

# The <sup>15¢</sup> Billboard

*The Theatrical Digest and Show World Review*

MARCH 14, 1925

\$3.00 A YEAR

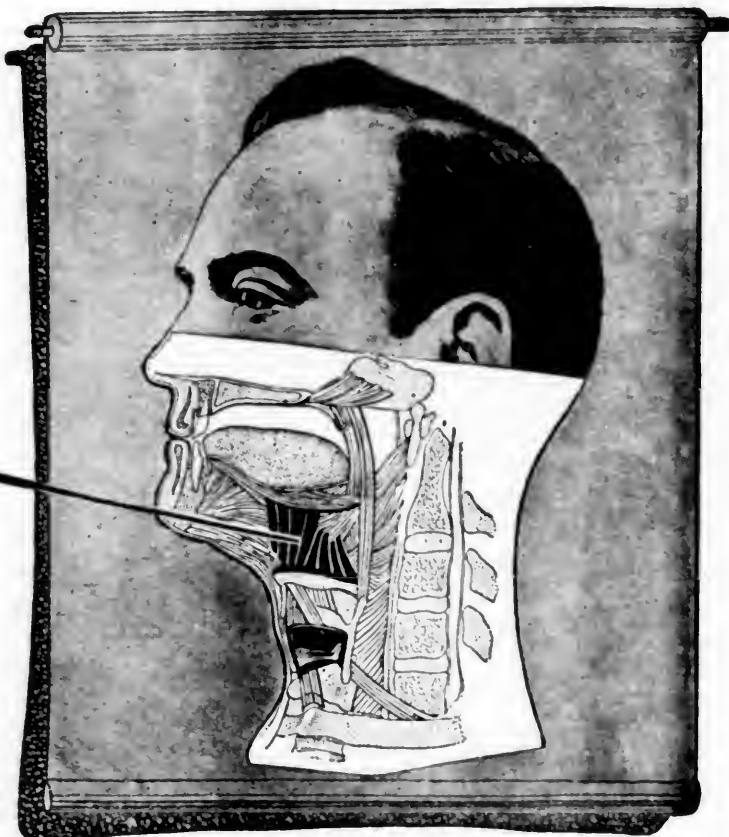


116 PAGES

## REAL BRITISH BALLET

*By Charles B. Cochran*

(Printed in U. S. A.)



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SCIENCE has proved that the secret of Caruso's marvelous voice was the superb development of his Hyo-Glossus muscle. In construction your vocal organ is exactly like Caruso's. You, too, have a Hyo-Glossus muscle. Develop it, and your voice will be rich, full and vibrant. Its overtones will be greatly multiplied. You will add many notes to its range, and they will be clear, limpid and alluring. You will have a voice that is round, rolling and compelling, and so strong and magnetic that it will be a marvel to your associates.

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FIRST CLASS M. P. OPERATOR. Must under-  
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opens in hall April 20; go in TENTS in May. I  
make two-week stands, one show a night. Must help  
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(BLUES)

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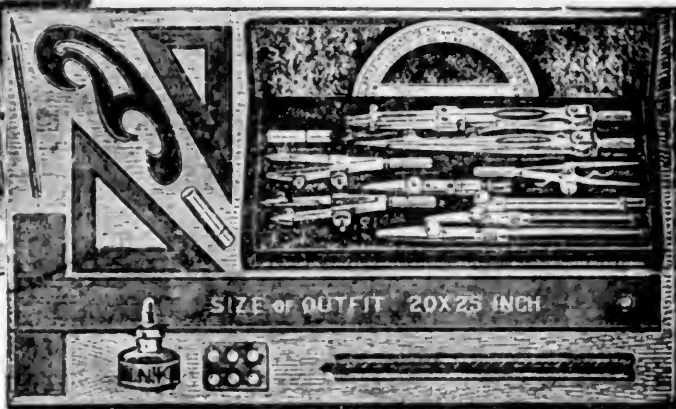


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Seating capacity 1,500. Modern in every way and cost approximately \$200,000. Population of county 100,000, with 40,000 in radius of five miles. Good roads from all nearby points. For particulars address

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Wanted at once for our Minstrel Show and Band. Will not advance tickets to anyone who does not know if you cannot give references. If you are not A-1 you will not open. Address BILLY HAYSON, care J. Douz, Morgan Shows, Jacksonville, Tex., this week; Tyler, next.

## WANTED

Man Partner for Adagio Work

State height, weight, age and experience.  
F. D. MERLIER,  
1305 Arch St., (Studio 25), Philadelphia, Pa.

## WANTED for HILA MORGAN (Herself)

Musicians for Band and Orchestra. Those doubling Stage given preference. Also VAUDEVILLE TROUPE. Musical or Novelty Acts preferred. Both must do parts. Only those stating salary and experience considered. Equity. Write, don't wire. 717 Wyandotte St., Kansas City, Missouri.

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### SAN FRANCISCO

E. J. WOOD  
Phone, Kearney 6496,  
511 Charleston Building.

San Francisco, March 4. — Edna Wallace Hopper, who was the headline attraction at Pantages' Theater last week, gave a special matinee for women only Friday and drew a bigger house than at any other performance, either afternoon or evening, during her stay here.

Paul Whiteman arrived here Saturday morning to give five concerts. He was met at the Oakland mole by nearly all of the orchestra leaders of San Francisco. Whiteman's wife, Vanda Hoff, who came here from New York to meet him, is a San Francisco girl. She was one of the Denishawn dancers and Whiteman met her when he was playing with Rudy Slegler's Orchestra at the Fairmont.

Larry and Dolly LaMont, vaudeville actors, dropped in to say they have signed up to go to the Hawaiian Islands at the end of this month. The Lamonts came here booked thru Bert Levey the latter part of 1923 and have worked in this vicinity for more than a year.

Edward Fitzgerald has been appointed publicity man by Manager Clinton for Pantages' local house. If the stories he has been putting over in the local press are any indication of what will happen in the future, Fitz is sure of a life job.

Olga Petrova, well-known actress, has been taking a rest in Santa Rosa.

There is a distinct improvement in the vaudeville offering at the Strand Theater during this, the second week of the new policy, and, incidentally, a more appealing screen feature.

Joe Cohen, manager of the Consolidated Amusement Company of Honolulu, is a visitor here.

Joseph A. Graham, professionally known as White Eagle, whose *Indian Folies Revue* has been playing the Ackerman & Harris theaters in this vicinity, was a recent caller at this office. The members of the revue left here Monday for Los Angeles.

According to word received here a few days ago, American genius was recognized by the European world of music and art following the premiere showing of *Fay You Fah*, the opera composed by Charles Templeton Crocker and Joseph Redding, of this city, at Monte Carlo.

Eva de Vol, dramatic soprano, who sang with the San Francisco Grand Opera Association, is booked to appear at the Haight Street Theater next week.

Leo Carrillo, son of San Francisco, former San Francisco newspaper artist  
(Continued on page 104)

MUSICIANS WANTED  
Cornet, Clarinet, double Sax., Banjo and Piano. Must read. If you sing say so. HAL BURWELL, 20 S. Conception St., Mobile, Alabama.

AT LIBERTY  
FRANK A. STOLLE.  
Character, General Business, Go anywhere. Care General Delivery, Houma, Louisiana.

AT LIBERTY—OPERATOR  
Run any make. Expert Powers, Simplex. Repair or handle any modern electrical equipment. Good electrician. Will give full particulars if you are interested. Week's notice? Yes. G. H. SUMMITT, 2951 N. Illinois St., Indianapolis, Indiana.

