.) Boston.
Marcus, Sistera & Carleton Bros. (Miller) Milwaukee.
Mardo & Wynn (Pan.) San Francisco.
Margot & Francis (Princess) Montreal.
Marguerite & Gill (Temple) Rochester, N. Y.
Marine, Ethel (Pan.) Indianapolis.

Rita Mario & Co.
ORPHEUM CIRCUIT
DIRECTION EARL & PERKINS

Marr & Evans (Pan.) Hamilton, Can.
Marks, Joe Co. (Lyric) Richmond, Va.
Marrone & LaCosta Revue (Scollay Sq.) Boston.
Maryland Singers (Keith) Ottawa, Can.
Mason & Zndora (Pan.) San Francisco 11-19.
Matthews & Ayers (Pan.) Minneapolis; (Pan.) Winnipeg 14-19.
Maugh, Dora, Co. (Grand) Atlanta, Ga.
Mauss, Willie (Orph.) St. Louis.
Mayhew, Stella (Princess) Montreal.
Mayo & Mayo (Pal.) New Haven, Conn.
McCarthy & Moore (Pan.) San Francisco 14-19.
McCarthy, Jack (Rialto) Chicago.
McComack, Jr., John; Hammon, N. J., 11-12; Berlin 13-15; Haddonfield 16-17.
McComack & Wallace (Keith) Syracuse, N. Y.
McCur & Walton (Calvin) Northampton, Mass.
McCullough, Carl (Lyric) Mobile, Ala.
McDonnys, Dancin' (Keith) Lowell, Mass.
McGivney, Owen (Pal.) Hartford, Conn.
McKay & Ardine (Orph.) San Francisco; (Orph.) Los Angeles 14-19.
McKennis, Three (Princess) Nashville, Tenn.
McKinley, Mabel (Hennepin) Minneapolis.
McLaughlin & Evans (Montauk) Passaic, N. J.
McQuarrie, Haven (York) York, Pa.
McShea & Newman (Orph.) San Francisco; (Orph.) Oakland 14-19.
McHiner & Williams (State) Jersey City.
Melodie Duo (Chateau) Chicago.
Melody Four (Electric) St. Joseph, Mo.; (Main St.) Kansas City 13-19.
Melrose, Bert (Keith) Columbus, O.
Melroy Sisters (Orph.) New Orleans.
Melvins, Three (Davis) Pittsburgh.
Mendel, Joe (Maryland) Baltimore.
Merlin & Evans (Lyric) Mobile, Ala.
Mercedith & Snoozor (Main St.) Kansas City.
Merodiths, The (Pal.) Milwaukee; (State-Lake) Chicago 14-19.
Merritt & Coughlin (1st St.) New York.
Meyakos, The (Orph.) Oakland, Calif.
Middleton, Jean (Pan.) Memphis.
Middleton & Spellmeyer (Pan.) Seattle; (Pan.) Vancouver 14-19.
Mickey, Sager, Co. (Capitol) New London, Conn.
Mignon (Edgemont) Chester, Pa.
Miller, Bill; Co. (Natl.) New York 10-12.
Miller, Jessie (Yonge St.) Toronto.
Miller & Mack (Empress) Grand Rapids, Mich.
Miller, Eunice (Maj.) Houston, Tex.
Minetti & June (Pal.) Ashtabula, O.
Minstrel Monarchs (Maj.) Cedar Rapids, Ia.
Minstrel Memories (Colonial) Allentown, Pa.
Mitchell & Dove (Princess) Nashville, Tenn.
Mitzi & Royal Dancers (Pal.) Cincinnati.
Monarchs of Melody (Pal.) Hartford, Conn.
Monroe & Grant (Orph.) Oakland, Calif.; (Hill St.) Los Angeles 14-19.
Montrose & Nace (Delancey St.) New York 10-12.
Moore & Mitchell (Grand) Shreveport, La.
Moore, G. & M. (Poll) Wilkes-Barre, Pa.
Moore, Patti, & Band (Orph.) Oak and, Calif.; (Golden Gate) San Francisco 14-19.
Moore & Freed (Orph.) Winnipeg, Can.; (Orph.) Vancouver 14-19.
Moore, Al, & Band (Orph.) Sacramento, Calif.; (Orph.) San Francisco 14-19.
Moran & Wiser (Victoria) Wheeling, W. Va.
Morgan & Sheldon (Maj.) Milwaukee.
Morin Sisters, Three (Edgemont) Chester, Pa.
Morrill, Clark (Hipp.) Baltimore.
Morris, Will (Pan.) San Francisco.
Morris & Shaw (Strand) Greensburg, Pa.
Morris & Lazar (Orph.) Huntington, W. Va.
Morton, Geo. (Delancey St.) New York 10-12.
Motions, Four (State) New York.
Mosconi Family (Proctor) Newark, N. J.
Mosconi Brothers (Albee) Brooklyn.
Moss & Frye (Bushwick) Brooklyn.
Mower, Millicent (Empire) North Adams, Mass.
Mullin-Francis Co. (Grand) Mason, Ga.
Murdoch & Mayo (Bushwick) Brooklyn.
Murdoch & Kennedy Sisters (Maj.) Springfield, Ill.
Murphy, Johnny (Keith) Cincinnati.
Murphy, Senator (Keith) Columbus, O.
Murray, Elizabeth (Earle) Philadelphia.
Murray & Charlotte (Proctor) Troy, N. Y.
Murray Girls (Empress) Grand Rapids, Mich.
Murray & Irwin (Earle) Washington.
Murray & La Vere (Royal) New York.
Murry, Odette (Princess) Montreal.

N

Nagya, The (Orph.) Seattle; (Orph.) Sacramento, Calif., 17-19.
Namara, Margaret (Hipp.) New York.
Nathans & Sully (Pal.) St. Paul.
Nathanson's Entertainers (Empress) Decatur, Ill.
Nelson, Alma, & Roys (Orph.) Denver; (Orph.) Omaha 11-19.
Nelson, Bob (State) Memphis.
Nelson, Eddie (Orph.) Oakland, Calif.
Nelsons, Juggling (Orph.) San Francisco; (Orph.) Los Angeles 14-19.
Nevada (Chateau) Chicago.
Nervo & Knox (Keith) Indianapolis.
Nevada, Lloyd, Co. (Maj.) Springfield, Ill., 6-8; Bay City, Mich., 13-19.
Newell & Most (Temple) Rochester, N. Y.
Newhoff & Phelps (Grand) Shreveport, La.
Newman, Walter, Co. (Lyric) Birmingham, Ala.
Newman, Hal (Keith) Lowell, Mass.
Nighthawks, The (Lyric) Hoboken, N. J., 10-12.
Noble (Pan.) Los Angeles; (Pan.) San Diego 14-19.
Nixon, Three (Orph.) Boston.
Nixon & Sans (Orph.) Huntington, W. Va.
Norman, Karyl (St. Louis) St. Louis; (State-Lake) Chicago 14-19.
Norraine, Nada (Miller) Milwaukee.
North, Cecil (O. H.) Ely, Minn., 9-10; (Garden) Hibbing 11-12; (Lab) Cloquet 13-14; (Grand) Bemidji 15-16.
Norton & Wilson (Fairmont) Fairmont, W. Va.
Norton & Brower (Chateau) Chicago.
Novellea, The (Pan.) Memphis.
Novellette Revue (Imperial) Montreal.
Novelle Bros. (Maj.) Chicago.

O'Brien Sextet (Scollay Sq.) Boston.
O'Brien & Josephine (Binghamton) Binghamton, N. Y.
O'Brien Sisters' Co. (Lyric) Hoboken, N. J.
O'Connor Sisters (Kedzie) Chicago.
O'Meara, Jerry, Co. (Pal.) Waterbury, Conn.
Olva (Keith) Lowell, Mass.
Oh, Mary (Boston) Boston.
O'Hott & Maye (Orph.) Joliet, Ill.
Oliva & Mack (Pan.) Los Angeles; (Pan.) San Diego 11-19.
Ormsbee, Laura, Co. (Proctor) Troy, N. Y.
Orren & Drew (Crescent) New Orleans.
Olson & Johnson (Maj.) Houston, Tex.
Orson, Four (Grand) Clarksburg, W. Va., 11-16; (Fairmont) Fairmont 17-19.
Owens-Kelly Revue (Pal.) Bridgeport, Conn.

P

Padula, Margaret (Keith) Dayton, O.
Page, J. & B. (Chateau) Chicago.
Palermo's Dogs (Maj.) Dallas, Tex.
Palmer, Gaston (Orph.) Seattle; (Orph.) Sacramento, Calif., 17-19.
Paramount Five (Grand) Philadelphia.
Pardo, Eddie, Co. (Orph.) Ok. City, Ok.
Parentos, The (Indoor Circus) Poughkeepsie, N. Y.; Newburg 14-19.
Parsh & Peru (Roanoke) Roanoke, Va.
Parshlenns, The (Fairmont) Fairmont, W. Va.
Parker & Rand (Keith) Dayton, O.
Parker, Ethel, & Co. (Shea) Buffalo.
Pasquall Bros. (Columb) Davenport, Ia.
Patricia (Pal.) New Haven, Conn.
Paul (Keith) Toledo, O.
Pearce, Lady Oden (Keith) Syracuse, N. Y.
Pearl, Myron, Co. (Earle) Philadelphia.
Pearson, Newport & Pearson (Keith) Portland, Me.
Pearse & Nelson (Gates) Brooklyn 10-12.
Peavey & Perdue (Pan.) Ogden, Utah; (Pan.) Denver 14-19.
Pederson Bros. (Keith) Boston.
Penny, Reed & Boyd (Pan.) Salt Lake City; (Pan.) Ogden 14-19.
Peppo (Franklin) New York.
Perez & Marguerite (Strand) Plattsburg, N. Y.
Permane & Shelly (Proctor) Albany, N. Y.
Perrine's Orph. (Natl.) Louisville, Ky.
Perrone & Oliver (Orph.) Tulsa, Ok.
Perry & Wagner (Pal.) Manchester, N. H.
Perryings, The (Pan.) Portland, Ore.
Peter & LeBuff (Low) London, Can., 10-12.
Petleys, Five (Low) Baltimore; (Strand) Washington 13-19.
Petrie & Gregory (Orph.) Wichita, Kan.
Phillbrick & DeVoo (Temple) Rochester, N. Y.
Phechanl Troupe (York) York, Pa.
Phefords, The (Imperial) Montreal, Can.
Pierofyts, Les (Grand) Oshkosh, Wis., 10-12.
Pillard & Hillier (Orph.) Los Angeles.
Pinto, Bennett & Fletcher (Pal.) Chicago.
Pitter Pitter Revue (Kedzie) Chicago 10-12; (Amer.) Chicago 13-16.
Polly & Oz (Met.) Brooklyn.
Poppyland (Garrick) Norristown, Pa.
Powell Sextet (Orph.) Germantown, Pa.
Power's Elephants (Riviera) Chicago.
Powers & Wallace (Keith) Boston.
Powers & Klases (Proctor) Mt. Vernon, N. Y.
Price, Georgia (Proctor) Newark, N. J.
Princeton & Watson (Princess) Montreal, Can.

Q

Quilly & Jenny (Pal.) Manchester, N. H.

R

Radio Robot (Keith) Plattsburg, N. Y.
Radio Fun (Orph.) Tulsa, Ok.
Rahn, Paul, & Girls (Orph.) Wichita, Kan.
Rainbow, The (Mohawk (Willard) Woodhaver, N. Y., 10-12.
Randall, Bobby (State) Cleveland.
Randall, Carl (Pal.) Milwaukee.
Rajah, Princess (Montauk) Passaic, N. J.
Rasch, A., Ballet (Pal.) New York.
Rasch, Albertina, Girls (Orph.) San Francisco.
Rasch's Ballet (Shea) Toronto.
Rath Bros. (Orph.) Denver; (Hennepin) Minneapolis 11-19.
Rents, The (Pan.) Spokane 11-19.
Reckless, Frank, Co. (Harris) Pittsburgh.
Reddingtons, Three (Orph.) Wichita, Kan.
Redmond & Wells (Wm. Penn) Philadelphia.
Red & Lerere (Pal.) Chicago.
Red, Florence, Co. (Orph.) Los Angeles.
Redder & Armstrong (Martini) Galveston, Tex.
Reese, Ada (Shea) Toronto.
Regan & Curless (Orph.) Des Moines, Ia.
Reiffenach Sisters (Perry) Erie, Pa.
Reilly, Mary (Maj.) Ft. Worth, Tex.
Reilly & Palmer (Bway.) Philadelphia.
Remard & West (Pan.) Spokane; (Pan.) Seattle 11-19.
Renault, Francis (State) Montreal.
Reno Sisters & Allen (Pan.) Portland, Ore.
Revue De Luxe (Pan.) Regina, Can.
Reynolds & Donegan (Orph.) Huntington, W. Va.
Rhoda & Broshell (Pal.) Waterbury, Conn.
Rhythmic Toss (Pal.) Peoria, Ill.
Ribs, The (Towers) Camden, N. J.
Ribo & Lacoyne (Pan.) Edmonton, Can.
Riccardo, Irene (Bushwick) Brooklyn.
Rice & Werner (Keith) St. Petersburg, Fla.
Richardson, Frank (Lyceum) Canton, O.
Richardson Bros.' Co. (Poll) Worcester, Mass.
Rosenfeld's Orph. (Hipp.) New York.
Riley & Vee (Ave. B) New York 10-12.
Ritz Sorenders (Fifth Ave.) New York.
Rives & Arnold (Pan.) Newark, N. J.
Robinson, Bill (Capitol) Union Hill, N. J.
Robinson & Pierce (Jesse) Ft. Smith, Ark.
Robinson's Elephants (Hipp.) New York.
Rocketts, Six (Poll) Worcester, Mass.
Rockwell, Dr. (Pal.) Milwaukee; (State-Lake) Chicago 11-19.
Rodero & Maley (Hipp.) McKeesport, Pa.
Rogers & Donnelly (State) Montreal.
Roman Troupe (Strand) Greensburg, Pa.
Rome & Gaut (Hennepin) Minneapolis.
Rooney's, The (Riviera) Chicago; (Orph.) Winnipeg 11-19.
Rose & Thorne (Bway.) New York.
Rosemont Troubadours (Rajah) Reading, Pa.
Rosen (Orph.) St. Louis.
Rose & Edwards (Natl.) Louisville, Ky.
Ross, M. & J. (Pan.) Winnipeg, Can.
Ross, Eddie (Bway) Philadelphia.
Rounder of Old Broadway (Princess) Nashville.
Roy, Conway & Thomas (State) Newark, N. J.
Royal Welsh Choir (Davis) Pittsburgh.
Roy, Ruth (Hennepin) Minneapolis.
Rubin, Pedro, Co. (Grand) St. Louis; (Lyric) St. Louis, Ill., 13-16; (Grand) Alton 13-16.
Rubin, Benny (Orph.) St. Louis.
Rucker, Virginia (Pan.) Memphis.
Rudell & Dunigan (Park) Meadville, Pa.

Rule & Tenney (Gates) Brooklyn 10-12. Rutledge & Lockwood (Hipp.) Cleveland 10-12. Ryan, Jack, Co. (Delancey St.) New York 10-12. Ryan, Dick (Mischler) Altoona, Pa.

Vogues (Grand) Clarkburg, W. Va. Volunteera, The (Bradford) Bradford, Pa. Voyer, Guy, Co. (Pan.) Toledo, O.

W

Wallace, The (Pal.) Hartford, Conn. Wallis, Aust. Allan (Keith) Washington. Waldman, Ted & Al (Pal.) Pittsfield, Mass. Walker, Lillian, Co. (Colonial) Allentown, Pa. Wallace & Cappel (Gayety) Pitts., N. Y. Wally, Richard (Keith) Philadelphia. Walters & Walters (Davis) Pittsburgh. Walters, F. & O. (Grand) Philadelphia. Ward, Solly, Co. (Keith) Cleveland. Ward, Tom & Dolly (Keith) Columbus, O. Ward, Frank (Temple) Birmingham, Ala. Ward, Will E. Co. (Hipp.) Youngstown, O. Ward Bros. (Keith) Dayton, O. Ward, Will H. Co. (Main St.) Asbury Park, N. J.

Ward & Van (State-Lake) Chicago. Ward, Arthur, Co. (Greecy Sq.) New York 10-12. Warren & O'Brien (Main St.) Asbury Park, N. J. Watson, Jos. K. (Albee) Providence, R. I. Watson Sisters (Pan.) Seattle; (Pan.) Vancouver 14-19. Weaver Bros. (Keith) Cincinnati. Weber, Fred, Co. (Boston) Boston. Weir's Elephants (Imperial) Montreal; (Keith) Portland, Me., 14-19. Weiss Trio (State) New York. Wedders Sisters' Revue (Fulton) Brooklyn 10-12. Welford & Newton (Emery) Providence, R. I. Wells, Virginia & West (Keith) Washington. Wells & Brady (Maj.) Ft. Worth, Tex. West, Gates & Kane (Miller) Milwaukee. West & McIntyre (Orph.) San Francisco; (Orph.) Oakland 14-19. Westerhold's Radio Ship (Pan.) Spokane 14-19. Wheeler & Francis (Pan.) Portland, Ore. Wheeler, The (Orph.) Winnipeg, Can.; (Orph.) Vancouver 14-19. Whelan, Albert (Temple) Detroit. White, Frances (Orph.) St. Louis. White, Marty (Bijou) Woonsocket, R. I. Whitelaw, Arthur (Strand) Plainfield, N. J. Whitman, Frank (Sheridan Sq.) Pittsburgh. Wilbur & Lyke (Jefferson) Auburn, N. Y. Wilbur, Frank, Co. (Strand) Shenandoah, Pa. Wilkins & Wilkes (Temple) Birmingham. Willard, Charles (Orph.) Clinton, Ia. Williams, Rogers (Temple) Rochester, N. Y. Williams, Bransby (Shea) Buffalo. Willie Bros. (Rajah) Reading, Pa. Will-on, L. & M. (Pan.) Edmonton, Can. Wilson Bros. (Orph.) Des Moines, Ia. Wilson & Godfrey (State) Buffalo. Wilson, Jack (Grand) Oshkosh, Wis., 10-12. Wilton Sisters (Maryland) Baltimore. Winona, Princess (Capitol) New London, Conn., 10-12; (Waldorf) Waltham, Mass., 14-16; (Franklin Park) Dorchester 17-19.

Winters, The (Pan.) Hamilton, Can. Wisconsin Sisters (Maj.) San Antonio, Tex. Withers Opory (Maj.) Ft. Worth, Tex. Wives vs. Stenographers (Temple) Syracuse. Wong, Prince; Bangor, Me., 10-12; Malden, Mass., 14-16; Leominster 17-19. Woodland Revue (Maj.) Little Rock, Ark. Woods & Francis (Pal.) Jacksonville, Fla. Woolford & Stevens (Jole) Ft. Smi. h, Ark. Worlen Bros. (Strand) Stamford, Conn. Wylie, Raymond, Co. (Orph.) Quiber, Ill. Wyse, Rose & Co. (Princess) Nashville, Tenn.

X Wives (Strand) Stamford, Conn. Yates & Carson (Miller) Milwaukee. Young, Clara K. (Maryland) Baltimore.

X

Yates & Carson (Miller) Milwaukee. Young, Clara K. (Maryland) Baltimore.

Zeld, Great (Indoor Circus) Poughkeepsie, N. Y.; (Indoor Circus) Newburg 14-19. Zemanet & DeVaro (Edgemont) Chester, Pa., 10-12. Ziegler, The (Orph.) Sacramento, Calif.; (Orph.) San Francisco 14-19. Zahn & Dreiss (Orph.) Germantown, Pa.

Z

Zaldano & Co. (Natl.) Chlco, Calif., 11-13; (Hollis) Portland, Ore., 15-17; (Liberty) Centralia, Wash., 18-20. Taketas, The (81st St.) New York. Taylor, Margaret (Orph.) Wichita, Kan. Taylor & Markley (Grand) Clarkburg, W. Va. Telma, Melva (Maj.) Bloomington, Ill. Templeton Bros. (Pal.) Chicago. Test, The (Orph.) Tulsa, Ok. Texaus, The (Calvin) Northampton, Mass. Texas Four (Orph.) Oakland, Calif. Theater's Circus (Maj.) Chicago. Thacker & Swanson (Lycium) Canton, O. Thornton & Carleton (Met.) Brooklyn. Thornton & Squires (Pan.) Sacramento, Calif. Thornton Sisters (Pal.) Pittsfield, Mass. Tiberio, Alba (Orph.) Oakland, Calif. Toney & Norman (Orph.) Stouy City, Ia. Toy Town Revue (Pal.) Rockford, Ill. Toyland Follies (Delancey St.) New York 10-12. Toyland Midget Revue (Rialto) Chicago. Trade Twins (Keith) Cleveland. Tracey & Hay (Davis) Pittsburgh. Trahan & Wallace (Maj.) San Antonio, Tex. Tramp, Tramp, Tramp (Hennepin) Minneapolis; (Orph.) Omaha 14-19. Travers & Douglas (Regent) Detroit. Travers, Lane, Revue (Gates) Brooklyn 10-12. Trini (Pal.) Waterbury, Conn. Tuck & Glona (Earle) Philadelphia. Tucker, Al, & Band (Park) Meadville, Pa. Tullip Time (Nixon) Philadelphia. Tulsa Sisters (Glove) Gloversville, N. Y. Turner Bros. (Grand) Atlanta, Ga. Twista & Twirla (Hipp.) McKeesport, Pa.

Althonse, Paul; San Francisco 15. Baer, Frederic; Albany, N. Y., 9; Bridgeport, Conn., 11. Barclay, John; Richmond, Va., 15. Belousoff, Ersel; (Aeolian Hall) New York 10. Camier, Mme. Chas., & Louis Bailly; (Academy) Phila. 17. Chafflapin, Feodor; Baltimore 16; Washington 18. Cincinnati Symphony Orch.; Pittsburgh 11-12. Claussen, Julia; (Carnegie Hall) New York 11. Gabrilowitsch, Ossip; (Aeolian Hall) New York 10. Gall-Cured, Mme.; Rochester, N. Y., 10; Chicago 13. Gerhardt, Elena; New York 13. Gould, Herbert; Omaha 10; Dixon, Ill., 11; Mt. Vernon, Ia., 15; Des Moines 16. Hansen, Cecelia; Milwaukee 11. Hayes, Roland; Milwaukee 10; Nashville 16. Hoffmann, Josef; St. Louis 11-12. Houston, Chas. Fleming; Buffalo 13. Kindler, Hans; (Stanley) Phila. 13; Cincinnati 18-19. Leitz Quartet; New York 19. Lhevinne, Josef; Portland, Ore., 14. McCormack, John; Indianapolis 13. Middleton, Arthur; San Francisco 15. New York String Quartet; Springfield, Ill., 11. New York Symphony Orch.; Phila. 10. Onegin, Sigrd.; New Orleans 19. Paderewski; New York 12; Phila. 11. Rogers, Will, & DeRoszka Singers; Wheeling, W. Va., 9; Baltimore 11. Russian Symphony Choir; Lancaster, Pa., 10. Samaroff, Olga; (Stanley) Phila. 13. San Carlo Opera Co.; (Tulane) New Orleans, until Dec. 19. San Francisco Chamber Music Soc.; Milwaukee 13. Schumann-Helk, Mme.; Pittsburgh 14. Seidel, Toshi; San Francisco 10. Somsa & His Band; Enid, Ok., 9; Wichita, Kan., 10; Hays 11; Salina 12; Kansas City, Mo., 13; Topeka, Kan., 11; Joplin, Mo., 10; Ft. Smith, Ark., 17. Tambourine, Univ. of Mich. Opera; Ann Arbor, Mich., 7-12; Chicago 19; Lansing, Mich., 19. Van Vleet, Cornelius; New York 18. Whiteman, Paul, & His Orch.; Washington 12.

CONCERT AND OPERA

Utah, Bill (Edgemont) Chester, Pa.

Valdo, Meers & Valdo (Lyric) Richmond, Va. Van Cello & Mary (Keith) Ottawa, Can. Van Hoven (Temple) Syracuse, N. Y. Van & Vernon (Allegheny) Philadelphia. Variety Pioneers (Orph.) Galesburg, Ill. Vee & Tully (Emerson) Grand Rapids, Mich. Vega, Manuel (81st St.) New York. Vergas, Manuel Masqueraders (Maj.), Milwaukee. Vergas, The (Main St.) Kansas City. Verne, Adelle (Nixon) Philadelphia. Vernille, Nitzza, Co. (Proctor) Albany, N. Y. Vincent, Claire, Co. (Keith) Philadelphia. Vogues of Steps & Tunes (Miles) Detroit.

DRAMATIC AND MUSICAL

Albee's Irish Rose; Boonville, Mo., 9; Jefferson City 10; Mexico 11; Fulton 12; Columbia 14; Marshfield 16; Moberly 17-18; Macon 19. Adam & Eva; Baldwin, Kan., 11; Excelsior Springs, Mo., 11; Nevada 15; Newton, Kan., 16; Hastings, Neb., 17; Grand Island 18. Aloma of the South Seas; (Davidson) Milwaukee 7-12; (Garrick) Detroit 11-26. Arlles, George, in Old English; (Wilbur) Boston 7-19. Arthur, Julia, in Saint Joan; (American) St. Louis 6-12; Kansas City 17-19. Artists & Models; (Parsons) Hartford, Conn., 7-12. Cadda; (Plymouth) Boston 7-12. Candy Ricks (Elias Day Players); Taylorsville, Calif., 10; Isleton 11; Souera 12; Taylorsville 13; Bishop 15. Dancing Mothers; Rochester, N. Y., 10-12; Buffalo 14-19. Desire Under the Elms; St. Paul 6-12; Minneapolis 13-19. Errol, Leon, in Louie the 14th; (Tremont) Boston 7-12. Gingham Girl; Ponca City, Ok., 9; Arkansas City, Kan., 10; Bartlesville, Ok., 11; Coffeyville, Kan., 12. Give & Take; Wycombe, Pa., 9; Port Morris, N. J., 10; Cape May 11. Good Bad Woman (Audiitorium) Baltimore 7-12. Gorilla, The; (Lyric) Phila. 7-12. Gorilla, The; (Garrick) Detroit 7-12. Gorilla, The; (Garrick) Detroit 7-12. Gorilla, The; (Chicago) Chicago; Salt Lake City 6-12; Provo 14; Ogden 15; Brigham 16; Logan 17. Greenwch Village Follies; (Southern) Spartanburg, S. C., 10; Greenville 11; Charlotte, N. C., 12; Ft. Bragg 13; Raleigh 14; Wilson 15; Goldsboro 16; Bennettsville, S. C., 17. Greenwch Village Follies; (Maj.) Boston 7-12. Har m, The; (Orph.) Cleveland 7-12; (Grand) Cincinnati 14-19. Hello Lola (Hanna) Cleveland 7-12. Hello Lola; B. H. Nye, mgr.; York, Pa., 11; Elwiston 12; (Elmore) Pittsburgh 13-19. Kala, Bertha, in Magda; (Orph.) Pittsburgh 7-12. Kick-Off, The; (Hollis) Boston 7-12. Lady Be Good; (Colonial) Boston 7-12. Lightnin' (Broadway) Denver 7-12. Mantel, Robert B.; Long Beach, Calif., 10-12; Santa Barbara 14-15. Master of the Inn; (Adolph) Phila. 7-12. Mikado, The; (Royal Alexandra) Toronto 7-12. Nitzl, in Naughty Riquette; (Alvin) Pittsburgh 7-12. My Girl; Tampa, Fla., 10-11; Jacksonville 12; Birmingham, Ala., 14-19. My Girl; (Chestnut St.) Phila. 7-12. No. No. Napeete; (Nixon) Pittsburgh 7-12. Originals, The; in Thumbs Up, 11; P. Campbell, mgr.; Worcester, Can., 10; Moose Jaw 11-12; Regina 14-16; Yorkton 17; Brandon 18-19. Ott, Bob, Musical Comedy Stock Co.; (Columbia) Alliance, O., 7-12; (O. H.) Warren 14-19. Open House, with Helen MacKellar; (Court-Windsor) New York 7-12. Patsy, The; Springfield, O., 9; Dayton 12. Robson, May, W. G. Smelling, mgr.; Col. Springs, Col., 11; Dodge City, Kan., 15; Wichita 16-17; Topeka 18. Rose-Marie; Detroit 7-19. Rose-Marie; (Shubert) Phila. 7-12. Salvage; (Belasco) Washington 7-12. Seven's Heaven; (Bronx O. H.) New York 7-12. She Had To Know, with Grace George; (Teck) Buffalo 7-12; Cleveland 14-19. Shepherd of the Hills, with W. B. Patton, Gaskell & Smith, mgrs.; Grafton, W. Va., 7-12; McKeesport, Pa., 14-19. Show-Off, The; Providence, R. I., 7-12. Show-Off, The; (Garrick) Phila. 7-12. Shufflin' Sam From Alabama; Southern Enterprises, mgr.; Beaver Falls, Pa., 9; (Victoria) Dayton, O., 10-12; (Lyric) Louisville 13-19. Sky High, with Willie Howard; (Academy) Baltimore 7-12. Steppin' High; Thomas J. Richards, mgr.; Youngstown, O., 9; Canton 10; Akron 11. Steppin' High; R. G. Holdorf, mgr.; (Orph.) Newark, N. J., 7-12; (Lafayette) New York 14-19. Stepping Stones, with Fred Stone; (Princess) Toronto 7-12. Stronger Than Love, with Nance O'Neill; (National) Washington 7-12. Student Prince; (Shubert) Cincinnati 7-12. Student Prince; (Lafayette) Detroit 7-12. Student Prince; (Shubert) Boston 7-12. Ten Nights in a Room; (Mason Bros.), Billie Hylthe, mgr.; Terre Haute, Ind., 9; Paris, Ill., 10; Vandalia 11; Centralia 12; Sedan 13; Benton 14; West Frankfort 15; Johnson City 16; Marion 17. They Knew What They Wanted; (Broad) Phila. 7-12. Tip Toe; (Forest) Phila. 7-12. Topsy & Eva, with White Sisters; (Jefferson) Birmingham, Ala., 7-12; Anniston 11; Athens, Ga., 15; Augusta 16-17; Savannah 18-19. Uncle Tom's Cabin (Newton, Pingree & Holland's), F. D. Whetten, mgr.; Taylor, Neb., 9; Ord 10; Wolbach 11; Pleasanton 12; Hazard 13; Mason City 14; Anselmo 15; Arnold 16; Stapleton 17; Paxton 18. Uncle Tom's Cabin, John Huffie, mgr.; Woolfville, Md., 10; Salisburyville 11; Woodsboro 12; Rocky Ridge 14. Uncle Tom's Cabin (Mason Bros.), Thomas Aton, mgr.; Kankakee, Ill., 9; Lincoln 10; Jerseyville 11; Carlinville 12; Gillespie 13 14; Granite City 15-17. Uncle Tom's Cabin (Stetson's), Leon Washburn, mgr.; Dixon, Ill., 9; Freeport 10; Savanna 11; Galena 12; Prairie du Chen, Wis., 13; La Crosse 14; Stevens Point 15. What Price Glory; (Pol) Washington 6-12. White Cargo; Anacosta, Mont., 19; Missoula 11; Great Falls 12; Billings 13; Livingston 15; Bozeman 16; Butte 17; Idaho Falls, Id., 18. White Cargo; (Shubert-Teller) Brooklyn 7-12; (Bronx O. H.) New York 14-19. White's, George, Scandalia; (Court Sq.) Springfield, Mass., 7-12; (Shubert) Newark, N. J., 14-19. Wildworth, Ruth, & I. V. Stout Players; Shell Lake, Wis., 9; Cumberland 10; New Richmond 11; Osseo 12; Merrill 11; Augusta 15; Phillips 16; Medford 17; Brumwood 18. Wynn, Ed, in The Grab Bag; (English) Indianapolis 7-12. Ziegfeld Follies (New Detroit) Detroit 6-19.

MISCELLANEOUS

Alzada Hypnotic Comedy Co. & Zella, Mystery Girl; (Palace) Oklahoma City 7-12. Arcus, Magellan; Indianapolis 7-12. Blackstone, Magellan; (News-Park) Boston 7-12. Bragg, George M., Show No. 1; Andover, Me., 7-12; Goshury 11-19. Bragg, George M., Show No. 2; Dot Kinston, mgr.; North Stratford, N. H., 7-12; Passbrook 14-19. Burton Comedy Co.; Galesburg, Mich., 7-12; Osago 14-19. Clifton Comedy Co., C. W. Schneider, mgr.; Panama, Ill., 7-12. Craig, Charles H., Magellan Brown Lyceum Bureau, mgr.; Alden, Ia., 9; Jewell 10; Leora 11; Hanbontown 12; Lane Ridge, W. Va., 13; Loganville 15; Walnut 16; Anloch, Ill., 17. Dandl, B. A., Magellan; Lake Charles, La., 7-12. Dante, Magellan, Felix Hiel, mgr.; Anderson, S. C., 7-12; Atlanta, Ga., 11-19. Freda's, Al, Havaianas; (Morton Circus) Lake Worth, Fla., 7-12. Georgia Troubadours, William McCabe, mgr.; (Gayety) Picher, Ok., 13-27. Lewellyn, the Blind Mahatma, J. W. Crowell, mgr.; Hillsboro, Ore., 10-12; Newburg, Mo., 14-15; Sheridan 16-17; Idaho 18-19. Lucy, Thomas Elmore; Ok. City, Ok., 10; Kingston, Ark., 15; University City, Mo., 18-21. Nick, Magellan, & Mine, Silva, Montague; Venango, Pa., 7-12. Nick's, Burr, Wonders of the West, Art Hah, mgr.; Salisbury, N. C., 9-10; Carroll 11-12; Durham 13-15; Fayetteville 16-17. Oldfield, Clark, Co. & Havaianas, H. A. Wynn, mgr.; Conway, Ark., 9-10; Russellville 11; Atkin 12; Ozark 13-14; Mulberry 15; Fayetteville 16-17; Burtonville 18. P. M. S. Amusement Co.; Hanna, Ok., 7-9; Durant 14-19. Paka, Lucy, Co.; Carroll, Ia., 9-10; Atlanta 11-12; Council Bluffs 13. Proctor Bros.' Wild Animal Show; Selma, Ark., 8-12. Smith, Mystrations, Co., A. P. Smith, mgr.; Connersville, Ind., 7-12; Middleton, O., 14-19. Thurston, Magellan; (Ferd) Baltimore 7-12; (Hess) Washington 14-19. Tuttle, William C., Mascam; Chicago 12. Volcan, William, H. C. Brace, mgr.; Brighton, Ont., Can., 7-12.

BURLESQUE

COLUMBIA CIRCUIT

Barney Google; (Gayety) Detroit 7-12; (Lun) 19-20; Toronto 14-19. Batching Beauties; (Empire) Toledo, O., 7-9; (Lycium) Columbus 11-19. Bird show in Town; (Casino) Boston 7-12. Black & White Revue; (Gayety) Washington 7-12; (Gayety) Pittsburgh 14-19. Bringing Up Father; (Columbia) Cleveland 7-12; (Empire) Toledo 14-19. Burlesque Carnival; (Gayety) Montreal 7-12; (Casino) Boston 14-19. Dal y's, Lena, Miss Tabasco; (Colonial) Phila., N. Y., 10-12; (Van Currier) Sciencetady 11-19; (Capitol) Albany 17-19. Fashion Parade; (Casino) Phila. 7-12; open week 14-19. Flappers of 1926; (Hurtig & Seamon) New York 7-12; (Mystrion) New Haven, Conn., 14-19. Follies of the Day; (Empire) Toronto 7-12; (Gayety) Buffalo 14-19. Girl Club; (Gayety) Buffalo 7-12; (Gayety) Rochester 14-19. Golden Cuckoo; open week 7-12; (Pal) Baltimore 14-19. Happy Hibernian; (Lyric) Bridgeport, Conn., 10-12; (Blue & Seamon) New York 14-19. Happy Moments; (Empire) Providence 7-12; New London, Conn., 11; Stamford 15; Middletown 16; (Lyric) Bridgeport 17-19. Lullabye Parisienne; (Lyric) Dayton, O., 7-9; (Gayety) St. Louis 14-19. Let's Go; (Gayety) Boston 7-12; (Columbia) New York 14-19. Look Us Over; (Orph.) Paterson, N. J., 7-12; (Empire) Newark 14-19. Lucky Samba; (Hyperion) New Haven, Conn., 7-12; (Gayety) Boston 14-19. Models & Tessie; (Gayety) Pittsburgh 7-12; Wheeling, W. Va., 14-15; Zanesville, O., 16; Canton 17-19. Monkey Shows; (Star & Garter) Chicago 7-12; (Gayety) Detroit 14-19. Mut & Jeff; (Morr's Bronx) New York 7-12; (Casino) Phila. 14-19. Peck-a-Poo; Canton, O., 10-12; (Columbia) Cleveland 14-19. Powder Buff; Frolic; (Pal) Baltimore 7-12; (Gayety) Washington 14-19. Puss Puss; (Casino) Brooklyn 7-12; (Alvin) Bronx) New York 14-19. Rarin' To Go; (Gayety) Rochester, N. Y., 7-12; Geneva 14; Auburn 15; Binghamton 16; (Colonial) Utica 17-19. Reynolds, Abe, Rounders; (Lycium) Columbus, O., 7-12; (Olympic) Cincinnati 11-19. Seven Eleven; (Gayety) Kansas City 7-12, open week 14-19. Silk Stocking Revue; (Columbia) New York 7-12; (Empire) Brooklyn 14-19. Step On It; (Olympic) Cincinnati 7-12; (Casino) Dayton 14-19. Stage Harry; O. K. Show; Open week 7-12; (Star & Garter) Chicago 11-19. Talk of the Town; (Gayety) St. Louis 7-12; (Gayety) Kansas City 11-19. Watson, Sliding Billy; (Empire) Brooklyn 7-12; (Orph.) Paterson, N. J., 14-19. Williams, Molla, Show; (Empire) Newark, N. J., 7-12; (Casino) Brookl., N. Y., 11-19. Wine, Woman and Song; (Capitol) Albany, N. Y., 10-12; (Gayety) Montreal 14-19.

MUTUAL CIRCUIT

Band Box Revue; (Troadero) Phila. 7-12; (Gayety) Baltimore 14-19. Broadway Belles; (Pal) Trenton, N. J., 10-11; (Lyric) Newark 11-19. Chick Chick; (Empire) Cincinnati 7-12; (Gayety) Louisville 14-19. Cunningham and Gang; (Gayety) Milwaukee 7-12; open week 14-19. French Models; (Gayety) Brooklyn 7-12; (Hudson) Union Hill, N. J., 14-19.

Girls: (Empire) Cleveland 7-12; (Empire) Cincinnati 14-19.
 Girls: (Gayety) Wilkes-Barre, Pa., 7-12; Route No. 1, 14-19.
 Hours: (Gayety) Louisville 7-12; (Bway) Indianapolis 14-19.
 Household Sounds: (Grand) Akron, O., 7-12; (Grand) Cleveland 14-19.
 Hot Hot: Route No. 2, 7-12, (Academy) Pittsburgh 14-19.
 Hot Totey Girls: (Mutual) Washington 7-12; Route No. 2, 14-19.
 Merry Up: (Empress) St. Paul 7-12; (Gayety) Milwaukee 14-19.
 Musical Melod: (Cadillac) Detroit 7-12; (Grand) Hamilton, Can., 14-19; (Grand) London 17-19.
 Jazz Time Revue: (Corinthian) Rochester, N. Y., 7-12; (Howard) Boston 14-19.
 Jackson's Girl Friends: (Garden) Buffalo 7-12; (Corinthian) Rochester 14-19.
 Kidding Kutties: (Gayety) Minneapolis 7-12; (Empress) St. Paul 14-19.
 Kandy Kids: (Lyric) Newark, N. J., 7-12; (Gayety) Scranton, Pa., 14-19.
 Laffin' Far: (Maj.) Jersey City, N. J., 7-12; (Savoy) Atlantic City 14-19.
 LaMont Jack & His Bunch: Ashbury Park, N. J., 10; Long Branch 11-12; (Gayety) Brooklyn 14-19.
 Moonlight Maids: (Gayety) Baltimore 7-12; (Mutual) Washington 14-19.
 Make It Penny: (Gayety) Scranton, Pa., 7-12; (Gayety) Wilkes-Barre, Pa., 14-19.
 Naughty Nipples: Open week 7-12; (Cadillac) Detroit 14-19.
 Night Hawks: (Garrick) Des Moines, Ia., 7-12; (Gayety) Minneapolis 14-19.
 Pleasure: (Grand) London, Can., 10-12; (Strand) Toronto 14-19.
 Red Hot: (Olympic) New York 7-12; (Star) Brooklyn 14-19.
 Round the Town: Route No. 1, 7-12; (Olympic) New York 14-19.
 Step Lively Girls: (Mutual) Kansas City 7-12; (Garrick) Des Moines, Ia., 14-19.
 Speedy Steppers: (Bway) Indianapolis 7-12; (Garrick) St. Louis 14-19.
 Step Along: (Academy) Pittsburgh 7-12; Beaver Falls, Pa., 14; (Park) Erie 17-19.
 Speed Girls: (Star) Brooklyn 7-12; (Maj.) Jersey City, N. J., 14-19.
 Stolen Sweets: (Hudson) Union Hill, N. J., 7-12; Perth Amboy 15-16; (Pal.) Trenton 17-19.
 Smiles & Kisses: (Strand) Toronto 7-12; (Garden) Buffalo 14-19.
 Sugar Babies: (Howard) Boston 7-12; (Playhouse) Passaic, N. J., 14-19.
 Tempters: (Garrick) St. Louis 7-12; (Mutual) Kansas City 14-19.
 Wild of Girls: (Park) Erie, Pa., 19-12; (Grand) Akron, O., 14-19.
 Whiz-Bang Babies: (Savoy) Atlantic City 7-12; (Troadero) Phila. 14-19.

ROUTE NO. 1—Allentown, Pa., Monday; Lebanon, Tuesday; Williamsport, Wednesday; Easton, Thursday; Reading, Friday and Saturday.
 ROUTE NO. 2—York, Pa., Monday; Lancaster, Tuesday; Altoona, Wednesday; Cumberland, Md., Thursday; Uniontown, Pa., Friday; Washington, Saturday.

BANDS AND ORCHESTRAS

Allen's, Jean: Monroe, La., 7-12.
 Agnaldo's Serenaders: (Electric) Kansas City, Kan., 7-9.
 Splinters, Harry: Los Angeles 11; San Francisco 12-14.
 Terman's, Tad, Tunemiths: (Orph.) Des Moines, Ia., 10-12.
 Field, Al G.: Vicksburg, Miss., 9; Greenville 10; Greenwood 11; Jackson, Tenn., 12.
 Hello Rufus, Leon Long, mgr.: Donaldsonville, Ga., 9-10; Iron City 11-12; Boston 14-15.
 Marlow Bros.: Rht. G. Wing, mgr.: Lunenburg, N. S., Can., 9-12.
 Russo & Hawkswald's Georgia, Wm. Campbell, mgr.: Canton City, Col., 9; Salida 10; Leadville 11; Grand Junction 12.
 White's, La. sus. Spang & Co., mgrs.: Harrisburg, Va., 9; Staunton 10; Clinton Forge 11; Lexington 12; Danville 14; Greensboro, N. C., 15; High Point 16; Salisbury 17; Charlotte 18; Spartanburg, S. C., 19.

REPERTOIRE

Chicago Stock Co., Chas. H. Rosekam, mgr.: (Family) Batavia, N. Y., 7-12; (Shattuck) Havana 14-19.
 Knickerbocker Stock Co., John Huffie, mgr.: Thurmont, Md., 7-9.
 Saultne-Crawford Stock Co.: (Victoria) Blossburg, Pa., 7-12; (Crawford) Canton 14-19.

TABLOIDS

Allen's, Edward M., Youth & Beauty Revue: (Regent) Jackson, Mich., 6-12; (Capitol) Lansing 13-19.
 Attaway's, Tom, Red Bird Revue: (Hoyt) Ft. Smith, Ark., 7-12.
 Big Town Capers, Thad Wilkerson, mgr.: (Albion) Manfield, O., 6-12; (Princess) Youngstown 13-19.
 Broadway Biggles Co., Lew Beckridge, mgr.: (Orph.) Durham, N. C., 7-12.
 Buzz'n' Around, Claude Long, mgr.: (Orph.) Lima, O., 7-12.
 Clark Sisters Revue: (Capitol) Lansing, Mich., 6-12; (Orph.) Grand Rapids 13-19.
 Garden of Mirth, Rufus Armstrong, mgr.: (Orph.) Grand Rapids, Mich., 7-12; (Luna) Logansport, Ind., 14-19.
 Hello Everybody & Peck's Bad Boy, Chas. W. Jenner, mgr.: (State) Huntington, W. Va., 7-12; (Hildeberg) Logan 14-19.

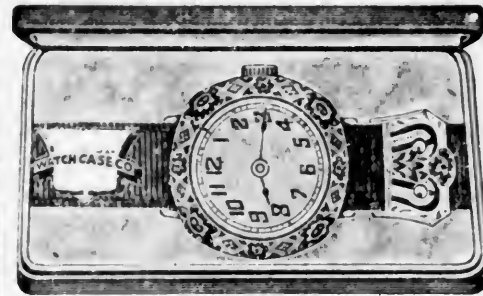
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 Hurley's What's Your Hurry? Ralph Smith, mgr.: (Garden) Middletown, O., 6-12.
 Hurley's Smiling Eyes, Frank Maley, mgr.: (Trenton) Lynchburg, Va., 7-12.
 Irving's, I. J., Knick Knack Revue: (Clifford) Urbana, O., 10-12.
 Lehr's, Billy, Revue: (Bway) Columbia, O., 6-12; (Harmony) Detroit 13-19.
 Slager & Burton's Frolics of 1924: (Olympic) Newport News, Va., 7-12; (Trenton) Lynchburg 14-19.
 Some Show, Alex Sanders, mgr.: (Crystal) Anderson, Ind., 6-12; (Alvin) Mansfield, O., 13-19.
 Williams, Al, Beauty Revue: (Lyceum) Beaver Falls, Pa., 10-12.

CIRCUS & WILD WEST

Atkinson's, Tom: Florence, Ariz., 10-12; Gila Bend 13-15; Buckeye 16-18.
 Fraternal or Week-Stand Circuses
 Dutton's Society Circus: Tyler, Tex., 7-12; Palestine 14-19.
 Norman, John W.: Kalamazoo, Mich., 7-12; Jackson 14-19.

CARNIVAL COMPANIES

Alabama Am. Co.: Merryville, La., 7-12.
 Barkoot, K. G.: Lake City, Fla., 7-12.
 Bealy & Dupree: Pine Bluff, Ark., 7-12.
 Blanche Am. Co.: Madison, Fla., 7-12.
 Central State Expo.: Miami, Fla., 7-12.
 Cole's, Pete: Portland, Ark., 7-12; Wilmot 14-19.
 Cronin, J. L.: Okesechobee, Fla., 7-12.
 Delmar Quality: Waskom, Tex., 7-12; Joaquin 14-19.
 Dixieland: Ferriday, La., 7-12; Plaquemine 14-19.
 Dykman & Joyce: Jacksonville, Fla., 7-12; Daytona 14-19.
 Fritz & Oliver: Mansura, La., 7-12.
 Gray, Roy: Fort Arthur, Tex., 7-12.
 Hall Bros.: Miami, Fla., 7-12.
 Leggett, C. R.: Monroe, La., 7-12.
 Martin's, Billie C.: Irondale, Ala., 7-12.
 Miller Bros.: Miami, Fla., 7-12.
 Miller's, Ralph R.: Meridian, Miss., 7-19.
 Minie World: Plainville, Ark., 7-12.
 Wade, R. L.: Mobile, Ala., 7-19.
 Western, J. W.: Expo.: Jacksonville, Fla., 7-12.
 Wise, David A.: Tampa, Fla., 7-12.
 Zebhan & Pottle: Jacksonville, Fla., 7-19.

ADDITIONAL ROUTES ON PAGE 178

McCLELLAN SHOWS

Now booking Shows, Rides and Concessions for Nos. 1 and 2 shows. Address Coates House, Kansas City, Mo.

Concert and Opera Notes

(Continued from page 63)

of the Marcy Avenue Baptist Church, Brooklyn. Miss Boyden has been a member of the Joseph Ecker Trio in concert work and was a featured soloist at the Style Show at the recent Brockton Fair.
 The only New York appearance this season of the Tolleson Trio is announced for Friday evening, December 18, in Town Hall.
 A meeting was held in Chicago recently by members of the Band Association pledging themselves to "carry on" in the campaign to raise \$150,000 needed to insure free concerts by the band to the people of Chicago. One hundred thousand dollars has already been pledged.
 The well-known trio, the Sittigs, will give a New York recital in Aeolian Hall the evening of December 16.
 Under the direction of Prof. Howard Lyman the Syracuse University Chorus will present *Samsen and Delilah* Thursday evening, December 10. Prof. Harry L. Vibbard will be at the organ and the soloists will be Marjorie Squires, contralto; Ernest Davies, dramatic tenor, and Lowell Welles, baritone.
 Boosey & Company have just published several new songs, including *To Welcome You*, with words by Royden Barrie and

music by Marjory Meade; *The Faithful Heart*, the words being written by G. Laurence Grooin and music by Raymond Quirke; *Enchantment*, with words by Louise Platt Hauck and the music by Laura Slade Innis. Other new publications are *After Long Absence*, *The Second Minuet*, *Autumn Leaves*, *Come to My Dreams*, *Beloved*; *Upon a Gay Morning* and *O Mistress Mine* (this set to music by Roger Quilter).

Unusual Tribute Given
Clint and Bessie Robbins

(Continued from page 57)

Chase used to do the count in *Monte Cristo* rather nicely.
 "But purveying to amusement is another game today. Every town has its motion picture theater. Children in the adolescent years discuss Colleen Moore, Tom Mix, and Wallace Beery and other stars of the screen sheet learnedly, also Clint and Bessie Robbins. Mr. and Mrs. Robbins could have no finer tribute, for the screen stars are before the children the year round and Clint and Bessie Robbins come but once a season.
 "Then there is the radio, the increased cost of transportation and the general speeding up of the business of life all around, which leaves the average of folks today with less of leisure than they ever had before. They have not the time to do this or that, but they take time to see Clint and Bessie Robbins. It has become sort of a duty which everybody gladly anticipates.
 "Mr. and Mrs. Robbins grace the art which has been their life work. They have brought a great deal of good cheer, a great deal of sunshine and a great deal of idealism and worthy integrity to the sometimes hard-bitten byways of the Northwest. Never was there a Clint and Bessie Robbins show that did not have a good thought behind it.
 "This year is no exception. Their plays are better than ever, they are better presented than ever and still at popular prices.
 "So Wahpeton and a host of friends here join in a toast for them, the one that Francis Wilson (or was it De Wolf Hepper?) immortalized in *Ermie*:
 "May the skin of a gooseberry always be big enough to make an umbrella to cover all of your enemies."

San Diego Players

(Continued from page 59)

playwright. The theme of the comedy is that the modern jazz existence, whose devotees search feverishly for pleasure without finding real enjoyment, is essentially more mid-Victorian than the people of the '80s who went to the other extreme and denied all the joys of life. The play will be presented the latter part of December, under the direction of Francis P. Buckley, of the San Diego Players.

"Fires of Passion"

Holyoke, Mass., Dec. 5.—Thomas E. Shea appeared as guest star of the Holyoke Stock Company the past week at the Holyoke Theater, during the premiere presentation of his new play, titled *Fires of Passion*. Mark Launcelot, the regular leading man of the company, also appeared in the cast.

Charles Hampden Players

Toronto, Can., Dec. 5.—Under doctor's orders, Charles Hampden, directing manager of the Charles Hampden British Players, who twisted a ligament in his leg Monday, has had to forego his performances at the Comedy Theater, which has been indefinitely closed.

Beebe With Saenger Players

New Orleans, Dec. 5.—Stuart Beebe has joined the St. Charles Players as character man, arriving here recently from Hamilton, Ont., where he was a member of the Vaughan Glaser Players.

Savoy Players

San Diego, Calif., Dec. 2.—The offering for the week of November 22 at the Savoy Theater was *Little Miss Bluebeard*, which was followed by *The Show-Off*. Eddy Lawrence, who for the past few weeks has been resting, has again resumed his position as director of the Savoy Players. Louis Dean has been acting director for the past five weeks.

Columbia Circuit

(Continued from page 66)

are passing final judgment on his talent and ability.

COMMENT

A production that pleases the eye. A Hump and Beck presentation in which they carry the burden, either from choice or mischance of the other principals. Taking the presentation in its entirety, it is a clean and clever presentation of low comedy burlesque, somewhat incongruous to its scenic surroundings, but a presentation that will be welcomed by Columbia Circuit patrons.

Seen and Heard

(Continued from page 66)

barked November 28 on the S. S. Patricia for Marseilles, France, thence to Paris, Monte Carlo, Italy and other points of theatrical vantage in Europe.

Ray's Comedy Circus, featuring Red Donahue, clown; Ameta Pynes and her pets, and Uno, the bucking mule, was an added attraction to Jack Singer's *Broadway Belles* Show during its week's engagement at the Gayety Theater, Brooklyn.

Picked Up in Philly

The Casino had John G. Jermon's *The Golden Cooch* with Billy Arlington as the feature during the past week and from Billy down to the end of the show everything was a wow. Business for the week was excellent.

Sam Kraus' *Moonlight Maids* with Billy Hagan and Anna Toebe featured, at the Trocadero last week, played to S. R. O. at every performance.

The Gayety's stock shows seem to be getting better and better every week. In the past last week were: Eleanor Cody, Mona Raymond, Betty Falmer, Eddie Miller, George Pelletier, Sam Bachon, Bert Rose and Harry Seymour. The permanent chorus of charmers includes Doty Baker, Tricie LaMont, Ida Carter, Grace Conway, Mae Brenner, Julie Arcand, May LaMonde, Marie Gordon, Dottie Bennett, Catherine Moore, Micky McDermott, Cherry Miller, Sue McLain, Alma King, Frances Peters, Kitty Rigglin and Reggie White. The excellent ensemble work of the chorus is due to the tireless efforts of Rose Quinn Griffin, producing soubret.

Business is good at all three houses and it's no wonder the smile of house managers doesn't come off. Robert Simon is manager of the Casino Theater, Max Cohen manager of the Trocadero Theater, and Izzy Hirst directing manager and Jack Beck assistant manager of the Gayety Theater. ULLRICH

Reformer's Complaint

Against Burlesquers Not Sustained in Court

New York, Dec. 5.—Advice received at the general offices of the Mutual Burlesque Association are to the effect that the action instigated by a prominent Des Moines clubwoman which resulted in the arrest of Manager N. S. Barger of the Garrick Theater and several members of Jack LaMont's *All Set To Go* Company in that city about two months ago has been finally disposed of.

At the preliminary hearing before Judge T. L. Sillers in Municipal Court the cases against all members of the company were dismissed and Manager Barger was held for the Grand Jury. The evidence which was submitted to the Grand Jury at its hearing was not sufficiently convincing to result in the return of an indictment against Mr. Barger and written large across the criminal calendar following his name is the word "Ignored".

The arrest of Mr. Barger and members of the company created much discussion in Des Moines and resulted in the passage by the City Council of an ordinance authorizing the appointment by the mayor of a theater commission of three members, with police power. Mayor Graver has appointed Mrs. Max Mayer for a six-year term, George E. Hamilton for a four-year period, and Dick Vawter to serve two years, in accordance with the provisions of the ordinance.

Mrs. Mayer, who is director of the Jewish Community Center, asserts that regulation of theater productions by reforms or police power is practically impossible and predicts that the new commission will act in an advisory capacity to theater managers rather than attempt a drastic censorship. She has stated that advice will be sought from similar commissions in other cities and that recommendations regarding good plays will be obtained from the Drama League of America and similar organizations. The activities of the new commission will extend to motion picture theaters as well as those playing other attractions and its members will serve without pay.

ADDITIONAL OUTDOOR NEWS

Enjoyable Luncheon Is Held by Ladies' Auxiliary, S. L. A.

Chicago, Dec. 3.—Each year the Ladies' Auxiliary of the Showmen's League of America adds to its laurels at the December meeting of the showfolks in Chicago, and this year the annual luncheon was no exception to the rule. It will long be remembered as one of the most pleasant and successful affairs ever given by the Auxiliary—the attendance was larger, about 80 members and their guests being present, and a spirit of friendliness and goodwill prevailed.

Mrs. Edward A. Hock, president of the Ladies' Auxiliary, in a few well-chosen words welcomed the members and their guests. She announced that the organization was thriving financially and that the bazaar held December 1 and 2 had netted a neat sum to be added to the bankroll. This announcement was most enthusiastically received.

Luncheon was served at 3 o'clock in the very attractive Gray Room of the Sherman Hotel, and immediately following the luncheon a very pleasing program was offered.

Miss Scofield, soloist with Al Sweet's Band, delighted her audience with some splendid songs. Elizabeth Keating, one of the newer members of the Auxiliary, also entertained with some vocal numbers. Esther Janet Simon, who is a writer and producer of pageants and of unusual ability, gave two readings in her own charming manner.

Miss I. M. McHenry, general manager of *The Billboard*, was called upon for a few remarks and she responded most graciously. She was presented with a corsage bouquet of violets by the Ladies' Auxiliary.

Mrs. Walter D. Hildreth, one of the former presidents of the organization responded to a request for a few words.

Among those present were Mrs. S. J. Levy, Mrs. Al Latta, Mrs. H. J. Ganiet, Mrs. Richter, Mrs. A. Raymond, Mrs. C. Linker, Mrs. Conde, Mrs. Ed Hill, Mrs. R. Steinman, Mrs. Rose Zindra, Mrs. Harry McKay, Mrs. Wagner, Mrs. Vance, Mrs. F. J. Owens, Mrs. Arthur Davis, Mrs. L. Bennett, Mrs. Yeldham, Mrs. Rubin Gruber, Mrs. Geo. Fritzel, Esther Jane Simon, Mrs. A. T. Brainerd, Mrs. C. J. Mural, Mrs. Helen Brainerd Smith, Mrs. Vic Levitt, Mrs. Wm. Pink, Mrs. J. W. Conklin, Mrs. H. Rollo, Mrs. L. Pice, Mrs. Bertha Messner, Mrs. A. Curtis, Mrs. W. O. Brown, Mrs. C. F. Eckhart, Mrs. John Francis, Mrs. Crawford Francis, Mrs. Murdo, Mrs. Thad W. Rodecker, Mrs. W. D. Hildreth, Mrs. W. F. McGuire, Miss I. M. McHenry, Mrs. Ainsley Smith, Mrs. Jas. Chase, Mrs. N. Byrnes, Mrs. E. Hock, Mrs. Henry Belden, Mrs. M. L. Callahan, Mrs. Geo. W. O'Brien, Miss Coultry, Mrs. M. D. Coultry, Mrs. O'Malley, Nellie O'Malley, "Aunt Lou" Blitz, Mrs. L. L. Hall, Mrs. M. Crosby, Mrs. E. J. Behen, Mrs. N. Noethen, Mrs. I. L. Peyser, Mrs. Baba D-garian, Mrs. John T. Wortham, Elizabeth Keating, Mrs. J. M. Sheesley, Mrs. Joe Curtis, Mrs. Bryan, Mrs. Sperry, Miss Bonnie, Mrs. H. F. Maynes, Mrs. Harry Illions and Mrs. Cracraft.

Ralph R. Miller Shows

Columbus, Miss., Dec. 2.—The Ralph R. Miller Shows have had a profitable 10-day stand here, making four successive weeks of successful engagements. General Agent Carl Zenor has contracted a 10-day date at Meridian, Miss., starting December 9, after which the show moves to Bogalusa, La., for Christmas week and then comes back to Mississippi.

"Frenchy" Dioras took advantage of a two-day layoff and repaired his Ferris wheel, which now makes a wonderful appearance. Manager Miller has gone to Terre Haute, Ind., to pay his doll factory a visit. The show is in charge of Mr. Zenor and the writer during his absence. The lineup consists of three rides, McCarthy's Midget Show and the following concessions: Bert Carhen, seven; "Wingie" Smien, four; L. A. Spencer, two; Mr. Schultz, one; "Lou," one; Dorothy Sullivan, one; Jack Glover, one; Jake Holmes, three; Harry Burke, one; Hinlian, one; Holderness, two; Brown, one; West, one; McCune, one; Sexton, one; Al Hansen, two; Blanchard, one; Bailey, one; DeLion, one; Duncan, one; Mrs. Doyle, one; L. R. Norton, one; C. C. Woods, one; Esaw, one; Earl, one; Reedy, one; Barber, one; "Dutch" Miller, one, and Ed Graves, two, including cookhouse. JAKE HOLMES (Secretary).

John Francis Shows

Houston, Tex., Dec. 2.—This is the third week for the John Francis Shows in Houston and the second week on location No. 2 (Emancipation Park), and with some of the most beautiful weather a showman could wish for business is fine.

The shows will close their present engagement Sunday night and move some three miles across the city for a 10-day engagement for the benefit of the Children's Christmas Tree, which is being sponsored by *The Houston Press* and the Texas Theater. There are some attrac-

tive prizes, among which Mac McDaniel, owner of the Rocky Road to Dublin, is giving away two baby mules to children.

Arthur Martin, last year with the Morris & Castle Shows, has started building his new glass house for next season. Carey (Snake Old) Jones is assisting with ideas and plans as he has a show of the same character on the C. A. Wortham Shows. Mr. Francis has shipped several attractions to Galveston, Tex., for the annual Mid-Winter Fair there, also furnishing Capt. Hathaway, high diver, as a free act.

Maple Williams (due to the culinary art of Mrs. Williams), of the midway restaurant, served his annual Thanksgiving dinner to the showfolks in great style. Mr. Williams holds "open house" on this day, and all eats are free. There were 340 pounds of turkey consumed, in addition the trimmings, topped off with pumpkin and hot mince pie.

Mr. Francis and party are this week enjoying the Showmen's convention in Chicago.

The Sells-Floto Circus showed here Monday and Tuesday to a turnaway. All people connected with the Francis Shows were invited to attend the circus and were given choice reserved seats. V. J. Yearout, who is managing the show during Mr. Francis' absence, got his first show experience on the Floto Show in 1907 under the veteran press agent, Doc Waddell. H. W. SMITH (Secretary).

Phillips & Del Vecho Call

Jack Phillips, band leader, of the Sparks Circus, and J. H. Del Vecho, air calliope player and who wrote the opening spec., *L'Orca*, for the same show, en route from the South to their homes stopped off in Cincinnati last Thursday and gave *The Billboard* a call. Mr. Phillips went to Columbus, O., for the winter, and Mr. Del Vecho to Buffalo, N. Y. They will both return to the Sparks show next season. Mr. Phillips for his 15th season. Mr. Del Vecho will write a patriotic finish for the show for the 1926 season. About 140 horses, he says, will take part in this.

Mr. Phillips has again gotten out a very neat and compact season's route book (1925), which includes the names of all those who were connected with the show. It has reproductions of the show's founder, John H. Sparks; Charles Sparks, manager, and Clifton Sparks, assistant manager.

S.-F. Circus Gives

Three Shows at Houston

Houston, Tex., Dec. 3.—Three performances were given by the Sells-Floto Circus here Monday.

Two Former Showfolk Killed

In Street Car-Automobile Accident—Mrs. Emma Jenney, Circus Rider, Injured

Houston, Tex., Dec. 2.—Two persons are dead, two seriously injured and another slightly injured as the result of a collision between a street car and automobile Sunday night. The dead are George Stephens, news agent for Van Noys Company, and Mrs. Emma Lumpkin. It is said that both the dead were formerly with the Christy Bros.' Circus. The ones seriously injured are Charles Lumpkin, the dead woman's husband, and Mrs. Emma Jenney, circus rider of the Sells-Floto Show, with a broken arm and serious injury to head.

"Ike" and "Mike" With Z. & P.

One of the attraction contracts consummated last week during the meetings in Chicago was the signing of the celebrated midget brothers, "Ike" and "Mike", thru their manager, Ray Marsh Brydon, with the Zeldman & Polle Shows for next season, the engagement being made with Manager Henry J. Polle, "The Boys", as their manager and friends are pleased to call them, are remarkably versatile entertainers, and they have an elaborate, faultless wardrobe. The past season they were featured in the main side show of the Hagenbeck-Wallace Circus.

Winter Quarters

Have Been Established at Newark, N. J., for Barton Bros.' Circus

Winter quarters have been established for the Barton Bros.' Circus by George E. Barton in Newark, N. J., with ring barn and training quarters. Offices are at 62 Orange street, that city. The show will be of five-car size. Mr. Barnes and a well-known circus man of New York, whose name will be given later, are the owners.

Attachment Against Tahar

Savannah, Ga., Dec. 4.—An attachment for \$644.75 was served on Sle Tahar, owner and director of an Arab troupe with the Sparks Circus, this week by a bailiff of the municipal court for Charles L. Sasse, booking agent. The action was brought against many trunks of scenery and other paraphernalia, two ponies and a wagon.

Evans' Band at Sarasota, Fla.

Sarasota, Fla., Dec. 2.—Merle Evans and His Band, the Ringling organization, arrived here several days in advance of their scheduled appearance and will begin their concerts December 14. In addition to playing the concerts in Mira Mar Park, Evans plans to stage several special concerts and dance programs while here this season.

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- No. 80—Jumbo size Pen and Pencil Combination. Made of highest grade hard black rubber, with genuine solid 14-kt. rolled gold points. (These points actually cost us 73c each.) Clip and trimmings all genuine 14-kt. rolled gold. These sold originally for \$7.50 Each. Price slip attached. \$24.00 Dozen. Sample, \$2.50
- No. 74—A larger size than our 21-74. Description otherwise same as above except these are, in addition, fitted with a broad 14-kt. rolled gold band. These sold originally for \$6.50. Price slip attached. \$21.00 Dozen. Sample, \$2.00
- No. 60—Medium size. Description otherwise same as above without gold band. Pencil sections on this number come in assorted colors, green, purple, yellow, coral, turquoise and red. These sold originally for \$5.00. Price slip attached. \$16.00 Dozen. Sample, \$1.50

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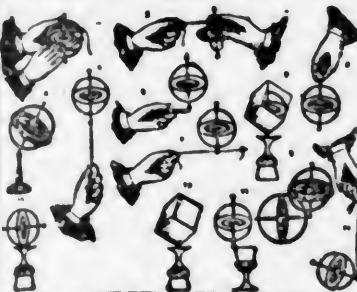
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Natl. Association Elects Old Officers

Carnivals and Racing Chief Topics of Consideration at First Annual Meeting

Carnivals and racing occupied the greater portion of time at the first annual meeting of the National Association of County, District and Independent Fairs, held Thursday, December 3, at the Auditorium Hotel, Chicago.

Being held the day following the annual meeting of the International Association of Fairs and Expositions and while the International Live-Stock Show was in progress there was a very good attendance.

A number of fair secretaries present voiced criticism of carnivals that had played their fairs, and letters of criticism also were received from fair secretaries in several States. Some secretaries praised the shows that had played their fairs.

A suggestion was made that a central office, with a paid secretary, be established, where information on concessions, shows, etc., could be gathered and tabulated and monthly reports sent to members of the association. It also was proposed to license all concessions and shows and in that way place them under greater control than at present.

Suppression of time and other evils of the racing game were thoroughly discussed. Dick White, superintendent of speed at Milwaukee, said the American Trotting Association has \$100,000 in its treasury, and W. H. Smolinger, secretary of the association, said the organization is determined to clean up the racing game.

A. W. Prehn advocated the licensing of all racing officials. All of the old officers of the association were re-elected. They are as follows:

President, A. W. Prehn, Wausau, Wis.; vice-president, W. W. Lindley, Springfield, Ill.; second vice-president, M. E. Bacon, Dayton, Ia.; third vice-president, J. E. Green, Muncie, Ind.; secretary-treasurer, G. R. Lewis, Columbus, O.

Among those who attended the meeting were the officers above mentioned and H. M. Stafford, West Union, Ia.; H. L. Pink, Mine, N. D.; Aug. Krantz, Mine, N. D.; W. T. Lingle, Bethany, Mo.; Evan W. Hall, Spearfish, S. D.; Julius Cahn, Luxembourg, Wis.; Frank J. Caypool, Muncie, Ind.; Bryan Blalock, Marshall, Tex.; H. J. Conrad, Monee, Ill.; Fred B. Parker, Batavia, N. Y.; J. W. Richardson, Wanew, Ill.; H. C. Baumgardner, Wanew, Ill.; Chas. Kennedy, C. L. Stinson, Sandwich, Ill.; G. H. Wake, Nebraska State Fair; E. W. Williams, Manchester, Ia.; J. P. Mullen, Fondra, Ia.; J. W. Myers, Jeffersonville, Mo.; T. B. Shropshire, Louisville, Ky.; Levi P. Moore, Indiana State Fair; Ellis E. Cox, Carthage, Ill.; Fred Terry and Robert Terry, Indianapolis; W. R. Burris, Jackson, Mich.; M. E. Bacon, Fred B. Parker and Frank J. Claypool were appointed members of the resolutions committee.

Beaty & Dupree Shows Winter in Arkansas

Wabbaseka, Ark., Dec. 3.—The Beaty & Dupree Shows will bring their season to a close here Saturday night and go into winter quarters in a nice building at 901 State street, Pine Bluff, Ark., where all the paraphernalia, including motor trucks, will be reconditioned and painted. O. J. Beaty will have charge of winter quarters.

The writer will return from his winter trip to Durban, South Africa, in the spring and will open next May with the show. James Dupree will leave for Los Angeles on business. A majority of the concessions will join other shows for the winter. Charles DeVaur and wife will stay at winter quarters, framing a new show. Mrs. Dupree, accompanied by her baby, is away from the show on business.

This organization will open next season with two rides, four shows and some concessions, according to present plans of the management, all to be carried on motor trucks, and with two light plants to provide the electric current for the midway. The season, as a whole, has been fair. Work will start after the holidays. For next Sunday evening there is a feast scheduled, with all members of the show invited. **P. PRICE (for the Show).**

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Because It Is So Fascinating

Premiums never grow old, because the player is given the opportunity to select merchandise from the dealer's own stock. This pleases the player and makes more money for the merchant.

The E-Z Ball Gum Machine Empties Fast and \$60.00

IS REALIZED FROM EVERY SET OF GUM SOLD

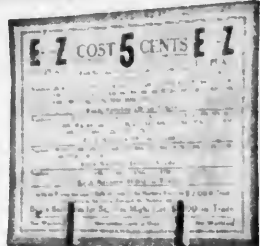
A set consists of 1,200 balls which sell at 5 cents. Each ball of gum has a printed number inside which indicates reward winners, as shown on celluloid chart on top of machine. Some numbers pay 15 cents, others up to \$3.00 in trade, while the storekeeper supplies from his own stock.

Merchants are glad to place the E-Z BALL GUM MACHINE on their show cases, because it is a handsome machine that stimulates their cash business, takes up very little room and requires very little attention.

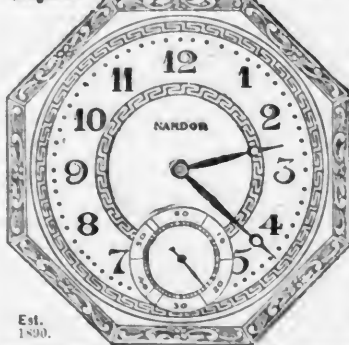
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Men's 16-Jewel, with attractive assorted dials, cased in bona-fide White Gold or Green Gold-Filled Octagon Cases. Excellent Imported Lever Movement. ACCURATE TIMEKEEPERS.

THESE PRICES DEFEAT COMPETITION
 16-Jewel, Octagon Cases.....\$6.90 Ea., in Doz. Lots
 Round Cases..... 6.40 Ea., in Doz. Lots
 6-Jewel Octagon Cases..... 5.50 Ea., in Doz. Lots
 Round Cases..... 5.00 Ea., in Doz. Lots

We carry a full line of Elgin and Waltham Watches at specially reduced prices. WRITE FOR QUOTATIONS.

TERMS: C. O. D., 25% deposit with all orders. Single samples, postpaid, 75c extra. Sent only on receipt of price.

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Pyroamber
The Wonder Demonstrating Comb
 Use Them Rough—they will Stand it
 made by
Standard Pyroxoloid Corporation
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 Send Your Name and get the Story in Full.

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ATTENTION OF RIDEMEN AND CONCESSIONAIRES—WE are desirous of booking on a percentage basis, several more first-class Rides (Merry-Go-Round, Whip, Aeroplane Swing and Skooter Rides taken). All first-class Games, Eat and Drink Stands open. We build all stands.

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Address all communications to JOHN C. BENNETT, Vice-Pres. & Mgr., Arrow Bldg., Dover, N. J. Phone, 1135 Dover.

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Rides, Attractions and Concessions of all kinds.
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D. W. LEONARD, Mgr. Midland Beach,
Staten Island. - - - - - New York

Sparks' Circus

Returns to Macon, Ga., Winter
Quarters After Lengthy Tour
---Greeted by Citizens

Macon, Ga., Dec. 4.—The return of the Sparks Circus to winter quarters at Central City Park, this city, Tuesday morning, was more than a passing incident. Judging from the men making up the greeting party. Bankers, representatives of the Chamber of Commerce, produce men, laundry men, packing-house representatives and others were on hand. The Macon News got out a special "sheet." Everybody was happy to get back to Macon, from "Governor" Charles Sparks down to the kitchen help. Handsome bonuses were paid to those employees and performers who remained with the show throughout the season. At the quarters will be about 75 men who will keep up the training of the animals, help in the executive work of the quarters and do the manual labor. The show is going to be larger next year, according to the owners. Five animal acts will be increased to nine. The show has been all the way from Key West, Fla., where circuses seldom go, to Cobalt and Timmins in Ontario.

The Brazilian lady wire-walker, Macabua, left the train at Savannah and went directly to the New York Hippodrome, where she is a headliner. The Riding Rooneys will spend a few days here before going to their home in Baraboo, Wis. They will leave their horses here and will return early in the new year. The Grants and the Japanese group left for New York to go on the Keith-Albee Circuit for the winter.

Savannah, Ga., Dec. 2.—The Sparks Circus closed its season at Savannah, Ga., on Monday with overcoat weather prevailing. The Sunday run from Jacksonville, Fla., under ordinary conditions would have put the show into Savannah and on the Bolton street lot by noon. With the present congested and embargoed rail lines trying to handle record-breaking freight shipments and flocks of tourist trains into Florida, the Sparks train was fortunate enough to reach Savannah Sunday midnight. The street parade on time and with stock, trappings and wardrobe in exceptionally good condition after its season tour of more than 17,000 miles satisfied the thousands who braved the chilly temperature to see red wagons, elephants, clowns and cages of wild animals, as well as bear the bands and calliope, a treat of rare occurrence in Savannah since the City Fathers have kept circuses out with their prohibitive license and refusal to issue a permit or accept the exorbitant license during a so-called "month of protection" prior to fair week. Two performances under auspices of the local Lodge of Elks enabled many to enjoy the Sparks highly entertaining program.

REVOLVER CIGARETTE CASES



\$8.50
DOZEN
SAMPLE
\$1.00

Half cash with quantity orders, full cash for samples. For size finish and general appearance it is the nearest to the real thing ever offered in the way of a novelty revolver. Write for catalog of Tricks, Lifelike Snakes, Novelties, etc.

FRANCO-AMERICAN NOVELTY CO.
1383 Broadway, - - - - - New York City

Sell Puff Knit Ties

\$20.00 Daily

EVERY MAN A PROSPECT
They see. They select. They buy. Big profits made with our line of fast-selling and up-to-date styles in Neckwear and Mufflers.

Buy Direct From Manufacturer
No. 100—Puff Knit Ties, in latest shades and designs. Dozen **\$2.00**

No. 400—Butterfly Bow Ties
And Handkerchiefs to Match.
A Christmas Special. Packed in individual holly boxes. Big seller. Dozen **\$5.00**



MUFFLERS

Pure Rayon, stripes leather and solid colors. Wonderful sellers. Doz. **\$8.00**

No. 500—Latest Diagonal Stripes and Checks
Four-in-Hand Cut Silk Ties, all pretty shades and colors. Dozen **\$3.25**
25% deposit with all orders.

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79 Fourth Avenue, NEW YORK CITY.

BIG CHRISTMAS SELLER

GREAT NATIONAL TOY AEROPLANE

Per Gross **\$8.00** PER Gross **\$8.00**
Wire or send 25% deposit with order, balance C. O. D.

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BUY DIRECT FROM MANUFACTURER

With the reputation of best quality goods for lowest prices. A trial order will convince you. New creations in

SILK KNITTED TIES

The Latest Designs and Shades.
Nos. 156, \$1.75 Dozen; Nos. 160, 163, \$2.00 Dozen; Nos. 250, 270, \$2.25 Dozen. A special discount of 10% on gross lots.

SPORT BOWS—On elastic bands. Assorted colors 1 dozen on a roll. Fits any collar. 90c per Dozen.
MEN'S FIBRE SPORT HOSE, \$2.25 per Dozen
Great bargains in Mufflers of Silk or Cashmere. 25% deposit, balance C. O. D. ROYAL KNITTING MILLS, 271 Congress Ave., New Haven, Connecticut.

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Italian Head design cover, Black and Red Brown, with snap fastener. \$1.75 per Gross, Doz., \$2.00, prepaid.
Tan Alligator Leather, \$31.00 per Gross; Dozen, \$2.50, prepaid. Samples, 20c and 30c. Orders shipped same day. 25% deposit, balance C. O. D.

Goldsmith Mfg. Co., 29 S. Clinton St., Chicago, Ill.

AGENTS Streetmen and Fair Workers, get your Chinese Horn'd Nuts. Samples and price, 25c. THOMAS F. MCCARTHY, P. O. Box No. 10, Station C, Brooklyn, N. Y.

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Portable Mangels Whip and No. 5
Eli Ferris Wheel—\$3,500.00 Cash

Stored in Ottawa, Canada. Whip needs fixing, but can be put in good shape with a few hundred dollars. It has Cushman engine. Ferris Wheel in good shape, has electric motor, no engine. Both rides operated in Luna Park, Hull, Quebec, Canada, all last season until closing. Duty on both rides has been paid and that is a big saving. Address

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Every Auto Driver, Motorman, Motor Cyclist, Locomotive Engineer and many Mechanics must use goggles. We are direct importers of all styles of the very best sellers. Remit five dollars (\$5.00) for a sample line of the popular numbers.

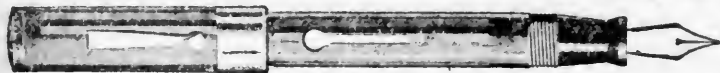
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REAL HIGH QUALITY.

Owing to the very high duty no more of these Razors will be imported at the price, therefore I am closing out my entire stock at less than half the cost of the new importation price. To appreciate this value remit \$4.50 for 8 samples, which will include Razors costing from \$7.50 to \$15.00 per Dozen. All sample lines are shipped to you subject to refund if not entirely satisfactory.

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With wide gold-plated bands, \$66 per Gross, \$6 per Dozen.
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Complete line Pen and Pencil Sets gold-filled, filigree designs and sterling silver.
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25% deposit on all orders, balance C. O. D. 25c extra for sample.
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Buy direct from the Manufacturer and obtain the benefits of quality and price. Send ten cents for sample. All goods F. O. B. Newark. 25% deposit, balance C. O. D. Send remittance registered mail or postoffice money order. No checks accepted.
BUCHANAN & BURNS CO., 45 Austin Street, NEWARK, N. J.

Aerial Kings

Will Have Medicine Show With Circus Program Next Season

The Aerial Kings closed a fair season at Gans, Pa., October 24 and next year will go on the road as the Aerial Kings Attraction. It will be a medicine show with a circus program, they say. Ben King, manager, is now in Pittsburgh getting things ready and honeymooning. He was married in Virginia while with the Walker Bros.' Show to Rene Thrower, of Virginia, Va. This town will be the headquarters of the Kings. Billie Mechl, the other half of the Aerial Kings, is resting in Miami, Fla., and will join the act early in March as the feature flyer and will also do two singles. Doc George Hart will lecture on the show.

Atterbury Animals in Sioux City, Ia., Department Store

Atterbury's Trained Animals have opened a three weeks' engagement in the toy department of one of the Sioux City, Ia., stores. Forty square feet of space is being used for a one-ring circus, which includes trained ponies, monkeys, bears, dogs and clowns. A side wall surrounds the show.

Johnny J. Jones Exposition

Again in Quarters at Orlando

Orlando, Fla., Dec. 4. — The grand "fairs" of the season of 1925 for the Johnny J. Jones Exposition at the Florida State Fair, Jacksonville, ended in a "blaze of glory". Manager R. M. Striplin's word for it was that the attendance beat all previous records. The gross business of the Jones Joy Plaza exceeded all expectations and broke its previous records for Jacksonville. There were many special dinners on Thanksgiving Day. Leo Freidman converted two of his largest tents into a dining room and gave a big feast to all his employees, as well as to Sheriff Downing, Manager Striplin and other notable personages as guests. Samuel Lawrence, Mack Harris, Buck Weaver and the writer broke bread together. Mr. and Mrs. Johnny J. Jones entertained their brother-in-law and his wife, Mr. and Mrs. Joseph Fleishman; the Midgets; Mr. and Mrs. Grant Smith, Mrs. Neal Austin and daughter Frances; P. T. Strider, Mr. and Mrs. Earl Brown, Al F. Wheeler, William Buck, Colonel Hiatt, W. G. Brorein, Col. Frank Mathews, J. Alex Sloan, Ernie Young, Charles Duffield, Mr. and Mrs. Jess Clarke, Mr. and Mrs. Frank (Pop Sunshine) Beddow and son Frank, Jr., and Mr. and Mrs. "Bill" Elliott and children.

Very few members of the show went north from the Jacksonville closing point. About 40 journeyed to Miami, and 100 to Tampa, and nearly all the balance came to Orlando, where they will remain until the show's season opens January 15. Mr. and Mrs. Morgan, former members of this organization, have opened a new hotel at Safety Harbor, Fla., and the following are going there for a short rest: Mr. and Mrs. E. B. (Abe) Jones, Mr. and Mrs. William Bozelle, Mr. and Mrs. John Lawrence Murray, Col. Phill Ellsworth, William Driver and the writer.

On arrival here Monday the train was unloaded immediately. At present there are in the neighborhood of 140 men starting on the winter-quarters payroll under direct charge of Col. Robert Bigsbee, with William Sturges in charge of the painting room; Mr. Hall, chief blacksmith; Grant Smith, chief carpenter; Charles Brown, chief electrician; Louis Corble, general construction superintendent; E. B. (Abe) Jones, general supervisor; Capt. Jack King, animal trainer; Jack LeBean, *Billboard* agent and chauffeur; Edward Madigan, caterer, with Thomas White in charge; Samuel Smith, overseer, and Percy B. Simmons, head porter.

Samuel Serlen has been "training" for the Shrine ceremonial which takes place here Thursday. It is reported from the Jacksonville Hospital that William McGearry will be discharged this week. ED R. SALTER (Johnny J. Jones' "Hired Boy").

Relatives of the Late Joe Brooks Sought

A telegram to *The Billboard* from Augusta, Ga., by Carleton Collins, press representative of the Nat Reiss Shows, December 5 informed that so far relatives of the late Joe Brooks, ride workman, who died suddenly November 26 and whose body was being held at Elliott's Undertaking Parlor, Augusta, had not been located. Other than a card of the Moose lodge at Jeannette, Pa., no letters or other means of identification were found on the body and the wire stated that the secretary of that lodge knew of no kinsmen. Brooks had joined the Reiss Shows early in September and closed November 14, but address of any relatives was not given by him. He was about 40 years of age, weighed about 155 pounds and was about five feet eight inches in height.

"Georgie", Trained Chimpanzee, Dies at Cincinnati

"Georgie", trained chimpanzee, filling a pre-Christmas engagement in the toy department of one of the leading furniture stores in Cincinnati under management of Lew Backenstoe, died Friday forenoon last week of double pneumonia at a hotel where it had been attended for several days by physicians and nurses. Mr. Backenstoe left about noon the same day for New York to secure another chimpanzee to continue the engagement. "Joe Mendi", the Backenstoe chimpanzee that exhibited at the same store several weeks prior to last Christmas, is now on the Keith-Albee Vaudeville Circuit, landed by Mrs. Gertrude Backenstoe last week in Philadelphia. "Georgie" was announced as belonging to Louis Backenstoe, Jr.

Francis' Staff at Chicago

Members of the John Francis Shows' staff attending the meetings in Chicago last week were Mr. and Mrs. John Francis, Mr. and Mrs. Crawford Francis and General Agent and Mrs. Thad W. Rodecker.



SENSATIONAL MONEY MAKER

STREETMEN
PITCHMEN
DEMONSTRATORS

\$4.00 Dozen

Sample 50c. Postpaid.
Special Price Gross Lots.

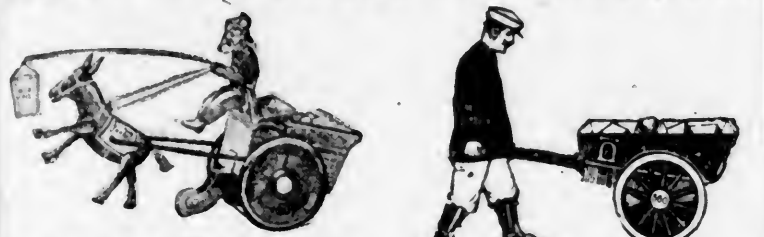
JUMPING DOG

5 1/2 inches long. Turns at least 6 complete somersaults with one winding.

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KELNER'S SPECIALS FOR DECEMBER



The Larger and New Improved Balking Mule, handsomely finished and attractive in appearance. Our special price, Dozen, \$3.75; Gross, \$4.20. One-third gross in carton.

The biggest value ever offered. Regular price \$18.00 gross. Our Special Price, Dozen, \$2.00; Gross, \$2.50. Two gross in case.

Doz.	Gross
Betty, the Charleston Dancing Doll...	\$24.00
Krazy Kar, 1/2 gross in carton...	38.00
Hebe Train, 1/2 gross in carton...	45.00
The New Boob McNutt...	45.00

Doz.	Gross
Miller Santa Claus...	\$ 80
2 1/2-in. Tangle and Eye Balls...	90
Diaper Doll with Bottle in Peanut...	80
Trixa, Large Climbing Monkey...	2100

Wire or mail order at once. One-half deposit on all orders.

HARRY KELNER & SONS Largest Distributors of Mechanical Toys in New York. 36 Bowery, New York City

SILK CITY EXPOSITION SHOWS, Inc.

(Now Booking for Season 1926)

WE OWN RIDES

Will open in April near Paterson, N. J. WANTED Concessions and high-class Attractions for long season; must be neat frame ups, as this is a brand new show. All Wheels open, also legitimate Grind Stores of all kinds. Sorry, boys, there will be no stores. Can place Cook House and Juice, also American Palmist. Will finance anything capable of getting money on a show of this size, carrying four new rides, four shows and twenty-five concessions, one or two free acts. Will book Sidrome if you can work Mondays, as I put you on the lor Sunday. Want to hear from 8 OR 10-PIECE BAND. Would like to hear from good 10-in-1 Man. Fat Murch, Jack Albright, Jack Beck, Billie Owens, Joe Sloan, Chas. Houston, wire or write. J. M. Sheesley, when in New York, wire me. Address CHAS. REICHNER, Gen. Mgr. Silk City Exposition Shows, Inc., Manhattan Hotel, Paterson, N. J. P. S.—I will not operate any concessions myself.—Chas. (Phila. Whitey) Reichner.

Oh, Oh, You Demonstrators



You know what the pastry decorators are doing. BIGGEST thing at the present time. SURE-SHOT for store demonstrators. JACK FROST IS THE LEADER. We furnish them to you assembled complete, or will sell you the SUPPLIES in BULK to assemble your own sets. Or will sell you any part of it you want. Formulae, Glazing Bags (large and small), Glass Bottles and Corks, for extra colors: Color Tablets—Green, Red, Blue, Pink, Orange, Purple. Guaranteed PURE FOOD. Write for proposition and prices. Sample outfit complete sent insured parcel post, 50c.

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CHRISTMAS DECORATING PENNANTS

The Latest Creation in Christmas Decorations

Santa Claus Christmas Bells and Wreath together, with wording "Merry Xmas" and "Christmas Greetings" combined on a heavy fabric in Christmas colors. Size, 12x24 inches. For Autos, Stores, Homes, etc. CAN BE USED YEAR AFTER YEAR.

SENT PREPAID, \$11.00 PER GROSS.

Send \$1.25 for Sample Dozen. You Will See How Beautiful They Are.

SPECIAL NOTICE—On account of shipping conditions we will not accept orders for shipment in gross lots or more after December 16.

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PROHIBITION SET



No. 103 This fast selling novelty item consists of one Bottle containing Imitation Wine, one Gold-encrusted Glass and one Lithographed Tray. Something new that gets the coin. Per Gross Sets, \$3.75. Sample, 15c.

- B39 Assorted Miller Rubber Squawking Novelties, such as Birds, Chickens, Imp. "Pat", "Clarence". Gross... \$12.00
- 3980 New Rubber Inflated Rubber Skeletons. Gross... 10.50
- 027 Wrist Watch, with Moving Hands. Gross... \$ 9.00
- D80 Long Wooden Jointed Snakes. Gross... 6.00
- M41 Five Feeding Chickens Set. Gross... 10.00
- 335 Mixing Lona, Tight-Rope Walker, Individ. Boxes. Gross... 5.00
- 167/9 Large Bobbing Fur Monkeys. Gross... 7.00

Pearl Specials, Toys, and Other Holiday Items

- 1024 24-in. Ind. Pearl Necklace, stone-set clasp, in satin-lined box, with \$18.50 label. Dozen... \$4.00
- 1025 30-in. Ind. Pearl Necklace, in plush box, with \$25.00 label. Dozen... 6.00
- 1028 Three-Strand Ind. Pearl Necklace, with Fancy Clasp, in Plush Box, \$25.00 Label. Dozen... \$ 8.00
- 98 Large Red Jumbo Fountain Pen. Doz. 5.00
- 968 Same as above with Gold Band. Doz. 6.00
- 116 Genuine Gillette Razors, with Blade, Dozen... 2.00
- 50 Toy Ukulele, in Box. Dozen... 2.00
- 5442 White Comb, Brush and Mirror Set. Dozen... 6.00
- B202 16-in. Xmas Stocking, with 12 Toys. Dozen... 1.85
- 6129 Maggie & Jiggs—a Brand New Mechanical Toy. Dozen... 3.75
- 425 Felix, the Walking Mechanical Cat. Dozen... 4.00
- 620 Jumping Fur Rabbits. Dozen... 3.00
- 1212 Large Imported Dice Games. Dozen... 7.50
- 101 Broadway Flapper Dolls. Dozen... 12.00
- 1 Copper Trimmed Cedar Chests. Doz 13.50
- 5463 Shell Comb, Brush and Mirror Set. Dozen... 13.50
- 308 High-Grade Gold-Plated Pen and Penell Set. Dozen... 10.00
- 2500 Four-Piece Pipe Set, in Plush Box, \$10.00 Label. Dozen... 16.00
- 335 Large Beaded Bag, with Silver Frame. Dozen... 8.00
- U5 Banjo Ukuleles. Dozen... 15.00

Price List on request. 25% deposit with order.

BOUDOIR LAMPS

With Silk Shades

Three beautiful and new designs. Gold, Ivory and Antique finishes. Wired and ready for use, with shell socket, 6 ft. of cord and plug.

\$10.00 Per Doz.

INCENSE BURNERS

Antique Finish, \$3.00 Per Doz. Assorted Designs.

Full line of Table Lamps, Torchiers, Dolls and Bell Lamps for Bazaars.

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ROSENTHAL & STARK

Established 1904.

Manufacturers of Souvenir Burnt Leather Goods, Indian Moccasins, K E Y CASES, and other Novelties for Winter and Summer Resorts.

No Catalogs.

12 East 12th Street
New York, City

"WHY NOT HAVE A GOOD INDEPENDENT LAMP?"

\$5.00 and up. AS LONG AS THEY LAST. AGENTS WANTED.

Windhorst Supply Company
1426 Chestnut St.,
ST. LOUIS, MISSOURI.

Out In The Open

By JACK F. MURRAY
(Communications to 1560 Broadway, New York, N. Y.)

Well, here we are in Chicago helping the boys cut it up. And there's plenty being cut up. By the time they pack their grips and depart from here there'll be surprises aplenty for everybody.

Felice Bernardi himself came to Chicago this year. He's looking great—and prosperous, too.

Johnny J. Jones got Toronto again this year. That big date had them a "on edge" as usual.

Harold Barlow, of Barlow's Big City Shows, just told us he'll have H. Ike Freedman out ahead of him next year.

"Plain Dave" Morris just left us to go and have a nice quiet sleep in a moving picture house! Honest, that's where he said he was going. Dave's headed for Milwaukee for a day or two and then on to New York for his annual visit, with Washington the next stop on the trip.

Eliery Reynolds arrived in town in time for the big doings. Guess Eliery's been on more show lots than several of us put together. He sure gets to see them all. Headed for Florida soon—maybe.

Mrs. Morgan, sister of "Dolly" Lyons, with Capt. John Sheesley last season, is in town.

Captain Sheesley was in evidence at the banquet, also Johnny, Jr.

Morris & Castle Shows were offered so many fairs this year they had to pass up some for lack of time to play them. They'll have the mid-summer and July 4 celebration at Aberdeen, S. D., and the fair at Mlnot, N. D., among others announced elsewhere.

United Fireworks Company, of St. Louis, was well represented here, Sidney Belmont, Harry Du Pont and Maurice Gillen making the trip to look after the exhibit here.

World Amusement Service Association had all hands and the ship's cook on deck for the convention and introduced something new—the Bent Stick Club. Plain walking canes were distributed for tickets of admission to their suite here.

W. F. Jahnke, secretary-manager of the Saginaw County Fair, Saginaw, Mich., was very much in evidence everywhere during the fair meetings.

We don't recall hearing from Don Moore and Monty Montgomery during the banquet. Both of them were large as life but they did very little vocalizing, which is to be regretted.

"Ike" and "Mike", Ray Marsh Brydon's midgets, distributed pictures of themselves with a Driver Bros' advertisement on the back by way of a novelty.

M. T. Clark, general agent of the S. W. Brundage Shows, had some posters printed in Jewish hanging around the lobby. Everybody translated the characters differently for us so we don't know what they said. Maybe Mike knows.

M. A. Spillman, of the Spillman Engineering Company, tells us he's sold a new three-abreast merry-go-round to the fellow who operates the concessions in Central Park, New York. The old one looked pretty much the worse for wear last time we saw it.

Dan Odom, manager of the Hagenbeck-Wallace Circus, was in town all week. We noticed Jerry Mugivan registered at the Congress when we checked in there.

J. C. (Tommy) Thomas, of the Morris & Castle Shows, and Joe Scholibo, of the same outfit, seemed to be constantly keeping one another company all week.

Rubin Gruberg told us up in Toronto that he wouldn't have any motordrome on his show next year and in Chicago he

confirmed that. Figures that any other attraction has a tough time against the drome bally and that, while the drome gets good money, it gets it at the expense of the near-by shows.

Keep your eye on the D. D. Murphy Shows from now on. They have some staff these days. Those in town were D. D. Murphy, L. M. Brophy, Jas. C. Simpson, Art Daily, W. X. MacCollin, John O'Shea and A. H. Barkley.

Wm. Glick and the Mrs. came on. Billy just seemed to stand around and smoke his cigar. Silent people are the ones to watch, so we wonder what he's got up his sleeve, if anything.

Max Linderman was on hand, but Larry Boyd was among the missing. He sent a telegram, however.

A page in the lobby of the Auditorium called for "Mr. Klein" and was rushed on all sides by Bob, Billie, Eben, Herbert and Robert. Billie bumped into the boy. Can you guess what happened?

Col. Jim (Doc) Barry, of the Sheesley Shows, stood the pace pretty well for a young fellow.

Harold F. Thompson seemed to have brought on lots of candy from the Walker Candy Corp. factory at Owosso, Mich.

Duke Mills, off the John Robinson Circus, and Bob Hickey, from the same outfit, were present and accounted for.

Wm. C. Fleming seemed to be the first one up and the last one to bed each day.

TOY BALLOONS and Rubber Novelties

Balloons with squawkers, metal valves, wood valves, decorated with pictures, printed with your advertisement. Plain Balloons, gold, silver, two color, three color, mottled, transparent, in all sizes, round and airship.

Tumbling Pig, Tumbling Chicken, Tumbling Chinaman and Surprise Pipes.

Write for Prices
Lee Rubber Novelty Co.
81 So. 6th Street
BROOKLYN, NEW YORK

ELECTRIC CANDLE WREATH



No. 305

\$1.50 Each
IN LOTS OF TEN.
SAMPLES \$1.75 EACH

Packed in Holly Boxes. 25% deposit with order, balance C. O. D. Wreaths are 12 inches in diameter. Trimmings with Holly and bright red Everlasting. 6 feet of wire cord and 2-piece plug. Frosted bulb.

PYRAMID ELECTRIC SUPPLY CO.
30 East Broadway, NEW YORK.



POSITIVELY THE BEST BET FOR BIG PROFITS TIME IS SHORT.

Wire your orders. We will ship all orders immediately.

GET BUSY NOW.

Fair Trading Co.
307 6th Ave., NEW YORK.

THE DARE DEVIL
Beats the Balking Mule.
Kicks Up Like the Devil.
\$3.75 Per Dozen
\$44.00 Per Gross
Sample 50 Cents Postpaid.

WANTED

Dwarf Zebu Cow, Male Bactrian Camel, Female Sumatra Tiger, White Fallow Doe.

Longfellow Zoological Gardens
Minneapolis, - - - - - Minnesota

Newest IN Raincoats

You can clean up with our new gray top Goo-year Raincoats. Made of dark gray cloth top, with a beautiful white gold plaid rubber lining. These raincoats can not be duplicated anywhere at our price.

\$2.85 Each in dozen lots, Sample \$3.10

RUBBERIZED SLICKERS
In high colors, sizes 14 to 40. Quality considered our prices are absolutely the lowest. Write us. Terms: 20% with order, balance C. O. D.

K. & R. Distributing Co.
Dept. A22, 1104 Broadway, BROOKLYN, N. Y.

AGENTS WANTED

Paid-in-full offers on popular Magazines and Trade Journals, best price. Two-payment receipts free. Mail dollar for trial order.

PERIODICAL SERVICE, Inc.
MINNEAPOLIS, MINN.

KNIFE SHARPENERS

A 10-disc Sharpener. Marvellous demonstrator. Millions will be sold. Get in now. Retail up to \$1. Sample postpaid, for 25c. 1 dozen by express, \$2.25. Gross by express, \$25. A. T. DIETZ, 27 Sayse Bldg., Toledo, O.

WANTED

Attractions of all kinds for new Park—Shows, Rides, Concessions, etc.

HUBIN'S NEW PARK
PLEASANTVILLE, N. J.

ONE UP-TO-DATE PENNY ARCADE
Outfit. Unusual variety. It will pay you to call personally. NELSON & ROBINNS, 1514 80th St., Brooklyn, N. Y.

For Quality, Low Price

LA BAROT PEARLS

LOWEST PRICES ON DIRECT IMPORTS INDESTRUCTIBLE PEARLS

24-inch\$2.15 Dozen
30-inch 2.60 Dozen
60-inch 3.90 Dozen

All the above have clasps with brilliant R. S.

3-STRAND \$4.90 to NECKLACES \$6.00Dz

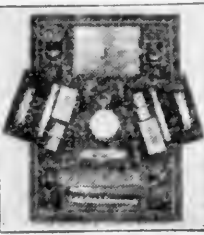
30-Inch Mother-of-Pearl, white or colored, Dozen.... \$10.00

PEARL CHOKERS \$2.00 to \$5.00 DOZEN.
Graduated and Uniform. Boxes, 50c to \$5.00 Dozen.

4-Strand Bracelets, Sterling Silver Clasps and Bars, \$4.00 Dz.
Middle Sets, \$2.25 Dozen.

Terms: 10% deposit, balance C. O. D.

EAST SIDE BARGAIN STORE
83 Orchard St., New York City



\$9.00—A Natural Sell Out

This assortment comes with 800- Hole Salesboard, 5c sales; takes in \$40.00 quick and repeats. 12 attractive premiums mounted on beautiful velvet display. Sells for the merchant 80 5c Chocolate Bars.

\$9.00 Special Sample Price. Order Now—Today

This low price we may not feature again. 25% with order, balance C. O. D., F. O. B. Chicago, Ill.

SEND FOR OUR NEW BINDNER BARGAIN SHEET.

A. C. BINDNER CO., 5443 S. Ashland Ave., CHICAGO, ILL.
AGENTS WANTED

Special for Holidays MEN'S KNIT TIES

No. 10 and 104—First quality. A good grade Fibre Silk Knit Tie in neat patterns, 6 colors to a box. Comes in 12 ranges of patterns including Powder Blue shades. Per Dozen..... **\$2.00**

No. 275—First quality. A better grade Fibre Knit Tie, in beautiful patterns, 6 colors to a box. Comes in ten ranges of patterns, including the Powder Blue shades. Per Dozen..... **\$2.75**

No. 275—Seconds. We also have this same grade in good seconds, which are only slightly damaged in most cases and are wonderful values. Packed 1 gross to box. Special, per Gr..... **\$15.00**

All above numbers in single Holiday Boxes, 50c dozen extra, order by number. Small deposit, balance C. O. D.

ARAMONT MILLS, Inc.
633 Broadway, New York.



No. 104 No. 275 No. 20

Irish-Hebrew Actors

All kinds Stage Joke Books, 10c. Views of Paris, 6 for 20c; Round World Stamp Packet, 10c. Address NAT. SALES, 515 East 18th St., New York City.

WE EXTEND THE SEASON'S GREETINGS TO ALL OUR FRIENDS AND ACQUAINTANCES.

FRANCIS CIRCUS SIDE SHOW
FRANCIS EDWARD LESLIE.

BENSON COUNTY FAIR,
Benson County, N. D. The Big Fair in the Durum Wheat District, July 1, 2, 3, 1926. H. F. MONTAGUE, Secy., Minnewauken, N. D.

GREETINGS

L. J. Heth Shows

WANT FOR SEASON OF 1926

Circus Side Show with own outfit. Party capable of taking charge and organizing Water Circus. Have beautiful double wagon front. Will help finance responsible party.

Will book Autodrome with own outfit complete. Prefer one using small automobiles. Hartley Shanks, write.

Good proposition to Law and Outlaw Wax Show—also Penny Arcade. Want organized Hawaiian Show. Will furnish outfit complete to responsible party on percentage basis. Want to book Kiddie Rides.

Producer for Musical Comedy Show. Chorus Girls, pony size. Send photo. Colored Performers for Minstrel Show, also capable Producer. Colored Musicians for Band. Geo. Christian, write. We furnish car accommodations.

Experienced Trainmaster capable of handling 25-car show. Help for Caterpillar Ride.

All legitimate Concessions open. Will sell exclusive on Cook House, Corn Game, American Palmistry and Grab.

Fair Secretaries in Kentucky, Alabama and Georgia desirous of contracting a 25-car Amusement Organization that is up to the standard. Kindly communicate with us immediately. Address

L. J. HETH SHOWS, Winter Quarters, North Birmingham, Ala.

His "boss" arrived Wednesday morning with Mrs. Jones and the six midgets.

"Spike" Huggins and Vic Levitt looked after the interests of the Levitt-Brown-Huggins Shows.

A. J. Dernberger, manager the Brown & Dyer Shows, and H. A. Smith, of the E. & D. staff, came on from Norfolk, Va.

Lillian Boyer just got out of bed for the first time since her fall at the Trenton (N. J.) Fair in October. She looked pretty good and managed to get around with the aid of a cane. Billy Brock, her pilot, looked after her.

W. M. Fraser and Harold Mondrell, who have the water spectacle, *The Legend of the Nile*, out at the Coliseum, both came down to say "Hello" to the gang.

Gov. Andrew L. Downie arrived direct from Thanksgiving at Medina, N. Y. He only stayed a couple days, but managed to get around and visit a lot.

Bill Moffat and Arthur Kirk, of the Canadian National Railway, came down to see some of the folks they've moved over their lines.

Speaking of Canada reminds us that D. C. Ross came down from Toronto. Joe Hay had to stay home. His wife recently underwent an operation.

J. Fred Margerum made the trip from the fair at Trenton, N. J., to take in the fair meetings.

Both "Park Specials" out of New York were very well patronized, and R. S. Uzzell and Harry Tudor tell us that they at last got 250 certificates together, so those who asked for "certificates" as mentioned in these columns made the trip home for half fare.

Eddie Madigan represented the interest of his partners, I. Firesides and Sam Serlen. There wasn't any cookhouse in the lobby, so we wonder how Eddie felt sitting down to a table to eat.

Earl Newberry, Ralph Hankinson's man, and George Hamid looked out for the interests of Wirth & Hamid, Inc. George took good care of them. He booked the free attractions at the Reading (Pa.) Fair and also booked some acts, eight we believe, into Toronto; some at Ottawa, Sherbrooke, Peterboro, Ont., and a few other bookings. Guess he paid for the trip all right.

J. C. McCaffery, of Western Vaudeville Managers' Association, was here, there and everywhere all week.

Standing within a few feet of one another at one time we noticed Ira Kruger and H. L. Truman, of Aberdeen, S. D.; Col. Bill Stratton, of Dallas, Tex.; Frank D. Fuller, of Memphis, Tenn.; E. V. Walborn, of Raleigh, N. C.; Ernie Richardson, of Calgary, Can., and C. B. Ralston, of Staunton, Va. Some representative gathering that!

The four new directors of the North Dakota State Fair, Grand Forks according to "Monty", are Ralph Lynch, president, and G. R. Jacob, Arnold Burke and J. E. Sherlock.

Elsie Calvert, of water show and girl show fame was seldom off the dance floor during the ball.

Ed P. Rahn will be general agent for the Miller Bros.' Shows, out of Baltimore, Md., next year. He replaces Clay M. Greene, who was around the Auditorium often, by the way.

Dr. A. W. Gilbert, Commissioner of Agriculture for the Commonwealth of Massachusetts, attended the Agricultural Secretaries' meeting. C. A. Nash, president of Eastern States, and Milt Danziger were also on from Massachusetts.

The fair meeting wouldn't be complete without T. H. Canfield, of Minnesota. He was there all right.

Mel and C. Guy Dodson, of the Dodson World's Fair Shows, seemed to enjoy the sojourn in town.

Harry G. Traver, of the Traver Engineering Co., amused some of us demonstrating his new "bucking Ford" ride.

Chas. G. Kilpatrick and his brother, E. J., from England, were both in evidence.

Bert Earle was in town. Guess everything's straightened out with that new ride Bert discovered in England.

Will L. White, Roy Gill, John Shayeb and a large party came in from Boston and Revere, Mass. Another Will L. White, this one from one of the beaches in Maine, also came on. Park men had a great meeting.

The park men sure run their stuff off shipshape and in a business-like manner. Here things are accomplished with neatness and despatch. Much was accomplished.

We're getting sleepy, so we'll quit. Look us up in New York when you get there. Those we met here for the first time are just as welcome as old friends.

PRICES SLASHED

NOW

\$3.15 PER GROSS

In Any Quantity



This book is our old \$5.00 number, comes in envelopes to sell for 25c each.

This special price is made to get every Needle Book buyer there is.



Self Threading Needles, 100 packages \$2.50
Flash Needle Package, 100 packages - 1.00
Piccadilly Needle Book Style AA, (OLD CUSTOMERS NOTE NEW REDUCED PRICE) NOW per gross - - 6.00

- Steel Safety Pins, Dozen on Card, All Sizes, Per Gross Cards \$ 2.25
- Steel Pins, 200 Stuck on Sheet, Per Gr. Sheet, 2.25
- Brass Safety Pins, Guarded, Protected Call, All Sizes, Doz. on Card, Per Gross Cards 4.25
- Snap Fasteners, Bargain Put-Up, Per Gt. Gr. 1.25
- Snap Fasteners, 3 Doz. and 1 Doz. on Card, Per Gross Cards 2.00
- Shoe Lazo Cabinet, 100 Pcs. Mercuroized, Flat and Round, Black and Cordovan, Per Cabinet 1.75
- Thimbles, Special Metal, Ass't. Sizes, Gross 1.00
- Snap Cuff Buttons, Per Gross 5.00
- Men's Garters, 3/4 and 1 1/2 inch, Per Gross, 9.00
- Key Rings, Ass't. Dozen on Card, Gross, 1.10
- Fancy Butt Key Ring Holders, Gr. \$6.00 and \$8.00
- French Pearl Buttons, Dozen on Card, Per Gross Cards 2.15

Nobody can beat our prices—tell us about it.

Samples, 25c in stamps. Deposit brings quantity order.

Write for Catalogue of Money Making Specialties

NEEDLE BOOK SPECIALTY CO.
 661 Broadway, New York City

I wish to thank all visitors to my Exhibit at Chicago for their courtesy and for the many offers made me. To one and all in the Amusement Business I extend my best wishes for a

Merry Christmas
 and a
Happy New Year

J. W. ZARRO
 P. O. Box 48, - Wilkinsburg, Pa.

ALL BALLY—NEW CANDY
 YOU CAN FLASH EVERY BALLY GETS REPEAT BUSINESS

CHOCOLATE BRAN THE NEW REAL CANDY Made Only by Us

The Greatest Combination for Profit You Ever Had
ALL BALLY and CHOCOLATE BRAN CANDY

Alice Dee, 25c
 FINEST EATING CANDY YOU HAVE EVER TASTED. YOU CAN MAKE YOUR PITCH ON THIS ALONE.

\$12.00 per 100
 \$60.00 per 500
 \$120.00 per 1,000

Deposit of \$20.00 required on each thousand.

Write us about Juliette, our Ten-Cent Package. Samples furnished upon request.

THE DEE CANDY CO.
 Dept. A, 900-910 W. Lake St., Chicago, Ill.

JMS TRADE MARK

PHOTO FOUNTAIN PENS, with photo of late President Roosevelt, Norma Taft, etc., on top of the cap. Barrel celluloid. Colors: Red, Green and Purple. \$4.50 per Dozen, \$45.00 per Gross. Sample, 60c.

COMPASS FOUNTAIN PENS, with compass on top of cap, Barrel bamboo. \$3.75 Doz. Sample, 50c.

CELLULOID FOUNTAIN PENS, in assorted colors. Gold gilded style point. \$4.00 Dozen. \$40.00 per Gross. Sample, 50c.

BAMBOO FOUNTAIN PENS. We have a large stock \$3.25 Dozen, \$33.00 Gross. Sample, 50c.

All of the above Pens can be retailed at \$1.00, and give you a profit of 250% to 300%. Many agents sell 50 to 100 Pens a day. Plenty of extra points, barrels, Guarantee slips and Chopping Blanks for demonstration. Send for samples and ask for quantity prices as well as for our price list of over 50 Novelties for the Holidays.

JAPANESE MFRS. SYNDICATE, INC., 19 South Wells Street, Chicago, Illinois.

Managers and Bookers
 OF INDOOR CIRCUSES AND FREE ATTRACTIONS

Have some open time for my
MIDGET HORSE, also COWBOY ROPING ACT

Write or wire
P. M. UNRATH, 4038 Castleman Ave., St. Louis, Mo.

Is Your Subscription to The Billboard About To Expire?

AGENTS WANTED

XMAS HOSIERY LADIES'
 550—Full Fashioned Hose De Luxe. The acme of perfection in silk hosiery. Highest quality pure thread silk, with patented brilliant feel. As illustrated, 3 Pairs, \$5.25. All colors. Children or medium weight same prices.

1503—Fine Gauge Ladies' Hose. Excellent wearing qualities. \$9.00 Doz. Box of 3 Pairs, \$2.50

226—Silk and Wool Hosiery. Colors: Camel, Grey, Log Cabin and Black. 3 Pairs for \$4.50.

MEN'S
 900—Australian Wool Sox. Colors: Black, Navy and Cordovan. Heaters. \$5.00 per Doz. 42-Doz. Box, \$2.75.

600—Silk Hose, \$5.00 Dozen. Box of 6 Pairs, \$2.75.
 612—Pure Thread Silk Hose. Seam in back, \$6.50 Doz.; Box 6 Pairs, \$3.50. 25% deposit with all orders.

PREMIER HOSIERY CO., 396 Broadway, New York.

RAINCOATS

Ladies Slickers, in red, green, blue, salmon. Sizes 14 to 40. Half cemented coat.

\$33.00 a Doz.

Men's Whipcord to a silver lining, in gray and brown, used as Top Coat and Rain Coat. Sizes 38 to 46.

\$2.25

Men's Gas Mask, red India rubber. Sizes, 38 to 46.

\$2.05

Boys' Rain Coats, \$1.65. Above prices for dozen or gross lots only. Sample orders add 25c and money order in full. Terms: 20% deposit, certified check or money order, balance C. O. D.

MERCHANTS' RAINCOAT CO.
 30 EAST BROADWAY, NEW YORK CITY

CONCESSIONS FOR RENT 1926.
 Amusement Games, Palmist and Drinks. Trench stands are built. Can rent from here, Windsor Resort. D. THOMPSON, Ocean City, Maryland.

Pleasantville, N. J.

The Smallest Men on Earth Wish Everyone the biggest Xmas ever

MIKE and IKE "World's Famous Twin Midgets"

It makes us happy to announce we will be "ZIP and PEPPERS" on the ZEIDMAN & POLLIE SHOWS SEASON 1926.

Firm in our belief that DR. WM. J. HILLIAR as a press agent is a genius, and knowing what this means to us in the future, and sincerely impressed as to the drawing power of the ZEIDMAN & POLLIE SHOWS, we signed with them over all other offers. But we are grateful for every offer received at the SHOWMEN'S LEAGUE OF AMERICA BALL. YES! We are still with and for RAY MARSH BRYDON.

Driver Bros. again make our complete outfit.

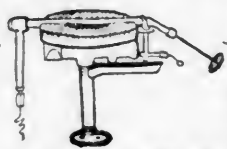
A few open dates for Indoor Circuses. Address RAY MARSH BRYDON, Elks' Club, Chicago, Ill.

COOK HOUSE MEN

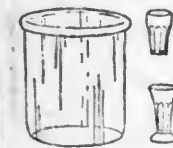
(Immediate Shipment)



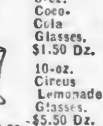
We have everything you need. Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles, Juice Jars, Juice Powders, Circus Lemonade Glasses and Special Equipment to order. Twenty years' experience. We give absolute service and satisfaction. Order from this ad, wiring one-fourth deposit, or write for complete catalog. Orders shipped same day as received.



Urn Burners (Like Cut), Pressure Only.
4-1/2 inch \$4.25
5-1/2 inch \$5.50
Hollow Wire, per Foot... .03
Connections Brazed On... .10
Teas for Hollow Wire... .20



Juice Jars, 5-Gal. \$6.50
Also other sizes.



8-oz. Coca-Cola Glasses, \$1.50 Dz.
10-oz. Circus Lemonade Glasses, \$5.50 Dz.

WAXHAM LIGHT & HEAT COMPANY

Dept. 15 D
550 West 42nd Street, New York City



Matchlit 2-Mantle Lantern, \$6.00.
In Lots of 3 or more, \$5.50 Each.

"Moxie" Moxham III in Hotel at Cincinnati

John (Moxie) Moxham, one of the best known concession operators east of the Mississippi River, who suffered a return of partial paralysis to his right arm, the right side of his face and a little affecting his right leg a few weeks ago at Miami, Fla., arrived in Cincinnati early last week and is confined to his room (mostly in bed) at the Hotel Rand, at which he has usually of late years spent his winters. Thru some confusion as to who would inform *The Billboard* of Moxham's reaching the city and his condition this publication did not know of it until Friday evening. "Moxie" has not lost control of his speech, although some of his words are hardly distinguishable because of his ailment. He informed a *Billboard* man that some showmen (the names of Edward Brown, W. H. (Bill) Rice, James Hathaway, the two Roseman boys, Micky McGee and Jack Margolis could be distinguished) had taken up a cash collection at Miami and sent him to Cincinnati, the climate being too warm for him at the former city. His attending physician is thinking of placing him in a hospital, he stated, although at this writing this has not been definitely decided on. Moxham was ill a few weeks at a hospital in Lexington, Ky., in August, after which he spent a month at the home of a relative in Providence, R. I., and feeling greatly improved in health and wishing to again get to work he then departed for Florida. Friends wishing to write him letters of cheer may do so in care of *The Billboard*, Cincinnati, O., and the carnival editor will deliver them to him.

Frank Marshall III

Reported To Be Recovering Slowly

Dayton, O., Dec. 4.—Frank R. Marshall, well known in outdoor amusement circles, who became very ill while on a train, a couple of weeks ago, coming from Cairo, Ill., to Dayton, is still quite sick at the home of his brother here. Mrs. Marshall is at the bedside of her husband. For about 10 days attending physicians had but very little hope for Mr. Marshall's recovery, but there was a chance for the better Tuesday, and he is now slowly recovering, although the doctors predict that it will be about five weeks before he will be able to leave his room. In the meantime cheery letters from his showfolk friends will greatly aid in reviving the patient. Mr. Marshall may be addressed at 140 West Fourth street, Dayton, O.

Dick Rhoades and Family
Locating at Tampa, Fla.

Tampa, Fla., Dec. 4.—Among showfolk arrivals here early this week were Dick (Dusty) Rhoades and family, who had a few days previous closed with the K. G. Barkoot Shows at Opelika, Ala. Mr. Rhoades, who spent eight seasons with the Barkoot Shows, speaks in high praise of K. G. Barkoot and his organization, but states that he intends to locate permanently here, having affiliated with the Ballast Point Realty Company, of which his brother-in-law is owner.

Mother of Mrs. Dobyns Passes

Port Richmond, N. Y., Dec. 3.—The mother of Mrs. George L. Dobyns, wife of the owner-manager of the George L. Dobyns Shows, of this city, passed away here at 3:30 this afternoon. Funeral services have been arranged for 2:30 p. m., Sunday. Port Richmond is also the residence city of Mr. and Mrs. Dobyns.

LATEST CRAZE



The **WORLD'S MOST COMPLETE RECEIVER**
Write for Prices and Samples.
Comes in two sizes.
Send 50c for the two samples.
Jobbers Write for Quotations
NOVELTY TIN TOY CO.
1452 N. Marshall St., Philadelphia, Pa.

Sells on Sight!

Imported **UMBRELLA PENCIL**

Excellent for resale, advertising and premiums. Six on stand. Assorted colors, \$1.85 Dozen. Sample, 25c.
No. 175—Galalith Umbrella Pencil, containing Needles and Thread, Props and Repels. Assorted colors. \$3.25 Dozen; Sample 40c.
No. 5397—Galalith Big-fellow Novelty Pencil, with Cigarette Holder inside. Assorted Colors. \$3.00 Dozen; Sample 40c.

ATLANTIC IMPORT
5 Battery Place, NEW YORK CITY.
Write for Illustrated Bulletin.

R. L. WADE SHOWS

WANT FOR
Firemen's Fun Festival, Dec. 14-19

Concessions of all kinds. CAN PLACE any money-getting show that does not conflict. Billed like a circus. Get all winter. Address R. L. WADE, St. Andrews Hotel, Mobile, Alabama.

3-Tube Super-Ambassador Radio Sets
REDUCED TO \$13.95



RADIO PARTS. Send for Price List. TUBES \$1.00 Each.
CARNIVAL & BAZAAR SUPPLY CO.
3 East 17th Street, New York City.

Talbot Mfg. Co.
wishes all a
Merry Xmas
and
Prosperous
New Year

It helps you, the paper and the advertiser to mention **The Billboard.**

Pre-Inventory Clean-Up of Factory Jobs of CARDED SLUM JEWELRY

One-piece Collar Buttons, four on card; Ladies' High-Grade Bar Pins, Ladies' Beauty Pins, Ladies' Lingerie Pins, Men's Start Pins, Men's High-Grade Collar Pins Jewelry Novelties, etc., all packed and wrapped dozen cards to package. Most of these items are 25c retailers. Our special price while our present stock lasts. Every item gold plated, not gold washed.

\$1.60 Per Gross Assorted
Trial Gross, \$1.75 Prepaid

274 "BEST I EVER SAW" LETTERS THE PAST SEASON.

SLUM USERS—Lay in your stock now for next season, which is going to be the biggest season ever known for stores that throw out stock.
REGULAR PATRONS—Get in on this. It's the best offering we have ever made. You know our stuff. Buy it up now. "Money back anytime". "Immediate shipments". "Honest advertising".

Polite Greetings To All Friends

HEX MFG. CO., 468-470 Seneca St., Buffalo, N. Y.

CONCESSIONS

A LIMITED NUMBER TO BE RENEWED AT

CEDAR POINT on LAKE ERIE

Season June 13th-September 6th

ATTENDANCE OVER ONE MILLION.

Reached by New York Central, B. & O. R. R., C. & St. L. R. R.; Nickel Plate, Pennsylvania Ry., Lake Shore Electric System, Daily Lake Steamers from Detroit, Toledo and Cleveland, and by Improved Automobile Highways from every direction. Address

THE G. A. BOECKLING CO., Cedar Point, Sandusky, Ohio

RICE BROS.

No. 2 SHOW

WANTS Legal Adjuster. Steady job. WANT experienced Help on Big Ell Wheel. Allan Herschell Swing and Smith & Smith Chairplane. CAN PLACE all legitimate Concessions. Will sell exclusive on Palmistry and Cigarette Gallery. No graft allowed. R. L. Wade wants Minister-People who will work on winter salary. WILL PLACE any Show that can gilly. CAN PLACE Wheel and Ball Game Agents. We are now booking Shows and Concessions for the Rice Bros.' No. 1 Show, 1926 tour. Tressie McDaniels, Jack V. Lyle and Bill Rice, get in touch with me by wire. Important. Address all mail and wires to

O. J. RICE, Manager, Helena, Georgia.

LEGAL LEGAL LEGAL LEGAL LEGAL LEGAL

OPERATORS READ THIS

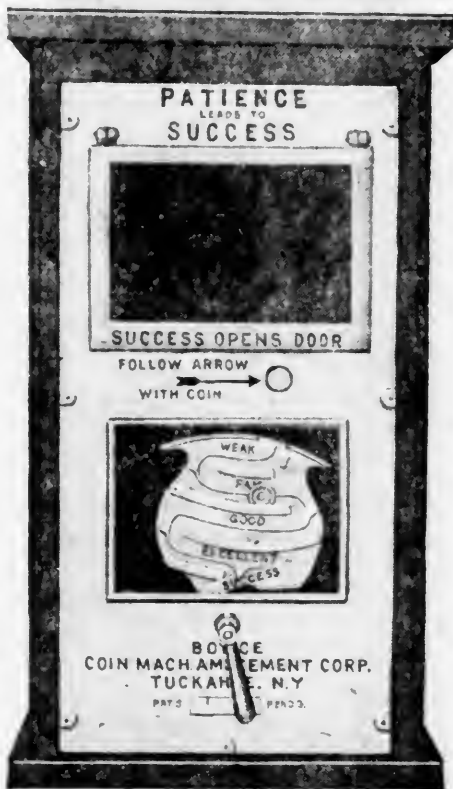
G. W. G. Boyce, President of the Boyce Coin Machine Amusement Corporation, is an old and experienced operator of coin machines; all machines are placed in different locations, and if they don't prove themselves money getters in a reasonable length of time they are turned down. In this way, the operators or buyers of Boyce Coin Machines are always sure to get big returns on their investment. All machines must be within the law so they can be operated in every State in the Union.