### Showboat Majestic

WANTS Novelty or Musical Team doubling Dramatic, and Team, small ingenue, Parts and Specialities. If double Piano or Brass advise. Also Piano Player. No children or pets. Easiest and surest money. Like a vacation. Six shows a week, two bills a season. Address NICOL & REYNOLDS, Point Pleasant, W. Va.

### F. S. WOLCOTT'S RABBIT FOOT MINSTRELS

CAN PLACE Tuba, Baritone and Trombone. George Thayer and Nellie, pack your grips. Wire for tickets. Judie Edwards, Jap and Frank Smedley, wire. John Churchill here. Show now in rehearsal in Monroe, La. All must join on wire.

### WANTED —FOR— Alabama Minstrels

Colored Musicians, Singers, Dancers, Cornet, Clarinet, Trombone, Baritone, double Stage or Orchestra. Ed Hill, answer. WANTS good Novelty Act or Sketch. Preference given those doubling Stage. Rehearsals start March 16. Wire CHAS. E. BOWEN, Manager, Waco, Tex. Mail address, Box 960.

### WANTED Trumpet Player

(Red Hot, Play Standard and Jazz.)  
A-1 Features CUMMISIAN (Dramatic), Tab COME DIXIE, with material to produce Musical Comedy Concerts. Useful, high-class Dramatic, Musical Comedy People and Musicians write. Youth, ability, appearance, wardrobe and SOBRIETY essential. Safe every week. We never close. Tell all ORIGINAL WILLIAMS STOCK CO., INC., week March 9, Tusculum, Fla.; week March 16, Daytona, Fla.

### WANTED

FOR MED. SHOW, A-1 Piano Player, also Novelty Man. Chick Krels, wire. JIMMY DAWSON, Deer Park, Wisconsin.

### Wanted, Baritone

Who doubles Stage or some Instrument in Orchestra. J. SHELBY INGRAM, Band Master, Box 51, Biloxi, Mississippi.

### WANTED QUICK FOR Paul English Players

Real Piano Player, Saxophone, Cornet, Trombone, Drummer with Steeldrums, or organized Orchestra. This instrumentation must have Bass Player. One-week hold-back required. Money deposited in bank drawing interest. Refunded upon expiration of two weeks' notice or at end of season. Wire quick: 214 Canal St., New Orleans, La. Show opens March 23. Musicians must be here by March 17. Eddie Gerard and Fred Mills, wire.

### Sam Park

Communicate with Box 1157, San Antonio, Texas. Good engagement waiting. Any friends knowing his whereabouts will do him a good turn to tell him of this notice.

### Wanted, Blackface Comedian

For Med. Show; Sketch Team, woman must do Specialties and work act. Also Piano Player, man or woman, singing and dancing. Sobriety. Must be able to change for one or two weeks. Address PANGBORN MED. CO., Bridgeville, Pa.

WILL GO BETTER THAN OLLAR FOR OLLAR With experienced Advance Agent knowing the little and big towns of the West. In putting out Minstrel Show via motors, carrying live girls and three men. People lined up to retrace March 15. Band and Orchestra. Small mob. Will furnish Ford coupe, scenery, costumes, scripts, \$100 cash, and boy truck. You furnish seven-passenger car and \$100 cash. H. LEWIS, 673 E. Oak St., Portland, Oregon.

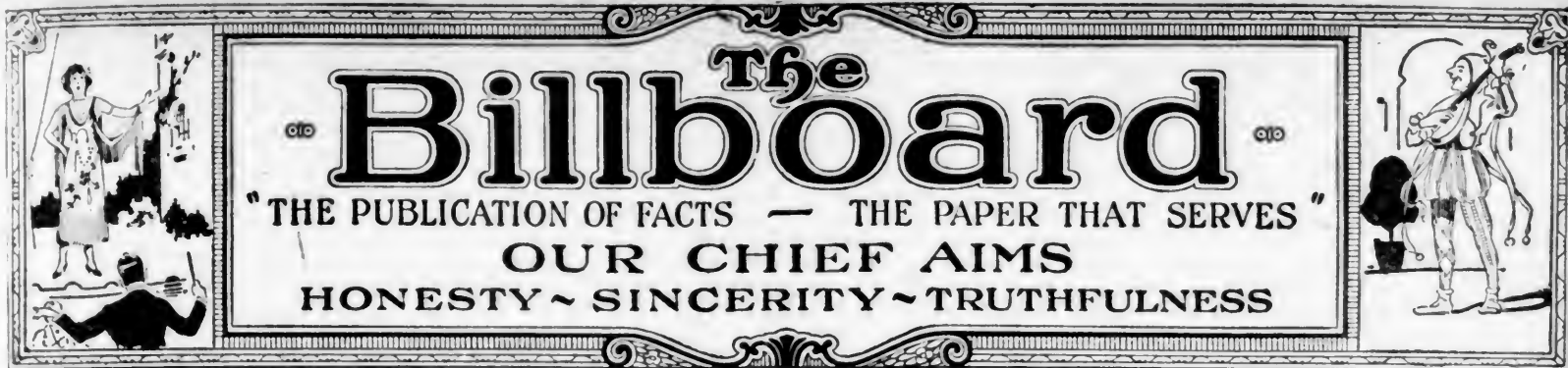
WANTED For Howard C. Stanley's Monogrammed Vaudeville Show under contract. People in all lines. Change for week. Teams, Novelty Acts, A-1 Comedian, good Specialty Dancer. People doubling B. & O. preferred. WANT Cornet, Trombone, double Piano, and Trap Drummer. Address H. H. NEWSOM, Manager, Hemp, N. C., week March 9. Troy N. 444, following week. P. S. — Public Ripple, Rusty Lee, Collins Sisters, Blind Eddie Jones, wire or come on.

### AT LIBERTY Orchestra and Entertainers

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### WANTED—TO JOIN MARCH 18.

One-nighter, Dramatic Tent. Opens March 27. Best Agent in business. Must drive Ford and use brush. Top salary. Boss Capasman, 500100 Push Pole Top. Cook, prefer man and wife. Ford Medicar. Young Musicians for Novelty Orchestra. Must sing or double Stage. Concession Men; must double Stage or Specialty or play some instrument. All people state if you drive a Ford. Sure, long season. Write, don't wire. WILL BEY small Hanging Trunk Scenery. Address RAYMOND VASEY, Quitman, Ga.



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# REPEAL OF TAX ON ADMISSIONS CAUSES LOSS OF \$24,179,000

## WHO'LL BUY SEATS FOR PLAY JURY?

Financing Plans Discussed--John Emerson Underwrites Cost of First Tickets

New York, March 9.—Following an announcement by District Attorney Banton to the effect that he would have to call upon "those persons who believe in the theater" for support of the Citizens' Play Jury in order to secure funds with which to purchase seats for its members to pass judgment on plays complained of, John Emerson, president of the Actors' Equity Association, stated that he personally would underwrite the cost of the tickets for the first six juries. Emerson stated that he was opposed to a public drive for funds and suggested to Commissioner Enright, to whom he wrote, that the Committee Opposed to Political Censorship, which fostered the play jury, find means of financing the jury. It was suggested that the various groups of small organizations represented in the committee contribute. Emerson stated that he believed a public drive for funds would cheapen the Citizens' Play Jury system.

Four juries have already been drawn, and the members of these are buying their own tickets. They have been asked to keep their stubs in order to collect refunds when the finances of the system are on a sound basis. The names of the various members of the juries are being kept secret, a decision having been made to avoid as much unnecessary publicity as possible. Under the new plan of secrecy the jurors selected will visit the theaters to which they have been assigned singly, or in groups of two or three, so that even the manager of the theater will not know when visits have been made.