PENNY BACK GUM VENDER



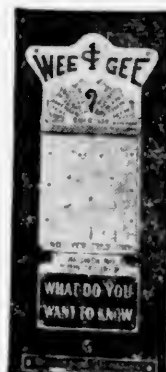
DIMENSIONS
Length 20 In.
Width 9 In.
Depth 9 In.
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25¢ PATIENCE DEVELOPER



DIMENSIONS
Height 26 In.
Width 14 In.
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ONE CENT WEE GEE



DIMENSIONS
Length 17 In.
Width 7 1/2 In.
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THE NEW 5c and 25c PATIENCE DEVELOPER
Takes in Money as fast as the Old Nickel and Quarter Machines.
Made To Operate on Nickels Also.

THE NEW 5c and 25c PATIENCE DEVELOPER
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Has counter attachment so operators can tell how many prizes given away.

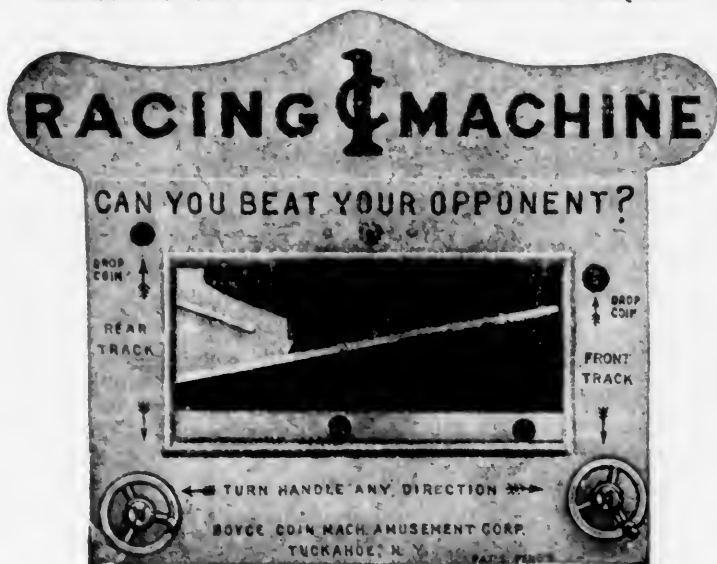
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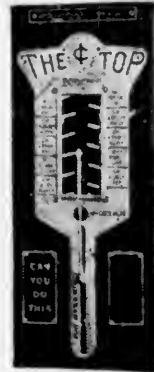


DIMENSIONS
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Merry Christmas and a Happy New Year

Good Health and Prosperity To All Our Customers and Friends

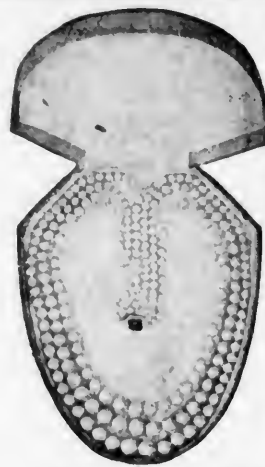
When in New York Come To See Us---It Will Be a Pleasure

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70-Chance Push Cards, 1-35 Cents, with 10 free numbers, takes in \$18.00
7 Cents Each in Any Quantity

Money-Raising Campaign Deals

Salescards with Premium Books—70-80-100 Chances. By far the best. Send 25 cents for 3 complete Sample Sets.



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BIG REDUCTIONS

3-Strand. Dozen. . . . \$7.00
Satin-Lined Boxes. Doz. \$2.75
24-In. Strings. Doz. \$2.75
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60-In. Ropes. Doz. \$5.00
Flash and Cream Colors.
Gold Satin-Lined Boxes at \$1.75 and \$2.25 Dozen.
Sample Orders Welcome.

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FAIR TRADING CO., 307 6th Ave., N. Y.

MAX GOODMAN, Gen. Mgr.

Frank D. Fuller Is Elected Head of International Association of Fairs and Expositions

(Continued from page 19)

permeating the entire gathering thruout the sessions.

This year there were no outstanding problems confronting the association, but the program abounded in interesting and informative talks, papers and discussions that made every session both pleasurable and profitable to those in attendance.

Tuesday, December 1

With President Edgar F. Edwards in the chair the meeting opened at 10:30, following the usual order of business, representatives of 55 fairs responding to roll call and a number of others coming in a little later. Reading of the minutes of the previous December meeting was dispensed with and it was announced by President Edwards that the minutes of the February meeting would be included with those of the present meeting. A resolutions committee consisting of Herman Roe, of Minnesota; A. L. Sponsler, of Kansas, and Percy Abbott, of Edmonton, Can., was appointed.

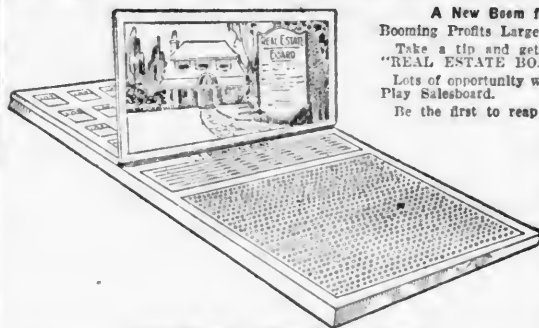
The president next delivered his annual address, in which he detailed the accomplishments of the association during the past year and outlined some of the things it hopes to do in the future. The address is full:

President's Address

According to custom, it is now my duty, as well as my privilege, to give the president's annual address. One year ago you honored me by election as president. I was grateful to you then for this distinction. I am grateful to you now as the year draws to an end. It has been a genuine pleasure to come into more intimate contact with the members of this association, and my only hope is that the year has not been without some achievement. The composition of an organization like ours is such that it is not possible for any administration to accomplish all the things which might be desired. Scattered in all parts of the country and the dominion of Canada, it is not feasible for the officers, directors or committees to meet for the transaction of business other than at the time of the annual meetings, except in case of some emergency. If we were the representatives of a private business, our employers doubtless would see the value of sending us to meetings more frequently. We can find plenty of evidence to support this by noting the large attendance at State and national meetings of business associations. Individual concerns send their representatives from one end of the country to the other to attend such meetings, knowing that such expense is really an investment. However, as to a large extent many of us handle what are really public funds, expense accounts are not always so easily handled.

My object in mentioning this condition is to put myself on record as in favor of carrying out the plan for a central office, such as was outlined by my predecessor, and which has often been discussed at these meetings. Until there is such a central office we can have no real clearing house of information for fair man-

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A New Boom for the Salesboard Trade.
Booming Profits Larger Than Any Real Estate Boom.
Take a tip and get into the game now, while the "REAL ESTATE BOARD" is new.
Lots of opportunity with this new HOLT'S Two-Way-Play Salesboard.
Be the first to reap the profits in your territory.

3,000 Holes, 64 Winning Numbers. Takes in \$150.00. Pays out \$80.00. Price, \$7.50. Less 20%, 15 days net, orders \$50.00 or more. Prompt shipment.

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agers. It seems futile to undertake to offer any plan for the consummation of this idea, at least not until the majority of the members are convinced of its desirability. Some day I hope, however, that there will be an amalgamation of the various interests, with a secretary or general manager in charge of all the different bureaus that now handle activities in which fairs are concerned.

In this connection I want to suggest that it would be helpful if those fair secretaries who send out questionnaires to their fellow secretaries would tabulate the information they receive and send it out to the membership, or they might place it at the disposal of the secretary, who could then prepare it in some form of a bulletin for the members. I do not know how many questionnaires I have answered this year, but there were several. Now, this information just goes to one secretary. He gets what he wants out of it and files it away, whereas it might contain some data which would be acceptable to all of the members and become part of the records in the secretary's office.

It was a matter of much regret to your officers that we were unable to continue the school in fair management. You will recall that this was recommended at the December meeting. Secretary Hemphill and myself did all that we could to have the second school held in Chicago in connection with the adjourned February meeting. We met in Chicago the last week in December and formulated definite plans for the school. All of our speakers were engaged, and it was not until a few days before the time for the school that we were informed that suitable accommodations could not be furnished by the University. This necessitated the abandonment of the project.

However, several of the speakers who were to have been on the school program attended the adjourned February meeting and very graciously consented to read these papers at a special session of the association in the afternoon. The text of these papers, together with the stenographic record of the discussion, will be included by the secretary in the printed minutes of December meeting.

Before passing from this topic it should be mentioned that in April a questionnaire

was addressed to the members seeking information as to whether they wished to have a school at some later date; if so, what their preference might be as to the time for holding it. Only 28 replies were received, and as this seemed to indicate a lack of interest the matter was allowed to drop.

There has been a good deal of talk at some of these annual meetings in regard to standardized accounting for fairs. Charles A. Nash of the Eastern States' Exposition prepared a very comprehensive and illuminating paper on this subject for discussion at the school, which he afterwards very kindly presented at the afternoon session referred to. Your president was then directed to appoint a special committee to analyze the paper and to report back to the membership.

It should be mentioned that it was not supposed for one moment that any fair is going to change its method of accounting to conform to any recommendation of this association, but it was hoped that a statistical blank could be devised which would make it possible to prepare uniform statements solely for the use of the members for comparative purposes.

Many of the older members of this association doubtless will smile when they hear about this expected statistical blank, because experience has shown that only a small percentage of the fairs will furnish such information. However, reports from half of the members would make an excellent basis for comparison and would enable a fair secretary to check his receipts and expenses and see how he compared with the average. E. R. Montgomery, of the North Dakota State Fair, is chairman of this committee, and will have a report to present to you later.

In line with the educational work that has been approved by this association, and following out the resolution adopted at the last annual meeting, your officers arranged with Dean Spencer, of the School of Commerce and Administration of the University of Chicago, for the employment of a research man. R. W. Morrish of the University has been at work on this for several months, and both he and Dean Spencer will appear on our program tomorrow morning. I believe that most of the members of this association are convinced that some real con-

structive work can be done by establishing some of the fundamentals of fair management, and it is hoped that this research work will produce much valuable information.

One of the first accomplishments of the year was the production in printed form of the proceedings of the first school in fair management, copies of which were mailed to all members early in the year. I am sure that we all feel grateful to our secretary for the zealous manner in which he went at this. In reducing the mass of material to suitable proportions for publication we had the assistance of R. J. Pearse, of Pearse-Robinson, fair designers, of Des Moines, Ia., and I wish to express my personal appreciation to him for his valuable services.

If any proof were wanting as to the great faith of the people in the future of the fairs and expositions of the United States and Canada, it would be found in the answers to a questionnaire recently sent out by your secretary asking for information in regard to the amounts spent for buildings and permanent improvements during the last three years. Thirty-one members sent in replies, and we found that the really astonishing sum of \$6,000,000 had been expended. From all over the country and provinces came the same story of vast expenditures and improvements, and, mind you, the replies came from less than one-half of the members, and that probably the other half have been spending just as much. These reports embrace only members of this association and take no account of the large sums spent by other city and county fairs.

In 1923 the 31 fairs reporting spent nearly \$1,700,000 in new buildings and improvements. In 1924 it was nearly \$3,100,000, and this year the amount was \$1,275,000. Also come the reports of big building plans for 1926, showing that the fairs and expositions of this country must be on a firm foundation, that they have the support of the public, and that, therefore, they must be doing a valuable work for industry, agriculture and live stock of the country.

This concludes all that I have to say about the past year. I want to thank you all for your many courtesies and to assure you that it has been a great privilege to serve as president of this organization. The success of our present meetings depends upon you. I want to urge you to attend all of the sessions and to participate in the discussions. It is only by talking freely about our different problems that we can get the information we desire.

Of especial interest to members was the report of the board of directors, presented following the president's address. This report dwelt chiefly upon the research work that is being done by the University of Chicago in association with the International Association of Fairs and Expositions. At a cost of \$1,500 the association has placed a research man at the university, where he has been engaged since October 1. The work thus started is regarded by members of the board of directors as holding wonderful possibilities for the advancement of knowledge of fairs and fair management and the research work was given the board's hearty and enthusiastic indorsement. Secretary Ralph T. Hemphill stated that 1,000 copies of the book of the *School in Fair Management* had been



games of chance, games of science and skill and games possessing a combination of the two. He defined a game of chance as one in which the player has a chance to win; the game of science and skill as one in which the player had no chance, and under the latter he classed the swinging ball, rolldown and a number of others. Merchandise wheels, he said, were the fairest of all. Mr. Fuller questioned whether any fair should allow games at all. He believes, however, that mechanical games are all right. He said, too, that games are sometimes the (financial) salvation of the small fair. His remarks provoked some animated discussion.

Tuesday Afternoon Session

Whippet Races at Fairs was the topic of discussion at the opening of the afternoon session. James E. Fahey, secretary and general manager of the Kentucky State Fair, Louisville, discussed the subject from several angles, describing the methods used in staging the races, the machines used and the various problems that are met with. These races had proved quite a successful attraction, he stated. The topic was further discussed by Alfred Bland, of Columbus, O.

The second address of the afternoon was one of the most interesting of the entire two-day sessions. Prof. F. W. Thompson discussed at length *The History of Fairs*, tracing the evolution of man in his social activities, the spread of civilization from Babylon, Phoenicia, Damascus and other ancient centers of human progress to Greece and other countries; the development of mercantile pursuits and of the great international commerce on land and sea that in time caused the creation of the market and the fair.

"Markets and fairs grew up as places of exchange," said Professor Thompson, "local, provincial, then international. The fair was usually semi-annual—spring and autumn. In Europe these were often called the "warm fair" and the "cold fair".

"The earliest fairs," said Prof. Thompson, "were partly religious affairs, more under the direction of the religious than the civil authorities. The fair was a concourse of merchants, traders, peddlers and traffickers in this, that or the other city—Babylonia, Nineveh, Ephesus, Athens or Rome. In important cities like Nineveh or Rome probably the known world of antiquity would be bound together at a certain season under the protection of the gods for purposes of trade and commerce.

"The ground was staked out as the place of the fair and at the four corners of it were set up the figures of the two gods of the government, or of the city, so that the whole territory was under their auspices, and life and property were peculiarly protected by the sanction and authority of the gods. Thus the ground was hallowed for purposes of trade and commerce.

"The great fair places were also the great places of temple worship. Paul in the Book of Acts tells of the great temple of Diana of the Ephesians whom all the ancients worshiped. When the great traders came to Ephesus a whole field adjacent to the temple would be staked out with figures of Diana to protect it and there trade, commerce and trafficking would take place. This protection was also at Delhi, the great temple of Jupiter in Greece, and of the great temple at Olympus.

"One interesting modern survival of it is the annual pilgrimage to Mecca by the devotees of Mohammed. This annual pilgrimage to Mecca is also the world's greatest fair today and there are literally millions of people, pilgrims and traders and travelers and adventurers and traffickers and peddlers and merchants congregating there. A whole temporary city that stays from six weeks to two months grows up outside the walls of Mecca and then disperses to the very end of at least the Oriental world."

The great concourses that gathered at these fairs naturally wanted their amusements, Prof. Thompson explained. So right off the temples were found the jugglers, mountebanks and others. Recreation had a great part in the fair just as it has today.

The religious element was strong at the fairs until the end of the Middle Ages. From that time on it declined until today the fair has entirely lost its religious aspect. The old cathedrals of Europe could tell wonderful stories, Prof. Thompson said. Booths and shops were located all thru the stately buildings. Perhaps the most famous fairs of Europe were those of France, the speaker said. There were six of them that lasted for 250 years. They were a potent factor in the country's social and economic life, promoting peace and breaking down prohibitive tariffs, tolls, etc. They were not under religious control but under the counts of Champagne. Proclamation of the holding of the fairs was made months in advance and arrangements would be made for the protection of traders and visitors. Commodious accommodations were provided for the merchants and traders. Policing was strict and law and order prevailed. There was an official court for the adjudication of disputes. This court lasted for the duration of the fair. The fairs opened with great ceremonial. A ringing of bells was the signal for the fair to start and everything had

Twelfth Annual Banquet and Ball of the Showmen's League of America at the Hotel Sherman, Chicago, Wednesday night, Dec. 2.

to be closed by sundown. All merchants and purchasers had to prove that all their bills were paid before they could leave the grounds.

The lighter side of the fair was pretty much the same as it is today, according to Prof. Thompson. With the holiday makers came the flotsam and jetsam. The records are full of interesting and amusing instances of the light-fingered gentry at the fairs. The amusements were provided by tumblers, rope walkers, wrestlers, lurch and Judy shows, shadow pictures on a screen and the exhibition of human and animal curiosities. And, of course, there were all sorts of comestibles. Human nature then was about the same as now, and the greater number of people went to the fair for the amusement just as they do today.

The commercial and industrial importance of the fairs have become of secondary importance, the speaker declared. The great international fairs of Europe were killed by the great wars, he asserted; also by civil wars. Institutions of the tariff also was responsible for the decline of European fairs. Another factor was the breakdown of the road system in the 16th and 17th century. Today, Prof. Thompson said, differential freight rates constitute a factor that seriously interferes with the fair.

Prof. Thompson paid a tribute to the work done by the International Association of Fairs and Expositions for the betterment of fairs. Prior to its formation the fairs had very largely degenerated into a rural circus, he said. But since the organization of the International Association of Fairs and Expositions, he said, is behind the United States as regards fairs. England has not awakened to the promise and the possibility of the fair of its value as a developer of the wealth of the country and as a stimulant to prosperity.

The fair, he said, has not changed as an economic, commercial and social institution.

Professor Thompson's talk was enthusiastically received and he was roundly applauded. Mr. Roodhouse, deputy minister of agriculture for the province of Ontario, Can., in extending greetings to the convention expressed his appreciation of Professor Thompson's talk, which he said was most illuminating and full of interest. Mr. Roodhouse also spoke briefly on the fairs of Ontario. At the present time there are 360 fairs in the provinces, he said, while in 1760 there was but one.

Concluding the Tuesday afternoon session the H. O. Gibson feature picture *The Calgary Stampede* was shown, thru the courtesy of E. L. Richardson, secretary of the Calgary Exhibition and Stampede. The picture, filmed during the 1925 Stampede at Calgary, abounds in action and interest. It is not a mere record of the Stampede but a splendid Western story with plenty of thrills, heart interest and everything that goes to make up a successful screen story. The picture "held 'em in" to the finish and drew a heavy round of applause. Mr. Richardson was given a vote of thanks for showing the film.

The Banquet

The banquet might aptly be described as a gastronomical and entertainment feast. The "cats" were all that could be desired, and seldom if ever has the entertainment program been surpassed. There was not a poor number on the program. Every act provided real entertainment and each received its meed of applause. The orchestra provided splendid music thruout the evening. There were no speakers, but "Monty" Montgomery acted as announcer. Several impromptu stunts were "pulled", including a number by Ralph W. Emerson and William S. Stratton, of Texas. Mr. Emerson played several selections on what from the audience appeared to be an old-fashioned melodeon. Mr. Stratton stood beside the instrument, but if he sang we couldn't hear him. Don Moore and his bunch sang *Iowa*, Monty Montgomery and his cohorts rendered (we almost wrote "tended") *Yon Yonson*, and there were several feeble starts made on other songs, but no real competition to the two old standbys developed. Still, they made a start, and Don had best keep in trim for more strenuous work in February.

Following the dinner and entertainment an innovation insofar as the fair men's gatherings are concerned was introduced. The banquet hall was cleared of tables and chairs and dancing was indulged in for several hours.

Some 400 persons attended the banquet. Not all of the names were procured, but the following signed cards distributed among the diners:

Guests at the Banquet

Guests at the banquet who filled out the cards provided for their convenience are given herewith: J. Arendhorst, Community Fair, Holland, Mich.; T. W. Abbott, Edmonton (Alta.) Exhibition Association; Arthur Atherton, Rubin & Cherry Shows; Mr. and Mrs. Eugene A. Bryson, Chattanooga (Tenn.) Inter-State Fair; Mr. and Mrs. Frank Baeder, Erie (Pa.) Exposition; A. H. Barkley, D. D. Murphy Shows; R. A. Brown, Alabama State Fair, Birmingham; B. Brown, Community Fair, Holland, Mich.; C. D. Baucus, M. D., commander American Legion, Woodstock, Ill.; J. V. Bailey, Minnesota State Fair, Newport, Minn.; C. Edward



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W. J. Collins, W. A. S. A., Chicago; Aileen M. Case, Missouri State Fair, Chicago; E. J. Curtin, Iowa State Fair, Decorah, Ia.; C. E. Cameron, Iowa State Fair, Alta, Ia.; Mrs. J. W. Conklin and J. W. Conklin, Jr., Couklin & Garrett Shows, Saskatchewan, Can.; S. W. Carruthers, W. A. S. A., Chicago; T. N. Carswell, West Texas Fair, Abilene, Tex.; J. C. Clemmon, South Texas State Fair, Beaumont, Tex.; Roy Cropper, star of *The Student Prince* Company; R. T. Carr, State Fair of Louisiana, Shreveport; Frank H. Capp, Baker-Lockwood Manufacturing Company, Kan as City, Mo.; Ellis E. Cox, Hancock County Fair, Carthage, Ill.; Florence L. Coverly, W. A. S. A., Chicago; Fred A. Chapman, Ionia (Mich.) Free Fair; Sam F. Crabbe, North Dakota State Fair, Fargo; E. F. Carruthers, W. A. S. A., Chicago; A. R. Corey, Iowa State Fair, Des Moines; James O'Donnell, Cass County Fair, Logansport, Ind.; Mr. and Mrs. F. H. Duffield and C. H. Duffield, Thearle-Duffield Fireworks Company, Chicago; Charlotte B. Diercks, St. Paul, Minn.; Roland Denne, Peterboro (Ont.) Exhibition; Alfred J. Dernerberger, Brown & Dyer Shows, Norfolk, Va.; Milton Danziger, Eastern State Exposition, Springfield, Mass.; John T. E. Dinwoadie, South Dakota State Fair (publicity), Aberdeen; Arthur Dally, D. D. Murphy Shows; Thomas F. Doyle, Wyoming State Fair, Douglas; E. T. Davis, Iowa State Fair, Iowa City; Charles DeKreko, Rubin & Cherry Shows; J. L. Dent, Alabama State Fair, Birmingham; Mrs. Ethel Dore, Ethel Dore's Water Circus, Washington, C. H., O.; M. and Mrs. Gene DeMontevilla, Memphis (Tenn.) Tri-State Fair; T. Dukoff, Chicago; William Espe, Auto Push Ball, Crookston, Minn.; B. W. Earles, Los Angeles; E. F. Edwards, Rochester (N. Y.) Exposition; D. F. Efrid, South Carolina State Fair, Columbia, S. C.; Ralph W. Emerson, State Fair of Texas, Chicago; Mrs. Frank Flanders, Titusville (Pa.) Fair; H. D. Faust, Eastern Tennessee Division Fair, Knoxville; Colonel Sydney E. Francis, Canada's Great Eastern Exhibition, Sherbrooke, Que.; W. C. Fleming, Johnny J. Jones Shows; Sam Frankenstein, stage lighting, Chicago; Frank D. Fuller, Memphis (Tenn.) Tri-State Fair;

Truman Fraser, Potts Fireworks Company, Franklin Park, Ill.; Thomas J. Erik, South Dakota State Fair, Yankton, South Dakota.

C. A. Gerber, Memphis (Tenn.) Tri-State Fair; Mr. and Mrs. William G. Glick, Bernardi Center Shows, New York City; Max Gruber, Keystone Exposition Shows, Philadelphia; M. B. Golden, West's World Wonder Shows, Greensboro, N. C.; J. E. Green, Indiana State Fair, Muncie, Ind.; Mr. and Mrs. Nat S. Green, *The Billboard*, Cincinnati, O.; Mr. and Mrs. Rubin Gruber, Rubin & Cherry Shows, Montgomery, Ala.; A. H. George, Mississippi-Alabama Fair, Meridian, Miss.; T. W. Griffiths, State Fair of Texas, Dallas; William Guy, North Dakota State Fair, Fargo; Mr. and Mrs. J. Saunders Gordon and Miss Nancy Gordon, Gordon Fireworks Company, Chicago; H. J. Hancock, W. A. S. A., Chicago; C. K. Hogue, Orlando, Fla.; Mr. and Mrs. Ralph T. Hemphill, Oklahoma State Fair, Oklahoma City; Bert Hammond, Midland Empire Fair, Billings, Mont.; George A. Hamid, Wirth & Hamid, New York City; Mr. and Mrs. W. D. Hildreth, *The Billboard*, Chicago; L. B. Herring, South Texas State Fair, Beaumont; J. E. Harper, Columbus, O.; W. C. Huggins, Levitt-Brown-Huggins Shows, Seattle; Homer Hancock, department of agriculture, Nashville, Tenn.; W. R. Huseh, State Fair of Louisiana, Shreveport, and sister, Miss Hirsch; Mr. and Mrs. E. A. Hock and Miss Evelyn Hock, E. A. Hock Company, Chicago; Olive G. Jones, West Michigan Fair, Grand Rapids; G. R. Jacobl, North Dakota State Fair, Grand Forks; Mr. and Mrs. Johnny J. Jones, Johnny J. Jones Exposition, Orlando, Fla.; George Jackson, Nebraska State Fair, Lincoln; Mr. and Mrs. Charles M. Kennedy, Gordon Fireworks Company, Woodstock, Ill.; Edwin J. Klest, State Fair of Texas, Dallas; Mr. and Mrs. F. H. Kressmann, W. A. S. A., Chicago; Mr. and Mrs. Al Kressmann, W. A. S. A., Dallas, Tex.; G. B. Kempf, Rubin & Cherry Shows, Capac, Mich.; Earl W. Kurtze, W. V. M. A., Chicago; Ralph Lynch, North Dakota State Fair, Grand Forks; W. T. Linley, Northern Missouri District Fair, Bethany, Mo.; Camille J. Lavilla, Robinson Attractions, Chicago; Mr. and Mrs. Sam J. Levy, W. A. S. A., Chicago; Raymond A. Lee, Minnesota State Fair, Long Prairie, Minn.; Rube Liebman, W. V. M. A., Chicago; Mr. and Mrs. Henry J. Lund, Minnesota State Fair, St. Paul; Ethel C. Luscot, Luscot's Jockey Girls, Chicago.

Max Linderman, Boyd & Linderman Shows, Richmond, Va.; Al Law on, W. V. M. A.; Mr. and Mrs. Victor D. Levitt, Levitt-Brown-Huggins Shows, Seattle; Meyer Loeb, Montgomery, Ala.; Philip G. Little, Dallas, Tex.; Carl Leytze, Interstate Fair, Sioux City, Ia.; Walter D. Mitchell, Kansas City *Deity Drivers' Telegram*, Kansas City, Mo.; Mrs. Mary Marshall, Interstate Fair, Sioux City, Ia.; W. H. McGaffin, Jr., Nebraska Association of Fairs, David City, Neb.; Hiram Myers, Lincoln, Neb.; D. D. Murphy, D. D. Murphy Shows, St. Louis; Don V. Moore, Interstate Fair, Sioux City, Ia.; and Mrs. Moore; Marion Marlins, auto race driver, Jacksonville, Fla.; J. C. McCaffery, W. V. M. A., Chicago, and Mrs. McCaffery; Mr. and Mrs. Edward Marsh, Independent Fair Booking Exchange, Chicago; H. J. Madden, Eastern Tennessee Division Fair, Knoxville; R. W. Morrish, University of Chicago; J. C. Miller, McHenry County Fair, Woodstock, Ill.; E. J. Madigan, Johnny J. Jones Shows; J. P. Muller, Florida, Ia.; Sears McHenry, Iowa State Fair, Des Moines, Ia.; Milton M. Moore, Morris & Castle Shows, Shreveport, La.; E. R. Montgomery, North Dakota State Fair, Grand Forks; E. E. Millard, Minnesota State Fair, Carby, Minn.; D. D. McEchin, Minnesota State Fair, Hibbing, Minn.; Mr. and Mrs. C. A. Nash, Eastern States' Exposition, Springfield, Mass.; V. H. Newcomb, Liberty Fireworks Company, Franklin Park, Ill.; Arthur T. Nelson, Missouri State Market Bureau, Jefferson City, Mo.; Earl F. Newberry, House of Hankinson, New York City; J. E. Noll, Northern Missouri District Fair, Bethany, Mo.; H. S. Nichols, Jackson, Tenn.; S. E. Olson, Minnesota State Fair, Ada, Minn.; Britt M. Preston,

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International Association of Fairs and Expositions

Tentative Dates for 1926

Kalamazoo (Mich.) Fair; H. W. Power, Mississippi Valley Fair, Davenport, Ia.; James K. Paisley, Central Canada Exhibition, Ottawa, Can.; Mr. and Mrs. E. Lawrence Phillips, Washington, D. C.; A. L. Putnam, Northern Wisconsin State Fair, Chippewa Falls; R. J. Pearce, Sequi-Centennial, Philadelphia; H. L. Pike, Iowa State Fair, Whiting, Ia.; E. R. Purcell, Nebraska State Fair, Broken Bow, Neb.; L. B. Palmer, Ohio Department of Agriculture, Columbus, O.; Duke Pohl, St. Louis; H. J. Poille, Zeldman & Poille Shows, Savannah, Ga.; Fred B. Parker, New York State Fair, Batavia, N. Y.

Alice E. Parker, Batavia (N. Y.) Fair; J. L. Rammie, Morris & Castle Shows; Ethel Robinson, Robinson Attractions, Chicago; Elmer C. Rhodes, North Tonnawanda, N. Y.; Joseph Rogers, representing B. W. Earles; Charles F. Renfch, McHenry County Fair, Woodstock, Ill.; L. G. Boss, Tri-State Fair, Superior, Wis.; J. W. Russwurm, Tennessee State Fair, Nashville; L. E. Slate, Missouri State Fair, Sedalia, Mo.; J. C. Sherlock, North Dakota State Fair, Grand Forks; Mr. and Mrs. John M. Sheesley, Greater Sheesley Shows, Mobile, Ala.; J. Alex Sloan, W. A. S. A., Chicago; H. S. Stanbyr, Hawkeye Fair and Exposition, Ft. Dodge, Ia.; W. A. Scott, Mississippi State Fair, Jackson, Miss.; Joseph S. Scho'lbo, Morris & Castle Shows; Mr. and Mrs. James C. Simpson, D. D. Murphy Shows; J. A. Stoneburg, Minnesota State Fair, Cambridge, Minn.; W. D. Smith, Missouri State Fair, Sedalia; W. H. Shields, *The Horseman*, Indianapolis, Ind.; V. Sellars, W. A. S. A., Chicago; A. L. Sponser, Kansas State Fair, Hutchinson; Bert H. Swartz and Mrs. Eva J. Swartz, West Virginia State Fair, Wheeling; W. F. Sanger, Minnesota State Fair, Window, Minn.; G. F. Silkmitter, Inter-State Fair, Sioux City, Ia.; R. E. Shepherd, Texas-Oklahoma Fair, Wichita Falls, Tex.; Frank Sharp, Potts Fireworks Co., Eldon, Ia.; Homer W. Smith, South Dakota State Fair, Brookings, S. D.; L. H. Schmidt, Zeldman & Poille Shows; W. C. Saunders, Virginia State Fair, Richmond; P. T. Strieder, South Florida Fair and Gasparilla Carnival, Tampa, Fla.; Edward Seaman, State Fair of Louisiana, Shreveport; Mr. and Mrs. Berney Sinuckler, Georgia State Fair, Savannah; Nelle Smith, representing Ralph D. Smith, Chicago; Esther Janet Simon, historical pageants, Winchester, Ind.; Mr. and Mrs. John C. Simpson, W. A. S. A., Chicago; W. H. Stratton, State Fair of Texas, Dallas; Mr. and Mrs. Earl Taylor, Independent Fair Booking Association, Chicago; Fred J. Terry and Robert I. Terry, *The Horseman*, Indianapolis, Ind.; Webster F. Turner, Peterboro (Can.) Industrial Exhibition; S. P. Tannehill, Missouri State Fair, Sedalia, Mo.

H. L. Truman, Tri-State Fair, Aberdeen, S. D.; M. G. Thornburg, Iowa State Fair, Des Moines; Nellie Vaughan, Robinson Attractions, Chicago; Frank Vogelsang, El Paso (Ill.) Fair; E. W. Wells, Oklahoma Free State Fair, Muskogee, Ok.; John T. White, South Dakota State Fair, Huron; Guy Wood, Peoria, Ill.; Mr. and Mrs. Frank West, West's World Wonder Shows, Greensboro, N. C.; Max Welt-hour, Levitt-Brown-Hugelins Shows, Brooklyn, N. Y.; Walter A. White, Rubin & Cherry Shows, Quincy, Ill.; T. H. Wake, Nebraska State Fair, Seward, Neb.; Mrs. G. M. Williamson, Grand Forks, N. D.; H. O. Weaver, Iowa State Fair, Wapello, Ia.; Mr. and Mrs. A. E. Willis, Tri-State Amusement Park, Memphis, Tenn.; Allie T. Wooster, Portage, Wis.; J. F. Walker, Ohio State Fair, Columbus, O.; Cliff Wilson, Rubin & Cherry Shows; E. V. Walborn, North Carolina State Fair, Raleigh; Lorne Wilde, North Dakota State Fair (publicity), Fargo; Dr. G. M. Williamson, Grand Forks, N. D.; George F. Zimmer, Sequi-Centennial Exposition, Philadelphia; Colonel and Mrs. F. J. Owens, Baroness Simone, Prince Denison, Princess Marguerite, Baron Raymond, Lady Little and Duchess Leona of the Johnny J. Jones Exposition, Orlando, Fla.

Wednesday Morning Session

Since the holding of the School in Fair Management in 1924 the several professors of the University of Chicago who had a part in the work of the school have been quite popular with the fair men. One of these men is Dean W. H. Spencer of the School of Commerce and Administration of the university, who was one of the chief factors in making the school's first year a success. Dean Spencer at the Wednesday morning session spoke briefly on the research work for fairs that is being conducted by the School of Commerce and Administration. He stated that the American Institute of Meat Packers has furnished the university with a large amount of money for research work and that 15 men are now devoting their time to work along that line. The Spellman-Rockefeller Foundation and the University of Chicago also have formed an affiliation for the study of terminal marketing in the city of Chicago, and R. W. Morrish, who, thru arrangement with the International Association of Fairs and Expositions is devoting his time to research work for fairs, meets with these two groups, which have considerable bearing on fairs. In this way, Dean Spencer thinks, the work of Mr. Morrish can be made more valuable to the fairs. The dean expressed regret that circumstances had made it impossible to hold the School in Fair Management last winter. He stated that space is now available at the university and he would be glad to arrange for holding the school at any time the association wished.

- AK-SAR-BEN EXPOSITION, Omaha, Neb. Chas. L. Trimble, secy.-mgr. Sept. 13-25.
- ALABAMA STATE FAIR, Birmingham, Ala. J. L. Dent, secy. Oct. 4-9.
- AMERICAN ROYAL LIVE STOCK SHOW, Kansas City, Mo. F. H. Servatius, secy.
- ARKANSAS STATE FAIR, Little Rock, Ark. E. G. Bylander, secy.-gen. mgr.
- CALGARY JUBILEE EXHIBITION AND STAMPEDE, Calgary, Alta. E. L. Richardson, mgr. July 5-10.
- CANADA'S GREAT EASTERN EXHIBITION, Sherbrooke, Que. Sydney E. Francis, secy.-mgr. Aug. 28-Sept. 4.
- CANADIAN NATIONAL EXHIBITION, Toronto, Ont. John G. Kent, man. dir. Aug. 27-Sept. 11.
- CENTRAL CANADA EXHIBITION, Ottawa, Ont. James K. Paisley, man.-secy. Aug. 14-28.
- CENTRAL STATES EXPOSITION, Aurora, Ill. Cliff R. Trimble, secy. Aug. 28-Sept. 5.
- CHATTANOOGA INTER-STATE FAIR, Chattanooga, Tenn. Jos. R. Curtis, mgr. Oct. 4-9.
- COLORADO STATE FAIR, Pueblo, Col. D. A. Jay, mgr.
- EASTERN STATES EXPOSITION, Springfield, Mass. Chas. A. Nash, gen. mgr. Sept. 13-25.
- EAST TENNESSEE DIVISION FAIR, Knoxville, Tenn. H. D. Faust, secy.-mgr.
- EDMONTON EXHIBITION ASSOCIATION, Edmonton, Alta. W. J. Stark, mgr. July 12-17.
- ERIE EXPOSITION, Erie, Pa. Frank Baeder, mgr. Aug. 23-28.
- FLORIDA STATE FAIR AND EXPOSITION, Jacksonville, Fla. R. M. Striplin, secy.
- GEORGIA STATE FAIR, Savannah, Ga. B. Snuckler, gen. mgr. Sept. 22-Oct. 2.
- I AND I FAIR, THE, Danville, Ill. Geo. M. McCray, secy.
- ILLINOIS STATE FAIR, Springfield, Ill. W. W. Lindley, gen. mgr. Aug. 22-28.
- INDIANA STATE FAIR, Indianapolis, Ind. E. J. Parker, secy.-treas. Sept. 6-12.
- INTERNATIONAL LIVE STOCK EXPOSITION, Chicago, Ill. B. H. Heide, secy.-mgr.
- INTERSTATE FAIR, Sloux City, Ia. Don V. Moore, secy. Sept. 19-24.
- IOWA STATE FAIR AND EXPOSITION, Des Moines, Ia. A. R. Corey, secy. Aug. 25-Sept. 3.
- KANKAKEE INTERSTATE FAIR, Kankakee, Ill. Len Small, secy. Aug. 16-20.
- KANSAS FREE FAIR, Topeka, Kan. Phil Eastman, secy. Sept. 13-18.
- KANSAS STATE FAIR, Hutchinson, Kan. A. L. Sponser, secy. Sept. 18-25.
- KENTUCKY STATE FAIR, Louisville, Ky. James E. Fahey, secy.-gen. mgr. Sept. 13-19.
- MARYLAND STATE FAIR, Timonium, Md. Sept. 6-11.
- MEMPHIS TRI-STATE FAIR, Memphis, Tenn. Frank D. Fuller, secy.-mgr. Sept. 25-Oct. 2.
- MICHIGAN STATE FAIR, Detroit, Mich. Probably Sept. 6-11.
- MINNESOTA STATE FAIR, Hamline, Minn. Thos. H. Canfield, secy.-gen. mgr. Sept. 4-11.
- MISSISSIPPI-ALABAMA FAIR, Meridian, Miss. A. H. George, secy.-gen. mgr. Oct. 11-16.
- MISSISSIPPI STATE FAIR, Jackson, Miss. Mabel L. Stire, secy.-mgr. Oct. 18-23.
- MISSISSIPPI VALLEY FAIR AND EXPOSITION, Davenport, Ia. M. E. Bacon, secy.-gen. mgr. Aug. 16-21.
- MISSOURI STATE FAIR, Sedalia, Mo. W. D. Smith, secy. Aug. 14-21.
- MONTANA STATE FAIR, Helena, Mont. B. T. Moore, secy.
- NEBRASKA STATE FAIR, Lincoln, Neb. George Jackson, secy. Sept. 5-10.
- NEW YORK STATE FAIR, Syracuse, N. Y. J. Dan Ackerman, Jr., secy. Aug. 30-Sept. 6.
- NORTH CAROLINA STATE FAIR, Raleigh, N. C. E. V. Walborn, mgr. Oct. 11-16.
- NORTH DAKOTA STATE FAIR, Fargo, N. D. Sam F. Crabbe, secy. July 12-17.
- NORTH DAKOTA STATE FAIR, Grand Forks, N. D. E. R. Montgomery, secy. July 19-24.
- NORTH MISSISSIPPI-NORTH ALABAMA FAIR, Tupelo, Miss. R. H. Mullen, secy. Oct. 5-9.
- NORTHERN WISCONSIN STATE FAIR, Chippewa Falls, Wis. A. L. Putnam, secy. Sept. 13-17.
- OHIO STATE FAIR, Columbus, O. G. R. Lewis, mgr.
- OKLAHOMA FREE STATE FAIR, Muskogee, Ok. Ethel Murray Simonds, secy. Oct. 2-9.
- OKLAHOMA STATE FAIR AND EXPOSITION, Oklahoma City, Ok. Ralph T. Hemphill, secy.-gen. mgr. Sept. 25-Oct. 2.
- OREGON STATE FAIR, Salem, Ore. Ella S. Wilson, secy.
- PACIFIC INTERNATIONAL LIVE STOCK EXPOSITION, Portland, Ore. O. M. Plummer, gen. mgr. Oct. 30-Nov. 6.
- PROVINCIAL EXHIBITION, New Westminster, B. C. D. E. MacKenzie, secy.-mgr.
- QUEBEC PROVINCIAL EXHIBITION, Quebec, Que. George Morisset, secy.
- ROCHESTER EXPOSITION, Rochester, N. Y. Edgar F. Edwards, secy. Sept. 6-11.
- SAGINAW COUNTY FAIR, Saginaw, Mich. Wm. F. Jahne, secy.-mgr.
- SOUTH CAROLINA STATE FAIR, Columbia, S. C. D. F. Efrd, secy. Oct. 18-23.
- SOUTH DAKOTA STATE FAIR, Huron, S. D. John F. White, secy. Sept. 13-17.
- SOUTHEASTERN FAIR ASSOCIATION, Atlanta, Ga. R. M. Striplin, secy.
- SOUTH FLORIDA FAIR—Tampa, Fla. P. T. Strieder, gen. mgr. Feb. 2-13.
- SOUTH TEXAS STATE FAIR, Beaumont, Tex. E. Claude Bracken, secy. Nov. 11-20.
- SOUTHWESTERN EXPOSITION AND FAT STOCK SHOW, Ft. Worth, Tex. Ed. R. Henry, secy.-mgr.
- STATE FAIR OF ALABAMA, Montgomery, Ala. Mort L. Bixler, mgr. Oct. 25-31.
- STATE FAIR OF LOUISIANA, Shreveport, La. W. R. Hirsch, secy.-mgr. Oct. 28-Nov. 7.
- STATE FAIR OF TEXAS, Dallas, Tex. W. H. Stratton, secy. Oct. 9-24.
- STAUNTON VIRGINIA FAIR, Staunton, Va. C. B. Ralston, secy.-mgr. Sept. 6-11.
- TENNESSEE STATE FAIR, Nashville, Tenn. J. W. Russwurm, secy. Sept. 18-25.
- TEXAS COTTON PALACE, Waco, Tex. S. N. Mayfield, secy. Oct. 23-Nov. 7.
- TEXAS-OKLAHOMA FAIR, Wichita Falls, Tex. R. E. Shepherd, secy. Oct. 2-7.
- TRENTON FAIR, Trenton, N. J. Fred Margerum, gen. mgr. Sept. 27-Oct. 2.
- TRI-STATE FAIR, Superior, Wis. L. G. Ross, secy. Sept. 6-10.
- VANCOUVER EXHIBITION, Vancouver, B. C. H. S. Ralston, gen. mgr.
- VIRGINIA STATE FAIR, Richmond, Va. W. C. Saunders, secy.-gen. mgr. Oct. 4-9.
- WESTERN FAIR, THE, London, Ont. W. D. Jackson, secy. Sept. 11-18.
- WEST TENNESSEE DISTRICT FAIR, Jackson, Tenn. W. F. Barry, secy.-mgr.
- WEST VIRGINIA STATE FAIR, Wheeling, W. Va. Bert H. Swartz, secy. Sept. 6-11.
- WISCONSIN STATE FAIR, Milwaukee, Wis. A. B. Alexander, bus. mgr. Aug. 30-Sept. 4.
- WYOMING STATE FAIR, Douglas, Wyo. A. D. Faville, Commissioner of Agriculture. Sept. 14-17.

Following the dean's talk R. W. Morrish gave an outline of the preliminary research work he has done since October 1 and the lines he intends to follow during the coming year. His address in full follows:

Mr. Morrish's Discussion of Research Work in Fairs

Mr. Chairman, ladies and gentlemen, members of the International Association of Fairs and Expositions: Dean Spencer in his address a year ago before this assembly outlined to you in a general way the field of research and discussed a few of the phases in which the School of Commerce and Administration of the University of Chicago might co-operate in the problem of research in fairs. Today he has told you of the co-operation of the School of Commerce and Administration with other associations. I entered the University of Chicago on October 1 to take up the research work in fairs and expositions and to carry advanced study that will be of help to

me in better accomplishing the research work. With this two months' training period I do not intend to come before you today and tell you what is the matter with your fair or how your fair should be run. Even when I have completed the work which has been set before me I will not attempt to do that. The object of research work is not to do that much for you.

With my previous knowledge of the duties of a fair secretary or fair manager and with the additional light which I have gained thru the study, I am convinced that R. J. Pearce (Pearse-Robinson), fair designers, Des Moines, Ia., knew what he was talking about when he once said: "A man who is a fair manager has to be a well-informed, versatile man along a number of different lines."

Research may be defined as "the seeking out and extension of knowledge." It may be illustrated by a story which I recently heard. Two men were put in a large room with many chairs, tables and other obstructional pieces of furniture. The room had but one small opening for

exit. They were blindfolded, the room darkened. They had their choice. They could remain or find the exit without removing the blinders. One chose to find a seat and sit down. The other started around in the room, first kicking his toe against the leg of the table and then cracking his shin on a chair rocker. Even tho he received many black and blue spots and possibly a broken toe or two he finally found the small door. He was again in the light. I think it is somewhat the same with research. We may grope about in the dark for a while, but if we keep on searching we will eventually come to the opening and find light.

Research may be considered as five separate steps:

- 1—Developing a plan.
- 2—Collecting materials.
- 3—Assimilating materials.
- 4—Interpreting the material.
- 5—Putting it together so that the experience will not be lost in the future.

Before attempting to make a plan for the research work in fairs and expositions I endeavored to find out something of the history of fairs. As Prof. R. W. Thompson of the research department in the University of Chicago, who addressed you yesterday on the subject *History of Fairs*, has probably given more time and study to this subject than any other man, I will not attempt to elaborate upon this subject at this time. I will say that all the reading that I have done to date will bear out everything that Prof. Thompson told you.

Using the history as a background, I next tried to view the fairs from the standpoint of the fair manager or fair secretary and to prepare the plan or outline of work. My lack of experience as a fair secretary will prevent me from being able to see your problems exactly as you see them for yourself. Where necessary to make use of this practical experience I shall have to trust to some of your secretaries or managers. Mr. Hemphill has already been very kind in assisting in this way.

Instructions received from your international secretary, Mr. Hemphill, suggested that the whole field of fairs would be too much for the one year's study. It was further recommended that for the first year "we analyze the fairs of the United States and Canada from the standpoint of the different types of organization, to see if the type of organization has anything to do with the success of the fair or the lack of success." I am proceeding to follow this recommendation. How far we will be able to draw satisfactory conclusions at the end of the study and say that "this fair" has been successful, due to "this type of organization" remains to be seen. You may at that time be unwilling to draw such conclusions without a more complete study of the other factors. Undoubtedly we will find some interlocking factors that will make it difficult to say which is the most important.

Even tho we are to first make a study of the various types of organizations it was considered desirable to make out a complete outline of the research problem. This has served to give me a more complete understanding of your problem and will be a help to future research in fairs if such is undertaken. After completing this to the point of satisfaction to the university it was submitted to Mr. Hemphill to see if it really contained the important factors in fairs as they are seen by a fair secretary. This having been approved by Mr. Hemphill, I was then ready to take the second step that of collecting material. I had thought of presenting this complete outline to you today, but on afterthought I changed my mind. The secretary has a copy of this outline, so if any are interested in the same, arrangements can be made to receive a copy, or if you wish to include it in the records of this meeting you may do so.

The outline has the following main headings:

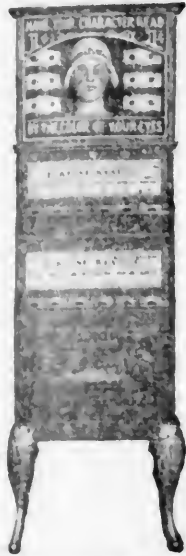
- I. The history and origin of fairs.
- II. Functions of fairs.
- III. Geographic location of fairs.
- IV. Organization of State fairs and expositions.
- V. Plans of the plant.
- VI. Investment.
- VII. Personnel for operating.
- VIII. Fair salesmanship or advertising.
- IX. Records and reports.
- X. Subsidiary fairs.
- XI. Measures of success.

The next immediate problem is that of collecting material. Different research problems involve different methods of collecting information. Two general plans are followed: (1) By going and getting it; (2) by correspondence or the questionnaire. Usually the former is considered more satisfactory but the more expensive. The nature of the fair problem tends to make the correspondence plan more desirable, altho it may be found desirable, after a certain stage has been reached, to go out and make a more intensive study of a few of the more successful fairs. Probably at this stage of the study we could not reach any agreement as to the most successful of the fairs. Thru correspondence we should be able to get information on a greater number of the fairs represented in the International Association of Fairs and Expositions. This in turn will give a composite analysis which may be more accurate than if only a few were studied. We are pretty sure to include those of a little different character.

If the correspondence method is to be continued thruout this work it is naturally going to mean some work and possibly much more on the part of each of the fair

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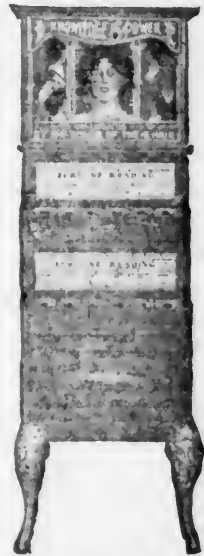
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secretaries and fair managers. The key to the success of this work lies within your power. In the files and records of your fairs you have the information that will help us in making our final conclusions. Several of you may feel as one of your members said: "Our experiences are not anywhere connected. We haven't any good body of material to which we can go for the purpose of formulating courses of action." No doubt, some of your records are not as complete as you yourself would like them. Possibly thru this method we can piece the various records together and come out at the end with a complete record and one that will stand for the future as a record of the past. Therefore I hope no one will hesitate to give what assistance he can just because you are not satisfied with the small amount of records you find available. In some questionnaires you may not have exact statistics to answer the question in mind. If you do not and can possibly make a fair estimate I wish you would do so. Merely indicate in your answer that it is an estimate. I would appreciate a reply from each letter even if you no more than say that you have no information available. I have started out on the plan of not sending a second letter to any one that has not answered the first. After so much waiting for a reply I shall send out a copy of the other letter to be sure that one of the two has been received. If no reply comes to the second letter I may then conclude that you are not interested and will not plan to bother you with additional letters.

The first letter which I sent out to each of the 73 secretaries or managers was asking for copies of your constitutions and by-laws and copies of any laws that in any way regulate your fairs. In answer to this letter I have received 13 replies to date. In trying to figure out why I have not received a larger number of replies to my first letter I have excused a number of you men on the ground that you were still working hard on the records of this year's fair. I imagine that you now have these pretty well taken care of and that you will have time and will give time to answer some of these questions. After all, the work is being done for you and is being paid for by you. I trust the relatively small number of replies is no indication of your interest in this work. The more prompt the replies come in the sooner the results will be available and the less expense it will be to the association.

May I suggest here that if any of the other secretaries have any copies of printed booklets like Dan Ackerman sent me from New York, giving a history of the New York State Fair from 1841 to 1917, it will be of much help in the work and may save you answering many questions. Such information as I gather of this nature and in the form of correspondence will be filed for future use in your central office of fairs (if such is established at some future date), or it will remain with the University of Chicago, where it will be available for those wishing to review the same.

Mr. Chairman, I wish to thank you and the association of fairs for this opportunity of briefly presenting the plan of Research Work in Fairs, which we are now getting under way. I also wish to express my appreciation for being permitted to sit in on these two days of meetings. It has given me an opportunity of becoming better acquainted with the men who are behind the fair work of the United States and Canada and to become better acquainted with some of your problems. I hope that on my next appearance before you (if there is a next) I shall have something more concrete to present to you.

The information given by Dean Spencer and Mr. Morrish brought forth a great

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MONKEYS—ANIMALS

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deal of discussion. Many of those present expressed surprise at the work started by the School in Fair Management and signified their intention to enroll if the school is again held. Don V. Moore and J. W. Russwurm were very much in favor of continuing the school. Ralph T. Hemphill said he was heartily in favor of the school, but that he did not believe the association could afford the expense unless a larger number of members could be interested. He stated he had sent out a questionnaire regarding the continuance of the school, but secretaries had been quite lax in answering it. The cost of the school, it was brought out, would be about \$1,200. This, it was pointed out, would mean an expense of less than \$20 per member if each of the 75 or more member fairs was assessed its share of the expense. Don V. Moore offered a resolution that the idea of a

school in fair management be unanimously and heartily indorsed, that the research work being done also be indorsed, and that it be recommended to the incoming board that these activities be continued. The resolution was unanimously adopted.

J. W. Russwurm suggested that the school should have in its possession all records of former meetings of the international association. Discussion brought forth the fact that many secretaries have duplicate copies of meetings of some years, and it was agreed that the secretary of the association request all those having duplicate copies to donate them to the university so that in time a complete record of the association may be available to those engaged in research work. The suggestion found general favor.

"The gates are where the fair will be made or broken," declared Col. Sydney E. Francis, of Sherbrooke, Que., the next speaker. Colonel Francis spoke on *A System of Tickets—Paid and Complimentary*. Especial care should be taken to guard against fraud at the gates, he said, and a close check should be kept on the various sorts of tickets. Methods of issuing tickets to the sellers and checking up on them at night were touched upon, and it was stated that complimentary tickets are one of the most important and difficult problems.

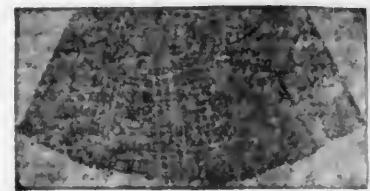
The open gate, too, is a problem, Colonel Francis said. By an open gate is meant a gate where no record is possible and the gatekeeper can pass anyone in. Every gate should have a registering turnstile, the speaker asserted, and there should be tickets for each class of patrons. This allows an accurate check of paid admissions, concessionaires, etc. It also has a psychological effect upon the gatekeeper, who otherwise might be inclined to pass in friends.

Advance sale of tickets was suggested as more or less of a guarantee against loss from bad weather. Colonel Francis suggested the advisability of offering some sort of a prize to stimulate the advance sale of tickets. He recommended a ticket in strip form and bearing a numbered coupon. The coupon would be deposited as patrons passed in the gates, then in the afternoon the coupons would be taken from the boxes, thoroly mixed and one of them drawn, the patron holding the duplicate number being given a prize, which might be anything from a box of chocolates to an automobile.

Regarding passes which are supposed to be signed, Colonel Francis said it had been his experience that the rule seldom is observed. In the discussion which followed A. R. Corey, secretary-manager of the Iowa State Fair, said that statistical checks, which the patron was required to sign, were used by the Iowa State Fair and little trouble was experienced in handling the work. Sufficient gatemen to take care of the work are provided and no inconvenience is experienced.

At the close of Colonel Francis' talk Mr. Corey presented the report of the
(Continued on page 163)

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Showmen's League Banquet and Ball

(Continued from page 19)

the league, called the assemblage to order and in his concise, definite style addressed the audience briefly. Incidentally Mr. Barnes can say more in fewer words at such a gathering than anybody on record. He thanked Mr. Levy and Zebbie Fisher, chairman of tickets, for their highly effective labors, and then announced that the silver cup for sending in the most new members during the year had been awarded to the Morris & Castle Shows, which was accepted with thanks by Milt Morris. The president then introduced Mr. Levy as master of ceremonies.

It was a very pleasant sight to see so many showfolks sit down together to eat, forgetting for at least this one evening all about the show business itself. It was not an evening for talking shop, for discussing the good and the bad weeks of the season just closed; it was an evening for pleasure and entertainment. Everybody came to have a good time, to renew old friendships and to make new ones. It was certainly a colorful gathering. The affair itself was a huge success from the very moment the doors of the banquet hall were thrown open at 6:30 until the orchestra struck up Home, Sweet Home, at three o'clock in the morning. Those who stuck it out to the very last straggled home tired, perhaps, but happy.

About 6:30 the doors of the banquet hall were thrown open and the guests started to go in and take their places at the many tables lined up in rows around the hall, the speakers' table being placed over toward the rear wall in about the center of the room. Seated at the speakers' table were the officers of the Showmen's League and the speakers, among them: F. M. Barnes, Charles G. Brown, Ed A. Hock, Sam J. Levy, Edw. P. Neumann, A. J. Ziv, M. L. Callahan, Col. F. J. Owens, J. Adam Bede and Charles Brandon Booth.

The banquet got started about 7:30 and the next two hours were given over to satisfying the inner man and the inner woman with food. A most delicious seven-course dinner was served, little ice cream replicas of the elephant that serves as the emblem of the league topping off the meal. By 9:40 everybody was in the best of humor and ready for the speeches and entertainment to follow.

The first entertainers of the evening introduced were O'Malley and Mansfield, two men, famous around Chicago for their radio broadcasting, in a cycle of clever songs which they put across to good applause.

Mr. Levy next introduced Charles Brandon Booth, noted lecturer, who spoke on child life and its betterment in a brilliant address.

He had a real message for the guests present and held them all absolutely spellbound with his message, his sincerity and his manner of delivery. He didn't propose to save the boy and girl of America by religious training but by simply extending to them the hand of friendship and by making an attempt to understand—there was his big message!—the young boy and the young girl we come across in our every-day life and help them thru the period of adolescence, to help them to mold their destiny rightly when young so that they will grow up to be better men and women. He told of many instances of the excellent work the federation he represents had done in the past and won his hearers to him as one man with his tales about the underprivileged child of America. No one who heard him could but realize that he had brought to us all a very vital message. His subject was certainly far away from show shop but it was an important and interesting one and we're all better citizens for having heard him.

Mr. Booth was followed by the famous Adam Bede, Minnesota ex-congressman, and one of the greatest entertainers in the country. Mr. Bede's witty epigrams and comparisons, together with his thoroly comic style, kept the house in an uproar and was what the advance agents of the shows term one knockout after the other. His subject was Wonderful World We Live In.

Between Booth and Bede they made the speech part of the program quite interesting; neither was too long-winded and Bede's speech went just great after Booth's more serious one. Judge Charles A. Wilson, president of the National Association of Amusement Parks, was scheduled to talk but did not. After a few brief words from Levy everybody retired to the lounge while the dance floor was cleared. Sheetz and His Californians soon arrived on the scene and the ballroom floor was quickly turned into a mass of dancing showfolks, who danced while vari-colored lights were thrown upon them from two color wheels mounted on the balcony. Every now and then the dancing was interrupted for something else in the way of entertainment.

It was shortly past 11, while things were in full swing, that the entire male ensemble (40) of The Student Prince Company, now current at the Great Northern Theater, arrived and sang several of the more popular songs from their show, with Pierre De Reeder, musical director of the play, at the piano. The

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Guy Dodson and Mel Dodson OF THE Dodson's World's Fair Shows WISH ONE AND ALL A MERRY CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR. We also wish to take this opportunity to thank our many friends and the Fair Secretaries for their support while at the Chicago Convention, who helped us to secure the many Fairs we were successful in closing.

Happy Greetings for a Merry Xmas and a Prosperous New Year To All from Robert R. Kline Gen. Rep. Zeidman & Pollé Shows WINTER QUARTERS: SAVANNAH, GA.



CIRCUS ACTS One more RIDING ACT, ANIMAL ACTS, AERIALISTS, COMEDY WIRE ACTS, BAND. Al Sweet, Everett Johnson, write. JANUARY 25-30 Toledo - CONTEST MEN - Toledo Popularity Contest. Auto Ticket Sale. Give reference. Poodles Hanford, Aerial Smiths, Aerial Wests, Cassin Sisters, Hamilton Sisters, Seigris-Silbon Troupe, Chas. Seigris, Lester, Bell, Griffin, write R. J. SHEAHAN, Lecturer, Knights of Columbus, 540 Spitzer Bldg., Toledo, Ohio.

guests shouted for more, but not wanting to impose on good nature Levy let the boys off with one encore. The chorus was led by Walter Tenney, Edward Davies and Charles Chesney. Shortly after this Olga Cook and Roy S. Cropper, from the same show, sang several of their leading numbers, being forced to take an encore. This time the approval of the auditors almost reached the proportions of a riot. Miss Cook was presented with a bouquet of roses. Still a little later in the evening Lillian Bernard and Flo Henry entertained in a series of songs. Levy certainly gathered together some good entertainment for the amusement of the assembled guests. The quality of The Student Prince chorus needs no extolling for it is quite famous. The rest of the entertainment was certainly on a par with this feature attraction, which was arranged for thru the courtesy of Messrs. Shubert.

Sheetz and his musicians supplied plenty of music for those who wanted to dance, and the dances were not very far apart. Some of the guests, we believe, never missed a single dance. The attractions of the dance floor were Johnny J. Jones' Six Midgets and Ray Marsh Erydon's famous pair, Ike and Mike. There are four women and two men in the Jones troupe, so Ike and Mike helped out fine and had as many dances as anybody present. Things hummed merrily along till well on into the wee small hours of the morning. It was just three o'clock this morning when the band started playing a farewell waltz, closing the evening with the strains of Home, Sweet Home.

There were many people unable to get to the banquet itself who arrived after the tables were cleared away and partook of the festivities. Many old, familiar faces were to be seen in every nook and corner of the ballroom, on the balcony, and just outside in the foyer. Checking facilities had been provided at either end of the foyer. Punch and ice water were on tap in the ballroom to quench the thirst. Flashlight photos were made during the meal and later offered for sale to those who care to have a fitting memento of the occasion.

Telegrams were received and read during the evening from Al Hartmann, editor of The Billboard; George L. Dobyns, "Bill" Rice, Larry Boyd and several others.