Later the jury will meet and decide what part of any performance needs revision or should be omitted, if any. Their recommendations will be forwarded to the producer and about a week later the jury will revisit the play. If the desired changes have not been made the police will immediately close it.

Nine votes out of a jury of 12 will be sufficient to convict a play of offensiveness. Under the original plans the manager of the theater or his representative was to be notified that the jury was to sit in judgment on his play and was to be present at the selection of the jury. Under the new plan only John Emerson will be present when jurors are drawn and he will be permitted to challenge. John S. Sumner will be allowed to challenge on behalf of the reform organizations.

Internal Revenue Bureau Report Covers Six Months Ending January 31

Phenomenal Decreases Attributed to Preponderance of Popularity for Cheaper Amusements-- Law May Be Modified

New York, March 9.—The money lost by the Government thru the repeal of the tax on admissions of 50 cents and under is causing it not a little concern, running into unexpected figures. In a report of the Internal Revenue Bureau covering the six months ending January 31 the loss of revenue from this source, based on figures prior to the elimination of this tax, totaled \$24,179,800.91. From circuses alone the loss is approximately \$1,544,000, the amount having been obtained during the same period last year under the then existing tax.

The increase in loss to the Government from the tax repeal appears to be mounting with each month it is in existence. For the month of January, 1924, \$7,500,000 was collected, while in January of

(Continued on page 105)

## COSMIC STARS ON OWN RESOURCES

Says Cosmic Productions Corporation---Shakeup in Des Moines Follows Trouble Over Hotel Bill in Omaha

"Will you please contradict story in current issue where Cosmic movie stars were backed by any organization in Hollywood or Los Angeles, nor was it a stock-selling proposition? They left here strictly on their own resources and not sponsored by any one other than themselves and never claimed otherwise."

The above statement was contained in a night letter to *The Billboard* signed Cosmic Production Corporation from Los Angeles March 8 in answer to an article in our last issue which stated that the Cosmic screen stars, 12 in number, sponsored by the Cosmic corporation, were on a transcontinental tour to boost Hollywood, Los Angeles and Cosmic company. The article also stated that the project had the backing of the Hollywood Chamber of Commerce, Los Angeles city officials and others, but nothing

(Continued on page 105)

## COMMITTEE HOTLY ATTACKS SUNDAY BLUE LAW MEASURE

Denounced by Assemblyman and Even Clergy--Proposal for State Referendum Balked at by Bill's Advocates---Outdoor Showman's Assn. Represented by Hon. Francis D. Gallatin, Its President

New York, March 9.—The Sunday Blue Law bill, drafted by the Lord's Day Alliance of New York State and recently introduced at Albany by Assemblyman Jenks, received a severe jolt when it came up for hearing last week before the Codes Committee, where it is thought it has already died a speedy death.

One of the strongest bombshells to explode at the hearing was the question, put to advocates of the measure, as to whether churches that had rented pews also come under the closing ban, since a fee is charged for their use, and the purpose of the bill is to prohibit everything under the sun to which admission is paid. This sensational shot in the Blue Law camp received no return fire, but when it was proposed that a State referendum be taken on the measure its sponsors quickly opposed such a scheme.

The Rev. George C. Myer of the New York Conference of the Evangelist Church, on the floor with Assemblyman Esmond, replied that, "considering the character of the population of this State, I think this committee could work the thing out better."

The author of the bill, Rev. John Ferguson, admitted it was the strictest ever drafted. When asked by Assemblyman Esmond whether he thought one-third of the membership of the churches of this State would be agreeable to have the bill reported out in its present form he replied that he didn't think so.

Assemblyman Hackenberg, in making a motion to strike the bill from the Codes Committee hearing calendar, said:

"The bill was not introduced for the purpose of passage, but simply and only for the purpose of collecting funds for an obsolete organization of fake reformers. Its very introduction amounts to trifling with the intelligence of this Assembly."

It was also charged that the proponents of the measure do not represent more than one-tenth of the church membership of this State. This was made by C. B. Haynes, president of the New York State Conference of the Seventh Day Adventists, who hotly attacked the bill and its sponsors, likening them to the Anti-Saloon League and its methods.

"They say that it is directed against commercializing of the day of rest and that this is its sole purpose," he declared.

"That statement is not in accordance with the facts."

"At the present moment identical bills are under consideration before 20 Legislatures in this country. They have been many years molding this legislation. For a quarter of a century the Lord's Day Alliance has been trying to get a measure of this kind thru Congress. Having failed miserably, it now comes to the States."

"Unless it is the Presbyterian Church this organization does not represent the churches at all. They say there is no religion in the bill, yet everybody who has come before you to advocate it has been a clergyman."

From a theatrical standpoint, the only good that can be seen in the passage of a Sunday closing bill would be the day of rest to vaudeville and burlesque actors, the same as legitimate artists have. In this connection Elsie Ferguson appeared

(Continued on page 105)

## BENNY LEONARD TARGET FOR EGGS

"Hen Fruit" Tossed at Palace Theater Misses Champion and Makes "Acquaintance" of Patrons

New York, March 9.—For the first time in the history of Keith's Palace Theater here eggs were thrown at a performer on the stage, Benny Leonard, retired lightweight champion, being the target for the "hen fruit", altho its recipients were patrons seated down front in the orchestra. It was during Leonard's last performance for the week, Sunday night, when someone in the balcony or gallery stood up and yelled something to the effect of "You're a rotten actor," and opened a barrage of unhatched chicks.

The miscreant, who escaped from the theater before ushers or special officers could lay their hands on him, evidently had not gone into sprung training, for most of the eggs fell short of the stage by several fows, landing on the heads

(Continued on page 105)

## INTERNATIONAL SCORES "SCOOP" WITH PICTURES OF INAUGURAL

Using Special Train With Laboratory Brings Newsreel Story of Coolidge Event to New York Before Competitors---Pictures Shown on Broadway Late in Afternoon

NEW YORK, March 7.—International is the 1925 pennant winner in contest between makers of newsreels to bring pictures of the inaugural of President Calvin Coolidge from Washington to New York. While Pathe and Fox relied upon airplanes to bring their negatives special train and made the prints while en route to this city Wednesday.

Employees attached to the New York and Washington offices of International arranged the "scoop". With a dozen cameramen on the job along the inaugural route, Coolidge was constantly under the watchful eye of the camera. The pictures to reach New York via the special train told the story of the event up to the time the President received the oath. After covering their assignments the cameramen rushed to the special train. One of the two cars was equipped as a laboratory.

Arrangements had been made for the special to have the right of way and subsequently the trip to New York was made in 3 hours and 30 minutes, ending at the Pennsylvania station. Messengers were waiting when the train pulled in at 3:20 o'clock to carry the prints to the big first-run houses. Within 10 minutes prints were delivered at the Capitol, Rivoli, Rialto, Strand, Piccadilly, Cameo, Broadway, Colony and Loew's New York. They were screened at the late afternoon performances, about 4 o'clock. Complete reels of the inauguration were exhibited by International at the early evening shows. Prints were also displayed in Boston theaters that evening.

Pathe used 15 cameramen, three airplanes and local laboratories at New York, Chicago and San Francisco in rushing its report of the inaugural around the country. By 8 a. m. the cameramen were on duty at Washington and gathered interesting sidelights on the preparations. These shots were rushed to New York on early express trains, developed and prints made and held in readiness for the last-minute views. Airplanes carrying the pictures of the ceremony took the air for New York at 1:22 p. m. Pathe states that its pictures were at the Broadway first-run houses at 6:35 p. m.