Just how much money the league made for its charity fund has not yet been announced as the auditing has not been completed. Among the guests at the banquet and ball were: Mr. and Mrs. Joseph R. Curtis, Inter-

state Fair, Chattanooga, Tenn.; Mr. and Mrs. E. F. Edwards, Rochester (N. Y.) Exposition; Mr. and Mrs. H. F. Maynes, Sheesley Shows, North Tonawanda, N. Y.; C. V. Starkweather, M. A. Spillman, Spillman Engineering Company, North Tonawanda, N. Y.; Mrs. Lottie Bennett, Beulah Sullivan, Mrs. Al Armer, Louis Archer, Chicago; R. M. Wheelan, Gene Darr, Chocolate Products Company, Inc., Baltimore, Md.; Mr. and Mrs. Harry A. Illions, North Tonawanda, N. Y.; G. R. Lewis, State Fair, Columbus, O.; Louis Isler, Louis Heminway, Isler Greater Shows; Gerard E. Kohn, O. B. Leffert, I. C. Schaffner, G. Harold Anderson, Jr., Eddie Young, Charles G. Kipatrick, Harry Coddington, Chicago; L. L. Hall, Pearl Hall, Milwaukee, Wis.; Mr. and Mrs. Tom Rankine, Mrs. Jack O'Malley, Mae Davis, Col. and Mrs. F. J. Owens, Chicago; Andrew Downie, Medina, N. Y.; C. Arthur Nordvall, Rockford, Ill.; Mr. and Mrs. C. W. Cracraft, George M. Dillinger, Jr., Greater Sheesley Shows; Frank T. Haffner, Regina Haffner, State Fair, Louisville, Ky.; Hon. Cliff Coleman, Commissioner of Agriculture, Frankfort, Ky.; Lin Wilson, State Fair, Jonesboro, Ind.; L. B. Shropshire, State Fair, Louisville, Ky.; C. S. Darnaby, Blue Grass Fair, Lexington, Ky.; Miss G. A. Fossett, Chicago; William J. O'Meara, Fair, Peoria, Ill.; George F. Zimmer, Sesquicentennial Exposition, Philadelphia, Pa.; Arthur T. Wilson, State Fair, Jefferson City, Mo.; John Saunders Gordon, Chicago; J. E. Harper, Columbus, O.; Wayne Groves, State Fair, Springfield, Ill.; L. G. Ross, Tri-State Fair, Superior, Wis.; Mr. and Mrs. W. J. Collins, Chicago; A. G. Cox, A. L. Putnam, Northern Wisconsin State Fair, Chippewa Falls, Wis.; Mr. and Mrs. Fred Chapman, Free Fair, Ionia, Mich.; Ernie Young, Chicago; Mrs. Roy Cropper, Mrs. H. Snyder, Edith Woolfe, June Eberhart, Chicago; A. E. Shepherd, Texas-Oklahoma Fair Association, Wichita Falls, Tex.; H. B. Danville, John T. Wortham Shows; Beverly White, Harry Sanger, C. A. Wortham Shows; Edw. P. Rahn, Miller Bros.' Shows; George M. Keightley, Rubin & Cherry Shows; Mort L. Bixler, State Fair, Montgomery, Ala.; V. F. Frizzell, State Tax Commission, Charleston, W. Va.; Sam Lawrence, Rubin & Cherry Shows; Leo Freedman, Riverview Park, Baltimore, Md.; W. J. Moffatt, Canadian National Railroad, Toronto, Canada. Mr. and Mrs. Charles M. Kennedy, McHenry County Fair, Woodstock, Ill.; Col. Sydney E. Francis, Col. J. H. Blue, Canadian Great Eastern Exposition, Sherbrooke, Can.; Mr. and Mrs. S.

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Jerry Bacon, Grand Forks (N. D.) Fair; "Plain Dave" Morris, J. C. (Tommy) Thomas, Morris & Castle Show; R. Burton Cahill, State Fair, Findlay, O.; Mr. and Mrs. Rubin Gruberg, Rubin & Cherry Shows; Mr. and Mrs. Louis Fishman, St. Louis, Mo.; Lorraine Patterson, Kansas City, Mo.; Mrs. Rowe H. Brainerd, Kansas City, Mo.; Abner K. Kline, Abner K. Kline Shows; Mr. and Mrs. Victor D. Levitt, W. C. Huggins, Max Weithorn, Levitt-Brown-Huggins Shows; Mr. and Mrs. Fred H. Kressmann, Dallas; "Paddy" and Mrs. J. W. Conklin, Conklin & C. rret Shows, Moose Jaw, Sask.; Helen Brainerd Smith, Kansas City, Mo.; Mr. and Mrs. W. A. Delaney, Atlanta, Ga.; W. A. Prehn, Wausau, Wis.; J. R. Pfander, Peoria Greater Exposition, Peoria, Ill.; T. N. Carswell, West Texas Fair, Abilene, Tex.; William H. Linton, Lake County Fair, Crown Point, Ind.; James Black, Lowell, Ind.; Fred A. Ruf, Crown Point, Ind.; Mr. and Mrs. A. E. Willis, Memphis, Tenn.; E. G. Bylander, State Fair, Little Rock, Ark.; John H. Keenan, Oklahoma City, Ok.; A. B. McSwigan, Pittsburgh, Pa.; Mr. and Mrs. Harry A. Smith, Brown & Dyer Shows; Alfred J. Dornberger, Brown & Dyer Shows; Cora Sutcliffe, Grace Sutherland, St. Louis, Mo.; C. S. Curtis, E. V. Walborn, State Fair, Raleigh, N. C.; Meyer Loeb, Montgomery, Ala.; Arthur Atherton, Rubin & Cherry

Peerless BIG PAY-Every Day!

CASH IN ON PEERLESS POPCORN! In every section of the country, owners of theaters, movie houses and shows of all kinds, drug stores, confectionery stores, cigar stands, pool halls and restaurants are making BIG PROFITS with PEERLESS. You don't need to experiment. Tie up with PEERLESS, which has made good everywhere because it offers you the most for your money. There are 7 PEERLESS models—one for every purpose. Lower priced and best. If you are interested in REAL PROFITS every day, write today for catalog showing models and prices, and explaining our liberal partial-payment plan. DO IT NOW!

National Sales Co., 609 DES MOINES, IOWA KEO WAY

Merry Christmas and a Prosperous New Year TO ALL OUR MANY FRIENDS

We also take this opportunity to thank our many customers for their splendid patronage during 1925 and can assure each and every one that we will render the same prompt service as heretofore.

LANTERNS OF ALL KINDS TO LIGHT YOUR SHOW, COOK HOUSE OUTFITS, COOK WIRE HOLLOW WIRE TANKS, ETC.

Write for Descriptive Circulars.

WINDHORST SUPPLY COMPANY, 1426 Chestnut Street, ST. LOUIS, MO.

CHARLESTON BRACELETS PEARLS—PEARLS—PEARLS

Agents are cleaning up on this new Bracelet, High-Grade Imported SPOTTED AGATE BEADS. Come in assorted colors and individual boxes.

PRICE PER DOZEN, \$2.25. PRICE PER GROSS, \$24.00. Sample sent postpaid upon receipt of 50c.

GUARANTEED INDESTRUCTIBLE PEARLS

Will not peel or break, and have a wonderful lustre. 24-INCH, GRADUATED, \$3.00 A DOZEN. Sample, postpaid, 50c.

15-INCH CHOKERS, uniform, large, cream and assorted colors. Price per Dozen, \$6.50. Sample, postpaid, \$1.00. SILK-LINED BOXES, Extra, \$2.00 per Dozen.

FINE-BOLANDE, INC., Mrs. Importers & Wholesalers, 19 S. Wells Street, Chicago, Ill.

HUBERT'S MUSEUM

228 to 232 West 42nd Street, Times Square, New York City

WISH YOU A Merry Xmas and A Happy New Year

MAX SCHAFFER President **HOMER W. SIBLEY** Manager **WM. SCHORK** Treasurer

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FOR FISHPONDS

100 ASST. TOYS AND NOVELTIES.....\$2.50
100 ASST. TOYS AND NOVELTIES..... 3.50
100 ASST. TOYS AND NOVELTIES..... 5.00
100 SELECT ASST. NOVELTIES..... 7.50

DANCE NOVELTIES

1,000 Asst. Serpentine (Best Grade) for.....\$2.50
50-lb. Bag Selected Confetti (Asst) for..... 4.00
100 Glassine Tubes Best Confetti for..... 3.25
100 Artificial Snowballs..... \$2.50 and 3.50
100 Asst. Paper Hats, Good Variety, No. 1, \$2.50; No. 2, \$3.50; No. 3, \$4.00; No. 4, \$6.50; No. 5, for..... 7.50
100 Asst. Naisemakers, No. 1, \$2.50; No. 2, \$3.50; No. 3, \$4.00; No. 4, \$6.50, and No. 5..... 7.50
144 Asst. Balloons, Each .2c, 2 1/2c, 3c and 3 1/2c

Saunders Merchandise & Novelty Co.
620 St. Clair, West, CLEVELAND, O.
TERMS: 25% deposit with all orders over \$10.00. Orders less than \$10.00, money order must be in full. Personal checks should be certified. No free samples.

CUT PRICES ON MERCHANDISE FOR CONCESSIONAIRES

Cedar Chests With Candy Fillers and Padlocks.

NEWEST AND BEST GRADE ON THE MARKET.

1-Lb. Size, Per Dozen.....\$12.50
2-Lb. Size, Per Dozen..... 15.00
3-Lb. Size, Per Dozen..... 16.50
5-Lb. Size, Per Dozen..... 18.50

1000 ASSORTED SLUM NOVELTIES, \$7.50

FULL LINE OF XMAS TOYS AND DOLLS. Balloons, Slum Novelties of every description. Send for list and prices of other items.

Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments. Goods positively not shipped without deposit.

SAMUEL FISHER, 54 W. Lake St., Chicago, Ill.

ACT NOW

BIG PROFITS QUICK

You Sell at 50% of Store Prices and Make 100% Profit. Wonderful Assortment of Styles and Colors.

LOOK AT THESE PRICES:
Rayon Silk Knitted, Per Doz. \$2.50
Pure Rayon Silk, Extra Knitted, Per Dozen..... 2.75
Cut Silk, Per Dozen..... \$3.25 to 6.00
Silk and Wool Unwrinkable, Per Dozen..... \$4.00 and 6.00
Real Quality Merchandise. Send 10% of amount of your order, balance C. O. D. Express or Parcel Post.

Send Complete Price List []
Send Agent's Proposition Free []
CONTINENTAL MERCANTILE CO.
51 Allen St., New York City.

"CONTINENTAL TIES ARE GOOD TIES"

HANDY WASH BOARD

FITS THE HAND.

MADE ESPECIALLY FOR SHOW FOLKS

All Metal. Will Cost 6 1/2x4 1/2 in. YOU WILL FIND IT handy and efficient for washing your finer things—waists, lingerie, hosiery, handkerchiefs, etc. Saves your hands and makes washing quicker, safer and easier. Packs in small space. Convenient in bathroom and when traveling. No rough edges. Will not injure the finest fabric.

Price, 25c. Prepaid. Stamps or money order.

JANSSEN-OSTERTAG MFG. COMPANY,
Kansas City, Missouri.

Jennings Mint Venders & Operator Bell Machines

H. F. MOSELEY, Distributor, No. 310 First Nat'l Bank Building, Richmond, Va.

I sell Machines to merchants and operators at rock-bottom prices! Jennings All Quality Mint at \$10.00 per 1,000 on order for 5,000 packages. Jennings Side Venders used 6 weeks, \$80.00; Mills Front Venders, used 8 weeks, \$90.00. Deposit of one-third with order, balance C. O. D. Ask for prices and literature before buying.

FOR SALE WAX SHOW LAW AND OUTLAW

11 Wax Figures and 2 Mummies, all A-1. Complete road and store show. Sacrifice on account of illness for cash. **VIOLA SIRE, 910 East 29th St., Kansas City, Missouri.**

WANTED Midget or Dwarf, for Comedy. Year's work. Shady Ward, write or come on. **WILLI BY Trick House or Trick Wall CAN PLACE middle-age Man to assist on stock. Merry Xmas to all. KETROW BROS.' ANIMAL SHOW, care Thornton Theatre, River Point, R. I.**

Geo. L. Dobyons Shows

The title is its greatest commendation. Superfluous adjectives are unnecessary, enjoying as we do an untainted reputation and conceded the largest, most costly and beautiful of all carnivals---in the East at least. Ready to contract now for next season any new Ride, excepting

- | | |
|----------------|-------------------------|
| THE WHIP | JUVENILE MERRY-GO-ROUND |
| CAROUSELLE | VENETIAN SWINGS |
| FERRIS WHEEL | THE CATERPILLAR |
| OVER THE JUMPS | HEY-DEY |
| THE DANGLER | MISSOURI MULE |

Shows of merit will find it decidedly to their advantage to immediately open negotiations with us. We are always prepared to meet the demands and requirements for attractions of super-merit. Will guarantee a most exceptional route of carnival and celebration dates together with fifteen fairs, including five State fairs. Concessions all open. Cook House to highest bidder, with or without exclusive juice privilege. Operators and Help Wanted for all Rides. Trainmaster and Polers, experienced Cattle Man for largest Freak Animal Show in the world. Seven-Day Advance Man (must be an expert in laying off a lot), Contracting Teams, etc. We carry our own 200-Kilowatt Transformer Wagon, Cable, etc. Also want Lot Superintendent back with show, must be a wagon builder or experienced in some other line.

GEORGE L. DOBYNS, Pres., Port Richmond, N. Y.

- | | |
|--|---|
| Wray's Manikins
**Wright, G. L.
Wright, Eddie R.
Wright, W. J.
Wright, C. L.
Wright, Elmer
Wright, J. L.
Wright & Vitan
**Wright Herbert
(K)Wuethenick, J. C. | Yearout, V. J.
**Yankel, Jack
Yon, Yancy
Young, Billy
**Young
Young, Raymond A.
Young, E. E.
**Young, Harry
Young, J. O.
**Young, E. H.
**Young, Bear, Bitty
Young, N. B. Duc
Zane, Walter
Zarborough, T. R.
Zedler, Wm.
Zelle, Prof. Ed
Zesser, Alex
Zimmerman, C. N.
(K)Zymour, Geo.
Zona Ze Great |
|--|---|

Biggest Holiday Sellers Ever Known

CALIFORNIA DAHLIAS, ROSES AND MOUNTAIN LAUREL-

Time is short. Wire in your orders. Samples, 25c, stamps.

AUTO WINDSHIELD AND WINDOW "MERRY XMAS STICKERS"

Going over big. Sample, 5c. Cost 2 1/2c. sett 10c.

UNGER SUPPLY CO., 571 W. Harrison St., CHICAGO

"thunder" he wishes to feature thruout the campaign. His work thus organized, he points his energy to the opening day, gathering momentum as he goes until the climax is reached, which is supposed to happen simultaneously with the clicking of the turnstiles. There is an obvious reason for a correctly timed and well-devised plan in advance of the advertising campaign. The average man handling publicity for a fair finds himself swamped with work a month before the opening of the exposition, just at the time when he is pulling all his strings together in one last concentrated effort. Success in the drive is probably determined by the last few weeks of intensive work. Imagine the case of a man who has approached this point in a helter-skelter fashion with all ends loose and with no definite idea of what to do next. I can see nothing but grief for him. On the other hand, take the instance of the fellow who started out with a definite line of attack in mind, his forces marshaled in orderly fashion in anticipation of the season peak. He is standing on the one-yard line, first down, and goal to go. I know because I have experienced both sensations.

In planning an advertising campaign for a fair it is always well to remember that old adage about the "best laid plans of mice and men". Perhaps it is always a good policy to expect the worst so that you may feel the reward of pleasant surprises all the keener for this streak of pessimism. Fortunately or unfortunately, as the case may be, there are breaks in the game which may cause some reorganization of your plans. But these breaks many times are in favor of the publicity man and may be turned to good account in advertising the fair. As an example, take an instance which happened during our campaign in Missouri this last season. About a month prior to the opening of the Missouri State Fair, at a time when the advertising cam-

Frank D. Fuller Is Elected Head of International Association of Fairs and Expositions

(Continued from page 157)

live-stock classification committee, after which the meeting adjourned until afternoon.

Afternoon Session

The first address of the afternoon was *Advertising the Fair*, by L. E. Slate, publicity director of the Missouri State Fair. Mr. Slate's complete address follows:

Advertising the Fair

(By L. E. Slate, Director of Publicity, Missouri State Fair.)

William McKinley once said that "fairs and expositions are the timekeepers which mark the progress of States and nations." To all of us who have intimate knowledge of the usefulness of these "timekeepers" it is easy to grasp their significance in promoting industries which come within the scope of their service. Time was when they functioned purely as a stimulus for more and better products of the soil, and altho that fundamental principle has not been lost in the process of evolution, we now recognize the fact that development of these institutions has brought them to include all allied industries of agriculture. A noted architect recently predicted three or four-story streets for cities of the United States of the not far-distant future, which hints in no uncertain way of a denser population. Prognosticators of all schools and professions seem in accord with the prediction of a future with all businesses and industries highly specialized, a future where science reigns supreme. Everything seems to be moving rapidly toward a higher specialized stage of civilization.

A casual resume of past activities in the various institutions which you gen-

tlemen represent will, I believe, bring you to the inevitable conclusion that progress of these institutions has been phenomenal and on a scale that has kept pace with the industries around you. I venture the guess that 25 years from now those of you who are still associated with fairs and expositions will find a degree of advancement in specialization and systematization that you dared not dream of in 1925. Judging the future by the past, the only precept by which we may look ahead of us with certainty, it is folly to point our expectations for anything else. And the fair or exposition of that age that refuses to climb on the band wagon does by that action relegate itself to the fast-growing dump heap of "has beens". In my opinion there is little in store for the institution of today or of the future that is satisfied to remain unmodernized and out of tune with its age; by the same token I can see nothing but continued success for the fair that keeps up with or just a little in advance of the times.

The solution to the problem of advertising a fair is one of which there is much divergence of opinion. Advertising is just another term for salesmanship, and so long as there is more than one salesman there will be more than one method of selling. It seems only natural to me that these differences of opinion should exist. Obviously it would be impossible for me to sit in Sedalia and direct an advertising campaign in Syracuse, and quite as impossible to transplant myself with my ideas to the East and expect to get the same results which I would anticipate in Missouri. I would need first to adjust myself to my environment, become acclimated, if you will, for location is one of the big factors to be considered in an advertising campaign. By this it will be seen immediately that every fair has an advertising problem which is peculiarly its own, and while there are certain rudimentary principles of advertising which may be applied to all alike, still there

will be more or less of a variance in the methods used in selling. It is not my intention here to say how you should or should not advertise your fair. It would be necessary first to diagnose your case before attempting to prescribe for your ills. I prefer rather to take up a few advertising hints with the hope that they may prove helpful. Since the whole theory of advertising is so very elastic, let it be remembered that only the fundamentals apply generally, while the methods and media used must be selected to apply to each specific case. No one will be able to tell you on the surface of just what your advertising needs consist.

Any well-directed advertising campaign begins with a survey. A closely worked-out analysis of existing conditions discloses many important facts to the advertising man, a few among them being: The most substantial medium to use in selling the fair, the method which gets the maximum results at a minimum cost, the best channels and outlets for selling the fair to the public, what plans and ideas are best adapted to the particular field, etc. The result of such a survey forms a basis for the future operations of the advertising man. To my mind a conscientious survey of the fair field is one of the greatest money-saving features of an advertising campaign, which—as a backwoods editor remarked upon being informed that Lincoln had been shot—is "interesting if true". And I believe also that the results gained by a survey may have some tendency toward decreasing the number of publicity brainstorms, a common and sometimes disastrous evil among members of the profession.

With the facts gathered by the survey in his possession the advertising man may next turn to the plans for his campaign. At this juncture of his work I hold it as expedient that he has in mind the various methods he will use, the different vehicles which he plans to use in giving his story to the public, even the very

KENTUCKY DUCKS



\$10.00 GROSS \$10.00

Special Size Ducks \$2.00 Dozen
25% deposit with order, balance C. O. D.

SAMUEL GORDON

621 Broadway, New York City

NEWEST PRIZE PACKAGE
 FILLED WITH HIGH GRADE CHOCOLATE NUT CARAMELS
 YOU HAVE TRIED THEM ALL, NOW TRY OURS.
BALLYS ABSOLUTELY SUPREME

Ten Sensational Ballys per 100 Packages. No one ever dreamed of a 10c Novelty and Candy Package packed with such a wonderful assortment of Ballys. They will bring you such business as you never thought possible. Your first order will convince you that—
The King and Queen Gets the Jack.

KING & QUEEN PACKAGE
 10¢ SELLER



ORDER TODAY!

\$11.25 Per Carton \$22.50 Per 500 Packages \$45.00 Per 1000 Packages
 Packed 250 Packages to the Carton

FREE FREE

Up to and including January 15, 1926 we will give free 10 additional packages per carton on every order received. Until that date, therefore, every carton will contain 260 packages. Wire or send your order today.

INSTANTANEOUS SERVICE
 Send 20% Deposit, Balance C. O. D.

AMERICAN NOVELTY CANDY CO.
 403-405 Bedford Avenue
 [BROOKLYN, NEW YORK]

paign was assuming crucial aspects, we received confirmation of what we had only hoped for up to that period, that the Los Angeles Chamber of Commerce would bring a nationally famed movie actress to preside as hostess at the California exhibit during our exposition. The screen celebrity, an erstwhile native of Sedalia, would receive everybody personally, actually shake hands with them—albeit she would use her left hand, since a recent injury had put the right out of commission temporarily—and autograph oranges and photographs, etc. Well, we forgot all about this little disturbance in the pre-planned continuity of our advertising campaign. Seeing, talking with and actually touching a screen star is not an everyday occurrence down in Missouri. We immediately got in touch with her press agent, as well as that of the Los Angeles civic body, and within 10 days time 50 daily newspapers of Missouri were carrying mat pictures and human interest stories of the famed Missouri beauty of screenland. No one who observed the immense proportions of her daily audiences could say that we failed to get results. I mention that merely to illustrate how a break in the established plans may work out to an increase of attendance. In passing it might also be well to suggest that the advertising man be constantly on the lookout for these things which do not happen according to schedule.

Even with the facts of a survey in his possession it is sometimes difficult for the advertising man to decide what media will best produce the desired results. I do not believe it is practicable nor advisable in advertising a fair to concentrate on any given medium to the exclusion of all others. The denseness of sparseness of population from which the fair draws its attendance is the chief factor which determines whether the campaign should be intensive or extensive, and I mean by that whether the bulk of advertising should be confined to the immediate locality or extended to the outlying districts. That, of course, applies only in case that the end object of a campaign is attendance. The amount of finances available for these purposes is a factor of considerable importance also. In general, intensive advertising may be conducted at less expense, due to smaller cost of distribution, but that does not say that we should always choose the intensive plan. If the potential attendance is widely distributed, as is the situation in Missouri, it becomes necessary to spread out in the advertising, for to do otherwise the field would not be covered.

With pertinent reference to the point of newspaper advertising versus outdoor media, allow me to submit some data gathered in a survey conducted by our department of the Missouri State Fair last winter. Some of you probably will remember supplying the information. Out of 22 of the leading State fairs in the United States, representative of 22 different sections of the country, we found that 15 preferred newspaper advertising, spending from 50 to 80 per cent of their advertising funds for newspaper display. Five expressed a preference for the outdoor forms, spending from 50 to 85 per cent of their budget money on billboard stands and open-air novelties. The remaining two had no preference, but spent equal amounts on the two forms. If we can accept the results of this survey as being reliable criteria it is safe to conclude that newspapers furnish the most productive means of advertising fairs in the majority of cases. However, I do not feel that we should lose sight of the value of other media nor advocate exclusion of them.

Ever since I have been connected with fair work in the advertising field the question of how much should be spent in publicity has gone the rounds with little definite information given as to just what the figure should be. It is only logical to think that this amount will be different with different fairs. Our survey showed that secretaries of the associations investigated were spending from 7 to 10 per cent of their annual expenditures in advertising. I am inclined to believe that 10 per cent is little enough where the fair is well established, and it most assuredly is not enough in the instance of a fair just starting out in the game. The various channels thru which these funds will be distributed is determined largely by the situation of

ZEIDMAN AND POLLIE SHOWS
 take this opportunity to thank all who have helped in their 1925 success and to wish everybody on earth a Merry Christmas and a Prosperous New Year.

Watch for the new rides, new shows and new sensations that will be carried by Zeidman & Pollie next season. Now building the world's most wonderful show at the Georgia State fairgrounds at Savannah, Ga.

the fair in regard to population and the decision of the management, arrived at by one source or another. It matters little to me whether outdoor forms receive the preference or whether newspapers are favored, just so the desired results are obtained. It happens that newspapers offer the best results in our State and consequently receive 75 per cent of our advertising money. I have no doubt that the reverse is true with those institutions concentrating on the outdoor forms. While centralizing our campaign around newspapers, it has always been our aim to work in a judicious use of novelties and billboards, tying these last features up with our newspaper advertising. It is my opinion that you cannot get your fair before the public in too many places nor too many occasions, providing a certain amount of technique is observed and the limit of the treasury is not overtaxed. I have a considerable amount of admiration for the man who will not show partiality to one medium of advertising unless that medium has proved its superiority to him, even if he may have to depart from a previously soul-cherished belief.

One of the common evils in fair advertising, as I see it, is the excessive use of flamboyant words and phrases, both in copy intended for the printed and illustrated page and for outdoor reading. Words that scream at you when your eye catches them and leave nothing with you except the feeling that a hysterical press agent has been practicing up on his vocabulary at your expense. The intended thought, of course, is a little exaggeration for the sake of emphasis, but too often exaggeration, pure and simple, is the only reaction received. Sometimes I think it is pardonable to use high-sounding words and phrases when the user is striving for originality, but it is always well to remember that the original advertisement these days is the one that tells the story simply yet thoroughly, and has its full meaning absorbed by the maximum number of readers. One of the big objects in advertising is to establish a feeling of confidence among your readers that what you are trying to tell them is nothing but the truth. I do not believe that you can do this with a long string of polysyllabic words which the mass of readers cannot understand. The average person—and it is the average person you are seeking to influence—prefers the truth unshaded, and the more you stretch the truth, you know, the thinner it gets.

The advertising man who fails to work on his crowds during the time of the exposition is, in my opinion, passing up a wonderful opportunity to incite repeated attendance from one day to the next. Many times the campaign for attendance stops with the opening of the fair, whereas if it were continued thruout the period

there might be many repeats that otherwise would stay only for one day. The expense and the time necessary for this work amounts to little and the results are extremely worth while. Usually the fair is arranged with some big feature for each day. The advertising man may take up these features on the days preceding their occurrence and by one means or another expound their virtues and qualities to the assembled crowds. The means for use in this last-minute advertising are varied, the results dependent more than at any other time during the campaign entirely upon the ingenuity of the advertising man. Some managers have used quality announcers with loud speakers at the beginning and conclusion of each program with good results. Others, with equal results, have used bulletin boards, broadsides and the distribution of banners and posters. It seems to me that this is a feature which could bear more stress in advertising a fair.

But after all the secretary of the manager of the fair has the one big advertising heat of the season in his possession. He who stages a program that, so far as it is humanly possible, is satisfactory to his patrons, has contributed a feature that has a far more reaching influence and that is of much more advertising value than anything the advertising man can hope to accomplish. In fact, none of the persuasive powers that are supposed to be invested in every publicity man can prevail for good when visitors once have gained the impression that the fair is being conducted purely as a money-making venture. The satisfied customer is the trump card in fair advertising. If he goes back to his community feeling that he has been treated royally, received a dollar's worth of good for every dollar he has spent and believing that he has benefited educationally and recreationally by the visit, and believing it strongly enough to tell his neighbors, my idea is that no amount of advertising can be placed in his immediate locality that will do as much good for the fair as he can do. Reverse the tables and all the advertising schemes you may devise will not offset the harm he can do. In the former case he forms an important part in your organization and becomes a good-will disciple up-State, ready at all times to spread the gospel of your fair. This feature of the campaign necessitates a close study of the likes and dislikes of the visitors and the incorporation of what they want into the program in such a manner as to cause the feeling that they are getting what they want, but in reality getting only what is best for them to have.

In order to obtain maximum efficiency in the mechanism of an advertising campaign the parts, of course, must be put in shape to operate with a minimum

amount of friction. Without attempting an overture in favor of more time for the publicity man of your fair, I give it as my opinion that he cannot give you maximum results with anything less than a year-round curriculum. No advertising man, however great his ability, may expect to step in, devise, launch and conduct a campaign in six months' time and look for the same results which come after a campaign of a year's duration. While I am a confirmed believer in concentration of advertising at a point corresponding to the time element in the drive, I maintain that a well-ordered, smoothly running campaign requires time in assembling. Not one of you will refuse me the point that your advertising man gains from 5 to 10 times as much free publicity, depending upon his ability along this line, as you pay for. This is done largely thru his ability to break his stories at the opportune time, which in turn comes about by a complete knowledge of what he is doing and his being on the ground. The friction is less and the efficiency is greater in the machine that has been well oiled.

In these few remarks I have refrained from setting forth any hard and fast rules for advertising a fair. I do not believe there are any such rules. What I have meant to give you are merely a few opinions on the subject, based on personal experience, observation and information secured thru survey sources. I leave them with you for what they are worth.

In the discussion that followed Mr. Slate's talk a number of excellent points were brought out. Herman Roe, of the State Fair, stated that Minnesota concentrates on advertising in the Twin City dailies but has not solved the problem of attracting attendance from the two cities. In addition to the daily papers (seven of them) the fair uses the radio to some extent. In 1925 the management stopped the fair advertising in the dailies at the start of the fair. This, Mr. Roe thinks, was a mistake and next year he plans to continue the advertising during the fair. Mr. Roe agrees that newspapers should be the main advertising medium. He disagreed with the assertion of Mr. Slate that from five to ten times as much free publicity can be obtained from the dailies as has to be paid for. There is a strong editorial campaign being carried on to cut down free publicity, he said, and he thought that there was some justification for the campaign.

Levi P. Moore, handling publicity of the Indiana State Fair, told of using programs wrapped with loaves of bread as a means of carrying the message of the fair to the people. Thru a tieup with a bakery he distributed 69,000 fair programs in that way. He also used stickers on autos, these entitling the users to special consideration from the police

DEALERS WANTED
Pasnik Shakeless Cellars
 SELL ON SIGHT EVERYWHERE.



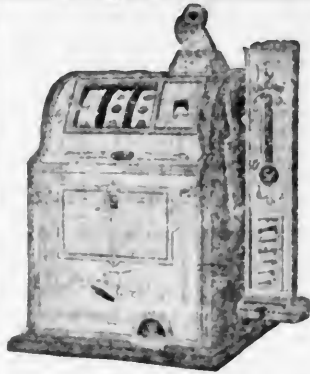
RETAIL PRICE:
 Metal, \$1.00 a Set.
 Glass, \$1.50 a Set.

INTRODUCTORY OFFER.
 Sample sent to dealers less 50%, plus postage.

THE PASNIK COMPANY, NORWICH, CONN.

PAPER MEN
 You can easily earn good money selling a Special offer on Today's Housewife. Liberal commissions. Pay every day. Crew Managers wanted. Write

THE HOUSEWIFE READING SERVICE
 22 E. 18th St., NEW YORK CITY



REGULAR O. K.

Built along the same lines as the new Front O. K. Machine, except that it has the mint compartment attached to the side of the machine. Has the advance feature showing the customer in advance the number of merchandise coupons which he will get with his neat package of mints. Made for nickels, dimes and quarters.

5c, \$125.00 10c, \$135.00 25c, \$160.00

THE BIG MONEY BOOM IS ON—GET YOUR SHARE WITH OUR MONEY-GETTING MACHINES

Guaranteed Profit-Makers—You Take No Chances

Hundreds of men cleaning up every day and week in the year. You can do it too with our co-operation and service. Just show us your desire to make big money and we'll be glad to let you in on the secret of our success and the success of many other men who have made good in the vending machine business.

RICH TERRITORY NOW OPEN

Start as we did with the Penny Peanut Machine if you desire and watch yourself soon grow into the Nickel, Dime and Quarter class. You will soon make money faster than you ever dreamed was possible. Write today or better still order some machines today and start making big money next week.

WE HAVE JUST PURCHASED THE ENTIRE STOCK OF ONE OF THE BIGGEST OPERATORS IN THE MIDDLE WEST AND WE ARE RIGHT NOW IN POSITION TO OFFER YOU

Brand New Mills Machines at Far Below List Price

(This ad quotes list prices only)

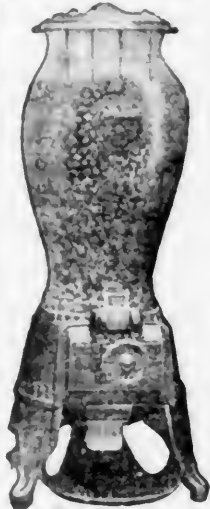
Don't pass up this opportunity. Order now while the supply lasts. Every machine guaranteed new



OPERATOR'S BELL

The Operator's Bell is made similar to the Regular O. K., except that it has no mint compartment or advance indicator. It is the biggest money maker of all our machines, and is made for nickels, dimes, quarters and half dollars—a machine for every class of trade.

5c, \$119.00 25c, \$155.00
10c, \$130.00 50c, \$181.00



CLIMAX TEN PEANUT VENDER, \$10.00.



TARGET PRACTICE

Trigger shoots coin forward towards the target. If it misses the coins trickle through the plate and drop into the slot below. Skillful customers get rewards in merchandise. They are made for nickels or pennies.

\$26.00



LITTLE PERFECTION

A wonderful little card machine. Ideal for pool and billiard rooms, cigar stores, barber shops, etc. Earns steady profits, draws new trade and increases sales on cigars, candy and other merchandise. It is made for nickels or pennies.

\$31.50



PURITAN

A wonderful trade stimulator, sells merchandise and makes profits for you. Customer deposits coin in slot and pulls handle, causing wheels to revolve. Rewards are paid in merchandise. Makes your customers spend more.

\$36.50



1-2-3 BALL GUM VENDER, \$12.00.

IMMEDIATE DELIVERY—25% Deposit Required on C. O. D. Orders.

LIBERTY NOVELTY CO.

3557 W. 22nd St.

CHICAGO, ILL.

EVERY MACHINE GUARANTEED—MONEY BACK IF NOT SATISFIED.

of Indianapolis in the event of minor infractions of traffic regulations due to unfamiliarity of visitors with the local rules. The Indianapolis papers gave splendid co-operation, Mr Moore said.

As A. P. Sandies, scheduled to speak on *Successful Methods of Increasing Attendance*, was unable to be present, there was no further speaking and the regular business of the association was taken up.

Secretary Hemphill reported the following applicants for membership in the association: West Texas Fair, Abilene, T. M. Carswell, secretary; Maryland State Fair, Timonium; Arizona Free State Fair, Phoenix; Tri-State Fair, Aberdeen, S. D. After consideration by the board of directors all of the applicants were accepted.

The Resolutions Committee reported the following resolutions, which were adopted:

Report of Committee on Resolutions

I. In concluding a profitable and enjoyable convention the members in attendance at the 35th annual meeting of the International Association of Fairs and Expositions commend and thank the officers who have faithfully and efficiently served the association during the past year and express their appreciation to those who have contributed thru addresses to an instructive program, to members of the Showmen's League for courtesies extended and to the agencies that co-operated in providing entertainment features for the association's convention banquet.

II. This association and its individual members suffered a genuine loss in the death of F. L. Eaton in Sioux City, Ia., last July. For two years, in 1906 and 1907, he served as president of this association. For 22 years, during 21 of which he held the office of president, he served the Interstate Fair in Sioux City. A keen and able business man, imbued with intense civic spirit, a man of high principles and good judgment whose counsel was always sought by his associates, he was a splendid representative of America's business leaders. His friends and associates in the fair world deeply mourn his passing and will long revere his memory.

III. Economies in administration in State and national governments and in the commercial world are engaging, as never before, the earnest thought of officials charged with the responsibility of managing large affairs. It is recommended that the Board of Directors of this association during the coming year endeavor to work out a plan by which this association can take over and supervise, beginning with the year 1927,

some of the activities of our members now being supervised by other organizations, with special reference to the conduct and supervision of horse and auto racing.

IV. The minutes of the proceedings of this association in past years are of inestimable value to the membership and should prove very helpful in the research work being carried out by the University of Chicago for this association, inasmuch as they contain able articles and discussions on practically every phase of fair activities. It is therefore urged that the secretary of every fair which is a member of this association advise the secretary of this association, not later than January 1, 1926, as to how many and what copies of the annual proceedings he has in his possession that he would turn over to the secretary of the association, and that from the copies thus shown to be available, the secretary of the association select such as would make as complete a file as possible of the proceedings, or more than one file if possible, to be available for use by the University research workers and to form the nucleus of a fair and exposition library to be kept in the possession of the secretary, but available to all members of the association upon request.

V. Realizing the value of the information gathered by the U. S. Department of Agriculture the members of this association have been giving valuable space and have contributed toward installation and moving costs for the exhibits prepared by the Office of Exhibits in that department. These exhibits bring to the farmer proved and sound information and the members of this association can testify that they are a potent influence in inspiring farmers to adopt profitable farming practices. The members of this association therefore commend the work that has been done by the officials in

charge in the Department of Agriculture and earnestly urge upon Congress that funds be provided which will make it possible to enlarge and expand this important educational agency which contributes toward placing our basic industry upon a more profitable basis.

HERMAN ROE, Minnesota,
A. L. SPONSLER, Kansas,
PERCY ABBOTT, Alberta, Can.,
Committee.

Financial Statement—1925

RECEIPTS

From Don V. Moore, former secretary	\$3,205.92
Dues	4,520.00
Sale of Books	96.00
Interest	112.32
Total	\$7,934.24

EXPENDITURES

1924 Convention Expense	\$ 311.96
General Expense	113.50
Printing and Stationery	408.79
Printing "School in Fair Management"	559.45
Postage	80.00
Salary	1,200.00
Fellowship Fund—University of Chicago	1,500.00
Traveling Expense	220.94
Total	\$4,394.64

Cash on hand	\$3,539.60
Accounts receivable:	
1923 dues	\$ 50.00
1924 dues	200.00
1925 dues	1,450.00
Total	1,700.00
Balance	\$5,241.60

Under New Business there was some discussion of special railroad rates. Sev-

Best Greetings

To All Our Friends and Customers

We will have the most wonderful line of Merchandise for you for Season 1926.

KARR & AUERBACH 415 Market Street Philadelphia, Pa.

eral States were granted a rate of one cent a mile in 1925, and others a rate not so low. In all cases the results proved so satisfactory that it is expected they will be continued and expanded.

In the annual election of officers Senator Frank D. Fuller, of Memphis, was elected president; Charles Nash, of Springfield, Mass., was elected vice-president, and Ralph T. Hemphill, of Oklahoma City, was re-elected secretary and treasurer. Each acknowledged his election with a few words of thanks. The choice in each instance was unanimous. Charles Nash was elected director to succeed Sydney E. Francis, and G. R. Lewis, of Columbus, O., succeeded himself.

Thus ended a meeting which all agreed had been a helpful and inspiring one. A number of the members remained in the city to attend the International Live Stock Show, the N. A. A. P. Convention at the Drake Hotel, and the National Association of County, District and Independent Fairs.

Every session of the meeting was well attended, there was free and full discussion of many fair problems and everybody seemed to feel that a great deal of good had been accomplished.

The 1926 dates of most of the fairs which are members of the International Association were turned in to the secretary. A list of members, with dates so far as announced, will be found elsewhere in this issue.

Look GALA CELEBRATION Look

Twin Cities—TAMPA-YBOR CITY Fully 300,000 drawing population. Location, 5th and Maryland Ave., Ybor City, two weeks, starting Monday, Dec. 21. Assesses Frederick Douglas Children's Home. WANT Rides. Show, all kinds, 70-300 Free Acts, real Merchandise Wheels on percentage, Ball Games, Grand Stairs, \$30.00 per week. Eats, Drinks, Novelties all open. COULD PLACE small Carnival tract. Exclusive Shows and Rides only. Call Rice, if you can make this answer. All address CHARLES KYLE, Ybor City, Florida.

Hair Nets \$1.25 gr.
Each Net packed in individual envelopes (Regular price no job lots). Single Mesh, \$1.25 Gross; Double Mesh, \$2.50 Gross. 35% discount. Patent U. S. P. D. GREAT CITY TRADING CO., 39 Union Sq., N. Y. City.

If you see it in The Billboard, tell them we help us.

Frank W. Darling Chosen as New President of National Association of Amusement Parks

(Continued from page 19)

ures in the meeting as a highly encouraging sign.

President Wilson opened the convention Wednesday morning to a large attendance at the Drake Hotel. In his annual address Judge Wilson said:

"Among the achievements of this body has been the creation of the advisory board and it was a most important move and can serve the interests of the association ably. Right at the outset I wish to urgently request every member to be present at the reading of all papers before this convention. Another big thing this association has done was the creating of a manufacturers' division.

"One of the most important things that I would urge be given your careful attention is to make provision for the children in all of your parks. The influence of the child is the most insinuating of all influences. Kiddies' Day is growing in favor with park managers the country over.

"We have made all possible arrangements for the convenience of exhibitors and every one of you should go and call on them. Right here I want to pay a tribute to the splendid aid and co-operation of The Billboard, which has taken care of us with such unselfish accuracy and in such liberal volume.

"The Sunday closing bill at Washington is the most serious national feature confronting this association. One-fourth of a billion dollars is invested in amusement parks and we must watch carefully the growth of all movements antagonistic to us. Business was not so good in some quarters this season and better in others. Many factors indicate a better general business the coming year.

"Concluding, I wish to express the greatest appreciation of the splendid ability and unselfish, intelligent service given us by our secretary, Al R. Hodge. Too much could not be said in his favor."

Charles G. Browning, sergeant-at-arms, was on the job early and was one of the busiest figures of the meeting during the week.

Frank W. Darling spoke on the program and announced an innovation.

"In order to accommodate the exhibitors," said Mr. Darling, "there will be only afternoon sessions held at this convention. The forenoon will be given over to the men who brought their wares here to show you. The program committee started out this year to have an entire new list of speakers and not to have a name on the program that has been there heretofore. Right there the troubles of the program committee began. The new speakers sought by the committee flatly refused to be put on the program and practically all of them gave as a reason the fact that they were not accustomed to speaking or reading a paper in public. They have the wrong idea about this. The simple, plain remarks that have been made by some of these very men here this morning are just what this association wants and needs. Next year I ask all of these men whom we will ask for co-operation on the program to really co-operate with us."

Mr. Darling then announced the banquet, entertainment and dance for Friday night.

Following a discussion of the new manufacturers' division, which held its first meeting Tuesday evening, when technical ideas were exchanged, it appeared to be the consensus of opinion that the new section will be of great advantage to all members of the association.

W. F. Mangels, president of the W. F. Mangels Company, of Coney Island, N. Y., arose to ask that the relation between the new division and the association be made clear.

"What exact relation do we hold toward the N. A. A. P.?" asked Mr. Mangels. "It should be made more clear. Is it a part and parcel of the parent body? So far as the manufacturers' division is concerned there was urgent need for its organization."

"The relation between the two bodies," said Harry G. Traver, of the Traver Engineering Company, "is similar to that existing between a class and its school. It has been agreed that the manufacturers' division has no power to incur debts for which the parent body might be liable. It will do its own financing."

The feasibility of forming a park managers' section was discussed in a paper by Red D. Billings, manager Idora Park, Youngstown, O.

"A park managers' section," said Mr. Billings, "should be informal and should in no way impair the parent body. Such an organization would be well worth while."

"The aims and objects of the association as a whole are sufficient," said Leonard Schloss, general manager Glen Echo Park, Washington, D. C. "I see no excuse for a park managers' division."

Relations Between Safety and Amusements was discussed by Albert W. Whitney, associate general manager of the National Bureau of Casualty and Surety Underwriters.

"Life must be carried on as an adventure," said Mr. Whitney. "Where does safety come in? Safety is getting the most there is out of adventure—safety for more and better adventures. Make safety an adventure."

Passing to the standardization of industries, Mr. Whitney referred to the American Engineering Standards Com-

BILLIE CLARK'S BROADWAY SHOWS

Want for Their Circuit of Florida Fairs

Caterpillar (Mr. Weber, wire me). Want two strong Shows with their own frame up (not too big to handle). Want two Kiddie Rides. Will book Skooter or Dodgem, Junior. CONCESSIONS of all kinds, come on. Will book two Soft Drink Concessions. Wire quick. Address all mail and wires to GENERAL MANAGER of the above Shows, Daytona, Florida, week Dec. 6; New Smyrna, Florida, week Dec. 13.

NOVELTY JOBBERS WE ARE OWNERS, PATENTEES AND MANUFACTURERS OF THE FAMOUS PATHFINDER NOVELTY CIGARETTE CASE. We are prepared to quote the lowest prices on any quantity desired for prompt shipment. If you are not already handling this marvelous novelty, do not lose time and sales any longer. The demand is tremendous. Be the first in your locality to handle it. Sample sent to rated concerns, others kindly remit \$12. This item is conceded to be the best imitation of the real article ever offered and is the actual size of a .32-caliber revolver. It defies detection. Cuts furnished for Catalogs and Ads. PATHFINDER MFG. CORP. SUITE 1206, 131 EAST 23rd ST., NEW YORK.

mittee and its associate branches as an institution that is a steering body, supplying a forum in which the amusement business or any other industry may have a competent guide in seeking to standardize itself.

"The only way you can get safety in the parks is thru the park men themselves," declared Sidney Williams, representing the National Safety Council. "You can't get safety thru the police. Safety must come from the inside in all cases. We will co-operate with you in a safety code if you desire."

Mr. Darling remarked that a safety code would be of aid in the lowering of insurance rates.

Charles J. Schmidt, a Chicago patent attorney, spoke on patents and what is patentable. It was purely a technical paper and was of interest to the device men.

Passing on Helpful Ideas of Management was an able paper by A. R. Hodge, secretary of the association and general manager of Riverview Park, Chicago. The paper was a remarkable one in that it showed the broad and helpful policy of the Riverview management.

"Times have changed," said Mr. Hodge. "We now exchange ideas. Why should not the fine things we learn be passed along? Use co-operation—it is a great policy."

Mr. Hodge detailed specific instances where Riverview had shared its knowledge gained by research and financial experimentation with other parks to their benefit. "Kiddies' Day is destined to become a national institution, thought Mr. Hodge. He also offered the opinion that the Mardi Gras carnival is more closely identified with Riverview than with any other park. He described the difficulty he had in convincing M. G. Heim, of Electric Park, Kansas City, Mo., of the value of the Mardi Gras. Mr. Heim finally gave it a good tryout and won big.

"I am glad to see the new manufacturers' section," said Mr. Hodge, "and in conclusion let me urge you to give the other park manager the benefit of your experience."

Fred Church, secretary of Prior & Church, Venice, Calif., spoke on "How an Inventor May Protect His Ideas."

"Make thoro research," counseled Mr. Church. "Such a course uncovers many surprises. Reduce any invention to practical usage—publicly, not privately. The first man who perfects an invention is the one who will get it patented even if another man applies for a patent on the same thing first. Notify responsible parties of the perfecting of your invention so you can establish the date of its perfecting. And don't forget to get a skilled patent attorney when you apply for a patent."

My Experience in Protecting My Inventions was discussed by John A. Miller, president John A. Miller Company, Dayton, O.

"It hasn't been a happy experience," said Mr. Miller. "In case of infringement three courses are open to you, namely: do nothing, negotiate or litigate. Negotiation is the most sensible way of settling these disputes. Try and get together and recognize each other's rights."

R. S. Uzzell, historian of the association and president of the R. S. Uzzell Corporation, New York, read a paper or rather made his report in a paper entitled Current Year's History in Amusements—New Parks and New Ventures.

"I hear of this association everywhere I go," said Mr. Uzzell. "The code of ethics is the best of all its steps. It has aided tremendously in correcting and arresting abuses and has fostered the picnic idea all over the country."

Mr. Uzzell went to great length in his report, and, like all of his reports, it covered the ground and showed his exceptional grasp of park needs, park growth and park problems.

E. J. Kilpatrick, long a resident of Europe, where he has large interests and who came all the way from Paris to attend the convention, told the association how the game is played across the water and told it wittily and well.

George D. Crowley discussed rain insurance and W. C. Lalloua talked on fire insurance, after which the first day adjournment was had.

Thursday

Thursday morning the exhibitors held a meeting in the same auditorium as the association and a number of motion pictures of apparatus were shown as well as several talks made. Firms showing motion pictures were Great Western Manufacturing Company, Dayton Funhouse, John Miller & Company, Lusse Bros., Custer Car Company and R. S. Uzzell Corporation. Addresses were made by J. C. Stejn, of the Music Corporation of America, who told of the wonderful growth of the traveling orchestra; Henry G. Trayer and representatives of the Park Play Company, of Cleveland, and the Dodgem Corporation.

At the regular meeting of the N. A. A. P. in the afternoon the subject of First Aid in Amusement Parks was discussed by Alfred J. Dletz, Bay Shore Park, Baltimore.

"All reports are made to our safety-first department for instant inspection," said Mr. Dletz. "First-aid stations are an asset. We have a full emergency hospital outfit. A senior medical student is in charge weekdays and a regular surgeon and nurse on Sundays."

"Our emergency hospital was not satisfactory to us," said Frank Darling, president of the L. A. Thompson Scene Railway Company, New York. "We send all cases to a regular hospital near the park."

"We have a first-aid station with a man in charge from a medical college," said John R. Davies, president Willow Grove Park, Philadelphia. "We think the hospital is necessary but we don't advertise it. There should be first-aid stations in all large parks. It reduces liability."

"We have an emergency hospital," said George Schmidt, president of Riverview Park, Chicago, "and also accommodations for lost children."

"We have three first-aid stations in Fontaine Ferry Park, Louisville," said President Wilson, "all stationed at strategic points."

The subject of spurious promotion in amusement parks set the delegates on their toes.

"There has been much misrepresentation in the past in amusement securities," said Charles R. Holton, first vice-president of Riverview Park, Chicago. "A proper market to dispose of amusement securities has come to be an essential. The industry has become stabilized."

"Any industry to succeed must develop

first-class standing among bankers and brokers," said John R. Davies. "Not all parks have done this. This association should have a good and sound reputation by this time. If our own business is not to suffer we must see that our reputations do not suffer. National and investment bankers should be cultivated so they will refer underwriting schemes to this association. That is one way to stop spurious schemes. If a man showed this association he was okay it would go a long way to help him finance his proposition."

"I want to work out a plan whereby this association will be enabled to combat spurious investments," said Mr. Darling. "Such ventures are floated thru two channels—the angel and the banks. We can't stop the angel method."

Mr. Darling then went into detail as

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B. 12/1—Jumbo Red Barrel, Black Band, Self-Filling Fountain Pen, complete with gold-plated 11-K pen point. Special Reduced Price.

Gross, \$55.00. Dozen, \$5.00. Sample, 75c.

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Gross, \$50.00. Dozen, \$4.50. Sample, 75c.

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Gross, \$63.00. Dozen, \$6.00. Sample, \$1.00.

B. 12/4P—Extra Pen Points, stamped 11-K.

Gross \$2.00

B. 12/5B—Fountain Pen Boxes, holly color, with wording "Christmas Greetings".

Gross \$1.50

MECHANICAL TOYS.

B. 12/7—Aerobit Jumping Dog, 5 1/4 in. Gross, \$49.00.

B. 12/8—Dare Devil. Gross, \$42.00.

B. 12/9—Buckling Broncho, Gross, \$43.00.

B. 12/10—Balky Mule. Gross, \$45.00.

B. 12/11—Hurst Gyroscope Tops. Gross, \$16.00.

B. 12/12—Flying Fish. Gross, \$9.50.

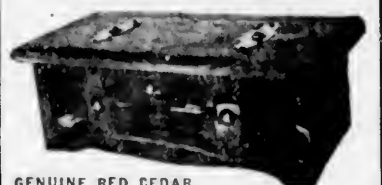
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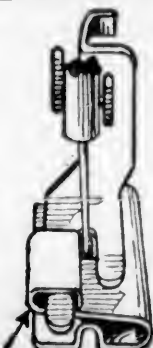
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to how bankers are induced to lend their assistance to such promotions. He suggested that the association can work thru the National Credit Association and the National Chamber of Commerce toward stopping the banking abuse. I suggest the appointment of an appraisal committee of this association to which all members of the association must send reports when something arises on this subject."

In discussing the same subject Milton Stern, president Palace Gardens, Detroit, suggested that the aid of the daily newspapers can be enlisted in fighting unsound promotions.

Radio and Its Adaptation to Parks was discussed in a paper read by Milton Stern.

"Radio is a splendid and effective adjunct to our dance halls," said Mr. Stern. "By means of it we get the same results with nine musicians that we formerly got with 20 to 25. It is perfect dance music and can be used in any volume. It saves the cost of more musicians and should bring increased business to any park."

Will L. White, Norumbera Park, Auburndale, Mass., said there are now 20,000,000 people interested in radio.

"I got Bob Emory, famous announcer," said Mr. White, "to come to my park and help put on a Big Brother Day. He originated the Big Brother movement in Boston. The Edison Electric Company worked with us. We had a fine program and an immense crowd. During the month the event was broadcast all over New England. The Boston newspapers had to take cognizance of the affair and ran columns on it. The park receipts on Big Brother Day were \$2,000 greater than on a regular day except holidays. Not one cent was spent for publicity."

Co-Operation To Eliminate Killing Competition was a paper read by Fred W. Pearce, president Fred W. Pearce & Company, Detroit.

"Much money is lost in building competitive amusement parks," said Mr. Pearce. "There is plenty of room in this big country without deliberate competition. An established park that is progressive should be allowed to hold the territory it has developed. Ride builders have helped finance many parks. They should not aid useless competition however."

R. H. McIntosh, East Lake Park, Birmingham, Ala., said he had a new park in his town. He offered the opinion that ride builders in the East to whom he said he had paid much money should not have sold the other park and come into his field on a concession basis.

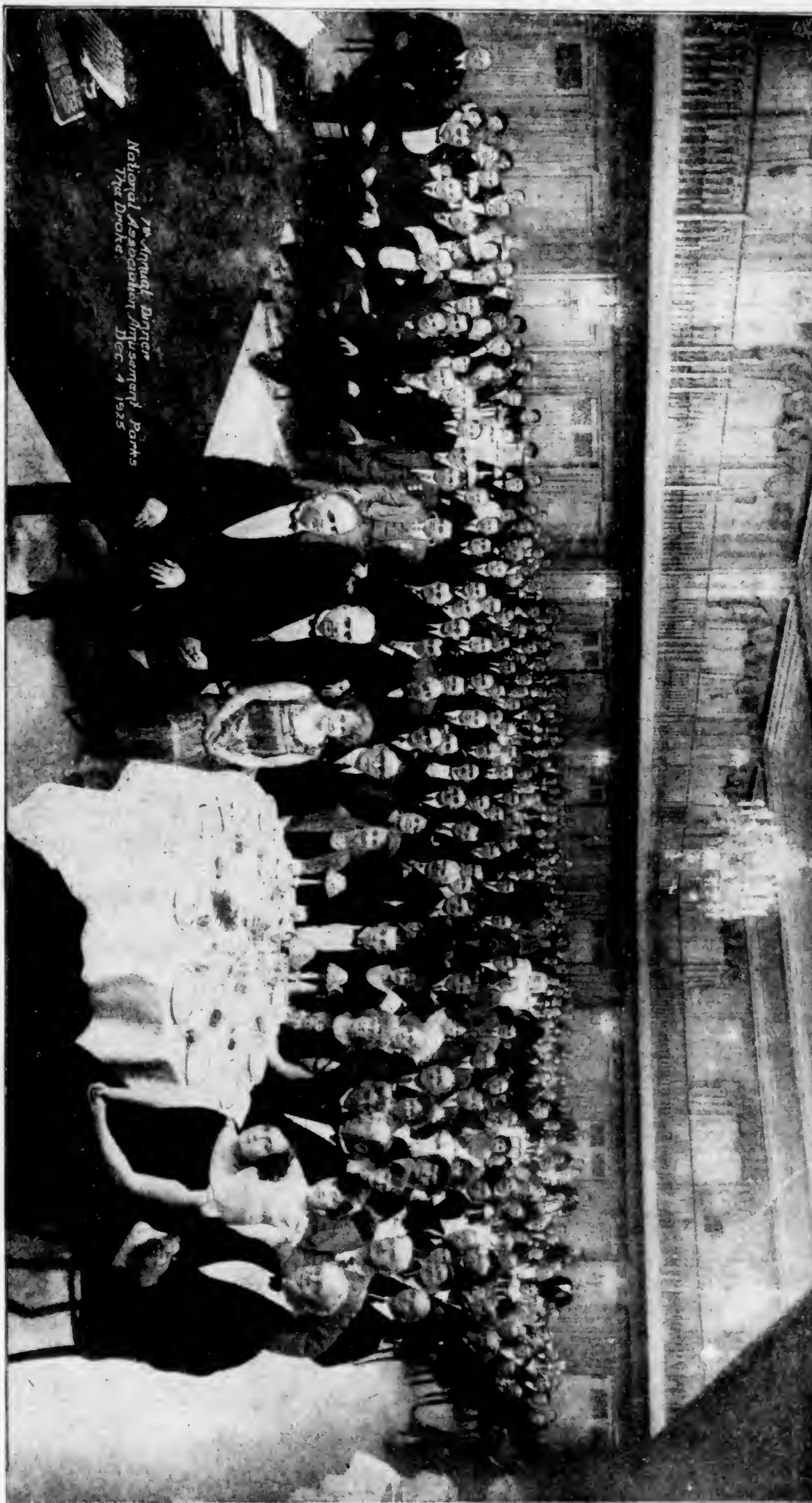
The delegates all leaned forward when the subject of pilfering was brought up. A paper headed *Methods of Checking Returns From Merchandise Stands To Prevent Pilfering* was read by David Stone, treasurer Paragon Park, Nantasket Beach, Mass. Mr. Stone outlined the details of a checking system that he said was satisfactory in the main. A paper on the same subject called *A Proven Method* was read by Frank E. Gates, treasurer of Riverview Park, Chicago. Mr. Gates described his checking system and thought it about as good as has been evolved up to date. A. H. McKay's paper on the same subject matter described a similar checking system in his park, Winnipeg Beach Park, Winnipeg, Can.

Friday morning numerous reports of committees were heard and officers and a board of directors chosen at an executive session. The general program was resumed early in the afternoon. *Co-Operation Between Park Managers and Concessionaires* was a subject led by C. C. McDonald, manager of Summit Beach Park, Akron, O., who read a paper on what the park manager should expect from the concessionaire.

"Choose concessionaires carefully," advised Mr. McDonald. The park manager should expect complete co-operation from the concessionaire. The manager should help the concessionaire to get started right. If the concessionaire is a stranger in the park the manager should carefully acquaint him with what is the right kind of merchandise and other conditions peculiar to the park. The manager has the right to expect the concessionaire to deal fairly with the public. A concessionaire should never have an argument with anybody on any subject or under any condition. Do not expect too much if you give too little. Give away plenty of merchandise."

What the concessionaire should expect from the park manager was discussed by Harry G. Traver.

"I understand everybody else turned this particular phase of the subject down," said Mr. Traver, "for fear it would make him lose some business. I approach it with fear and trembling myself and only certain pressure that Frank Darling brought to bear on me at a vital moment makes me do something that may both get me shot and lose business in the bargain by making somebody mad. Concessionaires often get short shrift from park managers. Some of the old contracts which the concessionaire had to sign were simply terrible. Managers do not always stick to the truth in representing their park to concessionaires. Some managers have been known to tolerate inspectors who grafted the ride men on fake inspections. Electric current is sometimes misrepresented. This should be furnished at cost. A lot of contracts signed by concessionaires



7th Annual Dinner National Association of Amusement Parks The Drake Dec. 4 1925

Seventh Annual Dinner of the National Association of Amusement Parks at the Drake Hotel, Chicago, Friday, December 4.

should work all right in the winter parks of Siberia. A concessionaire should know exactly what he is expected to pay in the way of extras before he signs a contract. I know of one concessionaire who paid out 8 per cent of his gross for liability insurance alone. Furthermore, tell the unions you positively will not stand for hold-up, useless operators. Free passes hurt many concessions. I know of some rides that carried more passes than cash on certain days. Some managers seem to be jealous when a concessionaire makes money. That's all wrong. If he makes some money he will come back next season and be a booster."

Charles Roszewicz, treasurer Palace Gardens, Detroit, had a paper on Concessionaires Who Do Not Co-Operate, which was read by Milton Stern.

"Wise park managers will seek to give service to the public," said Mr. Roszewicz, "and insist on the concessionaire doing the same thing. Select the very best concessionaires and investigate their propositions carefully. It is a mistake to rent out small concessions on a percentage basis. The manager should control the conduct of the concessionaires. Give the concessionaire an iron-clad contract that covers everything. Riverview Park, Chicago, has a concession contract that is about perfection."

Methods of Collecting Admissions was discussed by Frank L. Chapman, of the Damon Chapman Company, Rochester, N. Y., who makes and recommends turnstiles; by Herbert Evans, manager of Joyland Park, Springfield, Mass., who likes reduced rate combination tickets; by D. S. Humphrey, president Euclid Beach Park, Cleveland, who sees in terms of the universal script ticket, good for everything, and by Fred L. Markey, general manager of the Dodge Corporation, Lawrence, Mass., who knows a lot about repeat ride tickets.

Bonuses in the Amusement Business, as Applied to the Manufacture of Devices, was discussed by M. Goldberg, Skee Ball Amusement Company, Coney Island, N. Y. "Bonuses which I have put into effect in several different lines of business have proven their worth," said Mr. Goldberg, in substance. I believe the bonus system could be applied successfully to amusement parks. Also take a fraternal interest in your employees.

"We have experimented with bonuses in our parks for the past five years," said Frank Darling. "We set a certain sum that we call a 'boggy' each week on all devices. The concessionaire gets 2 per cent on all amounts above the 'boggy'. They all try to beat the 'boggy'."