Ten cameramen were on duty for Fox. Negatives were rushed to Bolling Field and Mitchell Field and dispatched on planes, there being two deliveries to New York. Kinograms covered the event with 16 cameramen. Two airplanes stationed at Curtiss Field brought the negatives to this city. One started on its trip soon after Coolidge had taken the oath and the other one waited to receive all other negatives.

### Nathan Yamins President of Mass. Theater Owners

Boston, March 7.—Nathan Yamins, of Fall River, was named president of the M. P. T. O. of Massachusetts at the annual election held here Tuesday. Other officials chosen for the ensuing year are: P. F. Lydon and John Freeman, vice-presidents; Stanley Sumner, treasurer, and Ernest H. Horstmann, executive secretary. An Executive Committee was also named, consisting of P. F. Lydon, chairman; W. B. Littlefield, J. H. Woodhead, Edward Rhind, H. H. Levenson, Stanley Sumner, Al Somerby, Nathan Yamins, E. H. Horstmann and H. I. Wasserman.

The theater owners of Massachusetts are particularly fortunate in their choice of president. Nathan Yamins is one of the best known and liked theater owners in the State. He has always been prominently identified with national and State organizations, and under his guidance, with the assistance of his able fellow officers, there is no doubt but that the Massachusetts organization will soon forge ahead and take its lead with the other intensively organized States. A theater party and dinner is being held by the organization on the first Tuesday of April, at which time a delegation will be elected to attend the National Milwaukee Convention.

### No Standees in San Francisco

San Francisco, March 6.—Supervisor Ralph McLeran's new theater ordinance to legalize patrons standing in aisles or lobbies of class A theaters will be withdrawn from the supervisors Monday and referred back to the building committee, the result of opposition at an open meeting before the grand jury last night. The ordinance was passed to print last week and, if finally passed, would replace regulations passed in 1904 forbidding all occupancy of aisles or lobbies. Fire Chief Thomas R. Murphy, Dr. William C. Hassler, city health officer, the Fire Underwriters and others objected before the grand jury to the measure on the ground of public safety.

### JEANNE EAGELS OUT

Illness Causes Star To Withdraw From Cast of "Rain"

Cleveland, O., March 7.—Jeanne Eagels, star of *Rain*, left the production today owing to illness. She departed for Washington, D. C., to enter a sanitarium for observation by Dr. W. E. Clark, specialist in digestive disorders. Hoping against hope, she appeared at each performance during this week here, although suffering intense pain, and despite physicians' warnings that she should cancel her engagement immediately. The play completed the first week of its run here today. *Rain* will continue with the original cast, the part enacted by Miss Eagels to be taken by her understudy, Mizlam Cordell.

### THEATERS TO BE RAZED BY ORDER OF COURT

WHOLE TOWN SOLD BY GOVERNMENT TO OIL FIRM AND WILL BE MOVED

Cheyenne, Wyo., March 9.—Numerous motion picture theaters in the small town of Lavoie, near here, will go under the hammer as a result of a ruling by Federal Judge Kennedy last week ordering that the entire village and its populace must be moved in order to make a clear path for a giant industry—petroleum. Judge Kennedy's decree states that the Ohio Oil Company, which leased the land where the town is located from the government for oil development, is entitled to full possession within 60 days.

### To Produce Two Films

Los Angeles, March 7.—An agreement was signed here Thursday whereby Metro-Goldwyn will produce two films for Cosmopolitan. Production on the first picture will begin within 60 days, the contract specifies. Marion Davies will star in one of the films. It is reported she is to receive a salary of \$10,000 a week and a percentage of the profits of the picture.

### Block and Hart at Hot Springs

New York, March 6.—Fred Block, an official of the Mutual Burlesque Association, and Max Hart, a producer of Broadway shows and acts, entrained from this city Monday for Hot Springs, where they will take the baths and much-needed recreation for several weeks.

## Celebrities in Caricature



BY THE BILLBOARD ARTIST

Gen. Pisano, target-hitter de luxe, wearing the uniform of a Generalissimo of the Italian Army, and his partner, Charlotte Cochrane, now touring vaudeville in "At the Gun Club", a magic act, in which miniature clay pigeons disappear. The "Pianissimo" touches the spot when it comes to discharging a rifle. He shoots at any angle and never fails to remove the angle. Charlotte Cochrane fits her finely tailored uniform and otherwise adds to the good form of their "rapid-fire" act.

### Loew in Birmingham

Discusses Plans for Two New Houses There

Birmingham, Ala., March 7.—Plans for two new theaters, a vaudeville and a motion picture house, were discussed by Marcus Loew, theatrical magnate, during his visit here yesterday. The latter building, a \$1,000,000 project, modeled after his State theaters in other large cities, was definitely promised by Mr. Loew in a formal announcement. Rapid growth of the Metro-Goldwyn Film Corporation, of which Mr. Loew is president, and the seeking of new theaters for its releases is given as the reason he will erect this type of house here.

The exact location and detailed plans were not made public. Several attractive pieces of property were offered Mr. Loew, and data collected will be taken to the New York office, where it will be submitted to legal and architectural experts of the corporation.

### New Booking for Movie Houses

Boston, March 7.—The Jacobs Amusement Agency is now booking the singers and other extra attractions for the Fenway Theater, Boston; the Capitol Theater, Springfield, Mass., and the Strand Theater, Portland, Me. These are first-run picture houses, the Fenway being controlled by Famous Players and the other two by the Goodside interests.

### Marriage Contract Gets

Artists Much Publicity

New York, March 9.—Elise Bartlett, who appears in *Houses of Sand*, and her husband, Joseph Schildkraut, star of *The Firebrand*, secured a lot of publicity in the dailies here last week with the announcement that they had signed a contract to protect their marriage. One proviso in the contract, according to the story which landed space in almost all the New York papers, was that they agreed not to appear together in the same play for at least five years in order to avoid any strain which may be caused by "artistic temperament".

### "Mismates" April 6

New York, March 7.—Myron C. Fagan has a new play, entitled *Mismates*, which he intends to place in rehearsal next week. The cast includes Fred Tilden, Philip Teade, John MacFarlane, Charles Slattery, Susanne Willa and Mary Daniels. Rollo Lloyd will direct the production and it is tentatively listed to open here April 6.

### Fried Joins "Tin Gods"

New York, March 7.—S. K. Fried, recently with *Conscience*, has been engaged as stage manager for *Tin Gods*, being produced by Sam H. Harris.

## SECOND MEETING ACTORS' THEATER

Good-Sized Audience Hears Censorship, Blue Laws, Repertory Theater and Revival of Drama Discussed

New York, March 8.—Censorship, blue laws, repertory theater and revival of drama in the provinces were the chief subjects expounded at the second meeting of subscribers and friends of the Actors' Theater, held tonight at Forty-Eighth Street Theater before a good-sized audience.

On the subject of *The Actor and the Theater* Montrose J. Moses read a paper in which he contrasted "the good old days" when the actor was the thing and the present time when the play is the thing. Moses deplored the fact that today communities of the country at large have no institution like the Actors' Theater and Theater Guild in New York to create high standards of appreciation for drama. He said it was up to the Actors' Equity Association, the only organization that appeared to be working for all interests of the theater, to give thought to finding ways of opening closed theatrical territories.

Allen McCurdy, chairman of the meeting, commenting on this point, stated that as the Actors' Theater grows in strength it will take care of some of the more important communities, such as Boston, Chicago, Philadelphia and others.

Moses deprecated censorship and trial by invisible jury. He said the people of the theater have passed to others what they should do for themselves. The public, he declared, would think more of the theater if it controlled its own censorship.

Theresa Helburn, of the Theater Guild, also rapped censorship. Speaking on Sunday theatricals, Miss Helburn said the actors should be entitled to one day's rest a week and suggested that, since Mondays are the worst nights in the theater, the question could be solved by giving performances Sundays and keeping theaters dark Mondays. While this may be objected to by some actors who desire to spend Sundays with their families and friends, Miss Helburn declared the majority of professionals understand that their life is one that demands sacrifices and that actors must work on days when the public is free and wants amusement. She cited the large Sunday crowds walking about town looking for entertainment and being forced to attend inferior amusement for lack of something better.

Touching on subject of the repertory theater Miss Helburn said New York doesn't want repertoire because the town already has everything it wants running all the time, but that small communities where few plays visit are the logical places for repertory theaters. Since the actor is the one who will benefit most from the repertoire system, Miss Helburn said, it is the actor who should show the first impulse in this direction.

Grant Mitchell, speaking for the board of directors, delivered one of his usual witty monologs, and Helen Mackellar also spoke.

## CYRIL MAUDE EXTENDS TOUR

New York, March 7.—Cyril Maude, who recently announced that he would end his tour in *Aren't We All?* and retire to a farm in England at the close of this season, has changed his mind. His bookings were to have terminated in Chicago next Saturday, but he has asked the Dillingham offices to extend them, and accordingly will go from Chicago to Cleveland for an engagement, after which he will be given further work until about the middle of May, when he will sail for a trip to England. Maude will return in the fall and appear in another play under the Dillingham management.

### In "School Belles"

New York, March 7.—Jack McGowan, who was seen in George M. Cohan's *The Rise of Rosie O'Reilly*, will play the leading male role in *School Belles*, the musical version of *The Charm School*, which the Shuberts now have in rehearsal. Robert Cummings, formerly with *Kid Boots*, and Lida Mae, who appeared in *The Dream Girl*, also are in the cast. The piece will probably be called *The Gardena Girl* when it opens.

### Raid Film Exhibition

New York, March 7.—The clean-up campaign along the Rialto last night reached an auditorium at 1047 Broadway, where a squad of detectives arrested 100 men and women and charged them with attending the exhibition of motion pictures deemed by the officers to be immoral. Paul Weiss, aged 37, of 77 Grant street, Brooklyn, was charged with operating a motion picture machine without a license and with showing indecent pictures. According to the raiders, Weiss fainted when arrested and required treatment by a physician.

# EQUITY FAILS TO APPROVE "FLESH"

### Actors. However, Continue in Rehearsal of Piece Put on by Arthur J. Lamb

New York, March 9.—Altho the Actors' Equity Association has voided the contracts between the cast and Arthur J. Lamb, producer, who is rehearsing *Flesh*, the actors and actresses are continuing in the piece. John Searles, Equity secretary, applied the stamp of disapproval because Lamb failed to make good on the deposit required by the actors' association when a play starts rehearsing.

Searles explained that on account of Lamb's last show being a flop he would not consent to accepting \$1,000 on account when the total salaries amounted to almost twice that figure.

As the cast wanted to go thru with the piece Searles finally was persuaded to accept the \$1,000, but only under the condition that within a week from February 26, the date on which Lamb gave the money, the remainder would be forthcoming.

The written proviso stipulated that unless the other nine hundred-odd dollars was in Equity's hands by March 5 the \$1,000 on deposit would be paid over to the cast and the contracts canceled. The week expired and Lamb did not make good, so Searles paid off the players and told them that if they continued it was at their own risk.

The actors who are at present rehearsing with Lamb are Juliette Day, Josephine Williams, John Braun, Odette Pauline, Irene Clarendon, Grace Connell, Charles Shattery and Stanley Andrews. The play will open in Wilmington, Del., in about two weeks, according to the plans of the producer.

## Shaw Is Undecided

London, March 7.—George Bernard Shaw has explained a rumor to the effect that he intended not to write any more plays. "The rumor," he said, "arose thru a letter I sent Archibald de Bear, in which I said I had definitely made up my mind not to write any more Irish plays and that if he wanted another Irish play he must go to a younger author."

"I know some people," he stated, "who would welcome the news that I had given up writing plays. But I may write a half dozen. Then you would hear them say, 'My God!'"

In regard to writing plays, he said: "I have not made up my mind. Besides, I may die. People occasionally do at my age."

## Equity Issues Warning

New York, March 7.—Thru alleged failure to live up to contracts made by the Actors' Equity Association and casts in their various productions, Equity warns its members not to make contracts with the following managers:

Lee Morrison, Willis Goodhue, Wallace Munro, Edward M. Beck, John E. Keilard, William Rappaport, Leonard Wood, Jr., Frank Cosgrove, Sydney Rosenfeld, Mindlin & Goldreyer, Louis I. Isquith, Albert James, Henry Baron, Scott Moore, Edward Perkins, H. M. Arden, Corae Dayton, Gus Hill, Will Morrissey, Barry McCormick, George Lederer and Walter Hant.

## Barrymore's "Hamlet" Held Over in London

New York, March 7.—John Barrymore's portrayal of Hamlet has been so popular in London that his original engagement of six weeks has been extended to nine, the play closing March 23 instead of April 18. A run of this length for a Shakespearean drama is most unusual for the West End of London. Barrymore has been honored in many ways by the English public as well as by the stage people.

## Benefit for Stage Children's Home

The Stage Children's Fund, Inc., Mrs. Millie Thorne, president, gave a luncheon and card party Thursday afternoon, March 5, for the benefit of the Stage Children's Country Home at Atlantic Highlands, N. J. Mrs. Schwarzkopf was chairman, assisted by Mrs. Palmer, Covell and Schmitt. There were two prizes for each table and a handsome headed bag for the door prize. More than 300 people were present.

## Olga Cook To Participate In Women's World's Fair

Chicago, March 8.—Olga Cook, prima donna of *The Student Prince* Company, at the Great Northern, has been selected by the management of the Women's World's Fair board to present her ideas as to how the activities of the women of the stage might best be shown at the forthcoming exposition. Miss Cook, who expects to be here several months with *The Student Prince*, will undertake the organization of her sisters on the stage.

## Here Is the Irony of Fate

Harry A. Atwell, for many years staff photographer for Chicago daily newspapers, went thru the ordeal of his work without injury. Then he conceived the idea of photographing wild animals for circuses. He went into dens of lions, bears and leopards without fear and came out unscathed. After that he became a theatrical photographer, and is widely known as such. On March 2 he left Chicago to take a number of stage views at the Hennepin Orpheum Theater, Minneapolis. His schedule called for 20 pictures. Nineteen of these he took perfectly, and then the accident happened.

The ladder on which he was perched broke. Harry plunged from the top of the ladder to the apron of the stage and then slid off into the orchestra pit. In the fall he broke his nose, his right wrist and two ribs. Then he took a train back to Chicago to develop 19 perfect plates and regret he didn't get the 20th.

## \$6,000,000 Theater Building for Philly

Philadelphia, March 7.—A \$6,000,000 22-story theater and office-building project at the northwest corner of Broad and Locust streets was announced today by the A. M. Greenfield Company, local realty firm, which negotiated the financing. The theater portion of the building, which will have a capacity of 2,000 persons, has been subject to the Stanley Company of America and A. L. Erlanger, the interests now operating the Forrest Theater.

The entire building has been leased by the Equitable Realty Lending Company, a New York syndicate, for 21 years at a net aggregate rental of \$10,500,000 for the term.