Reports on National Kiddies' Day developed the fact that some of those making such reports had failed to exactly get the idea and wished to give the history of their preparations for the event rather than just what were the results from the day. D. S. Humphrey and Frank L. Uzzell liked the idea and said they got results. A. B. McDonald said it was not so good at Kennywood Park, Pittsburgh, but was better than the first Kiddies' Day he had. He said he was sold on the proposition, however. George F. Trier, of Trier's Amusement Park, Fort Wayne, Ind., said he had been having Kiddies' Days for 20 years and that it won out good this year. C. C. McDonald said he tied up with an Akron newspaper and also enlisted a milk company with good results. Leonard B. Schloss said he tied up Glen Echo Park with seven shoe stores with satisfactory results and will have four Kiddies' Days in 1926. E. E. Berger, of Flint, Mich., said he won out by hooking up with a newspaper which took full charge of his program. Earl Rodden, of Playland Park, South Bend, Ind., said it was a novel feature and that he had 20,000 children in his park on Kiddies' Day.

Charles G. Miller, speaking on the code of ethics of the association, said it is a good thing and may be shown to bankers or anybody of responsibility. He outlined a few minor violations of the code by members during the past year.

The final chapter in the association's annual session was the dinner, entertainment and dance in the same room occupied by the association during the day, and which was held Friday night. Practically the entire membership was there, together with many friends from the outside. The affair was altogether charming and quite informal. There was dancing during the meal and A. L. Pleker directed a splendid orchestra furnished by the Music Corporation of America for the occasion. The menu was excellent and the cabaret came over to entertain the park men. After the dinner tables were cleared away the guests danced until midnight. Not until the orchestra boys began to pack up their instruments did the guests start for the cloak rooms. Mary Hanley, of Hanley and Dillon, cabaret performers, singled out Judge Wilson and told the audience that she worked in his opera company at Fontaine Ferry Park 14 weeks and had a wonderful engagement. She had composed a ditty, she said, which had to do with the judge's retirement from the presidency of the N. A. A. P., which she sang and then asked the audience to join in the refrain. The audience did the best it could according to its vocal gifts and limitations.

Those who registered on the books of the N. A. A. P. at the session just closed were:

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Beach, Cleveland; H. B. Singleton, Lakeside Park, Duluth, Ont.; G. A. Byron, W. V. M. A., Chicago; Ed Hill, Riverview, Chicago; J. E. Wilkins, Am. Playland and Anderson, Ind.; A. A. McTigue, Kenilwood Park, Pittsburgh, Pa.; F. J. Deemer, Deemer Beach Corporation, New Castle, Pa.; Chas. R. Holton, Helmer Manlyton, Chicago; S. C. Diller, Al Frieser Park, Peoria, Ill.; Mr. and Mrs. Frank Berger, Roy Mack, Inc., Chicago; Robt. A. Jen, Genesee Co. Agr. of Batavia, N. Y., Rochester, N. Y.; J. L. Doyle, A. Berry, F. Young, E. C. Denlinger, Earl Wilcox, Rochester, N. Y.; M. H. Kidler, Link Belt Company, Chicago; Hollis C. Conrad, Miller & Conrad, Columbus, O.; Jos. P. Jennings, Rocky Glen, Scranton, Pa.; John A. N. Ilin, Rocky Glen, Scranton, Pa.; Arthur Metzdorf, R. H. Cusick, Wildwood Park, St. Paul, Minn.; Thos. Nass, Excelsior Amusement Park, Excelsior, Minn.; D. J. Kelleher, Island Park Amusement Company, Portsmouth, R. I.; J. F. Murray, *Billboard*, New York; Bernice Marshall, Chicago.

The Wild West Comeback

The Miller Bros.' 101 Ranch Wild West Show made a brilliant comeback in the field after an absence of eight years, says Jerome T. Harriman. The Millers invested a big fortune in equipment, secured the services of real showmen and barred no expense in getting together a real performance. The first man under contract was C. W. Finney as general agent, who immediately signed Frank Braden. With these two capable showmen in their fold the Millers scoured the country to find a man to build their show. They found him in Art Eldridge, who built the 101 Ranch Show from the ground up. Then came another problem, the lights. How would they light the show? Lights used in the old days of the Wild West shows would not supply sufficient rays to display the performance. This problem was solved by Capt. Newton Hardin, who drew plans for a great lighting system. Twenty powerful spotlights were placed at the head of the arena. It was carefully planned to keep these lights from the view of the audience until the performance started. The advance staff with C. W. Finney in command and F. J. Frink at the throttle had many obstacles to overcome in the early part of the season, but by heroic routing and railroading the show headed east from the opening stand, Oklahoma City, Ok., April 22, and fought circus competition from the very start. The only regret was that the canopy was made of canvas instead of rubber and

could not be stretched large enough to hold the big crowds that tried to gain admission. The Miller Brothers had a profitable year. Not one stand on the season was lost. Thirteen stands were eliminated from the route at the season's end owing to unsettled weather which practically made every circus of any prominence run for home. The acid test of the drawing power of the show was made at Providence, R. I., July 5, following two shows in and one day after a National holiday. The canopy was packed to capacity at both performances. At Hartford, Conn., a squad of policemen stopped the sale of tickets at eight o'clock and formed guard at the main entrance to keep the thousands that tried to buy standing room only from getting in. This situation prevailed in many cities in the East. Thus the question has been answered by Col. J. C. George L. and Zack Miller—the Wild West has come back.

Silk City Exposition Shows

Paterson, N. J., Dec. 4.—Next season will find a new carnival on the road titled the Silk City Exposition Shows, opening in the spring near Paterson. The title, rides and show equipment will be new, but not so with the owners and other showmen connected with it, however, as they have spent many years in the show business. The general manager is Charles (Whitey) Relchner, well known for his long string of concessions, and who was for eight seasons with the Greater Sheesley Shows and the past three years with another show playing thru New Jersey. Mr. Relchner has already accomplished a great deal in preparation for the launching of the organization, among which was the ordering of new rides and a new calico, also contracted a part of his staff and other attaches, and engagements for the show, a list of which will be given out later.

JAMES WRIGHT (for the Show).

Circus Week at Youngstown, O.

It was circus week at the Hippodrome Theater, Youngstown, O., November 29-December 5. The acts included Fred's Seals, Prof. Evans' dogs and ponies, the Amos Sims Duo, Pauline Cobb, aerialist; boxing kangaroo, the Hagenbeck-Wallace troupe of elephants presented by Babe Gardner, Mrs. Mickle McDonald's high-school horses and the Charles Siegrist flying turn. Charles (Shorty) Flemm, Mickle McDonald, Wallace Cobb and other clowns made merry during the performances.

Mimic World Shows

Dardanelle, Ark., Dec. 2.—At this writing the Mimic World Shows are billed for two more spots in Arkansas, and then it is the intention of the management to close the riding devices and all but the Broadway Minstrels and Reckless Red's Wild West Show. These two attractions, together with Circus Side Show and 12 concessions, will load in one car and play for the remainder of the winter months in sawmill territory; while at Little Rock, where quarters are being arranged for, the bulk of show properties will be repaired and repainted for the coming season. Manager Doyle says that the show, while not much larger, will be better than heretofore. The past summer season was not up to the standard, but the outfit has graduated from a gilly show to loading on wagons. Altho no flats are carried, wagons, 14 in number, carry the complete show and run into baggage cars loaded. Thus the show moves in passenger service in three cars. The show arrived here Monday noon, but everything opened Monday night.

The management believes that a little show which looks and handles like it had a much larger train outfit "makes them sit up and take notice". On more than one occasion the past summer this show unloaded, set up and ran a full week and was reloading on Saturday night before the populace discovered it did not carry at least a 10-car train.

TOM BROWN (for the Show).

Pete Cole Is Launching Winter Show in Arkansas

Warren, Ark., Dec. 4.—As has been his custom the past several years, Pete Cole is taking out a winter show and the organization will open next week at Portland, Ark., under the title of Pete Cole's Greater Shows. The lineup will consist of two rides—the merry-go-round and merry mix-up—some shows and about 15 concessions.

Among the concessionaires will be Ollie Pope, "Whitey" Anderson, "Pee Wee" Banks, Eddie Moore, Jack Walker, and others whose names the writer has not yet learned. The staff includes Pete Cole, owner and manager; Thomas Murphy, general agent; Harry Buckley, formerly with the Harlow Shows, special agent; Dorma Banks, secretary, and the writer, formerly with Dykman & Joyce Shows, business manager.

HARVEY JOHNSTON (for the Show).

F. J. FRINK RE-ENGAGED

As Traffic Manager for Miller Bros.' 101 Ranch Wild West Show

A telegram to *The Billboard* from F. J. Frink from Chicago, December 9, conveyed the information that he has been re-engaged as traffic manager of Miller Bros.' 101 Ranch Wild West Show for next season. This past season was his first in the employ of the Miller Bros., he having formerly been connected with Andrew Downie's Shows for many seasons, acting in the capacity of general agent and traffic manager. He was with the Downie & Wheeler Shows for a number of years, and later with the LaTent Wild Animal Circus, managed by Mr. Downie. Prior to the past season he was for six years ahead of the Walter L. M. in Circus, which was under the management of Mr. Downie.

K. G. Barkoot Shows

Moultrie, Ga., Dec. 3.—This week the K. G. Barkoot Shows are playing here under the auspices of the Moultrie Kiwanis Club and are located on the circus grounds.

The last three days of the Opelika, Ala., engagement proved to be very good for the show, and the financial success the company met with proved that the populace could not be deprived of amusement by "old Jack Frost".

This is the show's last engagement in South Georgia. Next week will find it in Florida, with the following attractions: Carousel, ferris wheel, mixup and whip, Earle Jackson, manager, assisted by Joseph Murphy, James Terrell and Andrew Lacey; Circus Hippodrome, H. B. Carter, manager; Motordrome, Speedy Merrill, manager; Circus Side Show, Don Shivers, manager; Japalac, Doc Shivers, manager; Mona, Doc Doyle, manager; Monkey Drome and Jungleland, Creation, Joe Nasser, manager; Serbia, Jake Neleblan, manager; Dixieland Minstrels, R. Winslow, manager; Hawaiian Villae, Joe Carter, manager, and Captain Stanley's Submarine Exhibit.

Jack DeVore, for many years with this organization and who last year resigned to enter the jewelry business at Augusta, Ga., has returned to his "old love", the outdoor show game. Mrs. Saunders is entertaining her mother, who is visiting here this week. John Moore, manager of the privilege car, is visiting at his home in Tifton, Ga., this week. Mr. Barkoot and Mr. Jessop were guests at a dinner given by the Kiwanis Club Thursday at the Calmatt Hotel. The Carter Hawaiian Troupe furnished the music and later broadcasted from the local station.

The number of visitors has been very large, owing to some shows just closing and the showfolks on their way to Florida. Tom Hasson, formerly with this show, was a visitor this week. Mr. Hasson has a number of promotions this winter in Florida.

H. B. SAUNDERS (Secretary).

Did Mabel Hanmer Join a Show?

Syracuse, N. Y., Dec. 3. — Frederick Hanmer, of 106 Grand avenue, this city, is dangerously ill at Crouse-irving Hospital here, a sufferer from blood poisoning after falling and injuring one of his knees two weeks ago, and is continually calling for his daughter, Mabel, who mysteriously disappeared about five months ago. It is thought that locating the daughter and her returning home will greatly aid the recovery of her father. Police have been appealed to in search for the girl and radio stations have broadcast descriptions of the girl, but so far to no avail. It is said that Miss Hanmer, in company with another girl, an Agnes Wells, of Oswego, attended a carnival in Taylor street the day she left home, and the family is under the impression that she either joined the carnival or, as she had some jewelry and money in her possession, she may have been the victim of robbers who knew she had the money and jewelry, as no information has since been received of her.

Damage Suit Against Savidge Dismissed

O'Neill, Neb., Dec. 2.—Relative to a suit for damages brought by Clee McKeown, of Norfolk, against Walter Savidge, of the Walter Savidge Amusement Company, in which Miss McKeown asked for \$35,000 for injuries alleged to have been sustained by her in a fall from a riding device in September, 1921, at Norfolk, the action was dismissed Monday morning by Judge Robert R. Dickson in District Court of Holt County, the plaintiff not being ready to proceed with the case. The costs were assessed against the plaintiff.

Walter Savidge Builds New Winter-Quarters Buildings

Walter Savidge, head of the outdoor amusement organization bearing his name, has erected two new buildings on his winter-quarters lot at Wayne, Neb., 16x40 and 22x80 feet, to be used for

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storage and workshops. This information is provided by Clarke B. Felgar, assistant manager of the Savidge Amusement Company, who is with his family in Kansas City, Mo. Mr. Felgar further informed that work in preparation for the coming season will start at winter quarters immediately after the holidays, also that the big feature (dramatic show) will have a new top and a massive front, studded with electric lights, with a calliope playing special music. Also a flat car will be added to the train to take care of additional paraphernalia.

Joyland Exposition Shows

In Quarters at Ryan, Oklahoma

Ryan, Ok., Dec. 4.—The Joyland Exposition Shows closed the season here, and the management having secured a large brick building the equipment is stored in nice shape. The owners, Joe Steinberg and Joe Zotter, have announced that this time they will not start work in winter quarters until the first of February. Mr. Zotter has gone to Port Huron, Mich., to visit his folks, and Mr. Steinberg is at home in Far Rockaway, N. Y., where, he states, he is getting some home cooking and, incidentally, buying some new equipment.

The past season was fair and would have been big financially except for the bad weather encountered during the last six weeks. The show will open the latter part of April. All of which is data from an executive of the above shows.

Smuckler Announces Return Of Z. & P. to Savannah Fair

At the conclusion of the showmen's banquet in Chicago last week a *Billboard* man was beckoned to a table where Barney Smuckler, manager of the Georgia State Fair at Savannah, Mrs. Smuckler and eight other show and fair men were seated, and Mr. Smuckler informed that the Zeidan & Polle Shows had been contracted to provide the amusement-zone attractions at his fair next year. Also, Mr. Smuckler made it a point to state that these same shows were highly approved of at this year's fair at Savannah.

Tannehill & Little Sign With Sheesley Shows

Capt. John Sheesley, head of the Greater Sheesley Shows, while in Chicago last week signed a contract with Messrs. Tannehill & Little for one of their cafeteria-style eating places, also privileges for soft drinks, ices and candy floss with the Sheesley organization next season. Tannehill & Little are in the very near future going to send a crew to the shows' winter quarters at Mobile, Ala., to prepare the equipment.

Stevens Succumbs to Injuries

Ada, Ok., Dec. 4.—"Pee Wee" Stevens, employee of the Orange Bros.' Circus in winter quarters here, died last night from injuries sustained when attacked by a

tiger. Stephens took hold of the bars of the animal's cage and the tiger seized his hand, drew his arm in the cage and inflicted wounds from which he died from loss of blood.

In the circus department of this week's issue mention was made of him being injured. This department had already gone to press when the foregoing information came to hand.

Royal & Gregg Circus

Will Open at Macon Ga.—New Auditorium To Be Dedicated

The Fearless Greggs (autos that pass in the air) have joined hands with Rhoda Royal's Circus. They carry their own equipment, 12 head of trained stock, elephants, dogs, monkeys, wild animals and several ground acts. The Greggs' loop is carried on five wagons and there is a specially built tractor for hauling them. One of the features of the show is a specially built calliope for street advertising. Three 75-foot baggage cars are required to transport the show.

The opening stand has been arranged by George E. Snyder, who will direct the tour. The first engagement is at Macon, December 17 to 25. It will be the dedication of Macon's new million-dollar auditorium under the auspices of the merchants. Those who have visited this edifice proclaim it one of the finest in the country. From the standpoint of architecture, acoustics and lighting effects it has few peers. The huge copper dome is one of the largest in the world and the pipe organ which reverberates its tones thru the corridors is probably the finest in the South. The people of Macon will have the opportunity for the first time of seeing the interior of this building at the opening of the Rhoda Royal and Fearless Greggs attractions. Eight hundred feet of the main floor has been set aside for concessions. The city streets, four blocks each way, leading to the auditorium will be beautifully decorated and illuminated.

Harris Signs With Christy

Beaumont, Tex., Dec. 2.—It was announced today, despite rumors to the contrary, that Rodney Harris had signed a contract with George W. Christy and would again direct the band on the Christy Bros.' Shows the coming season. He will have a band of 13 men with an all-calliope. After making all arrangements, Rodney, with Mrs. Harris, left for San Antonio, Tex., where they are under contract for the winter.

Meeting Dates Changed

John F. Castellow, president of the Texas Association of Fairs, advises that the dates of the annual meeting have been changed from January 14 and 15 to January 22 and 23, in order not to conflict with dates of other State associations. The meeting will be held in Dallas as planned.

TWO-CAR CIRCUS

To Be Placed on Road Next Season by A. H. Cooper—Was With Gollmar Show This Year

Kansas City, Dec. 5.—A. H. Cooper has written the local office of *The Billboard* from Mobile, Ala., that he expects to be in Kansas City about January 15 and as soon as he arrives will start preparations to frame a two-car circus, which he will take out the coming season. The title of Mr. Cooper's show will be the Starr Bros.' Circus. Mr. Cooper is well known in the white tops' world, as the past season he was side-show manager for the Gollmar Bros.' Circus and previously has been with the E. H. Jones Show.

James Dutton's Circus

Marshall, Tex., Dec. 2.—The James Dutton Society All-Star Circus pulled into this good Texas municipality Sunday afternoon from El Dorado, Ark. The home stretch in El Dorado gave the show a fair profit. The Elks were elated over the performance.

The show's promoter here was Harry E. Bonnell. He had the town enthused, bannered and billed and contest raging, just as W. McK. Bausman did at Alexandria and Harry Bentum at El Dorado. The former is now arousing Palestine, under the Elks, and Bentum passed thru here today en route to Palestine to join in the "advance doings" there. V. W. Martin has Tyler, Tex., warmed up for the week of December 7, under the Shrine. Bonnell has Marshall headed one way—to the Dutton Circus. Yesterday was Marshall's biggest day of the year—the crowning as "King Cotton" on the public square of the farmer who raised the most cotton on five acres of land. Bonnell saw to it that Prof. Merle Baker's Band played for the event. The affair necessitated a matinee Monday afternoon. Last night the grand opening recorded a packed big top, which is pitched in the heart of the city. The Chesworth Midgets, with their side show, are doing a splendid business. The weather is wonderful. To offset cool weather the circus tent is heated by a system devised by Mr. Dutton.

Another throng attended the performance tonight. Today the Dutton entertainers delighted the Lions' Club and Mr. Dutton and the writer addressed it. Norman, the human pipe organ, is scoring a big hit at these functions. At Eldorado Hon. Charles L. Hollowell visited, and Arkansas State's best friend to showfolk, Tom Smith, entertained at his palatial home.

James Dutton, owner of Dutton's Circus, served one of the swellest and best Thanksgiving dinners that ever graced a table in El Dorado, Ark., November 26. His guests were the people on his show—about 75 all told. The turkey feast, with all the trimmings, was cooked and dished in the Smith House. Mrs. Dutton and the women of the decorations. Prof. Merle Baker's Band played appropriate music. The writer delivered the address of thanks and tribute and Mr. Dutton responded. Telegrams were read from Mrs. Effie Dutton ("The Little Mother"), and from Mrs. Jordan, mother of Mrs. James Dutton. DOC WADDELL.

League Holds Its Meeting Despite Many Festivities

Chicago, Dec. 5.—The Showmen's League of America held its regular meeting last night notwithstanding that so many counter attractions were being held in the city that the attendance was a bit cut down. However, the enthusiasm over the best of all banquets and balls was so manifest that nobody worried about anything. "Jke" and "M'ke", midgets, were voted into the league as regular members. Twenty-one new members in all were taken into the fold.

President Fred Barnes commented on the success of the banquet and ball Wednesday night and thanked Sam J. Levy, chairman of the big function; Zebbie Fisher, chairman of tickets; Col. Fred J. Owens, chairman of the program, and all others who aided in making the affair the greatest of its kind the league has ever had. Telegrams from a number of absent members received at the banquet were filed with the league. It was reported that about 700 guests attended the banquet and ball.

Max Goodman, Herbert A. Kline, Mill Morris, A. H. Barkley, Rubin Gruberg, Thad W. Roederer and Felice Bernard were among the out-of-town members present.

Lee Collins Nearly Stranded at New Orleans

New Orleans, Dec. 2. — Lee Collins, father of Floyd Collins, whose entrapment and death in a cave at Sand Cave, Ky., about a year ago caused a sensation, is in the city dangerously near the stranding point. The elder Collins arrived in this city a week ago with a Sand Cave show consisting of slides and a "talk" on the affair. Outside of one performance at a small downtown house, no engagements have been secured. Mr. Collins is 67 years of age.

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Merry Christmas

St. Louis, Dec. 5.—To all of my many friends everywhere my sincerest wishes go for a Merry Christmas. May each and every one of you have the merriest and best Christmas you ever experienced.

At the Theaters

Ed Wynn in *The Perfect Fool* has been playing to big houses at the American Theater all week, and will close his very successful engagement tonight. At the Shubert-Rialto Theater *The Student Prince* in the third week at this house has also been enjoying good patronage. It will remain here next week, while at the American Theater Julia Arthur in *Saint Joan* will open tomorrow night for a week's engagement.

Excuse Me has been the attraction at the Empress Theater of the Woodward Players this week, with *Connie Goes Home* scheduled for next week.

Pickups and Visitors

Edward Murphy, general agent of Mason Bros.' *Uncle Tom's Cabin* Co. was a *Billboard* visitor several times during the week. He reported splendid business for his show.

Matters were extremely quiet and there was a noticeable lack of showmen around the Mississippi Valley Showmen's headquarters and various other hotels where many show people usually gather on account of a host of St. Louis showmen being present at the Chicago meetings.

Dick Evans, the past season with the Christy Wild Animal Circus, is back in the city for the winter months. He will in all probability be with the same outfit next year.

Floyd King, associate owner of the Walter L. Main Circus, also of the Gentry Bros.' Circus, was in St. Louis Wednesday on business. He came in from Chicago, and left the same day for Peru, Ind.

Edmund Flynn, traveling representative of the Actors' Equity Association and the Chorus Equity Association, was a *Billboard* visitor Tuesday, being in the city on account of the Duncan Sisters vs. Lee Sisters case.

E. K. Schaefer, who this last season had the privilege car on the John T. Wortham Shows, was a caller yesterday in company with "Spider" Johnson, also with that show last year, and who is in the city for the winter months. Harry B. White, whose splendidly trained seal "Sealo" is appearing at the Grand Opera House this week, also visited with Johnson several times during the week.

William Fox, motion picture producer and magnate, with his secretarial staff, passed thru St. Louis, en route from the West Coast to New York City, last Monday. While in the city an informal party was arranged for William Desmond, appearing at the Orpheum Theater this week, at the Mayfair Hotel.

Cliff LaBell, Chick Goodpasture, Mr. and Mrs. "Shanty" Mahoney, Gregg Wellington and others of the D. D. Murphy Shows were also among the visitors that called this week.

Others in the city included Mr. and Mrs. Charles Oliver, Dazie Edwards, Frank A. Payne, "Boots" Feldman, Eva Shirley, Emma Kohler, Gaby Fields, Bonnie Bell, Jimmy West, Williams and Walker, Cook and Smith, Jane and Katherine Lee, Mrs. Irene Lee, Elvira Johnson, Lotte Engel, Dorce Leslie, Fern Rogers, Alleen Hamilton, Florence Parker, Warner R. Gault, Albert Shaw, Samuel Lee, Joseph Schrode, Edward Fields, Elsie Burgher, Grace Wallace, Harry Bentley, Charles Cameron, Jack Ryan, Jack Holiday, Boh Sims, Harry C. Taylor, Mia Hansen, Felix Marx, Louis Rupp, Willy Schubert, Paul Gehring, Patsy Nelson, Adeline Barry and Sidney Fields.

Where Sparks Troupers Will Winter

The Riding Rooneys will motor from Macon to Baraboo, Wis., returning in January to rehearse a new act. Minnie Rooney opens her vaudeville tour at Cincinnati, doing single wire. Kaichi Koban and Sakata will play the Fally Markus Time around New York. Gertrude Bert will winter with her sister in Wichita and Harry will, as usual, spend the winter in Chicago. Besides Harry Bert the Chicago contingent included Jack Bennett, down-town ticket man; Bert Bennett, 24-hour man; Bert St. John, inside ticket man; Solly (Chicago Red) Aberman, of the big band, and White Lehrter, boss property man, who will be connected with one of the Chicago tent factories. George Singleton, boss canvassman, and Bear Jack R. Leter, both departed for Hornell via auto after storing the tents in quarters; and Emmett L. Doty left for the same destination via train, where he can be found at the Elks' Club. Goldie Rose, assistant on the big top, left for Chicago after his initiation in the Macon Lodge of Elks. Pop Coy, side-show boss canvassman and one of circusdom's oldest in point of service, left for Havre de Grace, Md. Doc Pope left for Huntington, while Babe will winter at her home in Richmond, Va.

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Wooden Top, Latest Style Ladies' Canes, 4x30, Side Strap Nickel Ferrules. Per 100. **\$10.00**

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Kiddie Canes, 2x21 and 27. Kiddie Head, Silk Tassel, Nickel Ferrule. Per 100. **\$ 9.00**

Ivoryine, Bell Top Kiddie Canes, Side Straps, Nickel Ferrules. Per 100. **\$ 7.00**

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Send \$1.00 for sample assortment. Half cash with all quantity orders.

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WATCH OUR NEXT ONE

The Merchants of Macon dedicating the opening of the biggest Auditorium in the South, means plenty of money for all. Address **GEO. E. SNYDER, Director, Macon, Georgia.**

C. E. (Butch) Fredericks, special representative, will look after his real-estate holdings in Wichita and E. S. Baker will do likewise in Miami. It is rumored that the latter has sold his hamburger outfit and will retire from the field in order to look after his Miami holdings. Chas. Kline and wife, Peggy, will be with the Spiegelberg offices (dramatic) in Atlanta until the opening in the spring and Charley Fortuna (de Lapomme), of clown alley, will play vaudeville dates in Florida with his comedy juggling act. Paul Wenzel, producing clown, will build some new novelties in his workshop at Milwaukee. Pete Mardo and the Mardo Trio will play some winter dates, opening at Cleveland. Harvey Spaulding will spend a few weeks in New York and Pawtucket before opening with Pete, Roland Tieber and his seals left for Tonawanda, N. Y., to break in some new animals for the coming season and incidentally get acquainted with a new baby girl that recently arrived at his home.

The Australian O'Sheas will play dates in Florida until after January 1, when they will leave for the ranch in Montana. Albert Powell, who recently joined clown alley at the conclusion of the John Robinson season, will winter in Jacksonville, Fla. Carl Mosher will go in business with his brother at Massena, N. Y., and Mrs. Mosher (Onetta) will winter with her mother at Bremen, Ind. Clyde Widener, of the Wild West department, joined Jim Eskew's Wild West at West Palm Beach and after a short visit with her mother at Lowman, N. Y., his wife, Frances, will join the same show. Dainty Weaver Grey, monologist and trick roper, will hibernate at his home in Chickasha, Ok., until the opening of the season. Bull Martin, accompanied by Fred Aberg and Frankie Burns, will play boxing and wrestling dates in Florida until spring. Dave and Rose Nimmo, of the Wild West concert department, went to New York and Bridgeport. Prof. Kloske and wife will depart for Peru, Ind., after a week in Macon. Steve Batty and wife will divide the time between New York, Macon and Florida. Billy (Smiling) Walsh, 24-hour man, will do Broadway and incidentally a flir in vaudeville. Wm. Morgan, of the ticket wagon, will, as usual, winter in the home town, Zanesville, O., and Charley Katz, with Bob Reed, will tour Florida—if he can remain away from Cleveland. Billy Hart, head porter, will winter in the mile-high city of Denver. Doc Walker and wife will tour Florida and his butchers departed for the following destinations: Harry Miller with his new teeth to Halifax, N. S.; Joe Mulligan to Jacksonville, Fla.; Fred Badke to Pittsburgh, Jim Sweeney to New Orleans, Al Rock to Chicago, Jerome Bates to Birmingham and Jack Albrook to Breckenridge, Tex. Harry Wills, steam calliopiist, accompanied by Chauffeur Harry Davenport, of clown alley, will advertise Florida real estate via air calliopi, with Miami as the base of operations.

Jimmie Norman, of the big band will hunt and fish, as usual, at Punta Rasa, Fla. Of the big band the following members departed for Arcadia, Fla., to join Ira Haines' All-American Band: A. E. Lamb, Al Fuller, Geo. Gardner, Elsie Bell, August Butch, Danny Wyoff, Frank St. Gerich, Paul Mathson and Wm. Patina. Fred Kusman left from Savannah to join Merle Evans' Concert Band at Sarasota and Dave Roland, Ed Younger, Leon Forsythe and Mr. and Mrs. Harry Shell for the Florida State Hospital Band at Chattahoochee, Fla. Capt. Scott will winter on the farm at Holcomb, Mo. Lewis Taggart, of Jack Phillips' Band, will await the call at Cynthiana, Ky. Of

the side-show department Manager Geo. V. Connor departed for Chillicothe, O. Billy De Barrie and wife to Ft. Wayne, Ind.; Rowan and Rowanna to the farm in New Jersey; Walter (Bushy) Miller and wife, Hilda, to Canton, O.; Major Wladimir Rubel to big-time vaudeville. Charley Rose will also play dates around New York. Equestrian Director Bert Mayo and wife went to Aurora, Mo., until after the holidays, when they return to Macon. Jack Casteel and wife, Lorain, will also winter in Macon, as will Walter McLain and wife of the menageri department. Gary Vanderbilt, of the light department, will hibernate at Warren, Pa. Prima Donna Hazel Bailey will divide the time between Daytona, Fla., and Buffalo, N. Y. E. J. Ewing, melo- phone player, will be found at his home town of Lockland, O. Allen Hauser, assistant equestrian director, hurried to West Baden for a week, the springs before returning to the training barns. Eddie Clint Shuford and the writer, Eddie Jackson, can be found at the office in Macon.

At the 101 Ranch Quarters

I. J. Miller, who was with the 101 Ranch Wild West Show this season, and is now at Marland, Ok., says: "I am running an 'eatery' and have named it 'Ealdy's Sandwich Shop'. It's the only place in town that is open all night and we work in two shifts. Besides my wife, Mary, I have two assistants—Blink Warren and Sallor Steward. There is a number of the bunch who were 'with it' this season here at the ranch. Dad Williams, who was cook in the performers' 'pie car', has charge of the bunkhouse or the '101 Hotel' as he calls it, and it is clean and neat. Superintendent John Kohl is very busy getting the show in shape for an early spring opening. His assistants are Frank Tooley, Joe Kuhn and Fred Walker. See Charlie Young quite often. He is kept busy getting the big tips in shape. 'Fulhouse' is one of his assistants. General Manager Art Eldridge is on the job at the 101 Ranch and the shops. He and his wife are training high-school horses for the coming season. Mrs. Young is here also and she and Mrs. Eldridge are often seen together. Ben Shett has charge of the cookhouse in the absence of Tim Carey, who is at the Mayo Bros.' Hospital, Rochester, Minn., taking a well-deserved rest. He will be back again in the spring. John Higgins is the timekeeper and Dutch Cret is trainmaster, assisted by Jack Goodrich. They are giving the cars a good overhauling. Capt. Frank Wallace is in our midst when he is not at the Bar L Ranch, where he is in charge of the boys who are getting out the stakes and poles. Hugh Leyton and Harry Smith are driving trucks. Jim Babcock is boss painter and Hootis Kilinger is his helper. June, Hootis' wife, is busy keeping house. Buff Terry is boss sail-maker and Shorty Robinson is head waiter at the cafe at the 101 Ranch, under the supervision of Zelma Zimmerman. Al Cunningham is busy repairing seats for the grand stand and his assistants are Lee Jacques and Arney. Mr. Christian is at the ranch as private secretary for the Miller Bros. John (Long John) Cretch is here and so is Jolly Ollie, the fat girl. The latter will again be in Doc Cyle's side show next season. Doc and his wife, Boss, have gone to Harrisburg, Pa., to pay some of their folks a visit. Roy Sharps, head porter, is still here. Sam Surge left for a visit to Chicago, but will return before the bluebirds sing. Jim Irvin is boss hostler and has charge of all baggage stock."

Gold Medal Shows in Winter Quarters

Kansas City, Mo., Dec. 5.—The local office of *The Billboard* is just in receipt of some information from Robson Barnett about Harry E. Billick's Gold Medal Shows, of which organization he is general agent. Mr. Barnett informed that Mr. Billick's organization recently closed a very successful season at La Fayette, La., and shipped all the equipment to Alexandria, La., where the shows are now in winter quarters at the fairgrounds. Two of the larger buildings are being used for the wagons and the exhibition hall has been converted into a workshop, and it is the intention of Mr. Billick to put the shows on the road early next season entirely rebuilt and repainted.

Further advice was that a 25-car train will carry 7 rides 14 shows, about 35 concessions and the personnel of the company in 1926. Nearly all the individual show managers of the past season will be back in winter quarters shortly after the holidays to overhaul their outfits or build new attractions. Four new wagon fronts are slated to be seen on the midway next season. The staff, with the exception of the general agent, will be same as the past season, and will be as follows: Harry E. Billick, general manager; Mrs. Harry E. Billick, treasurer; Robson Barnett, general agent; W. R. Flannigan, assistant manager; James McDermott, secretary; Carl Young and Cliff Bradley, special agents. Mr. and Mrs. Billick are planning to leave Alexandria soon for a motor trip thru Florida in their new automobile. They will be accompanied by Herman Voss. Mr. McDermott will leave winter quarters soon for Rockford, Ill., to remain thru the Christmas season. "Bob" Flannigan is now in Texas, looking after his interests there, and will soon go to Florida. Robson Barnett will depart from Alexandria in a few days for Louisville, Ky., to attend the wedding of his niece and spend Christmas with his sister. Carl Young will remain in Alexandria until the spring opening, which will take place early in March.

H. Q. Smith in Kansas City

Kansas City, Mo., Dec. 5.—Herman Q. Smith, general agent the past season with the Bernardi Exposition Shows, arrived here from Denver yesterday and was a pleasant caller at the local office of *The Billboard*. Mr. Smith informed he would be in the city several days "looking around", and would then return to Denver, as he expected to stage an indoor circus for the minute men of that city some time in February and would start preparations for this event at once. He expects it to be one of the biggest of its kind ever offered in Denver. Mr. Smith looked the "pink of condition", and reported a very nice season, Mr. and Mrs. Bernardi are "regular fellows" and the show's 1925 condition on the right side of the ledger.

Gray Will Launch Small Winter Show in Texas

Louis Bright, secretary and concessionaire (10 concessions) with the Gray Shows, advised from Beaumont, Tex., last week that Manager Roy Gray had announced that after two more weeks he would store everything except the merry-go-round and 15 concessions at Port Arthur, Tex., and take a one-car winter show to the Rio Grande Valley. Mr. Bright also informed that the show has had a very successful season, also that he would spend Christmas with his father and mother at Mount Pleasant, N. C.

J. J. Reis to Chicago

J. J. Reis, show office man, formerly for several seasons with Zeldman & Polle as secretary, and the past season with Johnny J. Jones Exposition in some capacity, passed thru Cincinnati a few days ago. Mr. Reis phoned *The Billboard* that he was passing thru on his way from Florida to Chicago.

DEMONSTRATORS

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Wire ART ELDRIDGE, Marland, Oklahoma.

Armories, Auditoriums and Convention Halls Suitable for Indoor Events

ALABAMA
 Gadsden—Armory, A. C. Herzberg, mgr.
 Montgomery—City Auditorium, W. A. Gunter, Jr., mgr.
 Tuscaloosa—Elks' Home, Herman Hurchfield, mgr.

ARIZONA
 Phoenix—Shrine Auditorium, H. B. St. Claire, mgr.
 Phoenix—Armory, Adj. Gen. Ingalls, mgr.
 Tucson—State Armory Bldg., Sgt. G. W. Myers, mgr.

CALIFORNIA
 Alameda—Neptune Beach Pavilion, R. C. Strickland, mgr.
 Berkeley—Auditorium, City Ry. Dept., mgr.
 Fresno—City Auditorium.
 Long Beach—Municipal Auditorium, S. F. Dupee, mgr.
 Oakland—The Frolic, Robert Robinson, mgr.
 Oakland—City Auditorium.
 Pasadena—Armory, Capt. W. B. Jackson, mgr.
 Pomona—American Legion Hall, Howard C. Gates, mgr.
 Sacramento—Armory, Gen. J. J. Borree, mgr.
 San Bernardino—Municipal Auditorium, Leo A. Stromce, mgr.
 San Diego—Italboia Park Auditorium, Mrs. F. W. Hagan, mgr.
 San Francisco—Exposition Auditorium, J. P. Bonahue, mgr.
 Stockton—City Auditorium.
 Stockton—State Armory.

COLORADO
 Boulder—Armory, Frank Wolcott, mgr.
 Colorado Springs—City Auditorium, A. M. Wilson, mgr.
 Denver—Municipal Auditorium, Robert Ryan, mgr.
 Pueblo—City Auditorium, John M. Jackson, mgr.

CONNECTICUT
 Bridgeport—Colonial Hall, Daniel Quilty, mgr.
 Bridgeport—State Armory, Lieut. Richardson, mgr.
 Danbury—Hall's Armory, T. Clark Hull, mgr.
 Derby—Gould Armory, Charles Hest, mgr.
 E. Hartford—Comstock Hall, Lewis B. Comstock, mgr.
 Hartford—State Armory, George M. Cole, mgr.
 Hartford—Foot Guard Hall, Henry S. Ellsworth, mgr.
 Middletown—State Armory.
 Norwich—State Armory, Capt. W. R. Denison, mgr.
 Stamford—Elks' Auditorium.
 Waterbury—State Armory, Major James Hurley, mgr.
 Waterbury—Buckingham Hall, J. Sweeney, mgr.
 Waterbury—Temple Hall, Lyman Rich, mgr.

DISTRICT OF COLUMBIA
 Washington—Washington Auditorium, Louis J. Fosse, gen. mgr.

FLORIDA
 Jacksonville—Armory, Major William LeFell, mgr.
 Miami—Elser Pier, Fred W. Maxwell, mgr.
 Tampa—Tampa Bay Casino (leased to Shriners, Egypt Temple).

GEORGIA
 Albany—Municipal Auditorium, D. W. Brogan, mgr.
 Albany—Armory, D. W. Brogan, mgr.
 Athens—Moss Auditorium, W. L. Moss, mgr.
 Atlanta—Auditorium-Armory, R. A. Gordon, mgr.
 Macon—City Hall Auditorium.
 Rome—City Auditorium, O. C. Lam, mgr.
 Savannah—Volunteer Guards' Armory, Henry M. Buckley, mgr.
 Savannah—Municipal Auditorium, Louis Garfunkel, mgr.

ILLINOIS
 Bloomington—Coliseum, Fred Wolkan, Jr., mgr.
 Cairo—Armory Hall, Wilbur Thistlewood, mgr.
 Cairo—K. M. K. C. Hall, Bill Winter, mgr.
 Chicago—Armory, 122 E. Chicago ave., Lieut. Martin, mgr.
 Chicago—Broadway Armory, 5575 Broadway, Captain Bachus, mgr.
 Chicago—14th Inf. Armory, 31st and Wentworth, Captain Houston, mgr.
 Chicago—1st Reg. Armory, 19th and Michigan, Capt. Jas. P. Tyrrell, mgr.
 Chicago—Coliseum, 15th and Wabash ave., Chas. H. Hall, mgr.
 Chicago—Dexter Pavilion, 42d and Halsted, Union Stock Yards.
 Chicago—Municipal Pier, Henry J. Kramer, mgr.
 Chicago—1324 Inf. Armory, 2658 W. Madison st., Major Fred W. Lutz, mgr.
 Danville—Armory, John D. Cole, mgr.
 Galesburg—Armory, Capt. R. W. Hinchliff, mgr.
 Kewanee—Armory, Capt. E. E. Still, mgr.
 La Salle—Auditorium Ballroom, Wm. Jasper, mgr.
 Macomb—State Armory, Major Dell Harding, mgr.
 Oregon—Coliseum, Carl M. Strock, mgr.
 Peoria—Armory.
 Peoria—Fletcher's Hall, Harry W. Hall, mgr.
 Quincy—5th Inf. Armory, O. Irwin, mgr.
 Rock Island—American Legion Bldg., George L. Booth, mgr.
 Springfield—State Arsenal, General Black, mgr.
 Waukegan—Armory, Capt. Bradford West, mgr.

INDIANA
 Elkhart—Armory, James Morris, mgr.
 Elwood—Armory, Eric D. Cox, mgr.
 Evansville—Coliseum, Sam B. Bell, mgr.
 Huntington—Coliseum.
 Indianapolis—Cadle Tabernacle, E. H. Cadle, mgr.
 Indianapolis—Tomlinson Hall, Board of Works, City of Indianapolis, mgr.
 Kokomo—Armory, Capt. Fred Gover, mgr.
 Peru—Community Bldg., C. G. Hong, mgr.
 R.mond—Coliseum, Herb Williams, mgr.
 Terre Haute—K. of C. Auditorium, W. H. Doerner, mgr.

IOWA
 Albia—Urban Auditorium, Happy H. Hibbard, mgr.
 Clinton—Coliseum, Dr. Thos. H. Charlton, mgr.
 Council Bluffs—Auditorium, Geo. F. Hamilton, mgr.
 Council Bluffs—Dodge Light Guard Armory, Robt. Wallace Co., mgr.
 Davenport—Coliseum, G. G. Peterson, mgr.
 Des Moines—Coliseum, Alex. Frizking, mgr.
 Dubuque—Armory, Kendall Hurch, mgr.
 Fairfield—Armory, First Lieut. Gausner, mgr.
 Ft. Dodge—Exposition Bldg., H. S. Standbury, mgr.
 Ft. Dodge—Armory, Chamber of Commerce, mgr.
 Iowa City—Armory, Col. M. C. Mumma, mgr.
 Iowa City—Auditorium, Homer R. Dill, mgr.
 Keokuk—Battery A Armory, Mr. Dickinson, mgr.

Mason City—Armory, Howard O'Leary, mgr.
 Marshalltown—Armory, Bower & Brummer, mgrs.
 Oskaloosa—Armory, C. A. Stoddard, mgr.
 Sioux City—Auditorium, Geo. W. Dyer, mgr.

KANSAS
 Atchison—Memorial Hall, Claude Warner, mgr.
 Coffeyville—Armory, Capt. Larry Lang, mgr.
 Hutchinson—Convention Hall, R. A. Campbell, custodian.
 Hutchinson—Armory, Guy C. Rexroad, mgr.
 Leavenworth—Sales Pavilion, E. M. Sichel, mgr.
 Independence—Memorial Hall Auditorium, R. Bittman, chairman.
 Parsons—Municipal Bldg.
 Topeka—Auditorium, Robt. McGiffert, mgr.
 Wichita—Forum, E. M. Stanton, mgr.

KENTUCKY
 Hopkinsville—Auditorium, H. L. McPherson, mgr.
 Louisville—Armory.

LOUISIANA
 New Orleans—Washington Artillery Hall.
 New Orleans—Labor Temple.
 Plaquemine—Hippodrome, G. A. Daigle, mgr.
 Shreveport—Coliseum, State Fair Grounds, W. R. Hirsch, mgr.

MAINE
 Auburn—Auburn Hall, J. Wilson, mgr.
 Bangor—The Auditorium, W. A. Hennessy, mgr.
 Bangor—Bowledrome, Chas. W. Morse, mgr.
 Bath—Armory Hall, Hiram T. Stevens, mgr.
 Waterville—Armory, Capt. I. E. Thomas, mgr.

MARYLAND
 Annapolis—State Armory, Capt. D. J. Murphy, mgr.
 Baltimore—104th Medical Regt. Armory, Col. Fred H. Vandy, mgr.
 Baltimore—Moose Hall.
 Frederick—Armory, Major Elmer F. Munabower, mgr.

MASSACHUSETTS
 Attleboro—Armory, Dr. J. A. Reese, mgr.
 Boston—Mechanics' Bldg., on Huntington ave., F. W. Easterbrook, supt.
 Boston—State Armory, on Howard st.
 Boston—Paul Kerece Hall.
 Boston—Horticultural Hall.
 Cambridge—Cambridge Armory, Col. John F. O'Brien, mgr.
 Chelsea—Armory, on Broadway, American Legion, mgrs.
 Clinton—State Armory, Peter F. Connelly, mgr.
 East Boston—Music Hall.
 East Boston—Masonic Bldg., Samuel Susan, mgr.
 Fall River—Armory, John Cullen, mgr.
 Gardner—Town Hall, H. F. Holden, mgr.
 Gloucester—Armory, Merritt Alderman, mgr.
 Greenfield—State Armory, F. W. Pratt, custodian.
 Greenfield—Washington Hall, Chas. S. Barrett, mgr.
 Haverhill—Armory.
 Leominster—Auditorium, City Hall, R. L. Carter, mgr.
 Lowell—Memorial Auditorium, Collis H. Mackenzie, mgr.
 Malden—Auditorium, Wm. Niedner, mgr.
 New Bedford—Armory, Harold Winslow, mgr.
 Plymouth—Armory, Capt. Andrew Carr, mgr.
 Southbridge—Hippodrome, A. A. Blanchard, mgr.
 Springfield—U. S. Armory, Capt. Paul J. Norton, mgr.
 Springfield—Municipal Auditorium, H. L. Donnan, mgr.
 Worcester—Mechanics' Hall, C. H. Briggs, mgr.

MICHIGAN
 Alpena—Memorial Hall, Ed Saether, mgr.
 Bay City—National Guard Armory.
 Detroit—Light Guard Armory.
 East Saginaw—Auditorium, F. P. Walter, mgr.
 Grand Rapids—Coliseum, Geo. B. Zindel, mgr.
 Grand Rapids—Grand Rapids Armory, J. D. English, mgr.
 Kalamazoo—New Armory, Arthur H. Fitzgerald, mgr.
 Saginaw—Armory.

MINNESOTA
 Aitkin—Armory, Capt. J. A. Peturbury, mgr.
 Bemidji—New Armory, Wilbur S. Lycau, mgr.
 Duluth—New Armory, Guy Eaton, mgr.
 Hibbing—Coliseum, Laurence Brown, mgr.
 Mankato—Richards Hall, J. B. Richards, mgr.
 Mankato—Mankato Armory, Capt. W. A. Sanborn, mgr.
 Minneapolis—Auditorium, Richard Horgan, mgr.
 Minneapolis—National Guard Armory.
 Rochester—Armory, Capt. R. M. Green, mgr.
 St. Cloud—Armory, Frank E. Lee, mgr.
 St. Paul—Auditorium, W. D. Bugge, mgr.
 Winona—National Guard Armory, Arthur J. Frey, mgr.

MISSISSIPPI
 Jackson—Municipal Auditorium, Mabel L. Stree, mgr.
 Natchez—Memorial Hall, Miss Beatrice G. Perreault, custodian.

MISSOURI
 Kansas City—Convention Hall, Louis W. Shouse, mgr.
 Kansas City—American Royal Live Stock Expo. Bldg., F. H. Servatius, mgr.
 Kansas City—The Armory, Capt. Jerry F. Dugan, mgr.
 Springfield—Convention Hall, Mrs. H. L. McLaughlin, mgr.
 St. Louis—Coliseum, T. P. Bates, mgr.
 St. Louis—Armory.
 St. Joseph—Auditorium, H. G. Getchell, mgr.
 Sedalia—Coliseum, State Fair Grounds, W. D. Smith, secy.
 Sedalia—Convention Hall, F. F. Combs, mgr.

MONTANA
 Great Falls—Live Stock Pavilion, L. E. Jones, mgr.

NEBRASKA
 Grand Island—Liederkrans Auditorium, C. Niemann, mgr.
 Grand Island—Columbian Hall, George Bauman, mgr.
 Hastings—Armory, Capt. J. M. Turbyfill, mgr.
 Lincoln—City Auditorium (municipal owned).
 Omaha—Municipal Auditorium, Chas. A. Frizking, mgr.

NEW HAMPSHIRE
 Claremont—Town Hall, Harry Eaton, mgr.
 Concord—Auditorium, D. J. Adams, mgr.
 Dover—Armory.
 Enfield Center—Town Hall, W. J. Bernard, mgr.
 Grafton—Town Hall, W. J. Bernard, mgr.
 Keene—Armory, F. E. Howe, mgr.
 Laconia—Armory, Capt. C. O. Austin, mgr.

Manchester—LeChateau.
 Portsmouth—Armory.
 Portsmouth—Freeman's Hall, Geo. Parra, mgr.
 Springfield—Town Hall, W. J. Bernard, mgr.
 Wilnot—Town Hall, W. J. Bernard, mgr.

NEW JERSEY
 Ashbury Park—Co. D Armory.
 Bridgeton—Armory, Reuben M. Husted, mgr.
 Elizabeth—Armory, Major John D. Leonard, mgr.
 Gloucester City—City Hall Auditorium.
 New Brunswick—National Guard Armory.
 Passaic—Kanter's Auditorium, A. Kanter, mgr.
 Trenton—2d Regt. Army Lt. Col. Stark, mgr.

NEW MEXICO
 Albuquerque—Armory, Capt. Harry M. Peck, mgr.

NEW YORK
 Albany—10th Inf. Armory, Col. Chas. E. Walsh, mgr.
 Amsterdam—State Armory, Capt. Thomas F. Brown, mgr.
 Auburn—State Armory, Chas. M. Nevius, mgr.
 Auburn—Auditorium, Jas. A. Hennessy, mgr.
 Brooklyn—23d Regt. Armory.
 Buffalo—174th Regt. Armory.
 Buffalo—109th Field Art. N. G. Armory, Edward E. Holden, mgr.
 Cohoes—Armory, Capt. C. B. Plumley, mgr.
 Elmira—Armory, Capt. Rife, mgr.
 Gloversville—Armory, John Trumble, mgr.
 Hornell—Armory, Lieut. F. J. Pierce, mgr.
 Jamestown—Armory, Capt. Brown, mgr.
 Middletown—Armory, Col. J. A. Karsden, mgr.
 Mohawk—Armory, Capt. C. A. Carroll, mgr.
 Newburg—Armory, O. J. Cathart, mgr.
 Newburg—Columbus Hall, James Grady, mgr.
 New York—Madison Square Garden.
 New York—71st Regt. Armory, Lieut. James E. Eben, mgr.
 New York—Grand Central Palace.
 New York (Bronx)—258th Inf. Armory.
 New York—38th Infantry Armory, 143d st. and Lenox ave., adjutant's office.
 New York Renaissance Casino, 138th st. and 7th ave., Wm. Roach, mgr.
 New York—Imperial Elks' Hall (I. B. P. O. E. W.), 100 West 120th st.
 New York—Manhattan Casino, 155th st. and Eighth ave.
 Niagara Falls—Armory, Major Max H. Ebe, mgr.
 Ogdensburg—Armory, C. A. Briggs, mgr.
 Olean—Armory, Van Simmons, mgr.
 Oneonta—Municipal Hall, Major C. C. Miller, mgr.
 Oneonta—Armory, Capt. Louis M. Baker, mgr.
 Oswego—State Armory, Fred T. Gallagher, mgr.
 Port Richmond, B. I.—Staten Island Coliseum, David Kindelberger, mgr.
 Poughkeepsie—Armory, Col. W. L. Burnett, mgr.
 Rochester—Convention Hall, W. E. Flannigan, mgr.
 Rochester—108th Inf. Armory, A. T. Smith, mgr.
 Saratoga Springs—Convention Hall, Comm. of Public Works, mgr.
 Saratoga Springs—Armory, Lieut. James H. Rowe, mgr.
 Schenectady—State Armory.
 Syracuse—Armory.
 Tonawanda—Co. K Armory.
 Troy—Armory.
 Utica—State Inf. Armory, Major Thomas C. Dedell, mgr.
 Watertown—State Armory, L. R. Ormiston, mgr.

NORTH CAROLINA
 Charlotte—City Auditorium.
 Raleigh—City Auditorium, Mayor of City, mgr.
 Wilmington—Municipal Auditorium, James H. Cowan, mgr.

NORTH DAKOTA
 Fargo—Auditorium, W. P. Chestnut, mgr.
 Grand Forks—City Auditorium, C. J. Evanson, mgr.

OHIO
 Akron—Music Hall, F. W. Schumacher, mgr.
 Akron—Auditorium-Armory, W. W. Price, mgr.
 Canton—City Auditorium, Director of Public Service, mgr.
 Cincinnati—Armory, Capt. Thompson, mgr.
 Cincinnati—Music Hall.
 Cleveland—Public Auditorium, Lincoln G. Dickey, mgr.
 Dayton—Memorial Hall, Joseph Hirsch, mgr.
 Galion—Armory, Capt. Fred B. Cleland, mgr.
 Hamilton—Moose Auditorium, Wm. J. Welsh, mgr.
 Lancaster—Armory, Ralph Meisse, mgr.
 Lima—Memorial Hall, John W. Barrick, mgr.
 Mansfield—The Coliseum, R. F. Cox, mgr.
 Portsmouth—Auditorium, C. M. Searl, mgr.
 Springfield—Memorial Hall.
 Toledo—Terminal Auditorium, Hugo V. Buelow, mgr.
 Toledo—The Coliseum, J. S. Bralley, mgr.
 Toledo—The Armory, Major E. W. Rydman, mgr.
 Warren—Armory Bldg. of 145th Inf., Lieut. Weitsel, mgr.

OKLAHOMA
 Ardmore—Convention Hall.
 Enid—Convention Hall, Herbert G. Creekmore, mgr.
 Oklahoma City—Oklahoma Coliseum, W. R. Martineau, secy.
 Shawnee—Convention Hall.
 Tulsa—Convention Hall, J. F. Prothro, mgr.
 Tulsa—Natl. Guard Armory, Sgt. Paul Wilkins, supt.

OREGON
 Portland—Public Auditorium, Hal M. White, mgr.
 Salem—Armory, Capt. Paul Hendricks, mgr.

PENNSYLVANIA
 Bethlehem—Coliseum, James Elliott, mgr.
 Butler—State Armory, Capt. James F. Leetch, mgr.
 Greensburg—Armory, Capt. Robt. Herbert, mgr.
 Harrisburg—Chester St. Auditorium, D. F. Miller, mgr.
 Lancaster—Hiemenz Auditorium, John Hiemenz, mgr.
 Meadville—State Armory, Capt. Fred L. Pond, mgr.
 Milton—Regiment Armory, Capt. L. A. Abbott, mgr.
 Philadelphia—La Lu Temple, 1337 Spring Garden.
 Philadelphia—Exhibition Hall-Commercial Museum, W. P. Wilson, dir.

Philadelphia—108th Field Artillery Armory.
 Philadelphia—3d Regt. Armory.
 Philadelphia—Olympic Arena, Leo Raina, mgr.
 Philadelphia—Moose Hall, Joseph McCann, mgr.
 Philadelphia—Second Regt. Armory.
 Philadelphia—First Regt. Armory.
 Pittsburgh—17th Regt. Armory.
 Pittsburgh—Penn. Armory.
 Pittsburgh—Motor Square Garden.
 Pittsburgh—Syria Mosque, J. W. Barber, secy.
 Plymouth—Armory, N. Kosenbauder, mgr.
 Pottstown—Armory, W. E. Schuyler, mgr.
 Reading—Reading Armory, Capt. J. D. Eisenbrown, mgr.
 Shamokin—Moose Hall, Fred Frenk, mgr.
 Sharon—Armory, Capt. Thos. Price, mgr.
 Warren—Armory, Capt. Chas. G. Pearson, mgr.
 Wilkes-Barre—9th Regt. Armory, W. M. Speece, mgr.
 York—State Armory, Capt. Jos. E. Rice, mgr.

RHODE ISLAND
 Providence—Infantry Hall, P. C. Thorne, mgr.

SOUTH CAROLINA
 Spartanburg—Hampton Guard's Armory.

SOUTH DAKOTA
 Deadwood—Auditorium, owned by city.
 Hot Springs—Auditorium, E. L. Delaney, mgr.
 Mitchell—Corn Palace Auditorium, W. H. King, mgr.
 Sioux Falls—Auditorium, Geo. W. Burnside, mgr.
 Sioux Falls—Coliseum, Geo. W. Burnside, mgr.

TENNESSEE
 Chattanooga—Soldiers & Sailors' Memorial Auditorium.
 Johnson City—Municipal Auditorium, W. B. Ellison, mgr.
 Memphis—Municipal Auditorium, Chas. A. McElroy, mgr.
 Nashville—Hyman Auditorium, Mrs. L. O. Nag.

TEXAS
 Amarillo—Auditorium, city manager in charge.
 Amarillo—Texas National Guard Armory, Col. John B. Golding, mgr.
 Beaumont—Fair Park Auditorium, Geo. J. Roark, mgr.
 Dallas—Coliseum at Fair Grounds.
 Ft. Worth—Coliseum Bldg., Fair Grounds, Ed R. Henry, mgr.
 Galveston—City Auditorium, E. M. Owens, mgr.
 Houston—City Auditorium, John P. Morgan, mgr.
 Houston—Main Street Auditorium, A. E. Everts, mgr.
 Waco—Cotton Palace Coliseum, S. N. Mayfield, mgr.
 Waco—Auditorium, C. J. Doerr, mgr.

UTAH
 Salt Lake City—Auditorium, J. Ernest Gillespie, mgr.

VIRGINIA
 Danville—Armory in Municipal Bldg.
 Newport News—American Legion Hall, Nelson Overton, mgr.
 Richmond—City Auditorium, Director of Public Safety, mgr.
 Richmond—Coliseum, Edw. Gowardin, mgr.
 Roanoke—Market Auditorium, R. E. Colman, mgr.

WASHINGTON
 Everett—Armory, J. B. Jones, mgr.
 Tacoma—Armory, Major J. I. Middleworth, mgr.
 Tacoma—Auditorium, E. M. Wesley, mgr.
 Yakima—Armory, Capt. Samuel W. C. Hand, mgr.

WEST VIRGINIA
 Huntington—Vanity Fair Bldg.
 Huntington—City Hall Auditorium.
 Wheeling—City Auditorium.

WISCONSIN
 Appleton—Armory, Capt. F. W. Hoffman, mgr.
 Ashland—Armory, T. Thorsen, mgr.
 Eau Claire—Municipal Auditorium, Fred Radaba, mgr.
 Fond du Lac—Armory E, Chas. Froehling, Jr., mgr.
 La Crosse—Trade & Labor Temple, F. O. Wells, mgr.
 Marinette—Bay Shore Park Pavilion, Wm. Hasenflug, mgr.
 Milwaukee—Auditorium.
 Wausau—Athensium, A. L. Stainart, mgr.
 Wausau—Rothchild Auditorium, Frank E. Whitney, mgr.

WYOMING
 Casper—Moose Auditorium, O. N. Shegans, mgr.

CANADA
 Carleton Place—Memorial Hall, A. Malcolmson, mgr.
 Chatham, N. B.—Dominion Armory, Capt. A. Duncan, mgr.
 Chatham, Ont.—The Armories, Col. Neil Smith, mgr.
 Estevan, Sask.—Town Hall, A. B. Stuart, mgr.
 Fredericton, N. B.—Armory, Col. H. M. Campbell, mgr.
 Inverness, N. B.—Labor Temple, Michael Ryan, mgr.
 Kamloops, B. C.—Kamloops Drill Hall, Col. J. R. Vicars, mgr.
 Lloydminster, Alta.—Town Hall, A. S. Pollard, mgr.
 Montreal, Que.—Armories.
 Montreal, Que.—Mount Royal Area, Oscar Benoit, mgr.
 Oshawa, Ont.—Armories, Major F. O. Chappell, mgr.
 Ottawa, Ont.—Canadian Government House.
 Peterborough, Ont.—The Armories, Col. A. W. McPherson, mgr.
 Prince Rupert, B. C.—Auditorium, L. J. Marston, mgr.
 Prince Rupert, B. C.—Exhibition Hall, J. Venable, mgr.
 Quebec, Que.—Chateau Frontenac, E. A. Neale, mgr.
 Red Deer, Alta.—Armory.
 St. John, N. B.—Armory.
 Swift Current, Sask.—City Hall Auditorium.
 Three Rivers, Que.—Market Hall.
 Toronto, Ont.—Massey Music Hall, Norman M. Withrow, mgr.
 Toronto, Ont.—Royal Coliseum.
 Toronto, Ont.—L'Alais Royale, J. W. Connell, mgr.
 Vancouver, B. C.—Manufacturers' Bldg., John Ford, mgr.
 Victoria, B. C.—The Armories, Col. F. Robertson, mgr.
 Winnipeg, Man.—Auditorium, Board of Trade.
 Winnipeg, Man.—Amphitheater, Billy Holmes, mgr.
 Woodstock, N. B.—Armory.
 Woodstock, Ont.—Arena, Hy Sneath, mgr.
 Woodstock, Ont.—Armories, Col. F. Burgess, mgr.

Reported Michigan Outdoor Showmen's Assn. Disbanded

A report reached The Billboard Monday afternoon that the Michigan Outdoor Showmen's Association, with headquarters at Detroit, has disbanded, the clubrooms being given up and the furniture sold. The report was confirmed by a member of the association, but the details are lacking except that, it is said, G. Y. Averill, vice-president, was unwilling to serve as president and seemingly no one could be satisfactorily elected to fill that office. As mentioned in the last issue of The Billboard F. L. Plack, manager of the Northwestern Shows, was unanimously elected during a suspension of rules at a regular meeting recently held, but he withdrew after holding the office but two days because of a controversy. Leo Lipka, manager of the Lipka Amusement Company, acted as president of the organization up to that time. The Michigan Outdoor Showmen's Association was formed on March 3, 1924.

Barlow's Big City Shows

St. Louis, Mo., Dec. 4.—A crew of working men has been busy at the winter quarters of Barlow's Big City Shows here on rebuilding the whip and wagons and cars, but will lay off during the holidays and work will be resumed about January 15.