The new building will have a frontage of 50 feet on Broad street and a depth of 219 feet on Locust street, with a frontage of 100 feet on Chancellor street. The site is that of the old Wildermere Hotel and U. S. M. C. garage property.

A three-story building with a frontage of 36 feet on Broad street will be erected adjoining the theater and office building to insure perpetual light and air for the theater.

The first floor of the office building will be given over to stores fronting on Broad street. There will be a cafe in the basement, the entrance to which will be on Locust street. The theater will have its entrance on Locust street, across from the Academy of Music, and will extend thru to Chancellor street.

## Francine Larrimore III

Milwaukee, Wis., March 7.—Francine Larrimore, star of *Parasites*, playing the Davidson Theater this week, suffered an acute attack of bronchitis, which necessitated her taking a complete rest for three days following her opening last Sunday night. Monday night the house was dark, but on Tuesday Beatrice Swanson, who regularly plays the role of Mrs. Felix Waterhouse, stepped into the leading part after but one rehearsal and won unanimous praise by the critics for her interpretation of Joan Millett. Miss Swanson's regular role was portrayed by her sister, Louise Swanson, traveling with the company. After three successful performances under this arrangement Miss Larrimore recuperated sufficiently to assume her part again Thursday night.

## Shuberts Plan Unique Theater

New York, March 7.—The Trebuh's Realty Company, of which Jacob J. Shubert is president, has filed plans with the Bureau of Buildings for a four-story theater building to be constructed at 234-236 West 50th street.

The theater auditorium will be on the second floor and will have a seating capacity of 2,000, while the ground floor will be devoted to lobby and lounge rooms. It is planned, according to the architect, solely for the production of high-class comedies.

An unusual feature of the structure will be a restaurant on the third and fourth floors.

## Hodge Gets Understudy for Leading Woman in Cincinnati

Marcella Siefert, a West Virginia girl, joined William Hodge's *For All of Us* Company at Cincinnati last week as understudy for the feminine lead played by Charlotte Wynters. Miss Siefert had been with the Stuart Walker Company at Cincinnati for 10 months.

## Rehearsing "The Verge"

London, March 7 (Special Cable to *The Billboard*).—Sybil Thorndike has made a deserved success with special matinees of the *Hippolytus* of Euripides, recently noticed in these columns by "Cockaigne", and extra performances are now announced. Meanwhile Miss Thorndike is rehearsing Susan Gaspell's *The Verge*, wherein this indefatigable actress-manageress will appear as the neurotic Claire.

## Showmen's League "Getaway" Party

### Function To Be Held in Tiger Room of Sherman Hotel, Chicago, Evening of March 25

Chicago, March 7.—At last night's regular meeting of the Showmen's League of America it was announced that a big "getaway" party will be held Wednesday evening, March 25, in the Tiger Room of the Hotel Sherman. The social ritual that night will be the public installation of officers of the league, buffet luncheon and dancing. There will also be an entertainment bill and—well, Sam J. Levy is chairman of the whole works and everybody knows just what kind of a bill he puts on. Zebbie Fisher is chairman of tickets and again that means efficiency.

Tickets are \$2 each and there will be no mailing list. Tickets are on sale at the league clubrooms, 177 North Clark street, and at Mr. Fisher's office, 64 East

(Continued on page 113)  
**Engage Paul Ash as Director for McVickers**

San Francisco, March 6.—Paul Ash, leader of the Granada Theater Orchestra for nearly four years, will leave soon after April 1 to become managing director of McVickers Theater in Chicago. Ash will fill a dual capacity, having full charge not only of the music but of all entertainment features. It is understood that the Paramount people were instrumental in having him make the change, the Granada here being a Paramount house and McVickers the largest Paramount house in Chicago. Ash is under contract for one year at what is said to be the largest salary paid a motion picture theater manager in the United States. Ash's first appearance in San Francisco was with Rock and Fulton in *The Candy Shop*, at Broncho Billy Anderson's Gaiety Theater, later the Hippodrome and now the Union Square.

## Correct Box-Office Figures at Davidson, Milwaukee

Milwaukee, Wis., March 7.—Business at the Davidson Theater has been considerably better than members of the profession might be led to believe after reading figures published by a theatrical journal (not *The Billboard*), according to Sherman Brown, manager. In justice to the productions rather than to himself Mr. Brown has submitted correct figures for three recent weeks of business to show that they did very well here instead of just fair. *The Goose Hangs High* played to \$14,136 during its one-week Milwaukee run, while Irene Bordoni, in *Little Miss Bluebeard*, drew houses totaling \$13,209. *Blossom Time* established a new record for return engagements by doing \$18,012 business in its fourth visit to the Davidson, an extra matinee having been necessitated.

## Universal Pictures' Earnings Expected To Total \$1,700,000

New York, March 7.—Net earnings of Universal Pictures Corporation for the year which ended November 8, available for dividends are expected to approximate \$1,700,000, an increase of 34 per cent over the 1923 figures. This total is reached after deducting all charges and taxes. Formal announcement concerning the earnings will be made in the forthcoming annual report of the company.

The estimated amount of earnings is sufficient to cover dividends on the first preferred stock more than seven times. After attending to this, there should be the equivalent to \$5.28 a share on the 250,000 shares of common stock, compared to \$3.54 a share in 1923.

Since last December the entire capital stock of Universal Pictures Corporation has been owned by Universal Pictures Company, Inc., the latter concern having a capitalization of \$3,000,000 eight per cent first preferred stock, \$2,000,000 seven per cent second preferred stock and 250,000 shares of no par common stock.

## Good Cast But Poor Play

New York, March 6.—While last week's bill at the Triangle, Seventh avenue and 11th street, was not up to Kathleen Kirkwood's usual high standard of entertainment, the cast was excellent. It included Perry Norman, whose splendid reading of lines was the best feature of the bill; Georgina Tilden, winsome 11-year-old actress, who scored a hit as Topsy in Miss Kirkwood's recent revival of *Uncle Tom's Cabin*; Liza Dallett, Jess Sidney, Kathleen Wallace, Stanley Kalkhurst, Roy Bucklee and Mary James.

If the plot had been as fine as the cast, settings, lighting, and the furniture from Mabel Taliaferro's shop. *The Crucible*, which probably was a condensed version of the story by Franklin Bageow and William Stanley Hill, it would have been a play of Broadway genre. As the plot stood, however, it defied analysis.

## RIDINGS CUTS THE TARIFF

Chicago, March 8.—Harry J. Ridings, manager of Cohan's Grand Theater, is the first manager to start a scaling down of Loop theater prices. There is nothing the matter with the splendid business being done by *The Show-Off* in the Grand, but Mr. Ridings, always a shrewd reader of the trend of the times, is said to figure that with the Lenten season here, with income taxes a matter of unwelcome imminence, and with the baseball season already a matter of discussion, a downward movement of prices in the theater is a matter of business. Therefore, you can see the show at Cohan's Grand now for an investment of 50 cents to \$2 evenings and 50 cents to \$1.50 at matinees.

## "Chu Chin Chow" Film Banned in Montreal

Montreal, March 7.—Great indignation has been caused here by the refusal of the censors to allow the exhibition of the *Chu Chin Chow* film, an importation from England. The grounds of the ban are the nudity of a female character, altho the same censors passed the *Queen of Sheba* film, where nudity was much more in evidence. A private exhibition was given at the Mount Royal Hotel to a representative company of leading citizens, none of whom knew until after the screening ended that the censors had banned the picture. There were many strong expressions of condemnation of the censors' action on the part of those present. The British Trade Commissioner for Canada is taking up the matter with the government and will make strong representations about the alleged boycott of British-made films. There are many statements flying around that a determined set is being made against English-made films not on account of their quality, but because of their country of origin and if many more English-made pictures receive the same treatment as *Chu Chin Chow* there will assuredly be a reaction against American films. Everybody of any account here would deplore anything that would hinder the most cordial feelings towards our American neighbors, but Canada is still British at heart and in fact, American picture interests would find it to their best interest to encourage British-made films in Canada.