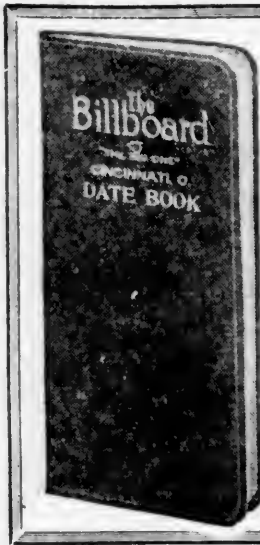
With the addition of five cars to the train, purchased by Manager Harold Barlow, and several new rides and the building of several new show fronts, it is predicted that this company will outdo any of its previous attempts. In the lineup there will be not less than seven riding devices, owned by the management, and with two independent rides to be booked this will bring the total of rides to nine in number. There will be at least 15 paid shows and about 250 persons will be connected with the Barlow aggregation. The three Pullmans purchased by Mr. Barlow arrived in winter quarters and they will be thoroughly equipped with the moderns of "train life," as there has been purchased a new Delco light plant, which will be used for the lighting system. Work on five of the flat cars belonging to the show has been finished by the Venice Transportation Co. shops, and they will, with the rest of the train, undergo a complete paint job, the color scheme to be a bright orange trimmed in aluminum and light blue. There will be 10 flat cars, 2 stock boxes, 2 stateroom cars and 1 coach in the train, the property belonging to the show exclusively. The opening will take place at Granite City in April according to present plans. The coming year will mark the 12th annual tour. JOHN HOWARD (Press Agent).

J. J. Page Shows Reorganized

A letter to The Billboard from J. J. Page, from Nashville, Ga., late last week, advised that he never was connected with the Blanche Amusement Co., as might be inferred from a recent announcement, but that C. D. Scott had been an equal owner with himself in the J. J. Page Shows; that several weeks ago he sold out his interest in the equipment of that show to Mr. Scott and now has reorganized the J. J. Page Greater Shows. He gives the lineup as being at the time of writing 3 riding devices, 5 shows and 20 concessions.



Reproduced herewith is Billy Siegrist, 11 years of age, son of Charles Siegrist, with the Ringling-Barnum Circus. The youngster is one of the greatest all-round circus performers in the business and is also an excellent musician.



The most convenient Memorandum Book for Managers, Agents and Performers in all branches of the show world is

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Sparks Circus Visitors In Florida and Georgia

Georgia visitors of the Sparks Circus at Dublin, Ga.: Frances Williams, of the Luther Williams Bank; Louis Rossignol, of Hotel Macon; Ed Jacobs, of the Terminal at Macon and Kimball, Atlanta; Roy Moore, prominent Macon attorney; Earl Block, of Hotel Dempsey; Pete Holland, well-known commercial man and former trouper, and E. L. Mallard, Southern representative of Sparks Circus.

Florida Visitors: Miami visitors included H. B. and J. W. Gentry, Oille Webb, Chick Bell and Fred DeWolf, of the Ringling-Barnum Show; Bob Courtney, well-known ticket-wagon man of the John Robinson Show; George Ryan, Ed. Brown, Jim Hathaway, W. N. Scott, J. P. Murphy, Tommy Callahan, Doc Cookston, Jimmy Eviston, Frank and Danny McIntyre, Big Sid Markham, Cooky O'Neil, Doc Crane, Eph. Gettman, Frank Gilboe, Billy McPharland, Jr., Freda Haines, Vera Earle, Herman Kruse and wife (Bessie Harvey) and G. H. McSparron and wife (Emily Stiekney).

Daytona Visitors: Henry Blank, Bert Proctor and Arthur Culp, ex-Sparks musicians; O. A. Gilson, Robbins Bros. band director; John Coburn, of Coburn Minstrel fame; Mr. Hotchkiss, of Hotchkiss-Blue Company; Ed L. Conroy and A. E. Waltrip, of the Bob Morton advance forces; also Tommy and Mary Mullin, the former with a brand-new gold star, reading "Chief of Police, Coronado Beach."

Et. Lauderdale Visitors: C. H. Jenkinson, director of the Et. Lauderdale Band, and John Landis, musician. St. Augustine Visitors: Whittie Joseph, carnival agent; Jas. Dooley, elephant man, and Pete Taylor, animal trainer.

West Palm Beach Visitors: Charley Hoyt and father, promoting Bob Morton Circus; Billie Burke, of Tango Shoes vaudeville fame; Col. Vernon Seavers, proprietor of the former Young Buffalo Show; Bert Melville and Bert Gagnon, well-known Florida repertoire managers; well-known Florida repertoire managers; Jim Eskew, of Rubin & Cherry Wild West fame; E. D. Jenk's, former Ringling clown, and Lawrence Ladeux, former Sparks agent.

Jacksonville Visitors: Tom Webb, Peoria banker, en route to Miami; Johnny J. Jones, Rhoda Royal, Irv. Pollock, L. B. Greenhaw, former Sparks agent; Frank Bennett and wife, Maybelle, the well-known aerialist (Frank is now Florida representative of the Rodwell Garment Company); Frank Sweeney, Ed Stanley, Judd Kelly, Roy Bassett, and Geo. Pritchard, brigade agent of the Sparks Circus.

Frank B. Hubin Keeping Busy

Frank B. Hubin, old-time circus man, located at Pleasantville, N. J., is busy these days with his new theater and new park in that town, and his new amusements on the Boardwalk, Atlantic City. Hubin is also interested in civic affairs in the resort city.

The Linn's to Florida

Mr. and Mrs. H. H. Linn of Morris, N. Y., last week started for Florida in the new Pullman bus recently built for Mr. Linn's use. Linn was formerly owner and manager of the Linn Dog and Pony Show, which made New York territory for many years. Dr. A. R. Crain of Richfield Springs, N. Y., saw his show hauled over the road with his own inventions many years ago.

No Meeting of S. L. C. Held in Chicago Last Week

Chicago, Dec. 7.—Thomas J. Johnson, of the Showmen's Legislative Committee,

told The Billboard today that no meeting of the committee was held during the assembling of showmen here last week. He said that a meeting will be called in February, the date to be announced later.

FAIR DATES

- CALIFORNIA San Bernardino—Nat'l Orange Show. Feb. 18-23. R. H. Mack. COLORADO Denver—Nat'l Western Stock Show. Jan. 16-23. Robt. R. Boyce, Union Stock Yards. FLORIDA Arcadia—DeSoto Co. Fair Assn. Jan. 11-16. Bradenton—Manatee Co. Fair Assn. Feb. 23-26. O. A. Spencer. Dade City—Pasco Co. Agrl. Soc. Jan. 26-29. T. F. Ziegler. DeLand—Volusia Co. Fair Assn. Jan. 26-30. Earl W. Brown. Ft. Myers—Lee Co. Fair Assn. Feb. 23-27. J. M. Boring. Ft. Pierce—Ft. Pierce Agrl. Fair. Feb. 3-8. Lakeland—Polk Co. Fair Assn. Jan. 11-21. Largo—Pinellas Co. Fair. Jan. 19-23. F. A. Bradbury, Palm Harbor, Fla. Lecanto—Citrus Co. Fair Assn. Jan. 14-16. C. E. Allen. Miami—Dade Co. Fair Assn. March 8-13. J. S. Rainey. Okeechobee—Okeechobee Co. Fair. Feb. 17-22. Orlando—Mid-Winter Sub-Tropical Fair. Feb. 15-20. C. E. Howard. Palatka—Putnam Co. Fair Assn. Jan. 18-24. J. R. Payne. Sarasota—Sarasota Co. Fair Assn. Jan. 20-30. Al F. Wheeler, mgr. Sebring—Highland Fair & Sun Festival. Feb. 24-28. Tampa—South Fla. Fair & Gasparilla Carnival. Feb. 2-13. P. T. Strider, gen. mgr. Vero Beach—Indian River Co. Fair Assn. Jan. 19-24. George T. Tiplin. Wauchula—Hardee Co. Fair. Jan. 19-23. West Palm Beach—Palm Beach Co. Fair Assn. Mar. 2-5. S. W. Hatt. TEXAS Ft. Worth—Southwestern Expo. & Fat Stock Show. March 6-13. Ed R. Henry. UTAH Ogden—Ogden Live-Stock Show. Jan. 5-9. Jesse S. Richards.

COMING EVENTS

- CALIFORNIA Alhambra—Fruit Expo. Jan. 21-31. Los Angeles—Horse Show. Feb. 8-15. M. H. Hellman, pres. San Francisco—Pacific Auto Show. Jan. 30-Feb. 6. G. A. Washgreen, secy., 215 Humboldt Bank Bldg. CONNECTICUT Hartford—Better Homes' Expo. in State Armory. March 20-27. Hartford—Auto Show. Feb. 20-27. Arthur Foot, secy., Hotel Bond. CUBA Havana—Havana Expo. Feb. 5-24. DISTRICT OF COLUMBIA Washington—Auto Show. Jan. 30-Feb. 6. Rudolph Jose, secy., 1133 Conn. ave. FLORIDA Ybor City—Circus-Carnival, ausp. Fred'k Douglas Children's Home, Dec. 21-Jan. 2. Chas. Kyle, dir. ILLINOIS Chicago—Auto Show. Jan. 30-Feb. 6. A. J. Brossen, secy., 366 Madison ave., New York City. Chicago—Woman's World's Fair in American Expo. Palace, April 17-24. Chicago—U. S. Nat'l. Outdoor Championship Skating Races. Feb. 11-13. Peoria—Auto Show. Feb. 22-27. INDIANA Indianapolis—Auto Show. Feb. 15-20. Jobn Orman, secy., 338 N. Delaware st. IOWA Des Moines—Auto Show. Feb. 14-20. C. G. Van Vliet, care Chamber of Commerce. KENTUCKY Louisville—Auto Show. Feb. 15-20. J. G. Lea, secy., 6-10 S. Third st. MASSACHUSETTS Boston—Auto Show. March 6-13. C. Y. Campbell, secy., 329 Park Sq. Bldg. MICHIGAN Detroit—Moslem Temple Circus. Feb. 8-20. T. E. Stinson chrm., Masonic Temple Detroit—Int'l. Outdoor Speed Skating Championship at Masonic Country Club. Feb. 5-7.

- Detroit—Builders & Realtors' Expo. Feb. 27-March 10. Detroit—Auto Show. Jan. 23-30. H. H. Shurtart, secy., care Hotel Addison. MINNESOTA Minneapolis—Twin City Auto Show. Feb. 6-13. H. E. Wilcox, secy., 1030 Marshall st., N. E. Minneapolis—Winter Sports' Week. Begins Jan. 18. MISSOURI Kansas City—Auto Show. Feb. 12-19. George A. Bond, secy., Firestone Bldg. St. Louis—Auto Show. Feb. 20-27. Robt. E. Lee, secy., 3121 Locust st. NEBRASKA Omaha—Auto Show. Feb. 22-27. NEW JERSEY Newark—Auto Show. Jan. 11-16. C. E. Helgate, secy., 608 Chamber of Commerce Bldg. NEW YORK Buffalo—Auto Show. Jan. 16-23. C. C. Proctor, secy., care Hotel Statler. New York—Nat'l Heating & Ventilating Expo. in New Madison Square Garden, Feb. 1-4. New York—Tobacco Industries Expo. in Grand Central Palace, Jan. 25-30. New York—Auto Show. Jan. 9-16. S. A. Miles, secy., 366 Madison ave. New York—Vanity World's Fair in Madison Sq. Garden. March 1-6. New York—Int'l. Indoor Speed Skating Championship in Madison Sq. Garden. Feb. 28-March 2. Syracuse—Auto Show. Feb. 8-13. C. H. Hayes, secy., care Hotel Syracuse. OHIO Cincinnati—Food Show. Week of Feb. 1. E. H. Klaustermeyer, mgr., 211 High ave., Cleveland. Cincinnati—Auto Show. Jan. 16-23. H. T. Gardner, secy., 714 Providence Bk. Bldg. Cleveland—Auto Show. Jan. 28-30. Herbert Buckman, secy., 5005 Euclid ave. Dayton—Food Show. Week of Feb. 15. E. H. Klaustermeyer, mgr., 211 High ave., Cleveland. Toledo—Knights of Columbus Circus. Jan. 25-30. R. J. Sheahan, mgr., 540 Spitzer Bldg. Youngstown—Food Show. Week of March 8. E. H. Klaustermeyer, mgr., 211 High ave., Cleveland. OKLAHOMA Oklahoma City—Radio Show. Probably week of Jan. 11. Oklahoma City—'80ers' Celebration, ausp. Civitan Club. April 21-23. PENNSYLVANIA Philadelphia—Auto Show. Jan. 9-16. W. H. Metcalf, secy., Broad & Olive sts. Philadelphia—Mummers' Parade. Jan. 1. Pittsburgh—Natl. Indoor Championship Skating Races at Duquesne Garden. March 5-6. RHODE ISLAND Providence—Auto Show. Feb. 13. C. L. Campbell, secy., 329 Park Sq. Bldg. TEXAS El Paso—Old King Cotton Festival, ausp. Chamber of Commerce. Week of Dec. 23. WASHINGTON Tacoma—Manufacturers' Expo. of Southwest Wash. Week of Feb. 2. S. & Maxwell, secy. CANADA Banff, Alta.—40th Winter Carnival. Feb. 3-17. St. John, N. I.—Int'l. World's Outdoor Amateur Speed Skating Championship. Jan. 26-28.

POULTRY SHOWS

- ILLINOIS Kewanee—Poultry Show. Jan. 7-12. IOWA Cedar Rapids—State Poultry Show. Jan. 4-8. Dr. L. F. Vane, secy., Granby Bldg. Cedar Rapids—Western Poultry & Fat Stock Assn., Jan. 6-11. A. J. Smith, secy., 239 Granby Bldg. KANSAS Topeka—State Poultry Show. Jan. 9. J. R. Cowdrey, secy., 514 Jackson st. MAINE South Berwick—S. Berwick Poultry Assn. Dec. 29-Jan. 1. MASSACHUSETTS Boston—Boston Poultry Assn. Dec. 29-Jan. 2. W. B. Atherton, secy., 165 Tremont st. Worcester—Poultry Show. Jan. 5-7. William Filton, secy., 19 Court st. MICHIGAN Ann Arbor—Poultry Show. Jan. 19-23. NEW YORK New York—Poultry Show in Madison Sq. Garden. Week of Jan. 4. NORTH DAKOTA Grand Forks—N. W. Turkey Breeders' Assn. Feb. 1-8. Ed L. Hayes, mgr., 719 W. 40th st., Minneapolis, Minn. SOUTH DAKOTA Mitchell—State Poultry Assn. Jan. 19-24. Wm. Scallin, secy., Box 17. TEXAS Dublin—Poultry Show. Jan. 8-9. Ft. Worth—Nat'l Pigeon Assn. Jan. 10-19. Harry A. Stone, secy., 25 W. Washington st., Indianapolis, Ind. Waxahatchie—Poultry Show. Dec. 31-Jan. 3. Harvey Hagg, secy. VERMONT St. Albans—State Poultry Assn., Inc. Jan. 5-8. Leo Nevius, secy., 11 Edward st.

Football Marvel Signs \$300,000 M. P. Contract

(Continued from page 31)

game between the Chicago Bears and the New York Giants at the Polo Grounds last week, was given today a \$300,000 motion picture contract, the largest ever to have been signed for an initial performance in the movies. Thru his manager, C. C. Pyle, he signed the contract with W. E. Shallenberger, president of the Arrow Pictures Corporation, and will begin work on his first picture March 1, 1926, after the completion of football engagements in the South.

Contribute Funds To Defray Funeral Expenses

Employees of the Orange Brothers' Circus, wintering at Ada, Ok., contributed sufficient funds to defray the funeral expenses of E. Y. Stephens, fellow worker. He died December 3 from injuries inflicted when he inadvertently thrust his hand into a tiger's cage.

Nickelson Again at Elgin

Elgin, Ill., Dec. 5.—Fay Nickelson, the past season with "Doc" Bergman on the Greater Sheesley Shows, is again wintering in Elgin, he having spent last winter here. Nickelson has not yet decided as to whether he will go on the road next year.

British Vaudeville in 1925

(Continued from page 27)

and the caliber of the acts played has never been equalled. In this can be seen that salaries are right back at normal, and, in fact, some of the big three-figure men are way back UNDER this price. This has given moderate managers like Broadhead the chance of making them offers, which, thru the emptiness of their date books and the knowledge that the halcyon days of big money have passed, has forced them to accept or quit the business. Broadhead has also renovated his stage department and has gone in for an up-to-date lighting outfit, thus adding most considerably to the stage setting. In fact, some of the houses thru-out the country which sadly lacked this overhaul or attention have awakened to the necessity for the good of show business.

The early part of the year concerned the London managers operating the 17 "dry" houses, the more so as the triennial London County Council election occurred in March. Pledges were obtained from most of the candidates to remove the present restrictions. R. M. Dix, of the legal department of the Stoll offices, stood on the Tory ticket; Hugh Roberts, of the N. A. T. E., on the straight Labor platform, with the election of Roberts and the defeat of Dix. Roberts demanded and obtained a seat on the Public Control Committee and also the Theaters and Music Halls' Committee, which he said was the hardest part of the whole thing, as in the past the Council had also insisted that any person connected with the "profession" had to be barred from so acting. The Stage Guild, which was the result of the Entertainments Federal Council, thru the A. A. fight with the V. A. F. sought powers under the Board of Trade to declare that it dissociated itself from any trade-union methods or practice, and obtained same.

The V. A. F. made a very bold gesture in May when it earmarked \$5,000 to run vaudeville combinations to find work for its unemployed. This scheme went the way of all like schemes as operated by any vaudeville artists' organization in this world. Just like the White Rats and their Mozart Circuit stunt, just like the I. A. L. did with thousands of gold marks around the 1911 period, and ditto to a like proposition on its circus stunt this year, costing it about 2,000 gold marks. The V. A. F. lost its money, not exactly thru bad management, but because every obstacle was in the way and towns which had a liking for vaudeville were closed to it. It played places where vaudeville never had existed, and that and the weather and one thing and another—well, there you are. Bayly, its national organizer, was sent on a mission to Russia—to Leningrad and Moscow—with a view of opening up work with the Russian State circuses, a very enjoyable trip for Bayly, but the result was not all that was hoped for. Then came the "Cine Variety" scheme, which seems capable of being a very useful work finder. It has a very considerable angle of danger and that is that there is a very probable idea that the question of the introduction of the "split week" will be forced by some of the cinema men and then the V. A. F. will have to do a lot of very hard thinking as to what its attitude will be. It has up till now opposed the split-week idea tooth and nail, urging that it means less employment, harder work, less money and double the expense. Nevertheless, there is a certain element who in the split week see the salvation of vaudeville. If the "cines" get away with it the question will be: "What about the six-day vaudeville house?" The year 1925 marked a most important event as regards legislation, and that was the passing of the Registration of Theatrical Employers Act. This had been occupying the attention of the V. A. F. for the past seven years, and after untold troubles and opposition by the A. A. it received the Royal Assent July 31 last. It's of great personal interest to all Americans, vaudeville, legitimate and movies, as they will come under its control. Harry Marlow pulled off another royal performance at the Alhambra, at which the King and Queen were present, and this netted \$10,000. Marlow, incidentally, was sent over to make the acquaintance of Mr. Albee, who has been such a munificent supporter of the V. A. F. Another piece of legislation was the agreed bill relating to performing animals. Had there not have been

such a person as Joe Woodward goodness only knows what would have happened here, as it took three years to defeat the attempts of the cranks. In both of these acts the invaluable help of Sir Walter De Frece safeguarded the interest of "show business".

Altho there was considerable unemployment here, many British performers found very remunerative work outside Great Britain, especially in America and Germany. The German artistes were highly incensed at this and agitated for a boycott of British "turns". Konorah and two others, Desterro and Max Grix, were sent to England to ask if the V. A. F. would help the German organization to force thru an agreement that from September, 1925, 50 per cent of the acts on German programs must be confined to German turns, and the rest of the program given over to "world" artistes. When they returned to meet the German managers the latter refused to confirm this. Incidentally, the V. A. F. joined the World's League of Artistes, which embraces the organizations of France, Belgium, Germany, Czechoslovakia, Austria, Russia and Great Britain.

The Hippodrome show, *Better Days*, made a frost and left the house without a show. Gillespie played the Vincent Lopez Band and a semi-vaudeville show under the name of a "revue". It was the biggest camouflage ever, but the show went over well. He followed this with another orchestra, that of Winifred Arthur, and toured this on some of his provincial houses with Tex McLeod and Kimberley and Page. As a stop-gap show it was a money maker and has given Gillespie a liking for this class of show, and more will be seen of this class of shows next summer.

Wembley Exhibition, of plous memory, was, as expected, a failure, but a five-ring circus handled by Frank Ginnett was very excellent. Harry Norris brought over a troupe of rough-riding Cossacks, which, having League of Nations passports, seemed to appeal to our present Home Secretary. Sir William Joynson Hicks. He's dead against any Soviet folk. The V. A. F. handled a scheme for six weeks at Luna Park in running a vaudeville three-a-day show for the Middlesex Hospital. This was situated on the site of Meux's Brewery at the corner of Tottenham Court road and Oxford street.

Vaudeville programs have been remarkable by their absence in Glasgow, Liverpool, Manchester and London. In Manchester the Palace Theater (Moss) has been transferring its dates and contracts to Stoll for the Ardwick and Hippodrome, and it is asserted that Stoll has got these acts at his own valuation and that Moss Empires or the Palace has had to make good the deficiency. Stoll is the most consistent showman in this country. He gives individual attention to at least four programs weekly and pays a standard rate of interest.

Whatever vaudeville work that has been going has not been given out of proportion to foreign acts. We have had a fair percentage of American acts, but not nearly as many as in former years, and the number of German acts has been negligible. Managers say that all foreign acts ask too much money. The Continental acts say it doesn't pay them to come over for four weeks certain, and further that the V. A. F.'s severe regulations as to scaling up salaries before they will o. k. the labor permit for the Minister of Labor, is against them. The V. A. F. says it has to watch all such contracts and applicants, as many Continental acts are offering to work in Britain at very low salaries. We are inclined to agree with the general consensus of opinion that the worst has been experienced and that it is beyond human possibility for 1926 to be worse than 1925.

Pros. Here and There

A. C. Gardiner, who used to be in Oldham, has now taken over the Oxford Hotel right opposite the Palace Theater, Manchester, the tenancy of which became vacant thru the death of Tommy Baker. Gardiner has certainly bucked things up and drawn a lot of business from Paul Hill's, at the Clarendon, which is nearer All Saints. Then midway we have "Bill" Daley, who is Tom Diacoff's pal and who sits calm and serene doing the "hare and tortoise" act at the Salisbury—"Down the Dip". Paul Hill seems to have overcommercialized "The Wolves", at least that's what they tell me, but the "pro" was ever a curious feller and gives his patronage one month to one place and then cuts the other out altogether.

The Two Rascals are putting over a good vaudeville show, but, like the rest, are going to take out a revue. Everybody has the same tale. "Am taking out a revue," and now the Registration Act is in force they are wondering why they have to go thru such a lot of red tape.

Zetta Mor, who launched out some years ago in a very ambitious show with many changes, and one of which used to be in male attire, is now doing her old act of impressions at the piano. It took us back to the days when she was known as Rosie Ascher.

Alfred Denville, who is making thousands of dollars with stock companies over here, has donated a Home of Rest for Aged Actors called "Denville Hall". Of course, it wants money to keep it going, so Alfred has just pulled off a matinee at the Theater Royal, Stockport,

which realized more than \$1,000. The "attractions" were all vaudeville artistes, from the Ardwick and Hippodrome, Manchester—a very sisterly action, remarked *The Manchester Guardian*.

A new turn has just broken into big time—the Houston Sisters, whose work is quite distinctive. They look a pair of kids when on, and the girl who takes the part of a boy has a pure Elton crop and got us real puzzled as to sex when we caught the act while standing in the wings of the Ardwick Empire recently. The husband of the "girl" takes part in the act from the conductor's chair, but the audience really believes that the boy is a male. Ask Charlie Avolo.

Brigadier General Luke, who is operating the "Tattoo" next February, of which we cabled that T. M. Sylvester was associated, says that T. M. and he have parted, as Sylvester's ways were not Luke's ways. They say that "Tommy" is trying to float a like stunt, but we opine that he will not succeed, as there are too many people who think that Sylvester is not playing the game in his commercializing the national spirit. Luke denies that Sylvester ever had the right to use his name or to transact any business in regard to this "Tattoo".

Precedent in Case Now Before Equity

(Continued from page 27)

closed abruptly in Hartford, Conn., a few weeks ago owing to the illness of the star, Geraldine Farrar.

The management of this production disclaims liability toward the cast on the ground that the sudden illness of Miss Farrar was something over which it had no control, but the Actors' Equity Association argues that sickness is something that can reasonably be anticipated and that since the producer did not anticipate and insure itself against it there is no reason for waiving the liability. To substantiate this stand Executive Secretary Frank Gilmore and Assistant Executive Secretary Paul Dulzell pointed out that practically all great artists carry insurance against disability. For example, Dulzell said the famous pianist, Paderewski, knowing that something may happen to his hands, has each of his fingers insured for thousands of dollars.

The movie producers, before investing large sums in financing of a picture, take out insurance for their stars so that the big investment will not be lost in case something happens to an important actor before the picture is finished. Even carnivals insure themselves against damage and loss of business thru rain and fire. Therefore Dulzell argued the management of *The Love Spell* should have protected itself by taking out insurance for the star.

Equity holds \$8,000 security in connection with *The Love Spell*, but the amount due the actors in lieu of the two weeks' notice to which they are entitled under their contracts amounts to about \$10,000 and the case is given special significance because of the large amount involved. Considering that the show rehearsed three and a half weeks, the association feels that the actors should not be compelled to lose out entirely as long as there is a chance that the management could have protected itself if it had taken pains to do so.

Both Gilmore and Dulzell have repeatedly advocated the taking out of insurance by producers as a protection against accidents of this kind, but the advice has not been heeded. The ruling in the present case, however, will probably bring the point home more effectively and lead some of the wisest men to insure themselves against reasonable anticipations like illness, rain and fire. Equity, it is understood, intends to do all it can to make managers answerable whenever they could have but didn't insure themselves against accident that involves loss of time and money for actors.

Latest reports about *The Love Spell* indicate that Louis O. Macloon, the West Coast producer, has bought the California rights to the operetta and will produce it in Los Angeles and San Francisco, probably with Dorothy Francis in the prima donna role, Lester Cole in the William Kent part and Alice Cavanaugh in the Louise Brown role. Macloon, who is in town with his wife, Lillian Albertson, also has a new revue by Harry Ruby and Bert Kalmar, which he intends to produce in the spring.

Outlines Aims of Repertory New Theater for Pittsburgh

(Continued from page 27)

clated with the theaters of England that are exacting in this as in other preparatory details," declares Hansell. "But the purpose of the establishment of this company in Northampton (not by Smith College, but by the trustees of the municipally owned theater) is the provision of a first-class theater in a small city. An element in the problem that at present is one of the most important in the American theater—for all of that vast national area that is not New York.

"From a voluntary and quite impartial source the purpose of the present attempt at Northampton (former scene of other distinguished effort that is making the present effort less pioneer and consequently less handicapped and difficult) was comprehensively stated in *The Sunday Union* (Springfield, Mass.), Novem-

ber 28, by its columnist, Walter A. Dyer: "As *The Billboard* is read by those representing all degrees of theater interest, quotation is made from Mr. Dyer's much longer comment, as follows:

"Perhaps we are too close to it to realize how narrowly it is being watched . . . by those who have the future of the American theater at heart. In view of recent developments on the American stage this experiment is of greater importance than appears on the surface, an importance not merely local in its scope. . . . Many towns . . . which were favored with excellent theatrical productions a generation ago know them no more, and their theaters have been given over to motion pictures. . . . If these smaller and more remote communities are to enjoy the benefits of first-class drama . . . it will be necessary to devise some new method. The most helpful solution yet proposed seems to be the small community theater and the local repertory company, either amateur or professional. It will be accepted without argument, I think, that the professional company is more likely to succeed in producing the desired results. That is why the work of the Northampton Players and the support accorded them is being watched with intense interest by communities far removed from the Connecticut valley. . . . Owing to the commercializing of the modern stage, the effort of the producers appears to be directed towards giving the Broadway audience what it wants, and the Broadway audience, to put it mildly, cannot always be counted upon to want the best. Indecency creeps in at the door. A demand for censorship follows and censorship must always have a stifling effect on art. In a community like Northampton the demand is certain to be for clean plays, and often for plays of the highest intellectual and artistic quality. Give us enough Northampton and we shall have a powerful influence to offset Broadway. Better plays and better acting will be encouraged all along the line. . . . Plays are being selected on a basis of excellence. . . . Northampton is making an investment for the benefit of a thousand other cities. If Northampton succeeds we may live to see a new and better era in the history of the American stage. . . . Popular support or the lack of it must determine the issue. Drama is one of the fine arts, as much so as poetry, painting or music. . . . Like music a twofold art involving both composition and production. It has distinct cultural values, and the Connecticut valley has long been known as a section hospitable towards cultural ideas and experiments."

"That first-class drama in the small cities is in need of saving to an extent that only those who live in those towns can know; that the method devised can be most effective only thru PROFESSIONAL sources; that a solely commercialized stage easily becomes an indecent stage; that a censored stage is the stultification of drama, and finally that Northampton is making an investment for a thou and other cities—an investment in the conviction that drama is a fine art equal to any other and of cultural values, are sentences that sum the true purpose of the present theater expression at Northampton, tho a fine use of our mother tongue is not neglected.

"In the further interests of accuracy a correct list of company members is given as follows: Margaret Bryce, Stella Patrick Campbell, Hazel Jones, Mary Lincoln, Margaret Murray, Kitty Newbold, J. W. Austin, Maurice Braddell, Curtis Canfield, Paul Hansell, Clifford P. Marle, Robert Mawdesley."

"Arabasque" Is Elaborate

Los Angeles, Dec. 5.—*Arabasque*, the West Coast Theater's latest presentation, produced by Fanchon and Marco, is said to be the most elaborate and beautiful that institution has put on. Seen in the show are the *Simondet Sextet*, who, in elaborate Oriental costumes, sing several selections that blend into the setting. The Berkoffs, late of the *Ziegfeld Follies*, do some very interesting dances. The chorus of dancing girls lend a charm and color, forming a wonderful background for the Berkoffs. They do some very intricate steps and some clever posing. Following the dancers there are some very elaborate and spectacular toques, especially one in gold with a dozen long trains and as many pages who carry the train and then glide into a snappy dance. The entire prolog is colorful and dazzling in its effect.

Pittsburgh, Pa., Dec. 7.—Construction work will start about May 1 on the theater to be built by Rowland & Clark operators of a chain of theaters in Western Pennsylvania, at Liberty avenue, Seventh street and Penn avenue. Present plan call for an auditorium seating 5,000 and a stage which will be the largest between New York and Chicago, capable of holding the largest road productions. A feature will be an elevator to be used in raising and lowering the orchestra during concerts.

Rudyard Kipling Ill.

Burwash, Eng., Dec. 7.—The condition of Rudyard Kipling who is ill at his home here with bronchial pneumonia, was slightly improved today, according to a statement by his physician.

ADLER—Guido, musical theorist and writer on musical subjects, died November 1 at Vienna, Austria. Mr. Adler studied at the Academic Gymnasium in Vienna and there conducted the pupils' chorus. In 1874 he entered the Vienna Conservatory of Music and later became one of the founders of the Wagner Society. In 1878 the deceased became a Doctor of Law and in 1880 received the degree of Doctor of Philosophy. In 1885 he was appointed professor of musical science at the University of Prague and later became professor of musical history at the University of Vienna. He was the author of numerous monographs and articles as well as many books on musical subjects.

ARONSON—Lester ("Polly"), 49, died of pneumonia December 1 at the South Side Hospital, Pittsburgh, Pa. He had been with various burlesque companies, including the old American Burlesque Circuit. For the past three years he had been property man at the Gayety Theater, Pittsburgh.

BAILEY—James, formerly a well-known vaudeville artiste, passed on December 8 at the Grace Hospital, Kansas City, Mo. He was forced to retire from the stage two years ago following an accident at Girard, Kan., in which he received a broken back. Since that time he visited specialists in all parts of the country for treatment, and last March went to the St. Joseph Hospital, Kansas City, where a plaster cast was placed on his back. After leaving the hospital he made his home at the Dyer Hotel in that city, where he earned his living by giving vocal lessons.

BARBER—Frank, well-known circus billposter, the past season with the No. 2 car of the Ringling Bros. and Barnum & Bailey Circus, suffered a heart attack while attending a meeting October 4 of the I. A. B. P. & B., Local No. 7, at Indianapolis, Ind., and died before medical aid could be summoned.

BECK—William, 55, baritone of the Chicago Civic Opera Company, was found dead in bed in his room at the Congress Hotel, Chicago, November 30, following a stroke of apoplexy. Mr. Beck was to take the part of Vitellius in Massenet's *Herodias* at the Auditorium. When he failed to appear a call boy was sent to summon him, which led to the finding of his body. The deceased, a native of Hungary, but a naturalized American citizen, acquired a fortune after he joined the Chicago Civic Opera Company when it was founded in 1919. When the World War came on in 1914 he planned to retire from the stage but as a result of the war he lost everything he had in Hungary. He was a graduate of the Paris Conservatoire and before going to Chicago had appeared in various opera houses in New York, Paris, Vienna, Budapest and many of the larger cities of Germany and Scandinavia. Since he left no relatives or close friends, his fellow-artists made arrangements for the funeral.

BECKMAN—Richard (Dick), 39, well known in circus and carnival circles, was killed instantly November 28 when his car upset after running into a ditch. Deceased was on his way to Florida when the accident occurred. Mr. Beckman was in the show business for 17 years and was last with the J. C. Fields Shows. Funeral services were conducted November 30. His mother, three brothers and three sisters survive.

BROOKS—Joe, the past season ride workman on the Nat Reiss Shows, died of heart failure November 26 at Augusta, Ga. The deceased was a member of the Moose Lodge at Jeannette, Pa. His body is being held at Elliott's Undertaking Parlor in Atlanta while efforts are being made to locate relatives.

BUCKNER—William C., colored, member of the *Dirie Jubilee* Company, passed away recently at San Francisco from injuries received in an automobile accident. The *Dirie Jubilee* Company recently returned from a trip to New Zealand and Australia. Deceased was a pioneer in the jubilee field, having been manager of the Dixie company for more than 25 years. He was possessed of a splendid voice and was one of the most highly esteemed men of his race in the profession.

BURNS—H., who was connected with the Johnny J. Jones Exposition when it appeared at the Florida State Fair, Jacksonville, Fla., died Tuesday morning, December 1, in a local hospital as a result of a fractured skull received in an unknown manner a week before his death near the fairgrounds. The deceased lived in Waterbury, Conn., but efforts to locate relatives were futile. The Marcus Conant Company, Jacksonville, has charge of the body.

BUSKEY—Edward H., manager of the Utica (N. Y.) Elks' Band, and well known in band circles in the East, died suddenly December 3, of heart disease, in that city.

CARLYON—Thomas, proprietor of Carlyon's Hotel, at Melbourne, Australia, a rendezvous for professional folk, passed away recently in that city.

Deaths in the Profession

CARY—Jane Margaret, who during the Civil War was responsible for setting *Maryland, My Maryland*, to the German college song *Lauriger Horatius*, died November 16 in the Johns Hopkins Hospital, Baltimore, Md. Deceased was the daughter of Col. Wilson Miles Cary.

COOK—Sam, 43, known to the profession as "Cookie", formerly a member of the vaudeville team of Cook and Stevens, died November 11 in the New York Neurological Hospital, New York, following an attack of paralysis. With "Speedy" Smith, the deceased joined hands with Howard and Brown in the formation of the musical comedy company known as 7-11 and it was while opening with the company in Providence, R. I., that he was stricken. He was born in Galveston, Tex., in 1882 and devoted the greater part of his life to the stage. He was a director and charter member of the Colored Vaudeville Benevolent Association.

IN LOVING MEMORY OF
MR. GEORGE CONNERS
Who passed away December 16, 1924, in his home town, Cincinnati, O.
Safe in the arms of Jesus,
Safe on His gentle breast,
Just a thought of sweet remembrance
Of those who loved you best.
Sadly missed by his devoted sister and brother-in-law, Mr. and Mrs. Paul Goudron, and dear friends, Mr. and Mrs. Pete Eichler.

DIXON—William A., 31, well-known amateur actor, died suddenly November 25 on his Kent County farm in Maryland. Deceased was well known in Baltimore, Washington, Philadelphia and New York society and at various times appeared with his wife in the leading role of a number of amateur productions for the benefit of charity.

EIGENBRODT—Gus, 40, formerly a stagehand at Keith's Theater in Cincinnati, O., for a number of years, passed away at his home in that city December 3. Deceased was a member of the I. A. T. S. E. in Cincinnati. Services were conducted at the Crematory Chapel, Cincinnati, Saturday afternoon, December 5.

GALLAGHER—Henry, who in his younger days was on the dramatic and minstrel stage, passed away November 24 at Hartford, Conn. He was a doorman at the Grand Theater, a picture house in Hartford, at the time of his death.

GRAHAM—John R., 56, who for the past eight years had been superintendent of Music Hall, Cincinnati, O., passed on December 3 at the home of his brother-in-law, James Thomas, 4418 Whetsel avenue, Madisonville, Cincinnati. Deceased was an amateur entertainer and gave much of his time to entertaining shut-ins and orphans. Frequently during the summer months he went to the Kroger Hills Camp, near Cincinnati, to put on a show for the children. He was active in Masonic and Knights of Pythias circles, being Past Master of the Henry Barnes Lodge, F. and A. M., of Bellevue, Ky., and Past Chancellor, Commander of the Douglass Lodge, K. of P., of Dayton, Ky. During his eight years at Music Hall Mr. Graham became personally acquainted with many theatrical people. He is survived by his widow and two sons.

HAGGERITY—James (Jim), widely known outdoor showman and concessionaire, last season general manager of Phil O'Neill's concessions on the Bernardi Greater Shows, Gloth Shows and various other outdoor organizations, died Sunday afternoon, November 29, in the Mercy Hospital, Pittsburgh, Pa., of double pneumonia. The Showmen's League of America had charge of the funeral, which was held from the Elks' Club in Pittsburgh.

HALDY—Teela F., 30, daughter of the late Ada Glasea, former well-known singer, died suddenly at her apartment in Columbus, O., November 30. Deceased was assistant in the department of engineering drawing at the Ohio State University. She is survived by one brother, Frederick P. Haldy, of Cincinnati.

JOHNSTONE—Florence, 43, actress and widow of William M. Vance, theatrical manager, died November 30 in Dr. Amey's Sanitarium, New York City, where for some time past she had been a patient under the joint care of the National Vaudeville Artists' Club and the Actors' Fund of America. She was born in Liverpool, Eng., and came to this country as a child. At the age of 7 she made her debut in *Uptala Tom's Cabin* as Eva. She was for 14 years in stock and vaudeville with W. L. Thorne, Lottie Williams and others. She appeared in melodrama

for Vance & Sullivan, Al. Woods, J. H. Springer, J. L. Varule, and in Gus Edwards' *Submarine* Sue. Her last appearance was in *Great Music* at the Earl Carroll Theater in 1924. Her mother, Mrs. Eliza Mason, an actress, died last January.



In Loving Memory of Our Dear Daughter,
Sister and Mother,

FERN NAOMI HUFFLE

Who departed this life October 12, 1918.

When the shades of night are falling,
And the day has gone to rest,
Then I seem to hear you calling,
"Mother, it was for the best."

She was weary of her burden,
And she called on God for rest;
Jesus took her in his bosom,
Where she found eternal rest.

BY HER DEVOTED MOTHER,
Not dead to me who loved her,
Not lost, but gone before,
She lives with me in memory,
And will not ever more,
My dear sister.

BY SISTER MYRA,
It is sweet to be remembered,
And a pleasant thing to find,
Although you may be absent,
You are always in my mind,
It was on a Saturday morning,
I shall never forget that day,
When the Silent Reaper came,
And took my dear away.

FATHER,
Keep her, Jesus, in thy keeping,
Till I reach the heavenly shore,
Then, O Master, let me have her
And love her as I did before.

YOUR SON, THOMAS.

KARN—Mrs. Frank, mother of the Karn brothers on the Wortham World's Best Shows, passed away Sunday night, November 29, at her home in Wildwood, N. J. Deceased made many friends on the Wortham show when she traveled with her sons last season.

KEWELL—Victor, who for many years had charge of the shipping department of Jerome H. Remick & Co., New York City, passed away in that city last week, following an illness which had troubled him for years. Deceased was well known and popular in the music business. His remains were shipped to the home of his folks in Boston, where interment was made.

LASHER—Myrtle E., wife of Leslie E. Smith, died November 17 at Kingston, N. Y. Funeral services were held Friday afternoon, November 20, the Rev. A. M. Wilkins conducting. The body was buried in the family plot in Wiltwyck Cemetery, Kingston.

IN MEMORIAM
GON T. KENNEDY
You may be gone, but you will never be forgotten.
FRED AND BETTY KRESSMANN.

LEVESQUE—Mrs. Virginia, 76, mother of Charles (Fronchy) Levesque, passed away November 20 at Berlin, N. H. Funeral services were held November 21 at St. Ann's Church, Berlin.

LUMPKINS—Mrs. Emma, wife of Charles Lumpkins and formerly a member of the Christy Bros. Circus, was killed at Houston, Tex., November 29, in a collision between an automobile and a street car.

LUMPKINS—Charles (Red), was killed November 29 at Houston, Tex., in an automobile accident. Mrs. Lumpkins and George Stephens also lost their lives in the collision. Edna Jenny, this season with the Sells-Floto Circus, was seriously injured, while Earl Lunny, also a member of the Sells-Floto organization, received slight injuries.

LUPINO—Harry, 59, father of Lupino Lane and Wallace Lupino and uncle of Stanley, Mark and Neary Lupino, died in London, Eng., November 30.

McGOVERN—Helen, well-known musician of Denver, Col., passed away

November 29 at the home of her parents in that city after a long illness. Deceased is survived by her parents, one brother and a sister.

MARKS—M., father of B. Montague and L. Marks, of Montague's Agency in England, passed away November 14 in that country. Burial was made in the Jewish Cemetery, Marlow road, East Ham, Eng.

MILES—Mrs. Julia Branch, grandmother of Mary Miles Minter, former well-known movie actress, died December 5 at the home of Mrs. Charlotte Shelby, Miss Minter's mother, in Los Angeles.

MILLER—Theodore, 58, manager and advance agent, died at the Lenox Hill Hospital, New York City, November 30. He had been under the care of the Actors' Fund of America for some time prior to his death. He is survived by his widow, Marion Miller, and two sisters, Loretta Miller and Mrs. Matthew Chapman.

MOORE—W. A., 53, veteran outdoor showman, died at his home, 607 Ninth avenue, Shenandoah, Ia., Sunday night, November 29, as a result of a stroke suffered two days prior to his death. In 1899 the deceased, with his brother Edward, was connected with the Ringling Bros. Circus; with the John Robinson Circus in 1900, and later owned their own 10-car show, which was disposed of just before going to Shenandoah. In the early days Mr. Moore and his three brothers owned an 18-wagon overland circus known as the Moore Bros. Overland Circus, out of Kingfisher, Ok. His brother, Edward, recently closed with the Proctor Bros. Wild Animal Show, which is now touring New Mexico and Arizona. Deceased was a member of the B. P. O. E., I. O. O. F. and the A. O. U. W. lodges of Shenandoah. Funeral services were conducted from the home Tuesday afternoon, December 1, the Rev. J. A. McKenzie officiating. The I. O. O. F. Lodge had charge of the services at the grave. Interment was made in Rose Hill Cemetery. Mr. Moore is survived by his widow, his father, three brothers and two sisters.

MORENA—Sena, 29, motion picture director, died December 6 of injuries sustained in a fall from the third-floor window of a studio at 110 West 58th street, New York City.

MURRAY—Martin M., 62, stage doorkeeper at the Henry Miller Theater, New York, died November 28 in the Post-Graduate Hospital in that city, following a stroke of paralysis and internal hemorrhages. Prior to going to the Henry Miller six months ago, the deceased was stage doorman at the Globe Theater, New York, for eight years. He had been suffering with paralysis for many years and due to this affliction he was forced to retire from the stage. Records show that from 1885 to 1902 Mr. Murray played in many productions, including *Belasco's Strangers of Paris*, *Only a Farmer's Daughter*, *The Jit*, *The Count of Monte Cristo*, *Black House*, *In the Ranks*, *Coon Hollow*, *The Ensign*, *The Guilty Mother* and many others. His wife, Margaret Murray, was also an actress until physical disabilities compelled her to accept a position as wardrobe mistress and later in the cloakroom. She died in April, 1913. He was a life member in the Actors' Fund of America and had a paid-up life membership in the Rochester (N. Y.) Lodge E. & A. M. His last request was that his body be buried beside that of his wife in the Actors' Fund plot in Evergreen Cemetery, Brooklyn. This wish was carried out, altho Mr. Murray was not in destitute circumstances. He is survived by two sisters and a brother.

MYERS—Carl E., 83, pioneer aeronaut, died at the home of his daughter in Atlanta, Ga., November 30. Twenty years ago the deceased had a virtual monopoly of the balloon building business in this country, and at his factory at Frankfort, Ky., known as "Aerial Hall" or "Balloon Farm", he made many hydrogen-tight balloons for the Signal Service and War Department. Professor Myers was born at German Flats, near Ulea, N. Y. While a clerk in a bank at Mohawk, N. Y., he became interested in meteorology, and made a balloon to carry his instruments aloft. This started him on his career. He left banking, and to earn money to continue his experiments gave exhibitions with captive balloons.

NEWTON—Mahlon W., proprietor of Green's Hotel, Philadelphia, Pa., died November 29 at Atlantic City, where he sought convalescence after a lengthy illness in the Samaritan Hospital, Philadelphia. Mr. Newton was well known to many professionals who stopped at his hotel while playing Philadelphia. Deceased was president of the Hotel Association of Philadelphia, chairman of the Pennsylvania State Hotel Men's Association and a member of several fraternal organizations. He is survived by his widow, one daughter, a brother and a sister.

POOLE—Joseph T., 70, passed away recently at the Infirmary, Burslem, Eng., after a 10 weeks' illness. Deceased was at one time chairman of the Griffin Music

Shoreditch, Eng., and was a manager in Australia for several years. He was also former manager of the Hippodrome, Dover; the Empire, Edmonton; the Imperial, Canning Town, and until recently was running the *Sky-High Revue* on tour thru England. He is the father of Alf J. Poole, of Poole and May, well known on the English variety stage.

POUND—George W., 60, one of the foremost authorities in the musical industry, died December 2 at his home in Buffalo, N. Y. He was prominent in musical circles thruout the country, being well-known to musicians and manufacturers alike. For the past eight years he was general counsel for the National Music Manufacturers' Association. One of the outstanding events of his career was a speaking tour in the interest of music in the home which carried him a distance of 43,000 miles over the country.

REYMONT—Wladislaw Stanislaw, Polish novelist and poet, and last year's winner of the Nobel prize for literature, passed away December 5 at Warsaw, Poland, following a long illness. Deceased was born in 1865 of a peasant family which took active part in the Polish revolution of 1853 against Russia. He was expelled from school at an early age because of his anti-Russian expressions and began work as a telegrapher in a small railroad station. Later he joined a traveling theatrical company, and then drifted to other occupations, being at one time a railroad worker and later a farm hand. His first stories were published in magazine form in 1893, his first novel being *Marygjedel* (The Dreamer), the hero of which is a railroad employe. Reymont visited the United States in 1919 to study the life of Polish emigrants here. The award of the Nobel prize was based on his most famous work, *Peasants*, issued in four volumes—*Autumn*, *Winter*, *Spring* and *Summer*—which has been translated into all the European languages.

ROX—George (Toon), 39, a younger brother of the Australian comedian, Joe Rox, passed away suddenly October 6 at Sydney, Australia. Deceased was formerly a member of the vaudeville team of Brothers Rox. He leaves to mourn his loss a widow and one child.

SHARPE—Herbert Francis, pianist, composer and teacher, died recently in London, Eng. Deceased won a piano scholarship at the National Training School, where he later succeeded Eugene D'Albert as Queen's Scholar. He toured England as a piano soloist and in 1884 was made professor of piano at the Royal College of Music in London.

SHANNON—William N., 56, formerly leader of the 16th Assembly District and president of the Cber-kee Club, New York City, died Wednesday morning, December 2, at his home in that city after a three weeks' illness. Mr. Shannon recently constructed the Coney Island Boardwalk, and during the World War his firm built the piers at Berdenaux, France. He also built the city piers at Staten Island and several steamship docks at Savannah and Baltimore. Funeral services were held Saturday morning, December 5, in the Church of St. Monica, First avenue and 79th street, New York. Shannon's widow and four children survive him.

IN MEMORY OF MY HUSBAND,
BOB SHORE
Who Passed Away December 22, 1907, at Norfolk, Va.
GRACE SHORE, 2807 Debece Avenue, Norfolk, Va.

SILVESTER—The father of Harry Silvester, general manager for Tom Arnold's Productions in England, passed away in that country November 14.

SIMPSON—William J., 76, noted horseman and trotting authority, died December 1 at the home of his son, George H. Simpson, of Penn Yan, N. Y. Deceased resided the greater part of his life in Rochester, N. Y. He held the record for two-team trotters for 13 years.

SNOWDEN—Francis Kirby, 43, formerly of the Snowden & Bernstein Company, music publishers, died recently at his home, 1263 North Borendo street, Los Angeles. Deceased is survived by his widow, known professionally as Daisy Wilson; a daughter, Betty Jane, and a sister, all of Los Angeles.

STARR—Mrs. Sarah Lusky, 68, mother of Milton Starr, president of the T. O. B. A. and general manager of the Bijou Amusement Company, Nashville, Tenn., passed on in an infirmary in that city, Thursday morning, December 3. Funeral services were conducted at her residence, 511 Twelfth avenue, North, Friday afternoon, December 4. Dr. Richard Stern, officiating. She is survived by her husband, six sons, two daughters, one sister and three brothers. The pallbearers were Leopold Jones, Samuel Hirsch, Jesse W. Sparks, Lee J. Loventhal, Adolph Meyer, John Loper, James Marshall, Frank Edmund, J. Walsh, Sidney and Milton Hirsch, Adolph Jones, Ike Lowenthal, Glenn Hitchcock, Dr. Herman Sultz, Sigmund Marks, Bernard Marks, Max Hartman, Dr. Nathaniel Hirsch and Charles Gilbert. The employees of the Bijou Theater sent a beautiful floral tribute.

STEPHENS—George, formerly of the Christy Bros. Circus, was killed when an automobile and a street car clashed at Houston, Tex., Sunday night, November 29.

STEPHENS—E. Y., employe of the Orange Bros. Circus, in winter quarters at Ada, Ok., died Thursday night, December 3, from the loss of blood after being attacked by a tiger. Deceased took hold of the bars of the animal's cage and the tiger seized his hand, drew his arm in the cage and inflicted wounds which caused his death.

STEPHENSON—W. H. (Happy Attwood), 47, well-known English comedian, passed away recently at his home in Stanningly, Leeds, Eng. The deceased early in his professional career made a number of appearances in production, the most notable being under the management of Milton Bode and J. F. Elliston, and was for many years with Harry Burns. He was a low comedian gifted with a fine turn of natural humor and was well known among the music hall patrons in England. His wife, professionally known as Kitty Crawford, passed away two years ago. He leaves two sons and a daughter.

STEVENS—Paul, 49, one-legged wire walker well-known thruout England, passed away November 14 in a nursing home in that country. Deceased was born in America and had been in the profession all his life. He lost his leg when a boy. The early years of his career were spent in various circuses playing one-day stands and it was in these circuses that he began the wire-walking and pole-balancing feats in which he later became so proficient. He went to England in 1915, opening at the Alexandra Theater, Stoke Newington, and since that time played regularly thruout the kingdom as well as on the continent. Interment was made in Streatham Park Cemetery, London. Deceased is survived by a widow, who was also formerly in the profession.

TAGUE—Irma, whose body was found in a swamp in Seneca County, near Rochester, N. Y., recently, was a well-known musician of Hutchinson, Kan. Coroner Bacon, of Seneca County, believes the woman has been dead nearly six months. Identification was established when Seneca County authorities received a wire from C. F. Tague, of 114 West 14th street, Hutchinson, stating that his daughter had left home about six months ago and had not been heard from since. The identification was completed with the finding of a large collection of sheet music, purchased from a Hutchinson music house, post cards and other personal effects in a satchel beside the skeleton.

TOON—Bert (Rox), brother of the well-known Australian comedian, Joe Rox, and of George Rox (Toon), who died October 6, passed away at Redfern, Sydney, Australia, October 25.

VALDA—Madame Giulia, erstwhile opera diva, died November 30 in Paris. She was born in Boston and made her debut in Milan in 1880. Ten years later she toured the United States with Adelina Patti.

WARD—John M., 84, for many years treasurer of the old Boston Theater, Boston, Mass., died December 1 at his home at Marblehead Neck, Mass. Two weeks prior to his death he fell down a flight of stairs at his home and broke his arm. He was a charter member of the Corinthian Yacht Club at Marblehead and an honorary member of the Boston Yacht Club. He had lived in Marblehead for the past 50 years.

WISE—Mrs. Julia, widow of I. H. Wise, of San Francisco, who was formerly a partner of Frederick Belasco in the Alcazar and Central theaters in that city, died November 28 at the residence of her son-in-law, Edwin T. Emery, in New York City. Mr. Emery is the managing director of the Sheridan Theater in Greenwich Village. Deceased is survived by her daughter, Mrs. Essie T. Emery, and a sister, Mrs. Al Harris, of Alameda, Calif. Funeral services were conducted December 1, with interment in Hillside Cemetery, Philadelphia, Pa.

MARRIAGES

In the Profession

BECKER - CHRISTIAN—Fred Becker, screen heavy, was married October 31 at Los Angeles to Lella Christian, nonprofessional of that city. The couple kept the marriage a secret for two months.

BERNSTEIN - POWERS—Herman Bernstein, orchestra leader of the Nester Players' Speedy Steppers Company, and Margaret Powers, member of the same company, were married November 19 at the home of friends in Cleveland, O. Viola Spaeth, the bride's sister, and Josephine Lewis, both members of the company, were bridesmaids. Jimmie Walters was best man.

CRIDDLE-GASKILL—Harry E. Criddle, Chicago business man, and Roma Gaskill, star of the chorus of *Topsy and Eva*, were married Thursday night, November 26, on the stage of the Opera House at Lexington, Ky.

DENYER-STEWART—On October 14 at St. Mark's Church, Darling Point, Sydney, Australia, James W. Denyer was married to Mione Stewart, well-known Australian actress. The bride is the daughter of Richard Stewart, manager of the Criterion Theater, Sydney, and a niece of Nellie Stewart.

DOWNING-WILLIAMS—John L. Downing, of the Walter L. Main Circus, and Ruth M. Williams, nonprofessional, of Billings, Mont., were married at Red Lodge, Mont., December 2, by E. D. Provence, Justice of the Peace.

EDDY-WELCH—Wilbur J. Eddy, of Canon City, Col., son of a wealthy hotel owner of that town, and Lorraine A. Welch, known professionally as Lorraine Ray, member of the Duncan Sisters' *Topsy and Eva* Company, were married at the Grand Avenue Methodist Church, Kansas City, Mo., Thursday afternoon, December 3. They will make their home in Canon City.

FORD-JOBO—Frank Ford, for the past three years on the No. 1 Advance Car of the Sparks Circus, and Maonie Jobo, of Macon, Ga., were married November 28.

GILLILAND-GILMORE—Walter Gilliland, boss canvasman with the Ringling Bros. and Barnum & Bailey Circus, was married at Crown Point, Ind., November 27 to Mayme Gilmore, snake trainer with the Hagenbeck & Wallace Circus.

GREENLUND - PIERCY—George Greenlund, manager of the Blue Mouse and Rialto theaters, Tacoma, Wash., and Alice Piercy, organist for the Moore Amusement Company of that city, were married November 23 at Portland, Ore.

JOHNSON - SCHRODER—Silvers Johnson was married December 1 to Eli Schroder, the past season with the John Robinson Circus. The bride's father, Theodore Schroder, bear trainer, and her mother were also members of the Robinson organization last season. The newlyweds are spending their honeymoon at the home of Mr. and Mrs. Stout in Gosport, Ind.

LAMAR-ECK—David Lamar, whose stock transactions earned him the name of the "Wolf of Wall Street", and Edna Eck, known on the stage and screen as Edna French, were married November 22 at Ridgefield, Conn. Rev. Wilmot P. Lord, pastor of the Ridgefield Methodist Church, performed the ceremony. The bride, a daughter of August Eck, retired Montana miner, was formerly a motion picture bathing beauty. Later she became a member of the *Ziegfeld Follies*.

MADELL-SMITH—Robert W. (Bob) Madell, owner of several suburban theaters in Sydney, Australia, was married recently at St. James' Church, Sydney, to Rosina Smith, well-known mezzo-soprano, of Petersburg, Australia.

MELFORD-MILLER—George H. Melford, film director, and Diana Miller, screen actress, were married at Los Angeles Wednesday afternoon, November 25, by Superior Judge Gates.

NEAL-BERHARD—J. O. Neal, manager of Irving's Imperial Midgets, was married November 25 at Spokane, Wash., to Sylvia Berhard, actress, by Justice G. W. Stocker. Both the midget troupe and Mrs. Neal are appearing on the Pantages Circuit.

O'CONNOR-LYNCH—Charles O'Connor, superintendent of transportation of the Sparks Circus, and Agnes Belle Lynch, late prima donna of the *Fads and Follies* Company, were married at Dublin, Ga., November 11. W. H. (Billy) Hart, of the Sparks Circus, acted as best man.

PRICKETT - POWLEDE—H. D. (Curly) Prickett, the past season animal trainer on the Monroe Bros.' Show, was married November 30 at Ft. Worth, Tex., to Mrs. Ira J. Powlede, daughter of Mrs. F. E. Fulbright, of wagon-show fame, and a cousin of A. M. and Robert I. Gaulde, of the Monroe Bros.' Show. The newlyweds are at home at 1092 Ennes avenue, Fort Worth, for the winter.

ROBINSON-GARTHWAITE—At St. John's Church, Jacksonville, Fla., November 18, Fred Robinson, of Toronto, Can., was married to Emily May (Emmie) Garthwaite, of the Princess Olga Shows. The couple will make their home at 34 Hiawatha road, Toronto.

SCOTT-REED—C. J. Scott and Nellie Reed, well-known concessionaires, were married November 30 at New Orleans, La.

COMING MARRIAGES

In the Profession

Bob S. Husting, member of Hal Kelly's Orchestra, playing at the Peacock Inn, St. Paul, Minn., will be married December 30 to Erna Blossy, nonprofessional, of St. Paul.

Gertrude Short, well-known motion picture actress, announced, November 30, that she was to be married Saturday night, December 5, to Scott Fembroke, movie director, at Los Angeles, by the Rev. Neal Dodd.

Charles Norman and Rene Dixon, both well-known on the Australian stage, are to be married soon, according to report. Alfred Andrews, 24, nonprofessional, and Dorothy Ellis, one of the Gertrude Hoffmann Girls, now playing in *Artists and Models*, have announced their engagement.

Charley Barrett, piano player with Hughie Clark and Tommy Monaco's Orchestra, touring the Orpheum Circuit, announces his engagement to Bessie Snyder, nurse, of Louisville, Ky. The marriage is to take place next summer at Louisville, where the couple will make their home.

The engagement is announced of Will Buckley, musical director of the Double Bay Theater, Sydney, Australia, to Agnes Stephenson, cellist at Her Majesty's Theater, Sydney.

Georgette, late of the *Ziegfeld Follies* and now playing the *Pantages Time*, will be married upon the completion of her *Pantages* engagement in March, 1926, to Alvin Seiler, architect, of Pittsburgh, Pa. Georgette won her way into the world-famed beauty chorus after being graduated from the University of Minnesota. Later she deserted the chorus and with her violin made a name for herself on the vaudeville stage.

Robert Ten Eyck Stevenson, well-known Broadway costume designer, on the staff of Brooks Costume Company, son of Mrs. Clarendon Ten Eyck Stevenson and the late Robert Steven of Chicago, and Claire Cornell, daughter of Mr. and Mrs. Albert Cornell, of 927 Fifth avenue, New York, niece of Charles M. Schwab, one of the most popular members of the Junior League, will be married the first of the year.

Blackie Morgan, boss canvasman, of Council Bluffs, Ia., wishes to announce his engagement to Eva Holt, nonprofessional, of Council Bluffs. The wedding will take place January 15, 1926.

BIRTHS.

To Members of the Profession

Mr. and Mrs. J. O. Ford announce the arrival of a daughter, Virginia, recently. Mr. Ford is connected with the Producers and Distributors' Corporation at Dallas, Tex.

Mr. and Mrs. Billy Glason, of 131 E. 93d street, New York City, wish to announce the arrival of a daughter, Shirley Marie, born November 25.

A daughter was born November 24 to Mr. and Mrs. Eddie Medley. The mother is a member of the team of Medley and Duprey.

Born November 27 at Okmulgee, Ok., an 8½-pound girl, to Mr. and Mrs. T. J. Crowther. Mr. Crowther has been in advance of the Al G. Barnes Circus, Ringling Bros. Circus, Sparks Circus, Sells-Floto Circus and last season was with the *Golmar Bros.* Circus. Mother and daughter are doing fine.

DIVORCES

In the Profession

On November 30 at Terry, Mont., Judge Stanley E. Felt granted a divorce to John L. Downing, of the Walter L. Main Circus, from Anna D. Danglels Downing, nonprofessional.

Judge Summerfield, of Los Angeles, recently granted a divorce to Carleton Griffin, actor, from Pauline Saxon Griffin, on grounds of desertion.

Marlo De Dominels, art connoisseur, recently filed suit for divorce at Cleveland, O., against Beatrice De Dominels, concert singer, on ground of neglect. Mrs. De Dominels in a counter suit is seeking alimony.