The Palace here will show the *Zeebrugge* film commencing Sunday. The Prince of Wales has sent a special message to the people of Canada commending the picture to them. That should insure its success.

## Opera Company Loses Money by Broadcasting

San Francisco, March 4.—The San Carlo Grand Opera Company lost money by broadcasting the opera *Aida* last Wednesday night from KFI, according to an announcement from that station a few days ago. The company noted a deficit of \$1,100 in the box office as a result of the nonattendance of persons who stayed home and listened to the radio.

"The San Carlos Grand Opera Company does not feel like broadcasting again," said the announcer in explaining the situation. KFI appealed to radio fans who enjoyed *Aida* to send in money to make up the deficit in proportion to the enjoyment "so that musical events of like moment may be assured in the future."

## Gilbert Miller Returns

New York, March 7.—Gilbert Miller, well-known producer, returned from a six weeks' flying visit to Europe today and divulged that he purchased six foreign plays which he intends to produce next season. Among the titles from which Miller picked up his dramas and comedies over there the following showed the greatest advance in playwriting: Budapest, Rome, Vienna, Paris and London.

The only play Miller would discuss was the one bought from Imre Pazakas, titled *Altona*. It is at present playing at the Magyar Theater, Budapest, and is said to be a great success.

The producer stated he was happy to see the Hungarian plays successful in Europe, and that *Grounds for Divorce*, *Fata Morgana* and *Home Affairs* were all doing nicely in London.

## George Alabama Florida An Erlanger Appointee

New York, March 8.—George Alabama Florida, famous thruout the country as the sponsor of Pittsburgh stogies and as an agent in advances and manager back with many and varied theatrical companies for the past 20 years, and during the current season business manager of *Plaza Juke*, has been appointed by the Erlanger group to manage the Colonial Theater at 624 West Broadway.

Lists will appear in the next issue.

# JAIL TERM AND FINE FACED BY HAMMERSTEIN AND QUINN

## Friars To Give Unknown "Mysterious Dinner"

New York, March 9.—The Friars' Club will give a "Mystery Dinner" to a mysterious guest at the Hotel Astor Sunday evening, March 22. The identity of the guest of honor is being kept a secret, "not for publicity purposes," according to the announcement made to members, but "for peculiar reasons which cannot be disclosed at present."

Friar Abbot George M. Cohan will present the "mysterious guest", who is announced to be a very famous person. Prominent men and women of the stage, as well as all other fields, are to attend the dinner to pay tribute to the "Mysterious Guest".

A "Mysterious Show" is also announced to be given in conjunction with the dinner, and dancing will also be held. Nothing mysterious is promised about the dancing.

New York, March 9.—George M. Cohan, Abbot of the Friars' Club, will stage the annual *Frolic* of that organization, which will be held March 29 instead of March 8, as originally intended. Cohan will direct the rehearsals, which start this week, and be in general charge of the show. Eddie Cantor staged last year's show. The *Frolic* will be held at the Manhattan Opera House.

## Bill Would Admit Children Unaccompanied by Guardian

Albany, N. Y., March 7.—Children between the ages of 12 and 16 will be admitted to motion picture theaters in New York State without one of their parents or guardians being with them, if a bill presented in the Assembly by James A. Freiburg, of Erie, this week is passed. As phrased, the bill permits children to attend theaters unescorted between certain hours, with restrictions. Among them is provision that unattended children cannot be admitted without an adult guardian unless a special reserved section on the ground floor of the theater within quick access to exits is set aside for their use, with a matron in charge. All provisions are subject to the approval of local authorities.

Similar bills have been introduced in the Assembly from time to time sponsored by big motion picture interests. Most of them were shelved before opportunities were allowed for action on them, owing to the opposition of the Society of the Prevention of Cruelty to Children. It is reported that heavy pressure will be brought to give this bill a fair chance for a proper hearing.

## Father of Cave Explorer Also in Burlesque

New York, March 7.—The body of Floyd Collins, who met his death in a cave at Cave City, Ky., will in all probability be removed thru the efforts of his brother Homer, now lecturing with Sim Williams *Happy Moments* Company on the Columbia Circuit, and his father Lee Collins, who will appear in burlesque during the coming week at Louisville in company with a Barren County attorney, who will address the audience for the father.

The combined efforts of father and son will in all probability provide a fund sufficient for the removal of the body, if possible, to a final resting place in the family cemetery.

## General Pisano Starts New Keith-Albee Route

New York, March 9.—General Pisano, expert marksman, who played the Palace Theater last week, opens next week at Keith's Theater, Washington, starting a route of the big-time Eastern houses of the Keith-Albee chain. After the route is completed the General will produce a special act for the Hippodrome, promised to be the largest act of its kind ever staged.

He will play selections from grand opera on a specially built pipe organ composed of 127 speaking pipes. The organ was built last March. With him will be Charlotte Cochrane, mezzo soprano, whose cultured voice is a feature of Pisano's present act.

A European offer, to open in Berlin next September, is being seriously considered by General Pisano.

## Helen MacKellar Opens

New York, March 9.—Helen MacKellar opened the second half last week at Proctor's Theater in Mt. Vernon in her vaudeville vehicle, *The Jandriller*, by Edwin Burke. Her supporting cast includes John McFarland and Leslie Adams.

## Court To Decide This Week on Prosecution of Producers of "When Summer Comes"

New York, March 9.—A year in prison and a fine of \$1,000 is faced by Theodore Hammerstein and Jerome Quinn, producers of *When Summer Comes*. They are charged by the Actors' Equity Association with misappropriating the funds belonging to the piece. District Attorney Alexander Lehman has heard part of the evidence and will decide about prosecution Thursday.

The show opened in Eastern Pennsylvania February 14 for a one-night stand, going to Washington thereafter for one week. Those in the cast who were present in the district attorney's office said they never saw such bedlam after a flop since the days of the 10-20-30.

The producers, it seems, did not care where they went to seek financial assistance in putting the musical comedy on. Lucella Gear, who was starred in the play, contributed \$8,000 to the would-be treasury, to say nothing of her 10 performances for which she was not paid. More than \$7,000 was omitted in salaries to the entire cast, the weekly payroll amounting to \$12,000. Arlington & Mahieu, Inc., the costumers, did not escape, for \$5,000 is their claim. There are numerous other outstanding bills that would take an entire page of *The Billboard* to print.

The astuteness of John Seabees, who is the guiding star of Equity not only in legal matters but also as a secretary, is responsible for the action against Hammerstein and Quinn. He dug up the fact that \$35,000 was contributed to *When Summer Comes*, and that only a small part of this sum is accountable. Seabees did, however, get an admission from Mrs. Alma Sanders, of the music-writing pair, Carlos and Sanders, that some of the money had been paid to the stagehands, who held a lien on scenic effects for a former flop that Hammerstein put on. Hammerstein claimed, thru his attorney, that Carlos and Sanders agreed to stand behind the play financially, but were now trying to shift the responsibility onto him.