Suit for divorce was filed at San Francisco November 25 against Charlotte Graf by Louis Graf, brother of Max Graf, motion picture producer. Mr. Graf charged cruelty. The couple were married April 2, 1913, in San Francisco, and separated March 7 last.

Additional Routes
(Received too late for classification)

Chevalier & Dashington: (Scheridan) New York 7-12.
 Clemons Dark Americans: Terrell, Ark., 7-12.
 Carter Dramatic Co., J. E. Carter, mgr.: Etua, Mich., 7-12.
 Felton, King, Magician: Loomis, Neb., 7-12.
 Gerard's, Jack, Whirl of Girls: (Bonifa) Atlanta, Ga., 7-12.
 Haines & Wunder's Florida Tip-Top Shows: Tifton, Ga., 7-12; Jacksonville 14-26.
 Key & Hurst Shows: Prosper, Tex., 7-12; Princeton 14-19.
 Macy Expo. Shows: Newellton, La., 7-12.
 Murphy, A. H., Shows: Montrose, La., 7-12.
 Maul's Greater Shows: Fannsdale, Ala., 7-12.
 Nall, C. W., Shows: Delhi, La., 7-12.
 Rice Am. Co.: Helena, Ga., 7-12.
 Texas Kidd Shows: Corrigan, Tex., 7-12.

Ladies' Auxiliary, H. of A. S. C., Has Enjoyable Party

Kansas City, Mo., Dec. 5.—The Ladies' Auxiliary of the Heart of America Showman's Club held another of its justly famous social parties in its rooms in the Coates House last night. Various games were played and prizes were won by Mrs. Pocock, Mrs. Helen B. Smith, Mrs. C. W. Parker, Mrs. J. T. McClellan, Gertrude Parker and Mrs. Sam B. Campbell. At 10 o'clock a delightful buffet lunch was served, consisting of sandwiches, pickles, olives, coffee, etc. Owing to inclement weather, a blowing snow storm being the "order of the day", the attendance was small. Those present were Mrs. C. W. Parker, Gertrude Parker, Mrs. J. H. Johnson, Mrs. J. T. McClellan, Mrs. C. F. Zeiger, Mrs. Sam B. Campbell, Mrs. Preston Pocock, Mrs. Charles McMahon, Helen B. Smith, Mrs. Jake Brizendine, Mabel Brown, Marie McLaughlin, Mrs. A. T. Brainerd and Mrs. H. H. Duncan. Mrs. Helen Brainerd Smith, first vice-president, presided in the absence of President Viola Farley.

Next Friday night will be the regular business meeting, and December 18 will be another social gathering of some kind for the ladies, as this winter the plan of every other Friday night a business meeting and the other Fridays some social entertainment is in effect.

Merritt Corwin Writes

Merritt Corwin, a circus fan of Wells-ville, N. Y., writes: "Henry Pullman's death at Buffalo the early part of the year takes us back to the season of 1882. Maybury, Pullman & Hamilton had hard competition on some of the route from S. H. Barrett & Co. (Sells Bros.' No. 2), and believe they were in a railroad wreck the early part of the season. At any rate their baggage stock was reduced. In June they were short on parade stock and were obliged to patronize the livery stables at the different stands. The show was very much overadvertised, falling far short of the program as laid down in their eight-page blue heralds (Erie Show Print), and yet it stands out as one of the best one-ring performances en route in 1882. With the show were Wm. H. Gorman, Pauline Lee, Neil Smith's dogs, El Nino Eddie and O'Brien. The outfit weathered the season until late in the fall at Columbia, S. C., when the big 'jolt' struck it. Can Joe Belmont tell us what happened to it or under what title the show went out in 1883? What year did Col. Giles Pullman die? Also who took over the John R. Doris outfit after his last year on the road in 1883? S. H. Barrett carried a bigger show, but the performance was really no better than the Maybury, Pullman & Hamilton Show. Should like to hear from Joe Belmont and Mr. Peterson thru the 'Under the Marquee' column."

Col. Fisk Resting Up

Col. I. N. Fisk, who the past several summer seasons has devoted his time and efforts to specially promoted affairs in the Central States, is resting up and watching for prospective winter dates at his home in Cincinnati. The Colonel has about recovered from his gallstone ailment of last winter, altho he has had a slight return of rheumatic pains in one of his legs. Any "underthe-weather-ness," however, doesn't seem to have wrinkled his brow or lowered his avoirdupois, as he retains a remarkably "younger" appearance for a man of his years, and he still tips the scales close to the 300-pound mark.

Sparks Turkey Day Menu

The Thanksgiving menu of the Sparks Circus prepared by John Hebben, steward; Jack Fitzgerald, assistant steward, and Matt Tobin, chef, at Daytona, Fla., November 26, included celery dressing, roast young turkey, giblet gravy, cranberry sauce, scalloped oysters, sliced tomatoes, cucumbers, hearts of lettuce, snowflake potatoes, creamed green peas, mince pie, vanilla ice cream, oranges and bananas, wafers and cheese and tea and coffee. It was some menu for a noon arrival.

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Ell Ferris Wheel, No. 12; Herchell-Spillman Merry-Go-Round, Smith & Smith Chairplane, one Ell Power Unit, two Spillman Power Units, one 8 h. p. Cushman Engine, one Wagner 10 h. p. Electric Motor, Minsel Show, complete, including top, poles, stakes, seats, stage, scenery, piano, etc., with one of the prettiest panels ever built. Complete Athletic Show, new top, bally, banners, ring, etc. Complete Animal Show, with ten cages of animals, banners, bally cloth; six-legged calf, alive; two-headed calf, alligators, monkeys, snakes, bears, parrots, etc. This show complete, with 21x30 top. Huston Show, two Grind Shows, all complete with banners, fronts, etc. You know the show and reputation. All equipment in first-class shape. Terms to responsible parties. All equipment at my winter quarters at Bessemer, Ala. I will be here myself and will show you same in person. Wire or write. Come at once if you want bargain. Sell separate or as a whole. WANT TO BUY STEEL UNDERFRAME COMBINATION BAGGAGE AND BEITH CAR FOR MINSTREL SHOW THAT OPENS, BESSEMER, ALA., MARCH 15, 1926. CONCESSIONS FOR SALE: Blanket Wheel, two Soft Drink Stands, Corn Game, Floor Lamp Wheel, etc. These stands complete with wheels, stock, etc. A real bargain. WIRE OR WRITE

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Vaudeville Views

(Continued from page 33)

the house managers who played the act. They never at any time overlooked an opportunity to do everything in their power to make the twins comfortable and see to their wants. Flowers, radio sets installed in the dressing rooms and what not. The girls received ample salary and the managers did not have to do all this. Someone started the good work and passed the word along. What the Loew managers did and are doing is a credit to the show business.

Charles Lumpkins

Also Loses Life in Automobile Accident

On page 144 of this week's issue there is a story of showfolk being killed in an automobile accident at Houston, Tex., November 29. Further data has been received which has it that in addition to George Stephens and Mrs. Emma Lumpkins losing their lives, Charles (Red) Lumpkins was also killed. Edna Jenny was perhaps fatally injured and Earl Jenny was slightly injured. Both of the latter were with the Sells-Floto Circus this season.

Dakota Max Home on Visit

Kansas City, Mo., Dec. 5.—Dakota Max, well-known Wild West showman, was a caller today at the local office of *The Billboard* while en route from the big "doins" at Chicago to his home in Ringo, Kan., where he expects to spend three or four days visiting his mother and adjusting some of the affairs of his deceased father. He informed that he would return after his visit to Ringo to Savannah, Ga., where he is wintering. He has several interesting plans under way for 1926. He will probably present circus and Wild West attractions, playing parks, fairs, celebrations and vaudeville.

Evans Visits Sparks Circus

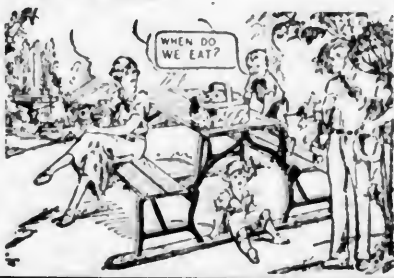
En route from New York to Sarasota, Merle Evans, director of the Ringling-Barnum Band, also Merle Evans' Concert Band of Sarasota during the winter months, stopped off at Jacksonville, Fla., to spend a day with his friend, Jack Phillips, and the Sparks Circus. It was the first circus Merle had seen for many years other than the ones he has been connected with as band director, and a highly enjoyable day was spent. At the afternoon performance he wielded the baton during several numbers of the concert program.

Bullfighters Billed at New Orleans

New Orleans, Dec. 4.—The Molina troupe of bullfighters, headed by Chariot Molina, is scheduled for an engagement at the Coliseum arena beginning December 12. Three years or so ago a similar exhibition was banned by the police in this city and the promoters lost heavily on the venture. Just what the attitude of the authorities in this particular instance will be has not as yet been ascertained.

Holland's Narrow Escape

Pete Holland, former trouper, now a well-known Southern traveling salesman, narrowly escaped death en route from Jacksonville to Savannah, where he intended spending the day with Sparks Circus friends. His car caught on fire after being overturned in a ditch and as he was pinned underneath it was with difficulty that he was released. He was badly burned and had to be removed to his home at Columbia, S. C.



Dramatists Aroused

At Menace of Screen

(Continued from page 19)

man, Channing Pollock J. Hartley Manners, Owen Davis, George Middleton, Fred Cooper Meertue, Jules Eckert Goodman, George Kelly and others. Dudley Field Malone was selected to act as counsel. Following the meeting Pollock communicated with Frank Gillmore, executive secretary of the Actors' Equity Association, and arranged for a meeting to be held today for the purpose of discussing an affiliation of the playwrights with Equity as a means of giving the authors a more formidable organization with which to carry on their fight. It will be recalled that Equity some time ago suggested taking the authors into their fold for mutual protection and for joint effort in working out plans for the benefit of the theater at large. The dramatists, however, are desirous of making their Equity affiliation without joining the American Federation of Labor, of which Equity is a member, and such an arrangement is not believed possible.

Abe Feinberg Disfranchised

(Continued from page 19)

the second hearing and it was postponed further. Miss Sherman is a sister of the late Bill Brennan, prizefighter, who was slain in 1922 when he emerged from an uptown cabaret in which, incidentally, she was entertaining. Following close upon her complaint that Feinberg owed her money and her visit to his office, which, it is said, resulted in the smashing of some furniture, J. H. Lubin, general booking manager of the Loew Circuit, revoked Feinberg's franchise by which he had booked acts on this time for about seven years. Lubin's action came as a result of many complaints from artists that the agent had misrepresented in his dealings with them, the Loew booking manager stated.

He had never been suspended from the Loew booking floors for minor infractions of its rules, Lubin asserted, but had made promises to artists of engagements, routes and the like that were not obtained. Altho Feinberg has not booked on the Loew Circuit this year more than a half-dozen acts, according to Lubin, he added that since a certain amount of confidence must be placed in agents, because the booking office is often criticized for the unscrupulous methods an artist's representative might pursue, more than disciplinary action by way of suspension or reprimand must be taken to curb the practice.

Lubin rules the destinies of the booking department of his circuit with an iron hand, and among other things does not permit agents to sign contracts for the artists they represent. After the booking manager had disfranchised Feinberg, it is said he hinted that he give up his office in the same building, owned by the Loew organization. Feinberg's name has already been removed from the windows. Suits against Feinberg similar to the one brought by Miss Sherman have been filed on previous occasions. Notable among them was the judgment secured by the act of Kola and Sylvia for \$841.50 for breach of contract early last year.

Midway Contracts

At Fairs Awarded

(Continued from page 19)

Aberdeen, S. D.; Fargo (State Fair), N. D.; Grand Forks (State Fair), N. D.; Davenport, Ia.; Des Moines (State Fair), Ia.; Lincoln (State Fair), Neb.; Huron (State Fair), S. D.; Sioux City, Ia.—the last five known as the "Big Five"; Oklahoma City (State Fair), Ok.; Dallas (State Fair), Tex., and Shreveport (State Fair), La.

Among the Rubin & Cherry Shows' engagements are Minneapolis (State Fair), Minn.; Nashville (State Fair), Tenn.; Birmingham (State Fair), Ala.; Memphis (Tri-State Fair), Tenn., and Jackson, Tenn.

Wadson's World's Fair Shows, the "Wisconsin Circuit"—Superior, Chippewa Falls, Wausau, Beaver Dam; also Windom, Minn., and the Free Fair at Ionia, Mich.

The Zeldman & Pollie Shows, so far announced, got the Georgia State Fair at Savannah.

Boyd & Linderman Shows among their Canadian dates again got the Central Canada Exhibition at Ottawa.

Up to this date, it is reported, contracts for the State fairs at Indianapolis, Ind., and Louisville, Ky., had not yet been awarded to any amusement company.

Keith's Orpheum, Brooklyn, N.Y.

(Continued from page 32)

across big. The act closes with a dance of their own creation, known as the "ruben glide".

After a weak introduction, in which a boy and girl hold a conversation via telephone on the stage, the Carson and Kane Revue presents some unusually good dancing. The songs don't quite watch up in excellence. The two boys presented some difficult stepping that was rewarded with protracted applause, well deserved. The Bowery dance also got across nicely. The girl's hula dance, a la Gilda Gray, is somewhat passé, but it got by. The act closes with the full company doing the Charleston.

PAUL BENOY.

The Fair and Its Purpose

(Continued from page 15)

as they really existed. Then, as now, the writer of this article happened to be president of The Ohio Fair Managers' Association, and wrote a strong note of protest against the general holding of fairs. There was not a little indignation in the editor's reply. "I have always contended," said he, "Ohio fairs were the best in the nation," and that was and is, our contention. That the staff writer had run into some pretty bad situations in traveling about was beyond question true, and he was, even at the expense of an overdrawn picture, trying to point out the better way.

The Ohio Fair Managers' Association is a definite and practical way has cleaned up fairs in Ohio. It was perfectly clear to the organization that immoral shows, cheap gambling devices, should be outlawed from every fairground in the State. It tried resolutions as a sort of moral method of appeal, but found this only partly successful. It thereupon conceived the importance of the concession law, which had for its purpose the licensing of all desirable concessionaires on all fairgrounds of our State. If they do not agree to operate according to law they do not get a license, and if they have no license they cannot exhibit. At one stroke this act drove hundreds of former exhibitors of the type which had given fair men much trouble from the fairgrounds and made a complete clean-up. The best part of it all is—it was the action of the fair managers who recognized the importance of clean fairs and made sure of so desirable a result.

The Ohio Fair Managers' Association is composed of the officers and directors of the 104 fairs in our State. It meets in annual convention January 13 and 14 for the purpose of considering essential problems in the conduct of the fairs. It considers such vital matters as budget, advertising, premium revisions, attractions with special reference to character of amusement features, legislation and the well being of great crowds. To this convention expert information is advanced by leaders of thought on subjects under discussion.

More than 2,000,000 people attend the fairs of Ohio annually. One out of every three of our citizens pays his way thru the turnstile, there to pass judgment on the character and worth of the fair to the community. It is no little responsibility to make sure that the criticism offered will be affirmative. It is a 12 months' job to put it over successfully, and whenever and wherever you find fair managements with this conception of the business of the task commanding their interest from fair to fair you will find real success as a result.

While many new interests for the benefit of agriculture have come into the field since the organization of the Fair Agricultural Societies, not one has usurped in the least, nor detracted from, the value and importance of this great institution. It is doing a better work today than ever before; co-operation and community betterment is the watchword—service is the cornerstone of its activities. Its destiny is secure.

How Mutual Came About

(Continued from page 13)

to go back into the fold as president and general manager, but he at that time was associated with I. H. Herk in organizing another burlesque association to develop his original plans for a burlesque organization that would work to the mutual benefit of promoters, producers and performers.

Handicap Removed by Herk

Repeated solicitation from Mutual burlesquers finally resulted in the reorganization of the Mutual Burlesque Association with Mr. Herk as president and general manager; S. W. Manheim, vice-president; Charles Franklyn, treasurer; Mr. Kraus, chairman of the executive board, with a board of directors that included Mr. Herk, Mr. Kraus, Dr. R. G. Tindson, George Edgar Lethrop, E. Thos. Beatty, Mr. Manheim and Henry Goldberg, who were duly elected to office October 24, 1923.

Mr. Kraus as chairman of the executive board was then in a position to lay before the board his original plans for the promotion of Mutual burlesque in all the implications. The executive officers at that time were not in a position to finance Mr. Kraus' plans and President Herk was the chief factor in a reorganization of the association that finally included Mark Block, Fred Block and Max Hart as directors. With the entry of the latter directors Mr. Kraus' plans were fully developed and burlesque as presented on the circuit is not a stock-holding, dividend-paying proposition, but a promotion whereby the real producer and performer as burlesque are working for mutual benefits. The executive officials and their financial associates do not depend on dividends received from the M. B. A., for each and every one of the executives has an income from sources other than burlesque. Therefore this organization is sponsored by men of means striving to make burlesque profitable and pleasant for producers and performers alike.

Incorporated with \$100,000 Capital
The Mutual Burlesque Association is incorporated under the laws of the State of New York, capitalized at \$100,000. It finances most of the houses on the

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Per Set, \$1.75. Per Doz. Sets, \$18.50
400 Other Styles up to \$5.50 per Set.

No. 1225B—Beautiful Ladies' Wrist Watch of solid sterling silver case round and octagon shapes with wings, set with sparkling white brilliant and faked with fine 10-jewel movement. Complete with silk ribbon Bracelet. In beautiful silver-plated jewel case. Big Value at \$6.95
Our Price, Complete, Postpaid..... \$6.95



Complete
EACH \$1.69
No. 1225B—SPECIAL Desk Ash Tray Clock. Fine bronze or nickel finish metal parts, glass lined 1 1/2 diameter 5 1/2 inches. Two clear rests, match-box holder and swiveling 1-day alarm-wind and stem-wind Ansonia Watch. Guaranteed time-keeper. Regular value, \$5.00. Our Price, Each, \$1.69; per Dozen..... \$18.50
In Lots of 100 or More, Each, \$1.25.
No. 208B—Same as above without watch, Each, 75c; per Dozen..... \$5.75

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LATEST AND BIGGEST SELLING NOVELTY
No. B184—A Photo View Ring, made in Radio Silver Finish, set with a 1-Kt. Montana Diamond. A picture of a beautiful girl can be seen through the hole in the Ring. \$1.75 Per Dozen... \$17.50
No. B200—Similar to above. Dozen, \$1.60.
No. B186—Scarf Pin, same as above in Assorted Designs. Fancy White Stone Set, with photo. Per Dozen, \$1.75.
PHOTO CIGARETTE CASES, Dozen, \$1.25.
PHOTO POCKET KNIVES, DOZEN, \$2.25.

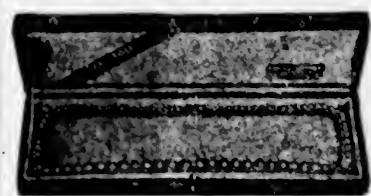


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GENUINE EVER-READY SAFETY RAZORS
Complete with blade. Fancy gift basket weave box.
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Complete with blade. In paper carton.
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Quantity limited. Order quick.

No. E211B—Silver-Plated, Hollow Handle Steak or Carving Set. Sample, \$1.75. Per Doz...\$15.00
Curling Irons, Electric, Dozen..... 3.50



GENUINE DELTA PEARLS.
Indestructible Delta Pearls—Beautiful, lustrous, opaque, Graduated Pearls, possessing slight cream 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. \$2.25 Each
No. 11840-B. Length, 24 inches. \$2.50 Each
No. 11841-B. Length 24 inches, with genuine diamond set clasp. Each..... \$3.75
No. 11846B—Indestructible Deauville French Pearls. Beautiful, lustrous, iridescent, pink tinted, graduated pearls. Fancy sterling silver clasp, set with fine brilliant. Put up in fancy heart-shaped box marked Deauville, with price tag. \$11.00 24-inch length. Per Dozen..... \$11.00
Sample, Postpaid, Each, \$1.00.

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BUY FROM JOE HAGN, CHICAGO—BUY FROM JOE HAGN, CHICAGO.



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GENT'S ALLIGATOR LEATHER BILLFOLDS. Per Dozen, \$2.00; Per Gross, \$22.00
GENUINE LEATHER KEY CASES, with 6 strong hooks. Act grain real leather. Dozen, 75c; per Gross, \$8.00. Printing extra. 3c Each.



No. 1454—Pen and Pencil Set. Red or gold finish, fancy chased, with self-filling Fountain Pen and Pencil. Complete, in fancy velvet-lined hinged display box. Per Doz. Sets, \$3.50
Sample, Postpaid, 50c.
No. 1139B—14K Gold-Filled Pen and Pencil Set. Full length Fountain Pen and Always-Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clips. Solid 14K gold pen point. Complete, in fancy hinge-cover box. \$16.50 Per Dozen Sets..... \$16.50
Sample, Postpaid, \$1.85.

circuit and all of the shows, with little or no investment of money on the part of owners or lessees of houses or producers of shows. It issues franchise operating rights to houses and shows, making a nominal charge for their bookings. It also finances all shows by providing the scenery and costumes and permits the producer of each show to reimburse the association by weekly payments. When the final payment is made the scenery and costumes become the sole property of the producer, who at the close of the season can sell same, thereby increasing his income with no investment on his part. New scenery and new costumes are provided for each and every show on the circuit prior to the regular opening each season.

Producers of shows receive a stipulated guarantee each week from every house on the circuit controlled by the Mutual Burlesque Association and its affiliated corporation, H.-B. & H.-K. Company, Inc. There are a few independent houses booked by the M. B. A. where the local management insists on the sharing-term policy, and this has been found profitable to producers in most instances.

Profitable for Producers

There are many former featured performers of Columbia and American Circuit shows now on the Mutual Circuit as producing managers and principal performers in their own show whose present income is treble what it was when they were working under the old order of burlesque, where the producer was of necessity forced to keep down salaries as low as possible due to the sharing-term methods in vogue on those circuits.

Pleasant for Performers

The M. B. A. has relieved Mutual Circuit burlesquers of the old subscription collection imposition to provide for their fraternal associates in distress by establishing a benevolent fund, to which one and all alike contribute a small amount weekly. This fund has been underwritten by the M. B. A. and those taken ill while on the circuit are well taken care of in hospitals, hotels or homes as they prefer.

Circulation of Money on Circuit

The houses on the Mutual Circuit represent a realty valuation of \$10,000,000. The shows represent an annual investment of \$200,000. The season's payroll of employees in houses and shows is approximately \$5,000,000. The circuit is now booking 35 shows and 45 houses for a season of 35 weeks and is financially able to book 52 houses and 52 shows annually. It is now planning to keep that number of houses and shows in operation the year round.

In an interview with President Herk some time ago he said: "I have never been associated with as congenial and competent an organization as the Mutual Burlesque Association, nor have I ever enjoyed the congenial companionship of burlesquers in the past that I am enjoying at present, for there is a spirit of co-operation between house owners, lessees, managers and their attaches that is only equaled by that of the producers and performers of shows on the Mutual Circuit."

Fighting the Actors' Battles

(Continued from page 6)

well equipped to meet and settle the vexatious problems made apparent in the administration of such an institution as Equity has come to be. The place in theatrical history which this organization has won is due in no small measure to the firmness and loyalty of these gentlemen in standing on both feet and demanding that which is equitable to the manager and the actor, and protecting that which precedent has established.

What you may overhear during your scant hour at Equity headquarters will be illuminating, interesting and exciting. There are, so I have been told, private rooms where the more pretentious battles are staged. I have as yet been unable to get into these private fighting rooms during action. In the interests of the humorists, however, I think I shall strand a show just to see how those fellows fight in private. At the worst it will be a noble death.

BLANKETS

\$2.10 Each

IN LOTS OF 6.

Plaids, first quality in various colors, with two-inch silk binding to match. Size 66x80 in boxes. Checkered Blankets with large checks and floral designs. Size 66x84.

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M. J. LAPP'S GREATER SHOWS

Wishing All a Merry Christmas and a Successful New Year

NOW BOOKING for a long 1926 Season from the East to the South.

WANT Shows of all kinds.

CONCESSIONS all open. Will sell exclusive to reliable parties.

WANT Trainmaster, Ride Help and Canvasman.

FAIRMEN, get in touch with us.

M. J. LAPP, 19 Hickory St., Ellenville, New York.

The Kiddies' Park

(Continued from page 11)

there should be a booth for the sale of strip tickets. Each strip contains six perforated tickets and sells for 25c. On special days the price of the strip may be reduced. Each ticket is plainly marked "Good for 5c anywhere in Kiddies' Park". Each ticket should be good on every device, every admission or ride and at every booth or stand. One or two cashiers also pass thru the park at busy times selling the tickets either in strips, or singly for 5c. I would try to eliminate the taking of cash fares by any attendants other than the cashiers. Each strip and each ticket is, of course, numbered serially for accounting purposes. I believe this strip-ticket method especially adaptable for Kiddies' Parks. It is cheap, flexible, and easily checked.

The laying out of the plan of a Kiddies' Park is even more important than an adult park, to see that one device properly feeds another. The devices should be rather crowded together, not leaving too much play space between. Each device should be properly and appropriately fenced in to avoid accident. I believe the best possible pavement is a strong wooden platform or floor upon which most of the devices can be fastened, and easily shifted. Under no circumstances would I advise concrete or macadam, as children are too prone to fall.

One question often asked is, "How do you limit the age of the patrons?" I don't! Children as young as three, and even two, patronize the swings and teeter. A few adults become children and frolic with them, to the great delight of the children. The adults have never bothered us except occasionally monopolizing the kids' coaster, whose sensation seems to suit many of them better than the larger coasters.

As to what devices to install: There are now so many devices from which to choose that it is more a matter of selecting a variety than anything else. Under the circumstances, I'm sure I'll be pardoned for saying that the first essential device is a Thompson's Kids' Coaster, not only because of its attraction and profit, but because it occupies such a small space and forms an enclosure for other devices and refreshment stands. I have found the automatic see-saw, the miniature carousel, circle swing and whip to be the next best patronized devices. After the children learn to operate it, the whirl-over-swing is an attraction. Evans manufactures several automatic targets for an air-gun shooting gallery at short range. These, with some other simple and breakable targets, make a most attractive and safe shooting gallery. If the patronage is large enough to support it, a kids' circus is most profitable. It does not take much equipment, but considerable ingenuity, to run one successfully, with only two or three attendants. The Punch and Judy Show should be a part of every Kiddies' Park; one attendant can collect the tickets and give the performance. Where the park has sufficient space a playground equipped with play apparatus (not gymnastic apparatus), sand boxes, a playhouse, etc., should be a part of the park and have its admission charge the same as for any other attraction. A wading pool with admission charge is also an attraction but not usually a profitable one.

The publicity problem for a new Kiddies' Park is important. It is necessary to let the kids know of it, and bill posting and newspaper advertising does not seem to get them. I find it advisable to dress two or more well-selected chaps in good clown suits. It is their special duty to make fun for the kids, and it is also their duty to keep a general eye on the welfare of the children, to stimulate attendance by occasionally riding on the less popular devices, etc. Too many clowns can, however, spoil the froth. But a parade of three or four clowns thru the streets with some noise or music three or four forenoons a week will do more to advertise a Kiddies' Park than much reading matter.

The Old Order Changeth

(Continued from page 16)

various stages or the extravagant eagerness of the vaudeville manager to make new conquests, to add new lustre to his bills, but the fact is that the vaudeville stage is particularly proud of its own exclusive artists and it rewards them accordingly.

Season's Greetings

From

The W. G. Wade Shows

We take this opportunity to thank each and every one who co-operated with us in making the season of 1925 the most successful in the history of the Show. Especially do we wish to express our appreciation of Mr. W. E. Franks, Mr. Lew Marcuse and Mr. E. L. Wade for their faithful assistance to the management.

We are now booking for the season of 1926 and have already contracted for "Fountain of Youth" (Water Show), Minstrel Show, Athletic Show, Electorium, Penny Arcade, Silodrome, and three rides, including Merry-Go-Round, Eli Ferris Wheel and Merry-Mix-Up, which are owned by the management.

WANTED—Any other attractions of merit which do not conflict with those already booked.

Exceptional opportunity for one-ring circuses or animal show—Ten-in-One Show with or without outfit, and single platform show, also any other rides which do not conflict.

CONCESSIONS all open. Liberal terms—some exclusives.

WANTED—Electrician, riding device foremen and helpers in all lines.

The season will open in Southern Michigan about April 25th, under strong auspices, and extend until about November 1st, including a long circuit of day and night fairs.

Address all communications to

The W. G. Wade Shows,

Tel. Hemlock
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Are designed and originated by us, built in our own factory by masters and expert wheel makers. Our high standard of uniform and perfect wheels have made our name famous. There is nothing to compare with our work. Our wheels are known and appreciated by all leading experienced wheel workers.

See the new wheels coming--you will realize the difference--thicker in rim, cone ball-bearings, cone nuts and studs and the finest brilliant colors for finish, and lower in prices.

Get familiar with our latest new 12-horse track and other new games. Catalogue of our new items will be ready February 26, 1926. Don't miss it.

Wishing all our customers and friends a Merry Christmas and a Very Prosperous New Year.

FRENCH GAME & NOVELTY MFG. CO.

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WIDE-COLLEGIATE BELTS

Genuine Cowhide Leather, Smooth, Two Tones, Embossed.

Assorted Colors and Sizes.

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\$36.00 Gross. Sample Dozen, \$4.00.

One-third deposit on all orders, balance C. O. D. Write for Our New Catalogue, Complete Line of Genuine Cowhide Leather Belts. Samples Dozens prepaid.

PITT BELT MFG. COMPANY,

705 5th Avenue, PITTSBURGH, PA.

Comedy With Snap and Sparkle Wanted

Not only that, but the vaudeville theater pins its faith upon these children of its own, so to speak, and not upon the more or less distinguished guests from other stages who often suffer by comparison with the regular headliners for the reason that they have not the proper material to work with. A good actor may be seriously handicapped in vaudeville by a sketch that would furnish a nucleus for a thrilling melodrama, but who in a vaudeville theater in no mood to enjoy topical songs or the lucubrations of the eccentric comedian. Such an act, indisputable as may be its intrinsic worth and the artistic merit of the performance, may put upon the show a damper that nothing can dispel. Hence the average vaudeville manager's aversion to the tense or tragic playlet and his preference for comedy sketches that move in jig time and show a wealth of humor and ingenious surprises. Douglas Fairbanks scored one of his bull's-eyes in spoken drama when he appeared with Patricia Collinge in a rattling little comedy called *A Regular Business Man*. Nor is this preference for the humorous playlet based upon questionable taste, for the very manager who protests that this is what the public wants will say without the slightest hesitation that Edwin Burke and Willard Mack and not some dramatic quack from Broadway are the masters of this particular art. The public wants good comedy—comedy with snap and sparkle. That is an invariable and lasting rule.

Ballroom dancing, of which the Castles were the principal demonstrators in vaudeville at the beginning, has had a comparatively long and successful vogue, and tho it is beginning to decline it will undoubtedly hold a place for a long time—until some fashion as yet undeveloped takes its place. For dancing, no less than comedy, is a joy forever. Imitations which brought Cissie Loftus, Gertrude Hoffman and Elsie Janis prominently before the public are now the exception rather than the rule, but some of the cleverest of these specialists, and also some of the best dancers who grew up on the vaudeville stage, have been drawn into musical comedy, greatly to the enlightenment of that variable institution. And it is proof of the much-improved standards of vaudeville that these borrowed lights have contributed a great deal of the brightness witnessed in many a musical comedy, altho the majority never ranked among the headliners in vaudeville.

Within the audiences themselves there is a curious conflict of tastes—not only curious but even paradoxical. For example, some artists always frantically applauded on Broadway are not invited to appear elsewhere until they have undergone considerable refining, until their metropolitan crudeness has worn off. Yet the highly explosive and ostentatious Miss Tanguay has been welcomed everywhere.



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16-30-100-250-500 Styles.

New Improved 1925 Model. Write or wire.

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And the following: 8, 12, 15 and 16-horse silver track, also two sets of Pipe Leg Buckets, six Tops, in good condition, 16x12 and 11x10, also six Fibre Trunks. Can buy all or part at a real bargain that would cost three times as much if bought in spring. Don't delay. Wire or write at once, as am in urgent need of money.

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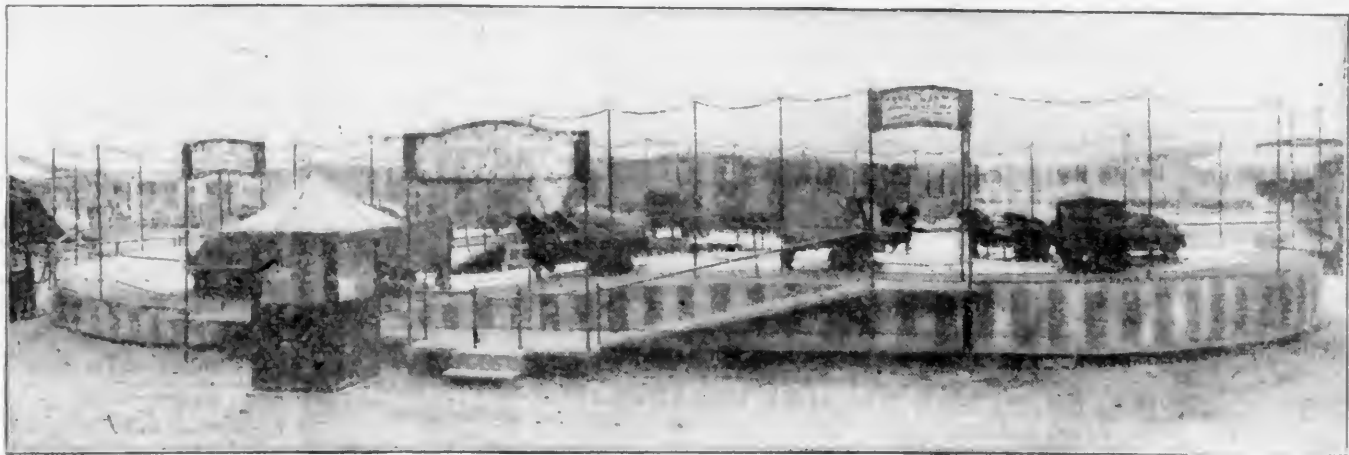


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NOVELTY RIDE: ❁ ❁ ❁

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A 60-passenger ride. The ten cars twist, twirl and spin in every direction, often making many complete revolutions to the right or left as they go up, down and around the track. No two cars perform the same. Each revolution is different.

A PROVEN SUCCESS---OVER \$23,000.00 GROSSED AT THREE FAIRS LAST FALL.
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THE SENSATION OF 1925---
RECEIPTS \$8,000.00---\$26,000.00 PER SEASON.
BUILT FOR PORTABLE OR STATIONARY USE.

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THE EVER POPULAR MONEY GETTER.

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All-American Shows, Nip Butts, mgr.: 908 E. Seneca St., McAlester, Ok. American Amusement Co., H. O. Wallace, mgr.: Philadelphia, Pa. (Gen. Del.). Anderson-Snyder Shows, Red Cloud, Neb. Barlow's Big City Shows, Harold Barlow, mgr.: Granite City, Ill. (Box 16). Beasley-Boucher Shows, R. C. Beasley, mgr.: Longview, Tex. Bernardi Expo Shows, Felice Bernardi, mgr.: Phoenix, Ariz. (Lock Box 1004). Bernardi Greater Shows, Wm. Gilck, mgr.: (Monnt Rolly road) Charlotte, N. C. Boyd & Linderman Shows: Richmond, Va. Brown & Dyer Shows, Al J. Dornberger, gen. mgr.: Norfolk, Va. (Box 1225). Brundage, S. W., Shows, Dennis E. Howard, mgr.: Lake Conroy Driving Park, R. R. 7, St. Joseph, Mo. California Shows, Inc.: Northampton, Mass. Coleman Bros.' Shows, Thomas J. Coleman, mgr.: 520 High st., Middletown, Conn. Coping, Harry, Shows, Harry Coping, mgr.: Reynoldsville, Pa. Conklin & Garrett Shows, J. W. Conklin, Jr., mgr.: Vancouver, B. C., Can. Corey Greater Shows, E. S. Corey, mgr.: Elmora, Pa. Crouse United Shows, A. F. Crouse, mgr.: 17 Tremont ave., Binghamton, N. Y. Dalton & Anderson Shows: Memphis, Tenn. DeKreko Bros.' Shows: Peoria, Ill. Dohyans, George L., Shows, Inc., George L. Dohyans, mgr.: (Fairgrounds) York, Pa.; mail address, Port Richmond, N. Y. Dodson's World's Fair Shows, C. G. Dodson, mgr.: Fairgrounds, Waco, Tex. Dreamland Expo Shows, Dave Rose, mgr.: Office address, 1547 Broadway, Gaiety Theater Bldg., Room 404, New York City. Ehring, Fred'k, Amusement Enterprise, Fred'k Ehring, mgr.: 205 Rozzell's Ferry Road, Charlotte, N. C. Evans, Ed. A., Shows, Ed. A. Evans, mgr.: Herington, Kan. Fairly, Noble C., Shows: Fort Smith, Ark. Fields Greater Shows, J. C. Fields, mgr.: Wood River, Ill. Fleming, Mady Cody, Shows, Mad Cody Fleming, mgr.: 26 Central ave., Cincinnati. Francis, John, Shows: Houston, Tex. Great Sutton Shows, F. M. Sutton, mgr.: Osceola, Ark. (Old Ford Bldg.). Great Eastern Shows, Mrs. B. C. Martin, owner & mgr.: Madisonville, Ky. Greater Sheesley Shows, John M. Sheesley, mgr.: Mobile, Ala. Haeckman's United Shows: McClure, Pa. Heth, L. J., Shows, L. J. Heth, mgr.: North Birmingham, Ala. Imperial Expo Shows, W. J. (Doc) Ralston, mgr.: Barberton, O. (Box 238). Isler Greater Shows, Louis Isler, mgr.: Chapman, Kan. Jones' Greater Shows, A. H. Jones, mgr.: Danville, Ky. Jones, Johnny J., Expo., Johnny J. Jones, prop.: Orlando, Fla. Ketchum's 20th Century Shows, K. F. Ketchum, mgr.: 131 E. 19th st., Paterson, N. J.

WINTER QUARTERS LIST

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the address of their winter quarters as soon as they decide upon same. Use blank below for that purpose:

Keystone Expo Shows, Sam Mechanic & Max Gruberg, mgrs.: Fairgrounds, Raleigh, N. C.; offices, 1827 E. Cambria st., Philadelphia, Pa. Kline, Abner K., Shows, Abner K. Kline, mgr.: San Bernardino, Calif. Lachman-Carson Shows, D. D. Lachman, mgr.: El Reno, Ok. (Box 742). Lapp's Greater Shows, M. J. Lapp, mgr.: White River Junction, Vt.; office address, 19 Hickory St., Elkville, N. Y. Latlip's, Capt., Rides, Capt. Latlip, mgr.: 209 Elm st., Charleston, W. Va. Levitt-Brown-Liggins Shows: Seattle, Wash. Lippa Amusement Co. (Nos. 1 and 2), Leo Lippa, mgr.: Milford, Mich. Office address, Hotel Normandie, Detroit, Mich. Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex. McClellan Shows, J. T. McClellan, mgr.: Office address, care Coates House, Kansas City, Mo. McGregor, Donald, Shows: Nashville, Ark. McMahon Shows, T. W. McMahon, mgr.: Marysville, Kan. Max's Expo Shows, Max Goldstein, mgr.: Fairgrounds, Hartford, Mich.; offices, 1053 Dunlop ave., Forest Park, Ill. May & Dempsey Shows, May & Dempsey, mgrs.: Newcastle, Ind. Metro Bros.' Shows: Boston, Mass. Michigan Greater Shows, H. T. Wade & O. A. Baker, mgrs.: Adrian, Mich.; Wade's address, 149 Chestnut st., Adrian; Baker's address, 610 S. Hancock st., Louisville, Ky. Miller Bros.' Shows, Morris Miller, gen. mgr.: Baltimore, Md. Morris & Castle Shows, Milton M. Morris & John R. Castle, mgrs.: (Fairgrounds) Shreveport, La. Mulholland Shows, A. J. Mulholland, mgr.: 317 N. Edwards st., Kalamazoo, Mich. Murphy, D. D., Shows, L. M. Murphy, mgr.: 407 Walnut st., St. Louis, Mo. Murphy, F. J., Shows, F. J. Murphy, mgr.: Haverstraw, N. Y.

Northwestern Shows, F. L. Flack, mgr.: 30 E. Woodbridge st., Detroit, Mich. Outdoor Amusement Co., James F. McCarthy, mgr.: Lilly, Pa.; offices, 4667 North 5th st., Phila., Pa. Pearson, C. E., Shows, Capt. C. E. Pearson, mgr.: Ramsey, Ill. (Box 48). Pilbeam Amusement Co., F. E. Pilbeam, mgr.: 3143 Michigan ave., Detroit, Mich. Ross, Nat., Shows, Mrs. Nat. Ross & H. G. Shovelto, owners; J. F. Murphy, gen. mgr.: Augusta, Ga. Rice & Quick Shows, W. L. Quick, mgr.: Durant, Ok. (Box 522). Rice & Dorman Shows: Fairgrounds, Lawton, Ok. Rice Bros.' Shows, C. C. Rice, mgr.: Fairgrounds, Greenwood, S. C. Riley, Matthew J., Shows, Matthew J. Riley, mgr.: Emporia, Va. Royal American Shows, C. J. Sedlmayr, mgr.: Paola, Kan. Rubin & Cherry Shows, Rubin Gruberg, mgr.: Montgomery, Ala. Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb. Smith Greater United Shows, K. F. (Brownie) Smith, mgr.: Johnstown, Pa.; offices, Salisbury, N. C. Smith, Otis L., Shows, Otis L. Smith, mgr.: Bloomsburg, Pa. Smith, Lexie, Amusement Co., Lexie Smith, mgr.: Indianapolis, Ind. (Box 67). Smith's Southern Shows, Steve Smith, mgr.: Smithers, W. Va. Southern Ter Shows, James E. Strates, mgr.: Fairgrounds, Elmira, N. Y. (Box 494). Spencer Shows, Sam E. Spencer, mgr.: Brookville, Pa. Sunshine Expo Shows, H. V. Rogers, owner: Tussemere, Ala. (Box 275). Wade & Howard Amusement Co., R. H. Wade & R. S. Howard, mgrs.: Millfield, Ok. Wade, W. G., Shows, W. G. Wade, mgr.: 289 Fuldurst ave., Detroit, Mich. Worham Shows, The, John T. Worham, mgr.: San Angelo, Tex. (Box 773). Wortham's World's Best Shows, Beckmann & Grey, mgrs.: 1805 Brady st., E. St. Louis, Ill. Zeldman & Pottle Shows, Zeldman & Pottle, mgrs.: Fairgrounds, Savannah, Ga. Zeiger, C. E., United Shows, C. E. Zeiger, mgr.: Coates House, Kansas City, Mo.

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Copy of Contract

Under Which Martinho Lowande Worked for Cooper & Bailey Circus in 1877

When Oscar Lowande, sole owner and manager of Lowande Bros. Circus in Cuba, was in New York the past summer, he called at the New York offices of The Billboard and brought along with him the original hand-written contract under which his father, Martinho Lowande, worked for the old Cooper & Bailey Circus. The contract contains some interesting clauses, such as are not found in present-day contracts of this nature. It shows what value Cooper & Bailey placed on the service of the elder Lowande, who is living and enjoying very good health for a man 87 years old, and his two sons Oscar and Aivo. The Billboard takes great pleasure in publishing herewith the content of the historic contract, which will no doubt prove of interest to the followers of the white-top field:

"Articles of agreement made and entered into this 18th day of September, A. D. 1877, by and between Cooper & Bailey of the first part and Martinho Lowande of the second part. Witnesseth that in consideration of the said Martinho Lowande, of the second part, giving to the said Cooper & Bailey, of the first part, his services as an equestrian for the term hereinafter specified, the said party of the first part agrees to pay to said Martinho Lowande for such services three hundred (\$300) dollars or sixty pounds sterling or their equivalent per week for each and every week during the term of this engagement except as hereinafter specified. The party of the first part further agrees to furnish and provide for said party of the second part at their own expense one groom to take care of the horses owned by the said party of the second part. The said party of the first part further covenants and agrees to pay all expenses of shoeing and keeping properly shod the horses of the said party of the second part and to provide for the horses of the party of the second part when in stables good and wholesome stalls and when in tents the choice of stalls and the said party of the first part further agrees to furnish and provide for the party of the second part and his two boys when in towns and cities and when traveling from town to town by steamer or otherwise first-class accommodations. When traveling with the circus company overland with wagons said party of the second part and his two boys are to be provided with buggy conveyances and his groom to have the same or such accommodations as other employees of the circus. The party of the first part further agrees to give to the party of the second part the exclusive privilege of selling the photographs of himself and children in the circus tent or building and if his acts should be late in the day, he may sell in the menagerie tents. The party of the first part agrees to pay all charges for transportation, traveling and hotel expenses of said party of the second part, his two boys, groom and horses from wherever he shall be until the termination of his agreement or engagement.

"The party of the first part agrees to pay the party of the second part the sum as aforesaid per week for his services at the end of each and every week and his salary to commence not more nor later than 10 days after the arrival of the circus company of the party of the first part in Australia and to be paid in gold and when paid in foreign money it shall be in amount and value equal to said sum in American gold. Should the wife of the party of the second part not travel with the company but remain at her home, she is to receive one hundred and fifty (\$150) dollars each week for 20 weeks until it amounts to three thousand (\$3,000) dollars in currency, the same to be deducted out of the three hundred (\$300) dollars above mentioned to be paid the said party of the second part for his services as aforesaid. And the party of the second part hereby covenants and agrees to pay to the said party of the second part the sum of two thousand (\$2,000) dollars which amount is to be advanced salary for services as aforesaid, such amount to be paid upon the signing of this agreement, the receipt whereof is hereby acknowledged by the said party of the second part. And the party of the first part is hereby authorized to retain out of the salary aforesaid for each and every week the sum of one hundred (\$100) dollars until the said sum so advanced by the said party of the first part amounting to \$2,000 is repaid to the said party of the first part. The party of the first part agrees that the party of the second part shall have the right to perform his 'carrying act' at about the middle part of the circus performances.

"The said party of the second part in consideration of the covenants aforesaid hereby agrees to perform as an equestrian artist his bare-back carrying act, also his four and seven-horse act during the circus performances of the circus company owned and to be operated by the said party of the first part in Australia or any other country for the term of one year from the day of the opening of the said circus in Sydney, Australia,

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and to be ready at all times when the said party of the first part gives circus performances and to perform his bare-back carrying act and his four and seven-horse act and to furnish for his said performances not more than eight horses, also to supply one groom for the salary of whom he is to be responsible and to pay. In the event said party of the second part should lose any of his horses so as to be unable to carry out and perform his 'carrying act' or four and seven-horse acts, his salary is not to be reduced unless he fails to do his acts on the horses owned by the said party of the first part, and at such times said party of the second part shall have the privilege to use such horses of the party of the first part as are necessary to fill up the number required for such acts.

"In the event of either or both of the boys of the party of the second part becoming sick and unable to perform their parts in the ring, the salary of the party of the second part shall not be reduced by reason thereof unless such sickness exceed one week. That if said circus company shall enter upon a journey of three or four weeks' duration and have no performances during such time, the said party of the second part shall receive no salary during such journey or on trip. It is further agreed that if the party of the second part becomes sick or disabled from performing the several parts herein agreed upon his salary shall not be reduced unless such sickness exceeds one week's time.

"And it is further agreed that these articles of agreement shall extend and be in force for the term of one year

from the date of commencing operations in Sydney, Australia, as aforesaid and may be extended six months longer if desired by giving the party of the second part 30 days' notice in writing of such intention.

"And the party of the first part may at any and all times that may be necessary give what is known as 'benefits' in the name of the said party of the second part and the said party of the second part is not to receive or derive any of the proceeds arising from such benefits. Witness our hands and seals this 18th day of September, 1877.

"(Signed) COOPER & BAILEY, "Per J. A. Bailey, "James E. Cooper, "MARTINHO LOWANDE."

"Attest: "W. H. Gardner, "M. F. Young."

Why Special Events Fail

(Continued from page 13)

co-operation, I have never known one to be a success and some have even spelled bankruptcy for some well-known producers. The answer to this is simply that it is impossible to work up the proper local interest due, I think, principally to the fact that there is too much of a program which confuses and reduces the average convention visitor to such a state of mind that he usually follows the lines of least resistance after the first day's novelty has worn off and then he gets all the free entertainment he can.

It matters not if a producer of a special

event has the most wonderful committee in the world, all the civic clubs, the Chamber of Commerce or any other prominent auspices, the affair is an absolute failure unless the rank and file gets into line pushing the general community interest in the forthcoming affair to the limit, when in turn will encourage the advance ticket sales.

Things That Lead to Sure Failure

Right here I want to say that a good way to make a sure failure is to guarantee the organization a profit and to assure the legality of the proposal with a certified check to cover the amount guaranteed and to deposit it at a prominent bank. Just as sure as this is done the membership loses interest and the promoter faces a deficit. I know, for I had the experience and when all was over I lost a sum that was more than a jolt—it was a distinct shock.

Another sure way for an auspices to fall in creating local interest is to ignore the press. To my mind it is the most potent factor and best molder of opinion in any community. I have known producers and committees to operate in such a manner that one was led to believe they were conducting some secret proposition instead of a "special event" requiring the co-operation of the amusement-loving public.

It has always been my policy to first take my committee and the entire membership into my confidence, explaining every action in detail, accepting all suggestions and criticisms with good grace, never losing sight of the fact that the organization I was doing business with was my partner in the undertaking.

I have known auspices that had tremendous pulling power, but the affairs were complete failures due to not recognizing the different factions in the organization when making up the various committees. I care not if it is a lodge, a civic club, a heter business bureau, a communal club or a community, all are composed of many component parts and factions and these must be recognized if a special event is to be a success.

Whatever success I may have had, I give full credit to the training I received under some of the "squares shooters" and most successful men in the business. I have been taught to take advantage of all honorable means to make my affairs a success. Some have been failures, but I have always analyzed the failures and have profited by them. Some of them were failures due principally to the fact that I failed to get the needed co-operation of various organizations; some were failures because the public was not reached in the proper manner; some were failures because the entertainment offered did not please the public; some were failures because the committee was not working in harmony; while some failures were due to lax methods in doing business.

In conclusion: I do not wish to convey the impression that I am criticizing anyone's methods of doing business, but I am merely giving some of my own experiences and I may say truthfully that my greatest success has been due to trying to give everyone a square deal, being "open and above-board" in all my dealings and having the best partner in the world—my wife and pal, who is due more credit than I can possibly express with mere words.

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The Carnival

(Continued from page 14)

renovation but of rejuvenation. His industry was on a firmer basis. The asset he so much sought, the confidence of the public, was his.

In proof of this may be cited an incident that happened in the summer just closed.

In a Northern city a license was issued to a carnival company. The town had only one paper. This paper represented the survival of the fittest. It had lived thru the storm and had absorbed two other publications. It was favorable to the element opposed to the carnival. It said so.

It did not set itself up as the dictator to the community. It did not refuse the advertising offered. It extended the usual publicity to the carnival. It did not take the dictatorial stand that what it thought should be law. It did not look for the vulnerable spot in the traveling show. It was fair in mind and action.

The opening night the most competent reporter on the paper was sent to the show. He was told not to be biased. His assignment was to go to the show, write what he saw and turn his story in to the city editor.

He obeyed orders. The next morning a very favorable story was handed in. The publisher did not jump at the conclusion his man "had been reached". To use the story without further comment would place the paper in an untenable position. He held the story over one day. He went that night to the show. He returned to publish the reporter's story and in the same issue an editorial.

He stated the paper should exemplify its position. While it was opposed to the "system" of the carnival he frankly admitted the paper could find no fault with the one then in town. In various forms the same happened in many other instances.

The carnival did not meet antagonism with venom. It met it with honesty and frankness. It bid the public come and see. The public did, and it went home conquered. The entire agitation resulted in, ultimate good to the carnival. The carnival is better off. Its establishment as amusement for the masses is permanent because it has stood the acid test and marks the survival of the fittest.

One Other Victory To Win

This indeed is a victory. There is one other to win.

It must come solely from the carnival element. The events of the last five years show that the carnival has stood the acid test. The evidence of this is increased patronage at carnivals; the rapidly ebbing tides of criticism; the alacrity of the public to attend and boost good shows, and the tendency of the showfolk to live up to the spirit of the law and the occasion rather than live within the letter of technicality of the law. Those who live up to the spirit of the law are on the road to success. Those who do not are destined for quick finishes.

The battle before the carnival folk today is to restrain avarice, to hold what is won, and to profit by the rapidly increasing respect of the nation for clean, moral shows that can pass muster anywhere. This can be done. It will be done. Today is only the dawn of a successful era for the amusement for the masses—the carnival.

The Repertoire Show of Today
(Continued from page 18)

business. Then came the "fly-by-nights" and "ryp" shows. These shows made it an uphill fight for the manager who was trying to do right. But the confidence of the public had been so abused that it seemed all the tented theater patrons were "from Missouri!" and you had to show them.

With the number of shows increasing yearly, opposition became keener, and the managers began looking around for new features that their competitors were not using. Larger bands, with the daily concert uptown, orchestras composed of real musicians, better plays and stage settings were some of the results.

No longer are the patrons forced to strain their eyes looking down a side street to detect the faint glow of a pan torch to determine whether or not the tented "opery" was going to show. Now the majority of the recognized shows employ an advance representative who does nothing else but select the "spots", bill, and make it known to the surrounding country that the Stock Company will be in _____ for the week of _____. Now, as soon as it starts to grow dark, a blaze of light in front of the tented theater tells the town that the show is ready for business. The pedestrian can read plainly as he passes by—the one and three-sheet boards, the electric signs and lobby boards giving him the desired information—what play is to be presented that night, the price of admission, curtain time, etc.

Special scenery, lighting effects, spot-lights, baby spots, floods, cloud and ripple machines also have come into their own as far as the tent show is concerned. Ample stage room, comfortable dressing rooms, ceiling pieces, in fact the stage part of a modern tent show is simply a portable theater. Those who remain out the year round carry their own heating plants, and when properly handled the tent is comfortable at all times, even in the most severe weather.

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urally follows that more people are carried. It is not unusual for a tented theater to have from 40 to 50 people with the company. Some carry more, and of course quite a few have less; it depends upon the size of the outfit. Besides the acting casts, the musicians, and working crews, the majority of the shows carry a stage manager, electrician, property man and assistant.

Dramatic-End Tent Takes Place of "Round Top"

And, too, the tent itself has been greatly improved. The old-style tent was a

"round top" with a very small stage, dressing rooms on the ground, and hardly enough room on the stage to allow the entire cast to appear at one time. The lugbear to the actor at that time was the huge center pole placed directly in front and in the center of the stage. This gave the appearance of a split set. But all this has been done away with. Most of the shows today carry a dramatic-end tent.

I believe I was one of the first to purchase a dramatic-end top from Baker-Loekwood, of Kansas City, Mo. These tents are made especially for the dra-

matic tent show, and enable one to have an unobstructed view from any part of the tent.

Among the first to embark in the tent-show business that I remember was the Chase-Lister Show, featuring Charles Harrison and his own plays. Later Mr. Harrison took up the managerial reins and put out the Harrison Tent Theater, which he managed successfully for many seasons.

The up-to-the-minute tented attraction of today presents quite a contrast to those of former years. Then it was an experiment, today it is an established business. Many of the larger shows carry their own baggage cars, built especially for them; Pullmans, several large trucks to transport the outfit to and from the lots, lighting plants and other paraphernalia representing an investment of many thousands of dollars.

Special vaudeville features have also been added, and many of the companies are carrying acts that have played the big time and others equal to those witnessed in any big-time house.

The Selection of Plays

The selection of productions also played a big part in the advancement of the tented theater. The manager of today realizes that he must give his patrons the best material available if he expects their future patronage. No longer are plays "slapped" on, with a table and chair down right and an old settee left. The wise manager selects his plays carefully, chooses those which he thinks will fit his cast, and then turns them over to the director. The plays are then trimmed slightly to give ample time for the above-mentioned vaudeville between acts. After the play is cast rehearsals are started. But this is only the beginning. The director must call together the stage manager, the property man and the electrician, and the script is gone over thoroughly. The scenic artist is consulted, and then the work begins. New scenery is built and painted, lighting effects arranged, special properties built or obtained, and in the meantime, the members of the cast have learned their lines. Perhaps the play may prove a failure; if so, all the work has been for nothing, for a new play must be chosen and a new start made. No set rule can be followed in selecting plays, for what is a tremendous hit in New York may fall flat in Hot Springs, Ark.

Clubs Aid in Making Shows Popular

Other things that have made the tent show popular and have done much to bring about a more friendly feeling between actors and townspeople are the Kiwanis, Rotary, Press and Lion clubs. Seldom a week goes by without some of the members either entertaining these clubs or being asked to make a short address. The actor, as a rule, is quite capable of giving an intelligent talk, and this in itself is a "boost" for the show. We have attended as many as three of these meetings in a single week.

Should the manager or actor be called upon to speak, he usually chooses for his subject "The Condition of the Country as We Find It" or "Advancement of Cities as We Visit Them From Year to Year".

Traveling constantly as we do, we are in a fair position to know just what the conditions are thruout the country, and this gives the members of the local club an insight into affairs in general and possibly information that they can obtain in no other way. John Perkins and Silas Green are as a rule attending these meetings, and they come to realize that actors are human and good American citizens after all. They lose no time in imparting this information to others and the result is—another "boost" for the show.

Equity's Great Assistance

The Actors' Equity Association has also done much to improve conditions in general, both in the theater and the tent. The working-out process has started and it will only be a question of time before the undesirables and incompetents will be eliminated.

The actor realizes that he has come into his own, that his organization is willing to back him up, and he on the other hand is striving to do all in his power to prove worthy of the cause.

The manager also recognizes the benefits and advantages provided for him by Equity, and with the "one-for-all-for-one" spirit prevailing between manager and actor it makes it a combination hard to beat.

There's nothing wrong with repertoire—it's in better shape today than ever before.

FIBRE SILK TIES

\$2.25 Doz.—\$26.00 Gross

F. O. B. St. Louis

Immediate shipment direct from looms to you, any amount. The best 50c seller on the market. Go like wildfire at 3 for \$1.00. If you do not find our Ties the best sellers you ever had your money will be refunded upon return of merchandise. 25% must accompany your order.

IRIDISSO KNITTING MILLS CO.,
St. Louis, Mo.





MUIR'S SILK PILLOWS
ROUND AND SQUARE

FOR CARNIVALS --- BAZAARS --- } There is no article of merchandise that shows the value and attractiveness for the money like these beautiful
SALESBOARDS --- PREMIUMS --- } Pillows. HOLIDAY SEASON IS PILLOW SEASON—SEND FOR A TRIAL ORDER TODAY.
MUIR ART CO., 116-122 W. Illinois St., CHICAGO, ILL.

The Future of Trained Wild Animal Acts

(Continued from page 9)

seen, to be pleased while seeing before a crowd of spectators, the horses, dogs, cats and similar animals. Yet all of the same without any exception offer in the course of their programs trained elephants.

If you have ever noticed elephants, be it a group of two or a collection that occupy a cage, go thru their routine as tho they like it and are pleased with themselves and their accomplishments, you have seen more than any of us who have watched them twice daily for years. Elephants require "hooking", they require to be buffed around to go thru their various tricks and formations, and if ever a park-goer had the appearance of being pleased with himself while in action before an audience the most observant has failed to notice that expression.

But elephants are comparatively easy to handle, and every outfit that harbors these ponderous actors includes men enough and workers capable enough to handle them without trouble and inconvenience. Perhaps that is why the reference to elephants in the propaganda is conspicuous by its absence.

There is an old axiom that appeared in the copy-books we used a generation ago. It ran "The proof of the pudding is in the eating." And when all is said and done, when the press has carried the story of the manager who has been added to the list of those who have banned the wild animal acts because the public does not want that form of blood-thirsty amusement, the undisputed fact remains that a condition of affairs is brought about by humbug and fraud, that the public really does want to see the lion lie down by the lamb, and really does enjoy the acrobatic performance of the lady in spangles in the den of tigers and the doughty trainer in jungle attire subjugate the black-maned Nubian lions and fight the animals to the safety cage just without the steel-girted arena.

Trained wild animal acts have their place in the outdoor amusement world. It is quite evident that their vogue in vaudeville has been fraught with disappointment and danger. Theater conditions backstage will hardly permit of a trained wild animal act. Sanitary requirements have grown more rigid and the element of danger is paramount because of one great reason. That is, where in the vaudeville working world is there a man, or a woman for that matter, who is experienced in handling animals? The average stagehand never saw one except in a circus, at a carnival, at a fair, in a menagerie or at a zoo. Consequently there does not exist the experienced corps required to properly present a trained wild animal act in vaudeville.

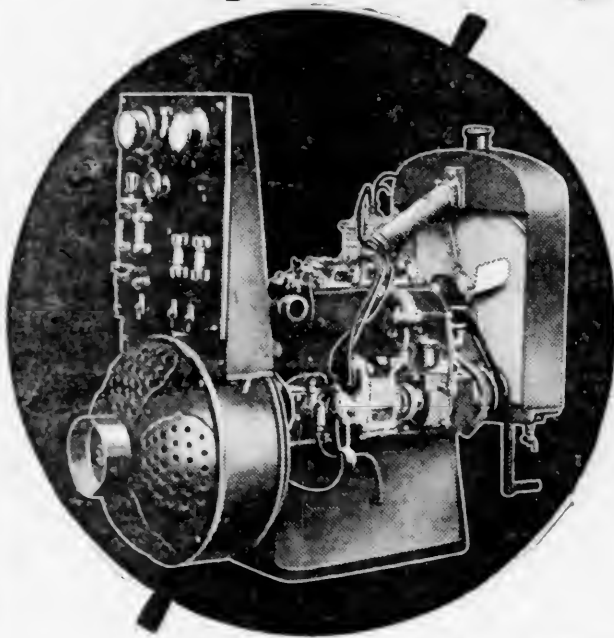
Indoor theatrical men, facing these conditions, have barred, to a certain extent, these wild animal acts because they could not handle them. Outdoor amusement managers have probably patterned their actions after their vaudeville brethren. But there are circus, carnival and fair managers who have handled wild animal acts, who are offering subjugated beasts and who will continue to offer them to the public as an entertainment. The very fact that this type of amusement is not suitable to indoor attractions is another reason why it should be and why it is offered by the outdoor purveyors of entertainment.

And Mr. and Mrs. Public, because they want this kind of entertainment, will patronize these managers and their offerings and continue to patronize them because the performances offered satisfy their demand for diversified entertainment.

Prospects for Dramatic Stock and Rep.

(Continued from page 9)

His own. The Broadway producer does not find it absolutely necessary to go abroad to look for material these days. In fact, it is quite the reverse, for you will now find half of the London theaters producing New York successes by American authors. Any unknown author can now get his play read and carefully



The popular, handy, compact, dependable, 4 K. W.

Just About Now—

About this time o'year old friendships seem, somehow, to mean a whole lot more, don't they? Christmas rolls 'round and it suddenly dawns on us that folks have been mighty nice to us ---and that we haven't done much in the way of thanking them.

So we want to take this opportunity of heartily thanking all of our good friends in the show business, for the splendid things they've said about their Universal Electric Plants. The things they've said, by the way, have been even more emphatic and enthusiastic than in seasons past, for Universal has tried harder to live up to them and to deserve them.

The new line of Universal Electric Plants announced a year ago, for 1925, with their added compactness, their greater ease in starting, their permanent, perfect alignment of motor and generator (due to the improved integral mounting of the generator on the motor bell-housing), their big saving in weight and their increased smoothness of motor operation and lack of current flicker---all these betterments have brought their repeated words of commendation.

And we value these things all the more coming from you folks whose success or failure often hangs on the reliability and the quality of the lighting equipment you carry.

We're going to keep on, as we have in the past, trying to better deserve your business and personal confidence. If you know of a way in which we can serve you more usefully we sincerely want you to tell us about it.

MEANWHILE---JUST A GOOD OLD-FASHIONED, HEARTFELT

Merry Christmas

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(Not connected with any other firm using the name "Universal")



ELECTRIC PLANTS

Operate equally well either with or without batteries

GRAND STAND CUSHIONS

CONCESSIONAIRES—How many Grand Stand Cushions are you going to be in the market for during 1926? Write us at once, giving us an idea of the number you will need and when. If combined concessionaires will express their wants to us by January 1, the number they will need, raw material prices can be judged, and you will accordingly receive the lowest prices you have ever paid. The bigger the volume the lower the production costs. All concessionaires interested give us your expression at once.

PEORIA CUSHION CO., 1512 N. Adams St., Peoria, Illinois

considered. There isn't a Broadway producer today who is not in search of good material. That is why so many plays now used in stock have never been seen on Broadway. Broadway successes are not so numerous that they can be sold and turned over to stock fast enough to keep the stock market supplied. Some of the Broadway hits are not good stock bills anyway, for stock patrons will not accept dirty, flimsy, risque or immoral plays—they must be clean.

Better Plays for Repertoire Companies. The unusual activity among the repertoire managers throught the country fore-

1926

o-o

A Merry Christmas and A Happy New Year

Croft & Allen Corporation

Philadelphia and Bethlehem

extend to all a MERRY CHRISTMAS and a HAPPY NEW YEAR, and announce for the Season of 1926 that they will have a new line of packages that will meet the approval and demands of the CONCESSION TRADE with

PRICE FLASH QUALITY

SAMPLES AND PRICE LISTS WILL BE READY EARLY IN JANUARY.

Offices at Philadelphia

Factories at Philadelphia and Bethlehem

1926

o-o

A Concession Line Beyond Comparison

Our representative will make a trip through the Southern States early in January with a complete line of Concessions. Wait for him.

casts a most successful season in this line of amusement. Business thruout the past summer has been excellent and the owners of repertoire companies anticipate a most prosperous winter season and are leasing plays of a much better type than ever before. They, too, realize that "the play's the thing" and the amusement lovers of the rural communities are now being given the opportunity of seeing late Broadway successes properly presented by most of the repertoire companies.

The Standard Play Company now has between 400 and 500 plays listed in its catalog, which include late Broadway releases, new plays for production and old standard successes. They all have their proper place in stock. We realize that the life of a stock manager particularly depends upon his ability to find good plays and at a royalty that he can afford to pay.

Let me drive home this fact: Don't think stock producing or stock acting is easy work. I consider stock not only the most difficult but the real scientific part of the theatrical business, and I believe the stock manager is the best "showman" of them all and deserves not only credit as such, but the help and consideration of everyone with whom he comes in contact.

(EDITOR'S NOTE.—Mr. Blaney's reference to a real stock circuit recalls a suggestion that a Billboard representative made to him two years ago, for the establishment in New York City of a dramatic stock service bureau that would act as a clearing house for authors, playwrights, owners of plays, playbrokers, producing managers and players. An establishment of this kind would doubtless prove practical, and in time develop into a co-operative organization that would enable the promoters to form a circuit thruout the country for the marketing of plays along commercial lines that would prove profitable to owners of plays, their playbrokers and dramatic stock producers. Unknown authors could be encouraged to trust their new plays to a reputable organization of this kind, pressured of honest treatment and a premiere presentation, and if the play proved suitable for stock, a heretofore unknown market with weekly royalties. Mr. Blaney may or may not be interested in the establishment of a dramatic stock service bureau, but the time will come when some progressive theatrical promoter will see the logic and practicability of such an enterprise.)

Tabloid's Deserved Attainment

(Continued from page 15)

formerly. There is a field for the intermediate shows of from 18 to 25 people, likewise for the more pretentious organizations that are carrying from 25 to 40 people, and all this activity under normal business conditions. Tabloid circuits now are fewer, of course, but booking conditions are greatly improved. The independent field is still a possibility, tho limited, due undoubtedly to disadvantages that cannot compete with the indispensable routine so essential to industry called SYSTEM. There is an element of theater managers that are hard to "sell", even occasionally, and justly so, because of their familiarity with the once low general standard of this kind of entertainment. These men, realizing the exacting demands of their patrons, choose wisely and consequently protect their business. Of course, these dates when landed are invariably worth something on a sharing basis. Continued improvement will again place tabloid in good stead among the skeptical. Most of the territory often referred to as "was" good is still financially attractive to shows THAT HAVE THE GOODS.

Millions of dollars' worth of advertising put over a certain brand of chewing gum, likewise a certain brand of beans.

The name on the billing of a show is coming into its own. The public is buying its amusement more conservatively and the producer that has given them something worth while season after season is rewarded with a profitable engagement upon each visit to that city. This means simply that Jazbo Hokum's Comical Damsels may fare better the second and third season if its presentation has merit upon each appearance.

A man is judged by the company—he is working for—so the saying goes. "Beefing" and "passing the buck" have been indulged in by many of the in-

GOOD NEWS FOR PEARL BUYERS

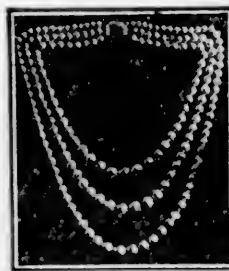
To please our many old friends and in order to make new ones, we have made a special arrangement with one of the largest manufacturers of INDESTRUCTIBLE PEARLS in the trade. This deal enables us to offer you Pearls of the very first quality at prices that will even meet the competition of the cheaper goods. Also keep in mind that every string of Pearls we ship will be carefully inspected as to graduation, clasps, etc., so that the goods arrive at their destination all ready to present to your customer in the best possible condition.

If you want to participate in this SPECIAL HOLIDAY OFFER, make the selection of items you desire from the price list below or our Special Holiday Assortment for \$15.25. Send us your order and the day it arrives at this office same will be immediately shipped that very same day. Remember these prices include

KOBE PEARLS and KOBE SERVICE.

3-STRAND Pearl Necklaces \$7.00 Doz.

Fancy Clasps With Either Pearl or Coored Birth Stones WITH BOXES



LARGE SIZE CHOKERS \$5.00 Doz.

Fancy Clasps With Colored Birth Stones WITH BOXES

All Prices Quoted Include Handsome High-Grade Boxes

PRICE LIST:

- 24-Inch Indestructible Pearls, with Boxes.....\$3.00 Dozen
30-Inch Indestructible Pearls, with Boxes.....\$3.50 Dozen
36-Inch Indestructible Pearls, with Boxes.....\$3.75 Dozen
60-Inch Indestructible Pearls, with Boxes.....\$4.00 Dozen
15-Inch Graduated Chokers.....\$2.50 Dozen
Mother of Pearl Chokers, something new, uniform size. Colors, Indian Red, Gold, Pink, Aqua, Sky Blue\$10.00 Dozen

SPECIAL HOLIDAY ASSORTMENT

- 1/2 Dozen 3-Strand Necklaces | 1 Dozen 36-Inch Necklaces
1 Dozen 24-Inch Necklaces | 1/2 Dozen 60-Inch Necklaces
1 Dozen 30-Inch Necklaces | 1/2 Dozen 15-Inch Chokers

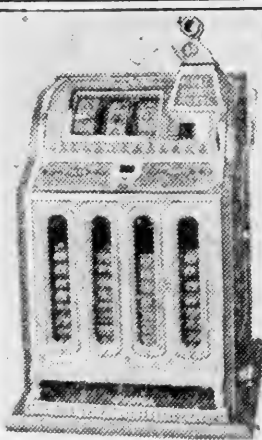
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NEW FRONT VENDER

Price \$115.00 each. Will pay for itself the first three weeks' run.

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In Lots of 5, \$105.00 Each
In Lots of 10, \$100.00 Each
In Lots of 25, \$97.50 Each

Mints, \$13.50 per case of 1,000; 5 cases \$11.50 per 1,000, 10 cases \$10.75 per 1,000.

Twenty-five per cent deposit, bank draft or certified check with order, balance paid C. O. D.

Order today, we fill your order tomorrow.

INDIANAPOLIS MINT COMPANY

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INDIANAPOLIS, - - - INDIANA

dividuals connected with the business. The booking agent blamed the theater manager; the latter complained about the company manager and this man "proved" it was the actor and so on. Short cancellations have been practiced by all of the above. Redre's protection or adjustment was NOT, but a better understanding is being effected gradually. At one time circuit heads operated a number of their own attractions, thus giving rise to no small amount of unrest among the independent owners of

shows on their books. Just what disadvantage accrued from this matters not. At any rate the practice has been abolished, it has been stated. Misunderstandings will become fewer when a general businesslike method is adopted by all concerned. A gentlemen's agreement is oftentimes reliable. The "wrongdoer" can only profit momentarily by any unfair action. The practice of "do him before he does you" smacks of savagery and has no place among the agent, theater manager, company owner or artist

that has any respect for the profession in general. Co-operation is OUR only arbitrator since ours is the only branch of amusement that does not have organized heads that afford mutual protection; submitting for instance, vaudeville with its managers' protective association, legitimate theater managers' association and motion picture protective leagues. Pleasant working conditions are more profitable and theater managers are a goodly lot generally when they are met half way; the booking agent has a thankless assignment and surely deserves some consideration. The attraction with a drawing power is gradually commanding the respect due it from every angle. Co-operation is the keynote to a better understanding among all concerned.

With advanced tabloid attractions supplanting vaudeville in a number of recognized theaters and some few motion picture houses changing their policy in our favor together with even new territory constantly becoming available, we are still in our infancy. Inducements are held out everywhere for the salable amusement product and the market is not flooded with the preferred brand of this type of shows.

"What does the public want?" is a time-worn query among theater and company managers alike; we know patrons have been educated and are bent upon diversification. Despite the fact that the ladies of the ballet have ceased to hold the feature position of the show as the greatest drawing card they are undoubtedly the backbone of musical comedy. Emphatically they are essential. Presentation as pertains to scenery and wardrobe is quite an important item. Additional novelties in the way of sumptuously mounted numbers with an electrical effect now and then do not go amiss. First, however, TALENT is the foundation of any organization—artists that can entertain and as many singing voices in the cast as possible; producers who can supply suitable new material and comedians who can evoke laughter legitimately. In the better class of theaters, especially those catering to a family trade, it is absolutely impossible to sell off-color humor. Cleanliness is deservedly paramount. With a capable cast and an otherwise passable show as pertains to mounting especial attention is directed to variety in all programs; novel specialties and outstanding features are indispensable. They serve to revive the interest in the entertainment and relieve any sameness that might find its way into the running. Pretentious openings and special finales serve to advantage, to say nothing of punch lines at number cues and climaxes that register solidly. Even with all of this crowded into a single entertainment at an alarmingly low price of admission we may oftentimes have to return to the introductory caption, "What DOES the public want?"

Credit assumed for the stride made by tabloid without the assistance of the organization that vaudeville and the legitimate enjoy, we are confident that even greater realization is on its way. While there is only one trade journal that conducts an exclusive tabloid department, the magnitude of our activities is unbelievable. The "tab." show had a meager beginning and the development has been interesting for those that have "stuck it out."

The "tab." show contributed a suggestion for a new form of family amusement and we respect the term from that standpoint. However, we have outgrown the abused reference and are entitled to a more attractive classification—we are proud of MINIATURE MUSICAL COMEDY.

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

Pit Attractions

Small Mummified Outlaw Subjects, Two-Head Baby in Bottle, King Tut Mummies, six small White Slave Children, \$20.00, and lots of others. List free. NUBSON SUPPLY HOUSE, 514 E. 4th St., So. Boston, Massachusetts.

Mlle. ROSETTE KRAUSE, Hawaiian Dancer open for engagements. Christmas Greetings to my many friends. Happy New Year. 201 WEST 91st ST., NEW YORK.

CAILLE VICTORY MINT VENDER

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Increase Your Profits
At same time furnish amusement for your customers

IN USE EVERYWHERE

The only perfect coin-controlled construction

Immediately becomes a favorite with the public

Most attractive vender ever designed

WRITE TODAY For Full Information

Manufactured Only by **THE CAILLE BROTHERS CO.**



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Automatically shares the profits with purchasers of **Caille Quality Mints**

ALWAYS WORKING

The result of thirty years' experience

FULLY GUARANTEED

PATENTED COIN TOP
Thick, thin, bent or mutilated coins quickly removed

No Clogs Possible—Easy To Operate

6212 Second Boulevard, DETROIT, MICH.

Musical Comedy Onward

(Continued from page 13)

always a waltz refrain, because all persons when sitting in their seats will respond and react quicker to a waltz refrain than to a fox trot or march tempo. This plan dates back to Gluck, the father of the modern grand opera, who used it about 200 years ago, which shows that the idea of a "hit number" in musical shows is nothing new.

The future outlook is made particularly encouraging because of the good work that is being done by the comparatively younger element of authors in the musical comedy field, such as Rudolf Friml, Otto Harbach, Herbert Stothart, Vincent Youmans, Oscar Hammerstein II, Sigmund Romberg, Harry Archer, Harlan Thompson, George Gershwin, Harold Levey, Fred Thompson, Harold Atteridge, Irving Berlin, Gene Buck, Dorothy Donnelly, Con Conrad, Carlo and Sanders, Ira Gershwin, Clifford Grey, Joseph McCarthy and a few others. Talent of a notable order is also being shown by the men who stage the productions, among them being J. C. Huffman, Paul Dickey, David Bennett, Max Figman, J. J. Shulist, John Murray Anderson, Edward McCregor, Edward Royce, R. H. Burnside, Julian Mitchell, Fred G. Latham, Harry Buck, Walter Brooks, Sammy Lee and others. The scenic artists and costumers, too, are turning out better treats for the eye than were ever seen before, while modern lighting effects make for more beautiful stage pictures. Then the girls of today are prettier and livelier, the fine quality of the musical programs in many of the motion picture theaters and over the radio is serving to educate the younger generation to an appreciation of good music, and finally the country is enjoying unprecedented prosperity.

"Intimate" Musical Shows

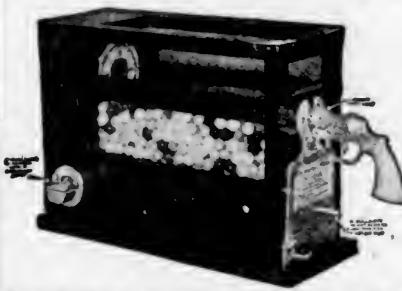
Another type of musical comedy that has proved unusually popular in the last few years is the so-called "intimate" production, built on a small scale and designed to entertain with material and talent rather than with ostentation of any kind. The most successful of this class have been *Little Jessie James*, *My Girl* and the current successor to the latter in New York, *Merry, Merry*. Snappy music, a specialty chorus and a specialty orchestra have been among the chief features in these shows, while the cozy atmosphere about them has appealed to many theatergoers.

The chief advantage enjoyed by a show of this kind, provided the quality of its entertainment, including material and cast, comes up to the mark, is that it can travel cheaper, find suitable theater accommodations in more of the small cities where road shows are few and far between, and thus clean up a neat profit with a minimum of risk. Whenever the big musical productions are unable to visit, or unable to visit frequently enough, their place has been taken by such miniature forms of musical entertainment as the tabloid musical comedy and the tabloid revue. The great popularity of these "tabs" in the smaller communities is evidence that the people will patronize almost any kind of a musical show so long as it gives them their money's worth in entertainment. The tabloids seldom fail to do this because they never charge more than a modest price of admission, but that is no reason why an "intimate" type of Broadway musical comedy couldn't give satisfaction at its higher price.

The Revue

The revue, tho a comparatively new form of musical entertainment, has already begun to get troublesome for its producers. It has advanced too fast in the matter of size, lavishness and number of important principals. Competition among the various purveyors in this line, particularly Florenz Ziegfeld, George White, Sam H. Harris, The Schuberts and The Bohemians, coupled with the readiness of the public to accept these "glorified" vaudeville shows in preference to mediocre musical plays, has furnished

THE GREATEST TRADE STIMULATOR AND PENNY GETTER EVER PUT ON THE MARKET



No. 49
"Little Perfection"

Most Attractive and Efficient Target Practice Ball Gum Vender Made.

JUST OUT

A wonderful clean-up for merchants and operators. Get ahead of your competitors and put in one or more of these business ticklers. You will be surprised at the trade it will bring you. Mr. P. Flynn's machine brought in \$11.47 the first day. Wonderful proposition for jobbers and salesmen. Write for details TODAY.

SPECIALTY MFG. CO., 724 N. Racine Avenue, CHICAGO, ILL.

A BIG ALL YEAR MONEY MAKER

MAKE Photo Postal Cards, genuine Black and White Plateless and Tintypes, with a Daydark Camera. No darkroom. Finish on the spot---no waiting. Easy to learn and operate. Big profits. Travel and see the world.

Compare Daydark Camera with any Camera offered for sale.

The wonderful Pictures made with a Daydark have won admiration of hundreds of satisfied customers.

I am more than pleased.

I am well satisfied.

The Camera cannot be any better.

These are only a few of the Praises we receive daily. Save money by buying your supplies direct from us. We carry a full line for all makes of One-Minute Cameras.

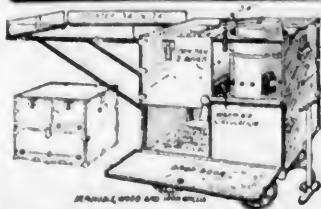
WRITE FOR NEW CATALOGUE, JUST OUT. IT'S FREE.

DAYDARK SPECIALTY COMPANY

2825 BENTON STREET, - - - ST. LOUIS, MO.



Coffman's Sales \$732.87 - 12 DAYS



WITH FAMOUS TALCO KETTLE POPPER
Haines \$2316.05 in 10 weeks; Shanks \$3632.42 in 5 months; Lyle, 60 years old, over \$2000 in 4 months; Moore \$3854.23 in year, small town. Millers smallest weeks profit \$100.00. Mrs. Clove cleared \$60.00 first week. Daily puts away \$200 to \$300 monthly. These are ordinary records for Talco operators. Are YOU doing as well? There's a Talco Kettle Popper for every purpose—12 models, exclusive design. Tremendously popular for road work or permanent location. The famous Talco Kettle gives popcorn a delicious nut-like flavor, so tender it melts in mouth. Outsell all others. Bring biggest profits. Capacity 4 to 6 bushels per hour takes care of biggest crowds. Write for big, free, illustrated catalog.
TALBOT MFG. CO., DEPT. CP. 6
1213-17 CHESTNUT, ST. LOUIS, MO.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

most of the stimulation, and in a few brief years the revue producers have reached the point where they don't know what to do next. In order to hold their patrons they must give them bigger and better shows each year. In order to give them bigger and better shows they must spend more money on their productions. And if they spend more money on their productions they stand little chance of making anything. The last *Music Box Revue* cost about \$300,000. It must take in no less than \$25,000 a week in order to cover expenses alone. Receipts on the road rarely go far over this figure, so there is more risk than promise in taking a show of this kind on the road.

But the revue producers themselves are to blame for the situation. They have been working along the wrong lines. Fifteen years ago *The Gay White Way*, one of the first of the present-day revues, was touring the country with an overhead, including salaries and all other expenses, of about \$7,000 a week. The top price charged in those days was \$3. Since then the "nut" of most revues has increased from 100 to 300 per cent, while admission prices are only 30 or 40 per cent higher.

Revue producers should take a tip from such shows as the *Charlot Revue*, the *Garrick Gaieties* and the *Grand Street Follies*. With a minimum of scenery and stage effects and a maximum of genuine

GENUINE OIL YELLOW SLICKERS

MEN'S AND LADIES' Large Patch Pockets, Corduroy Collar, with Strap.

\$33.00 Dozen

SAMPLE COAT, \$3.00

BOYS' AND GIRLS'

\$30.00 Dozen

SAMPLE COAT, \$3.00

COLORED RUBBER SLICKERS

FOR LADIES

Red, Blue, Green, Purple, Tomato, Lavender.

\$33.00 Dozen

GIRLS', \$27.00 Dozen. Sample, \$3.00

We are well stocked on all coats and can make immediate shipments.

20% deposit with order, balance C. O. D.

BLUE LABEL RAINCOAT CO.,
51 East Broadway, New York

PERFUME NOVELTIES



100-Hole Salesboard, 1 Flashy 6-oz. Bottle Eau de Cologne, 2 Flashy 4-oz. Bottles Perfume, \$1.00 Each.

FOR TRUST PLAN WORKERS.

Perfume put up in 24-vial box, 48c. Also in 30-vial boxes, 59c. Three assorted colors and odors.

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THE NAT REISS SHOWS

"The Show With a Worth-While Reputation"

ANNOUNCEMENT!

Through the exceptional showmanship and rare ability of our General Manager, J. F. Murphy, who will again be with us next year, we are pleased to announce that despite adverse weather conditions we have just closed a season that was both pleasant and profitable.

A MERRY CHRISTMAS AND A VERY HAPPY NEW YEAR

Is the sincere wish that we extend to those loyal members of our organization and to all our friends in every walk of life.

OUR PLANS FOR THE SEASON OF 1926 ARE NOW BEING PERFECTED

We invite showmen of ability and character who have attractions of merit to join with us, and we assure them that they will be extended every courtesy and co-operation, and to those showmen with original ideas we are prepared to lend financial assistance if needed.

We likewise invite owners of concessions who can operate without the aid of legal adjusters, assuring them that they also will be given every courtesy and co-operation, as is our general policy.

By becoming affiliated with our organization you are taking advantage of a real opportunity to make your 1926 season an assured profitable one, midst pleasant associates and best of treatment. Although a little premature we announce that we will play territory in the spring and early summer months where conditions will be conducive to good business, and we offer a circuit of fairs of sufficient number that have in the past proved profitable.

RIGHT NOW IS THE RIGHT TIME TO WRITE US

We can place any new and novel ride. For our winter quarters we can use Master Painters, Letterers and Decorators, Wagon Builders, Blacksmiths and Carpenters. Address all communications

THE NAT REISS SHOWS

Winter Quarters: AUGUSTA, GA.

HARRY G. MELVILLE, Owner

J. F. MURPHY, General Manager

WE WILL BOOK OR BUY CATERPILLAR AND WHIP.

entertainment these modest productions have every advantage over the lavish revues. It is a big mistake for producers to think that they must have a dozen highly paid principals in their revues. The ideal production—the most enjoyable, as well as the least expensive—is the one that employs a pair of good low comedians, a prima donna and a soubrette as the nucleus and works this combination thru the show with some kind of a continuity. This plan is desirable from several angles. It gives the combination of principals a better chance with the audience, enabling them to build up their performances and obtain better results. It saves the producer about half the money he now spends on expensive artists who make only one or two appearances in the show. It makes the production easier to transport and gives it a better chance to realize a profit on the road.

Another good policy that is too seldom followed is for the revue producer to specialize in talent even without limiting the number of principals. Glittering curtains and dazzling decorations, costing thousands of dollars and involving much care and expense in transporting, are never worth their cost from the standpoint of entertainment. In 9 cases out of 10 the scenic background and costuming of a revue need only be appropriate and pleasing so long as the entertainers are good. Real performers can make the audience forget scenery and dress and send it home with something to remember, whereas dazzling sights only divert the eye for a moment and leave the spectators empty handed. Looking at it from the practical standpoint of advertising value, theatergoers will remember and talk about performers who impress them, but the eye diversions are forgotten forthwith.

American Supremacy

It is pleasant to be able to wind up this hasty and fragmentary sketch with the observation that America now reigns supreme in the production of light musical entertainment. Musical importations from abroad are very few nowadays, while foreign countries are literally "eating up" the American musical comedy. In England and Australia our shows are the most popular and most abundant. The continent is vainly trying to emulate the dancing of our spirited choruses. Our revues, too, are the best. Except for Beatrice Lillie and Gertrude Lawrence the *Charlot Revue*, the finest of its kind in England, doesn't touch the majority of our productions. And there probably will never be a more thoroughly enjoyable revue produced than the present *Artists and Models* at the New York Winter Garden. Unfortunately this production is too heavy for the road at large.

So with the Shuberts determined to continue producing high-class operettas, Arthur Hammerstein doing likewise, and others falling into line according to their standards, opportunities and resources, it appears that, altho the drama may be "going to the dogs", musical comedy is certainly marching onward!

The Millennium of Music

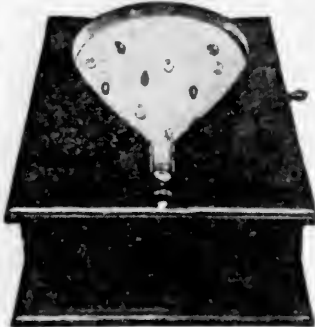
(Continued from page 17)

other's peculiarities, and that the two, bonded together by a common and mutual interest, shall present an absolutely united front to the commercial world which absolutely depends upon and profits by use of the products which they jointly create.

To me it is amazing that any writer, or any publisher, can square with his conscience a failure to actively affiliate with the groups which represent both. I cannot understand how any one qualified for entry into the group can withhold his endeavor to join the community, how he can be willing to profit by the better conditions established solely thru

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PAH-JIGG GAME

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WANTED—Clean Shows with own outfit or without. Concessions all open except Cook House and Juice. We would like to hear from legitimate concessionaires, no shivers. HELP WANTED on all our Rides; must be able to drive truck and have license or get one here. We own our trucks for transportation. Concessionaires can use their own if they want. We can transport you if you have no truck. Banner and Contest Man wanted. Side-Show People and Freaks we would like to hear from you. FAIR SECRETARIES, let us hear from you if you want Clean Amusements. Need no electricity for motors. Write JAMES E. STRATES, Box 494, Elmira, N. Y.

IMPERIAL EXPOSITION SHOWS

OPEN 1926 SEASON AT LAFFERTY, OHIO, APRIL 24. TWO SATURDAYS, BIG PAY DAY

CAN PLACE for season of 23 weeks or more, Merry-Go-Round, Bill Eli No. 5, Shows of all kinds with or without outfits. WANT Manager for Athletic and Rationing shows, Talker and Grinder. Concessions of all kinds. Will sell exclusive Cook House, Juice, Corn Game, Blankets, Dolls, Vase Lamps, Blanket Coats. All Open Wheels \$25.00; Grind Stores and Ball Games, \$18.00. Palmistry open at \$35.00. All address DOC RALSTON, Sale Owner and Manager, P. O. Box 238, Barberton, Ohio.

K. F. Ketchum's 20th Century Shows Want

Rides of all kinds. WILL BOOK OR BUY Merry-Go-Round or Ferris Wheel. Must be cheap and in good condition. CAN PLACE Shows of all kinds, with or without outfits. Very liberal percentage. All Wheels and Grind Concessions open. CAN PLACE useful people in all departments. Will guarantee ten weeks of Fair dates. FOR SALE, all bargains, set six Boat Swings, 40x60 and 25x10, Show Tops, Concession Tents and Banners all kinds and sizes. All in good condition. Address K. F. KETCHUM, 131 E. 16th St., Paterson, N. J. Phone, Sherwood 7482.

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MR. SHOWMAN, in order to maintain the supremacy in Midway Attractions that we have attained in the past SIX years, I will entertain a proposition from any meritorious SHOW. It must be the best, as our clientele deserves attractions of the highest standard.

MR. CONCESSIONAIRE, my Midway will be open some as last season. Will sell no EXCLUSIVES to any one. Would be pleased to hear from those who operate from one to three Concessions. Terms for asking. WANT Ride Managers and SHOWS that are CLEAN. I furnish the OUTFIT. P. S.—I wish all my friends a Merry Christmas and Prosperous NEW YEAR.

SAM E. SPENCER EXPOSITION SHOWS, Brookville, Pa.

WALTER B. FOX EXTENDS CHRISTMAS GREETINGS

To all his friends, including those who live in glass houses. Permanent address, BOX 428, Conneaut, Ohio.

the works of the organizations and yet remain aloof from them. Such a man or firm in the attitude of aloofness and indifference which nonaffiliation implies merely proves his individual selfishness, unwillingness to work for the common good and accepts a condition where he is willing to "ride on the other fellow's nickel".

When the history of these days is written—and these are days in which hard fighting is being done to accomplish the objectives of organization—the fellow who hangs back now will be written down not as a "pacifist" but as a traitor. Rid of trade evils and abuses, the users of its products now disposed to pay them fairly, the lawmakers of the nation in sympathy with their fair demands, the makers of music, both writers and publishers, may well look with confidence into the future, and have every hope of reasonable prosperity and comfort as a result of their endeavors.

Stravinsky's Chinese Opera

(Continued from page 7)

poet and mystic, like so many of his tribe—and he sings like a kind of Greek chorus, at the beginning and end of each act, meditating on the action that has passed and foretelling the future. His song is the loveliest music that Stravinsky ever wrote. It's last heard as a lyric epilog which accompanies the slow descent of the curtain: here the Fisherman utters his happiness in regaining his friend the Nightingale and sings of the deathlessness of beauty and the fleetingness of death.

The bright sun dispels the night. Once more the Nightingale sings happily in the woods by the deep sea. "Listen carefully," says the Fisherman, "and you will hear the singing of the sky."

NOTICE!

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MINIATURE CEDAR CUPIDS
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G. Each \$4.75
Sample Price, \$5.00 Each.

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ASSORTMENT No. C 722 CONSISTS OF
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For Last Sale.
All with Candy, Corbin Locks and Keys, Genuine Cedar Chests. Best make, Best Candy Complete, with a 2,000-Hole Midget Salesboard, Price \$14.50
Cash in full with order, or 25% deposit, balance C. O. D.

ADOLPH KOSS COMPANY

WHOLESALE JEWELRY. ESTABLISHED SINCE 1910.

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CHICAGO, ILL.

The Formless Drama

(Continued from page 5)

States in all matters save that of legislative enactment, and tries to invade the more settled and normal territories where the other 100,000,000 people live, the result is disappointing and failure nearly always inevitable.

Here folks don't care to hear about that sort of stuff. They are not prudish, and if a well-built play comes to their doors will put together, well acted and perfectly normal, even if it is a reflection of another life, just so it is human and true, they respond immediately.

Take *Rain* for instance. It is a human document and a perfectly normal one. It does not parade views which are unnatural, but it tells its story and in its form remains within the acknowledged constructive laws which make the play a thing of cause, effect and result and not a diatribe of dialog and characterization which begins nowhere and ends nowhere.

Now, mind you, when you sit down to write a play and build one at the same time you have a job on your hands, but if you wander along aimlessly with unconnected and irrelevant scenes and without a sense of climax, start from no given point and end at no given point, you are simply passing the buck, and any cub reporter should be able to turn out a pretty good job of this kind between the first and last editions of his paper.

Cause of Decrease in Legitimate Theater

The result of all this neurosis of mind, this mad struggle for novelty when, after all, there is no novelty in life, has been the alienation of a great theater-going public throughout the United States. Augustus Thomas before a committee on the tax situation in Congress recently referred to the fact that within the past few years the number of theaters devoted to legitimate attractions throughout the United States had decreased from 1,200 to 400. He naturally attributed this to the tax and the increased cost of tickets. He is wrong. I attribute it mostly to the ever-growing snobbishness of the theater in its elimination of the well-built play of simple American life and the substitution of these abnormal spasms, driving the vast number of theatergoers to believe that the theater does not offer them plays which their understanding and sense of appreciation, to say nothing of their ethical approval. And they are right. It doesn't.

How many million men in this country, skilled laborers and the like, are making at the present time from \$12 to \$30 for a work day of eight hours? These men are not peasants. Their families have the best of everything, their children go to the best of schools, their wives are well dressed and they occupy comfortable homes even if they are not compelled to "put on a big front".

Theatrical producers have driven these people from the doors of their playhouses. They have not abandoned the spoken play for the movies, because if you have the right kind of play they have sufficient money to attend them both. As a matter of fact, I have been in a position to talk this matter over with many skilled laborers. It isn't the expense. They can easily afford to pay between \$2 and \$3 a ticket a week, but where will they go? Surely not to plays imported from Broadway and London that seek with abnormal audacity they do not understand, do not believe and leave the theme and its exposition. One of these men, a friend of mine, took his wife to see one of the reigning successes of the season. I asked him how he liked the play. "Well, I didn't understand much about it, but if that any referring to the leading character which was distinctly unmoral) lived in our block I think the neighbors would hang him."

Average Manager Ignorant of What Is Desired Theatrically Outside of New York

I cannot understand the stupidity of managers who have but one eye on their New York theaters. They will tell you

WE CAN SAVE YOU MONEY ON MINT VENDERS

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MILLS NEW O. K. VENDERS, \$110 Each. MILLS LATEST FRONT O. K. COUNTER VENDERS, \$120 Each. Direct from factory to you. War tax included.

Also REBUILT MACHINES. All makes and models. Guaranteed perfect working order, filled with checks, ready for business. Send for price list. Ask for particulars of our rental plan.

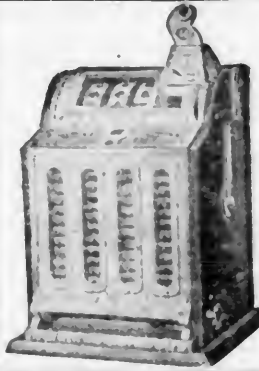
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MINTS: O. K. Vens. 1,000, \$14. Standard Case of 2,000 \$27. Special Length Mints, for Front Venders same price. Quantity users, get our prices.

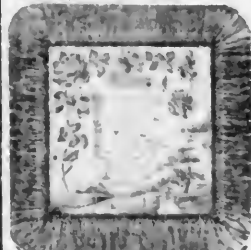
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Wish Their Friends a Merry Xmas and a Prosperous New Year

MAD CODY FLEMING, Owner and General Agent. TIGER MACK, Manager.

NOW BOOKING SEASON 1926

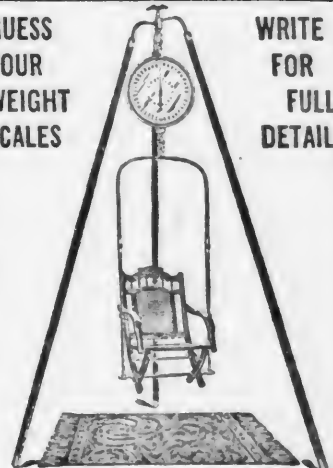
WE HAVE Swing, Ell Wheel and Mix-Up WILL BOOK Over-the-Jumps, Kiddle Rides, Goat or Pony Ride. Have several real Show Courts. WILL BOOK clean, entertaining Shows: George Butterworth, write. Avoid the Low and Outlaw Shows. WILL BOOK few Concessions: Grind, \$20.00; Ball Games, \$30.00; Wheel, \$25.00; Tire, \$20.00; Car Show, \$50.00; and June \$50.00, exclusive. We carry no gift or showing shows. You must be white Americans. NOTICE—This show will be routed by MAD CODY FLEMING himself. Address: Winter Quarters, 26 Central Avenue, Cincinnati, Ohio.

Advertise in The Billboard—You'll Be Satisfied With Results.

that Turn to the Right, Lightnin', Abie's Irish Rose, The Jazz Singer, George M. Cohan's plays, Way Down East and others of their ilk are exceptions that prove the rule, and the person who can get one of these plays is lucky. Why, the average manager has no more idea what the rest of the United States outside of New York desires theatrically than he has of Patagonian culture. Even the man who books the shows only knows the towns by the extent of their population and the facility of railroad connections.

No one producing plays today—and,

GUESS YOUR WEIGHT SCALES



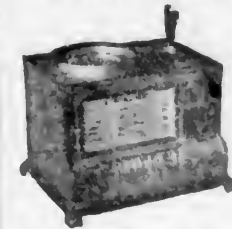
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\$22,000 IN ONE YEAR

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The success of this novelty doll the past outdoor season was beyond our expectations, and all indications point to its popularity in bazaars and other indoor doings.

Felix is made of very light weight unbreakable wood fibre composition, saving heavy express and freight charges. The tail is flexible, made of silk chenille, making a very natural appearance. Height, 13 1/2 inches.

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Sole Manufacturers of FELIX for the Concession Trade. Special License: GEO. BORGFELDT & COMPANY, New York



mark you, I say no one—has even thought of studying the psychology of audiences. While every great industry has brought to its assistance men of a philosophical turn of mind who are naturally psychologists and have studied the idiosyncrasies of their purchasing public from every angle, no such person has ever entered the office of a theatrical producer. They are selling their plays in precisely the same manner that they sold them when I was an agent ahead of shows 25 years ago, with the possible exception that their equipment is not as good. They have but one idea. Try a play out and bring it into New York, and if it doesn't nearly sell out the first week, close it up.

Naturally running after the ultra-sensational it follows that they produce a quality of formless drama often touched with the brush of abnormality and fifth in order to attract a hectic New York public, while they are turning away from the theater the one hundred millions outside of New York, and don't forget, the millions who live in New York belonging to that army of skilled trades who cannot only afford but would be eager to have a theater where they would be sure of a wholesome, decent, uplifting quality of entertainment.

Do not deceive yourself that it need be simple or primary. Not at all. If there was a better American play written than *Arizona*, I have never seen it. These people understand that kind of a play. They understand, in their day, Bartley Campbell, Bronson Howard, Clyde Fitch in his saner moments, Henry Arthur Jones, Sir James M. Barrie, Bernstein, Sardou and a host of others. They are not drones or dullards, nor are they what the upper intelligentsia would term as impossible. They are the backbone of the men and women of American life or any other country because they are human, sane and normal, and when you dish up their dramatic food to them they must have a natural, sane and human reaction. They have traditions. Perhaps they're old fashioned, getting out of date, but inasmuch as they have served the human race pretty well since the dawn of civilization, it may not be wise to cast them aside at the instigation of the bobbed-haired and dirty-necked, the under-sexed and the over-sexed.

The Problem of Property and the Problem of Sex

There are only two problems in life in which the drama can deal. Both are natural and normal. One is the problem of property and the other the problem of sex. By the first we are sustained, by the other we are created, but if there is anything sacred in the rights of property then there must be something sacred in the limitations of sex. If we are going to have free love on the stage, let's have free grub, free rents, free transportation, everything free. No work and all play. Bust up the whole shebang and let everybody be ideally happy, ideally lazy, ideally immoral, and thus satisfy the great minds of the highbrows.

I am far from being a prude. The ethics of a play can be sound and deal with sex, but the play must respect the age-long limitations of sex indulgence as mankind has found it necessary in order to preserve and expand the race, both materially and intellectually. Evolution in itself is nothing but the progression of form, and formless plays, with formless ethics, formless morals and formless exploitation are simply a method of trying to garner a few nasty dollars by shirking every decent responsibility that is due to the theater and playgoer.

If this was done sincerely and honestly, it might be forgiven, but it is simply the incompetents and the lazy passing the buck of that responsibility, trying to make a poor job pay like a good one, throwing away all the lessons of past masters as

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mere junk and endeavoring to make people believe that the moon is made of green cheese. It can't be done.

There was a time when the field for the indiscriminate passing of the buck was confined to politics, but now it has entered the theater, its deformed ghost stalks thru the publishing house and its effeminate touch sometimes glares at you from the front pages of the daily papers. It has invaded all avenues of our social system, but it can't remain.

This country has nearly 120,000,000 people in it. Most of them are normal, and so great is its proportion of normality that it would utterly engulf and stamp out the abnormality if a quantitative comparison was made. When Lincoln said that truth about being able to "fool the people, etc.", he uttered a mouthful. It goes for the theater as well as every element of society, and as soon as the managers realize it they may reopen the outside country to the spoken drama.

Passing the buck to the motion pictures is not the excuse. The theater simply is not delivering the goods, and when you do not do that folks aren't going to pay out their coin. They've been fooled too often. Let us try to regain their confidence from coast to coast and from the lakes to the gulf.

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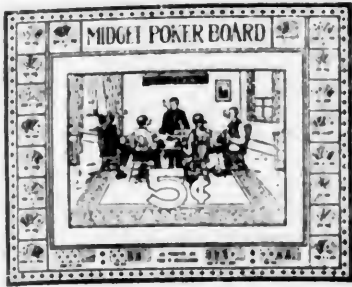
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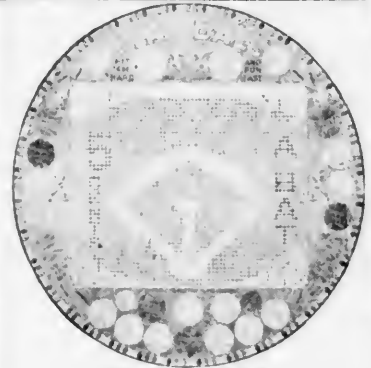
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THE FIELD PAPER PRODUCTS COMPANY - - PEORIA, ILL.

The Little Theater From the Director's Viewpoint

(Continued from page 11)

THING, and painlessly removing this idea from their set minds is a very delicate task for the director to do. It means the reason why he often must try and try various persons tirelessly, in casting his plays, until he can find the one who to his rank-outsider eye, is finally the best person for each particular part. Amateur actors—and some professional ones too—seem to have been born blind so far as the eternal fitness of things is concerned. They don't seem to know there is such a word as "type" in the English language, and it is utterly wasted on them. They have not the artist's eye for the "looks" of a part and never can understand why the director is so particular, when merely handing the parts to the distinguished group present and getting right along with the play is such a simple matter. When the play is done and the press notices mention how splendidly the cast has been chosen as to type they dimly sense that the director has done something or other which has pleased the papers, but that is all it means to them. I hope mentioning this will clear up a matter disturbing the minds of many honest souls all over the country who are convinced that the director in their particular Little Theater is a snobbish and hard-hearted beast, who picks his casts from among his friends and with utter disregard for the great histrionic ability at his elbow, as it were. The selecting of a cast has many times entered in undreamed of by the actors competing for the honor of playing, and it frequently hurts the director more than it does these little children of the arts who haven't grown up enough yet theatrically to know what it's all about, or understand why they are being figuratively spanked. They aren't really being spanked at all. They are only being classified.

Securing Stage Properties

Another thing a director of a Little Theater must airily manage to bridge over (tho he shouldn't ever have to) is the difficulty often of getting the mechanics of his play right. No one who has never been a director of a Little Theater can possibly imagine the amount of valuable time and effort the director is often called upon to spend in accumulating enough suitable stage properties from kind-hearted citizens and the merchants of a town to produce even a fairly artistic play! Committees may be appointed to attend to this particularly disagreeable and difficult task, but in the final analysis it seems that the director must always be the goat, property man or no property man. For he knows

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When Writing to Advertisers Mention The Billboard.

what he wants and what must be expressed. He must build into this dream bit out of real life that he is making surroundings that must be true to type, especially if he is a conscientious director. So his committees may collect all his material for him, but he must select it. If a cluttered console table, floor lamp and such stand revealed in the parlor of the little brown farmhouse in the wildwood the blame is put on the director's head, and if the setting for the smartly gowned cast of a society play doesn't live up to the gowns and the lines of the play he is the gentleman who is promptly accused of not having chosen wisely but too well, perhaps, no matter how much effort he has expended and hurt feelings he has avoided just to get what he has. Unfortunately for the Little Theaters in most towns, the merchants and persons who should be as interested in their home-town venture as anybody else aren't. They don't belong to the small group of earnest and stage-struck souls who are taking themselves too seriously

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and who lack too much the business sense the said merchants and townspeople are too often overly blessed with. Too frequently their attitude is a cross between a tolerant twinkle of indulgence for the quaint antics of their friends and fellow townsmen and a very definite, contemptuous feeling that it is all nonsense anyhow. Those Little Theaters with enough money to obtain their sets and furnishings in the legitimate way, or which are affiliated with artists who can build sets and manufacture props out of most anything at all and get really fairly good effects are blessed indeed. But those Little Theater which must depend on public spirit and civic generosity in the matter, and which must drum up their props and manufacture their sets out of optimism purely may have a more exciting time of it, but deserve the tears of every sympathetic citizen in this broad land. For it is hard to convince a furniture dealer for instance—and perhaps not without reason—who has had his formerly perfectly salable furniture scratched and banded up by lending it once for a Little Theater performance that it is ever his duty to lend it again. It is equally hard to convince the town society leaders that they should dip into the family plate and furnishings again when only part of them came back the last time.

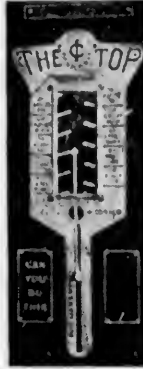
Yet, in an unequipped theater, where the work is done for the love of it, this embarrassing thing must be met time and again and gone thru with before each new performance. And it becomes increasingly hard for the director not only to safeguard what is temporarily entrusted in his care for his play, but to find it to safeguard in the first place. The responsibility may rest on his carefully chosen stage manager and prop man, but the blame for what goes wrong rests entirely on him because he is the nominal head and also because it frequently so happens that his persuasive powers have finally been called upon by the committee before borrowing a thing can be accomplished.

Personnel of Managing Board Important

Another thing. And a BIG one. It seems unfortunate that such a valuable contribution to the art of a nation as a Little Theater, and such a worth-while influence in its civic and literary growth should so often have to depend for government on uninterested, logy, stupid boards of managers with an acting head all too frequently solid bone—a man who is too often a pompous "showoff" with much fat firmly imbedded in the region of said cranium. He usually has the courage of his wrong convictions and no appreciation or understanding at all of what constitutes plays, play selection, play construction, play managing, play directing, play acting or anything else concerning plays except what he individually likes or dislikes—and he usually likes the sort of plays which give nothing constructive in production to any of the various branches of instruction and enlightenment that make the whole of a Little Theater movement valuable. Equally disastrous is the Little Theater governed by people who are "artists" in the most abused sense of the word. For they, on the other hand, cherish the self-conscious idea that to be guiding a Little Theater means one must be bizarre to the last degree in the choice of everything from plays to programs, and can't see sensible, plain daylight for the garish hues they surround themselves with. The director of any Little Theater up against either of these handicaps has his hands full—if they aren't tied. For usually he and the board of colorless plain citizens, with their bumptious and too practical chairman, don't and can't talk the same language. They have no common ground of understanding or interest to meet on and he must buck and fight them every step of the way to get anything done which is artistic out of his organization, his plays or his plans. If he must hurdle the wild ideas of the other class, tho he be a born diplomat, he has a far unpleas- ant, and in either case, unless he is utterly spineless and a charlatan who believes in giving those in authority what they think they want whether it is good for the organization or not, he usually ends up in a grand row and one of those frequent disruptions without which the Little Theater doesn't seem able to get along.

Seeking New Material

As a whole the Little Theater represents simply the gratifying of an artistic impulse on the part of people who might



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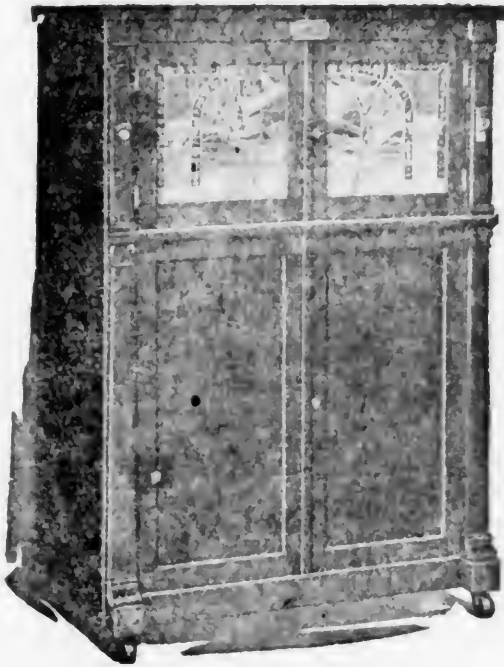
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never have the opportunity to gratify it otherwise. Frequently it means dragging forth into valuable and constructive achievement the deeply buried secret wish to act in the heart of some private and otherwise unsuspected citizen. But this dragging of gift out into the light is in the hands of the director and up to him almost entirely—or should be—for the secret is not always found where it is thought to be lurking and gratuitous prospecting for it in amateur hands forces the director to listen to much mediocrity for policy's sake that he shouldn't be called upon to bother with. However, he is seldom permitted the boon of judging for himself and bringing the real thing to light, even tho this is one of the things which make him valuable and which he is primarily paid for. No business holds as many chances for making a mistake nor as crying a need for keen discernment and discrimination, yet few business men are meddled with as endlessly as a director.

It does not take very long for the director of a Little Theater to see that the chief aim of any Little Theater, wherever it may be located, should be first of all a big civic acceptance and understanding, which would give it the opportunity to live up to its finest potentialities without being hampered by the dozens of trivialities. It is so often hampered with, and without being bound by things that obstruct its functioning to its fullest and most valuable power.

Dawn of the Little Theater

There never was a time when the opportunities for Little Theaters and Little Theater players seemed so great. There never was a time when so many doors seemed opening to them. Undoubtedly the theatrical trend of today is toward the stock companies or Little Theater organizations in cities and towns which will be strong enough and good enough to support a visiting star. The day seems about to dawn when a repertoire of plays will be chosen for a whole season, during which the star will journey from place to place over the country, playing with a resident supporting company in each town, thus saving the tremendous expense attendant on the usual method of sending a whole company and all the paraphernalia of a play on tour. Perhaps Henry Ford of the theatrical world may even rise up some day and make stock sets and furnishings wholesale which will be identical, and set up whole seasons over the country, so that the same play may be played by the star on tour with only the star touring and the sets always exactly the same, but no non-traveling as the supporting companies would be.

But whatever happens in the future to



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the Little Theater there is no doubt that its present ought to mean more than it does, much as it has meant, and that it should be treated by its whole locality with the same seriousness that it takes itself, and encouraged to grow as a civic institution, much as the banks and other necessary parts of community life are made possible. It should be sound in a business and financial way as well as in less material but equally important ways, and this will never be brought about until the flea bites attendant on Little Theater production are obliterated and the productions reduced to the simplest common denominator at least in so far as handicaps are concerned.

The four things of paramount importance to any Little Theater are simply these: A good, active, unselfish personnel, which is the affair of the director; a good, artistic, far-seeing director, which is the business of the people; a good, understanding business manager, which is the affair of the governing board, and good, enthusiastic, interested support, which is the affair of the whole community. Any Little Theater equipped with these four foundation stones cannot help but grow and survive and will mean something to the community it is serving. Without these or any one of these the Little Theater merely becomes much ado about nothing—and has a hard time doing even that.

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No. B39N44 Mechanical Walking Felix. Per Dozen, \$4.00.



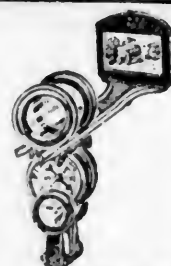
No. B39N49 Tin Novelty Violin, Each in Box. Per Gross, \$21.00.



No. B39N80 Mechanical Train. Very Big Flash. Per Dozen, \$4.00.



No. B1N279 Felix Junior. Per Gross, \$24.00.



No. B38N153 Nine-In-One Black Enameled Combination of Paper Glass, Compass and Stereoscope. Complete with 10 Films, Instructions. Per Gross, \$19.50.



No. B39N13 Jenny, the Balking Mule. Per Dozen, \$3.00.



No. B1N65 Whistling Jim. Per Gross, \$18.00.

MECHANICAL TOYS

No. B39N41 Betty Dancing Doll.	Per Dozen	\$ 2.00
No. B39N84 Puss Puss.	Per Dozen	2.00
No. B39N78 Somestepa Coon Jigger.	Per Dozen	2.25
No. B39N24 Krazy Kat.	Per Dozen	3.75
No. B39N76 Buffalo Bill.	Per Dozen	4.00
No. B39N5 Ford Touring Car.	Per Dozen	3.75
No. B39N3 Ford Sedan.	Per Dozen	3.75
No. B39N1 Ford Coupe.	Per Dozen	3.75
No. B39N7 Ford Roadster.	Per Dozen	3.75
No. B39N17 Streetcar and Trailer.	Per Dozen	3.90
No. B39N40 Mechanical Airplane.	Per Dozen	3.90



CHRISTMAS TREE REFLECTORS.
No. B39N541 Eight in Set. Per Dozen Sets, \$2.75.



No. B39N11 Mechanical Prize Fighters. Per Dozen, \$3.50.



No. B39N8 Mechanical Prize Fighters. Per Dozen, \$3.75.



INDESTRUCTIBLE PEARL NECKLACES.

- No. B90170 24-In., with Clasp. Per Dozen, \$2.75.
- No. B90125 30-In., with Clasp. Per Dozen, \$3.25.
- No. B90130 60-In., no Clasp. Per Dozen, \$5.00.
- No. B202137 2-Strand, with Clasp. Per Dozen, \$5.50.
- No. B90199 3-Strand, with Clasp. Per Dozen, \$7.50.



No. B7N35 Diaper Baby in Nutshell. Per Gross, \$9.00.



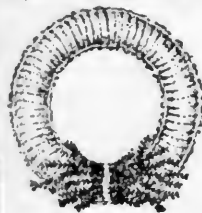
No. B2N143 The Original Receiving Set. Per Gross, \$18.00.



No. B38N79 The Best Made Roaming Mouse. Per Gross, \$3.50.



No. D2N19 Best Quality Humpty Dumpty Wrestlers. Par 1,000, \$30.00; per 100, \$3.25.
No. B2N199 Cheaper Quality Humpty Dumpty. Per 1,000, \$27.50; Per 100, \$2.85.



No. B48N37 Red Roping Wreaths, 8 in. Per Gross, \$9.00.
No. B48N38 Red Roping Wreaths, 9 in. Per Gross, \$2.50.
No. B48N39 Red Roping Wreaths, 14 in. Per Dozen, \$3.50.



No. B2N142 The Smallest One-Tube Receiving Set. Per Gross, \$5.75.



No. B29N16 Hurst Gyroscope Tops. Per Gross, \$18.00.
No. B29N14 Dandy Gyroscope Tops. Per Gross, \$14.50.

No. B37N72 Wrist Watch with Moving Hands. Per Gross, \$9.60.



No. B39N19 Mechanical Gobbie Goose. Per Dozen, \$3.75.



No. B38N11 Bunkum Monkey. Per Dozen, \$3.50.

THE WORLD'S LARGEST NOVELTY HOUSE



Made of Tennessee Red Cedar, mortised corners, piano finish, burnished copper trimmings. An exact duplicate of a large Cedar Chest.
No. B48164 Two-pound Size, 9 1/2 x 3 1/2 x 3 1/2 inches. Per Dozen, \$12.60.



Holiday Handkerchiefs

WOMEN'S EMBROIDERED HDKFS., In Fancy Boxes.

- No. B7D65 White Cotton, with Colored Embroidery, 6 in Box. Per Dozen Handkerchiefs, 80c.
- No. B7D68 Colored Cotton, Embroidered Corner, 6 in Box. Per Dozen Handkerchiefs, 80c.
- No. B7D212 Lawn, White Ground, Women Border, 3 in Box. Per Dozen Handkerchiefs, \$1.20.
- No. B7D213 Lawn, White Ground Multi-Color Embroidered Corner, 3 in Box. Per Dozen Handkerchiefs, \$1.50.
- No. B8D21 Colored Linen Handkerchiefs, Embroidered Corner, 3 in Box. Per Dozen Handkerchiefs, \$2.25.
- No. B8D23 White Linen, Silk Embr. Corner, 3 in Box. Per Dozen Handkerchiefs, \$2.50.
- No. B8D24 Colored Linen, Wide Hem, Silk Embr. Corner, 3 in Box. Per Dozen Handkerchiefs, \$2.50.
- No. B8D30 Imported Hand-Embroidered Silk Handkerchiefs Assorted Colors, 3 in Box. Per Doz. Handkerchiefs, \$3.00.

MEN'S HANDKERCHIEFS.

- No. B7D64 White Ground, Women Border, Assorted Colors, 3 in Box. Per Doz. Handkerchiefs, \$2.05.
- No. B7D19 White Linen, Medium Quality, 1 Dozen in Box. Per Dozen Handkerchiefs, \$2.25.
- No. B7D14 White Linen, fine count, soft finish, 1 dozen in box. Per Doz. Hdks., \$3.50.

Grennan Fruit Cake Salesboard Deal

Grennan Fruit Cakes are made by the Grennan Bakeries, Inc., the world's largest institution devoted exclusively to fine quality cake baking.

Grennan Fruit Cakes are 95% fruit and nuts; made of the finest imported Pecans, Maraschino Cherries, Pineapples and other fruits and nuts.

200% Profit

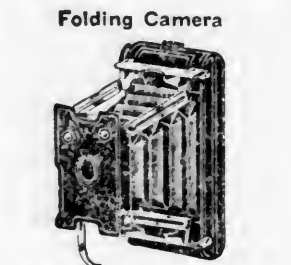
This Assortment Consists of

16 One-Pound Boxes, 2 Two-Pound Boxes, 2 Three-Pound Boxes, 1 Five-Pound Box for Last Sale.

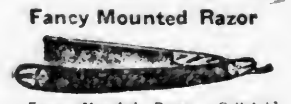
Takes in . . . \$75.00
Your Cost . . . \$25.00
Your Profit . . . \$50.00

A 1,500-Note Board Free With Each Deal.

200% Profit



No. 1 Goodwin, Jr., folding, pocket model, takes pictures size 2 1/2 x 3 1/4 inches, fixed focus ground lens, view finders, time and instantaneous exposures, 1 in a Carton.
No. 99133 Each . . . \$3.50
Each, in Lots of 50 . . . 3.25
Each, in Lots of 100 . . . 3.00



Fancy Mounted Razor

Fancy Mounted Razor. Celluloid handles in assorted colors, 5/8-inch blade, half convex, single shoulder, glazed finish. Blades mounted with fancy nickel silver tips. Each razor in individual box, 1/2 dozen in carton.
No. 9C98 Square Point. Per Dozen, \$3.75.
No. 9C99 Round Point. Per Dozen, \$3.75.



WOMEN'S BLUE, GREEN AND PURPLE SILK TAFFETA UMBRELLAS.

- No. B39D21 1/2-inch Border, 8 Ribs. Each, \$3.25.
- No. B39D53 3/4-inch Border, 10 Ribs. Each, \$3.75.
- No. B46D6 1/2-inch Grosgrain Border, 16 ribs. Each, \$4.75.
- No. B46D7 1-inch Fancy Border, 16 Ribs. Each, \$6.00.

MEN'S UMBRELLAS.

- No. B38D5 American Taffeta, with Case. Each, \$2.00.
- No. B38D20 Suitcase Style. Each, \$2.75.
- No. B38D11 Silk Taffeta, Hook Handle, Each, \$6.00.



3-Piece Toilet Set

Three-Piece Shell Toilet Set. Consists of Comb, Brush and Mirror. Each set in a display box.
No. B1A81 Each . . . \$2.25

BLANKETS

BIG CHIEF INDIAN. Brilliant Colors. Each . . . \$2.75
Flashy Plaid Blankets, Silk Bound Ends. Each . . . 2.95
Esmond Indian, Each . . . 3.00
Boacon Wigwam, Silk Bound, Each, 3.50
Beacon Fringed Shaws, Each . . . 4.50
Plaid Blankets, Wool Mixed, Fancy Designs. Each . . . 3.25



Pearl Necklaces

La Vega Pearl Necklace, a 24-inch strand of indestructible pearls, mounted with a 14 kt. white gold safety diamond clasp, put up in velvet case. Very special, including a re-sale guarantee ticket of \$15.00.
No. B90110 Each . . . \$1.70



Sail-Me Airplane. It loops, glides, spirals and returns. A real big money maker. We are exclusive distributors of this wonderful item. Each in envelope.
No. B38N51 Per 1,000 . . . \$25.00
Per 100 . . . 2.75



Pen and Pencil Set. High Grade 14K gold-filled mounting. Pen fitted with 14K solid gold iridium-tipped point. Pencil propels, retracts and expels the lead.
No. B658530 Per Dozen Sets, \$21.00.

N. SHURE CO. Madison and Franklin Sts. CHICAGO

A Merry Xmas and A Happy New Year
To All

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IN NEARLY EVERY PRINCIPAL CITY



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