The producing firm not only did the cast out of its salaries, it is alleged, but, to make the thing far worse, issued checks without funds in the bank. The actors and actresses in most cases cashed them only to have them thrown in their faces

(Continued on page 110)

## "Thru the Flames" Being Shown While Theater Burns

Milwaukee, Wis., March 7.—Gilbert Hackbarth, 18, doorman at the Crystal Theater, was overcome by smoke in a third-alarm fire at the picture house. With practically every piece of fire-fighting apparatus in the city on the job the loss was kept inconsequential. Hackbarth was overcome when he rushed into a basement dressing room to rescue Grace Rue, ticket seller, whom he knew had just reported for duty. Miss Rue had, however, already removed her wraps and upon smelling smoke from the basement became instrumental in filling the audience out in orderly fashion. About 500 persons were in the house when the fire broke out in a rubbish heap in a basement during the showing of Richard Talmadge's *Thru the Flames*. The youth was revived by firemen who found him, and no other injuries were suffered.

## "Devil Within" Lays Off

New York, March 7.—The *Devil Within*, which has been trying out in nearby towns for the past month, is reported to be laying off for a few changes in the east preparatory to a Broadway opening the week of March 16. Helen Holmes heads the cast, which also includes William Ingersoll, Henry Pemberton, Leonore Sorsby and Edna Earle Landon. Emmett Corrigan, it is rumored, may be seen in the piece when it opens here. Willie Birch staged the production, which is sponsored by Rock & Horan.

## Orpheum Circuit Declares First Increased Dividend

New York, March 9.—The Orpheum Circuit declared the first of its increased dividends of 15 cents each on common stock, payable the first of May, June and July to stock of record the 20th of each preceding month, and regular quarterly dividends of 2 per cent on preferred, payable April 1 to stock of record March 14. The former monthly dividend on common stock was 12½ cents.

## "Small Timers" Closes

New York, March 7.—The *Small Timers* closed tonight at the Punch and Judy Theater. *Nocturne*, which has been playing at this house for special matinees, will give regular performances all next week, and *The Duce Boy* is expected to come in the week following.

LAURETTE TAYLOR



As *Pierrot*, in "*Pierrot the Prodigal*". The Michel Carre pantomime being presented at the Actors' Theater, New York, for a series of special matinees, Miss Taylor provides an afternoon of silent delight.

## Experimental Theater Opens This Month

New York, March 7.—The Corona Mundi Experimental Theater, under the directorship of Ivan Lazareff, one of the prominent members of the Moscow Art Theater, has been founded in conjunction with the dramatic department of the Master Institute of United Arts in this city.

It is the purpose of Corona Mundi to make the Experimental Theater a center where creative workers in all fields can co-operate in effecting productions which shall be a true synthesis of all arts. In this endeavor it will have the assistance of the departments of the Master Institute. It is planned to give a repertoire of all nations, as well as to produce new dramas—and the staging and costumes, as well as the complete production, will be in the hands of the company, which is drawn from various departments of the Master Institute, representing every field of art.

Mr. Lazareff, who will be in charge of the Experimental Theater, has behind him a long and successful theatrical career as director of the Maxim Gorki Studio in Moscow and as leading member of the Moscow Theater. Coming originally from the Saratoff People's Theater, one of the finest provincial theaters of Russia, he was accepted by Stanislavsky into the Moscow Art Theater while still a young man. His associations brought him into contact, in addition to Stanislavsky with Souliertchitzky, one of the great spirits of the theater; with Tchekoff, the soul of the Moscow Art Theater; with Memirovitch-Danchenko, twin spirit to Stanislavsky, and most closely with Maxim Gorki, Lazareff's association with Gorki began the very year of the former's debut—the same that Gorki and Chaliapin thrust by their companions of the lower depths into unexpected prominence—entered the art life of Russia.

In 1920 Mr. Lazareff started his famous studio in Moscow dedicated to the name of Maxim Gorki. There students were trained for the drama and gradually it came to be recognized as the official academic training school, being subsidized by the government. In the Corona Mundi Experimental Theater Mr. Lazareff will follow the same traditions as in his studio in Moscow and constant productions of the old and new repertoires will be presented.

The opening performance, on the evening of March 24, will include three one-act plays from the Russian drama of Ostrovsky, Rumanoff and Gribenstchikoff—the last being new to America. Corona Mundi Theater, in which the plays are to be presented, has just been completed for this purpose. It is a small theater with a splendidly equipped stage, decorated in gray and hung with some splendid works of art. The theater is also to be used as an uptown center for lectures and concerts.

## Electrician Hurt in Assault

It is reported from Schenectady, N. Y., that Joseph Taylor, union electrician with the *Girls From the Folies* Burlesque Company, appearing at the Van Curier Theater, is under a doctor's care, suffering from injuries received in a hotel at Johnstown as the result of an effort to protect two girls of the chorus from the unwelcome advances of several men. Members of the stagehands' union of Schenectady have interested themselves in the case and have offered Taylor assistance.

## Spokane Theater Men Approve Censorship

### Join With Women's Clubs in Forming Committee—Coming Election Will Affect Amusements

Spokane, Wash., March 7.—Theater men of this city have joined with the Spokane Federation of Women's Clubs in forming a censorship committee on motion pictures "to promote the better-class films and to discourage pictures of a questionable nature."

Spokane has been thinking more seriously of censorship and elevation of the popular films lately than in many years, due probably to the injection of censorship, as a plank, into the platform of several city commission candidates prior to the election March 10.

The development in Spokane is one of the first steps in a movement for better pictures being sponsored by the State Federation of Women's Clubs. Mrs. Helen Zednick, chairman, is organizing censorship committees in a dozen other cities of the State.

Ray Grombacher, of the Liberty Theater; R. E. Neal, of the Casino and Class A, and several other managers have promised to co-operate with the censorship committee. Dr. H. S. Clemmer side-stepped his promise until the committee is organized fully.

Meanwhile Grombacher has announced his Liberty will present the 10-cent children's shows each Saturday morning, tying in with the national movement of the Hays organization.

The question of "open" or "closed" town is the paramount issue in the city election. The theater men have taken an active part, endorsing the more liberal candidates. Another angle is presented to the situation in the city and county, officers placing a strict ban on Sunday dancing, even for lake resorts. Some say that also has a political significance. It is sufficient to say that the theater and amusement men have much at stake in the city election and some striking laws will be the aftermath, regardless of the outcome.

Writing in *The Spokane Chronicle*, the articles being heavily featured under juvenile delinquency headings, Mrs. James H. Robinson, secretary of the Spokane council of parent-teachers' associations, has given the Spokane theaters a pretty clean bill of health. Considering her connections, the managers point with pride at her statements.

"The trouble with a great many people who criticize the moving pictures and their influence on young people is that the critic does not see enough to be entitled to an opinion in the matter," Mrs. Robinson states.

"It is not fair to the general public to demand that only pictures suitable for children be shown. Many of our great books, written for adult minds and mature literary taste, are on the screen and are shown as they should be shown, with fidelity to the authors' production. Too many people permit their children to just take some money and go to a movie. Parents should choose the pictures of their children."

"The motion picture proprietors of Spokane seem to have a sincere desire to get good pictures and the standards of movies are rising everywhere since the public is demanding better entertainment."

## Dempsey Back to Films

Salt Lake City, March 7.—Jack Dempsey and wife, Estelle Taylor, of screen fame, left here March 2 for California, where both contemplate appearing in a big photoplay feature. Before leaving Mr. Dempsey said in an interview: "My present plans do not include leaving the ring. After September 1 I will fight the winner of the Gibbons-Wills bout scheduled for next June, and within 10 days I expect to receive an offer from Tex Rickard which will probably influence my fighting future. At present I am merely looking after my interests in California."

## Charles Ellis Injured

New York, March 7.—Charles Ellis, playing the part of Eben Cabot in *Desire Under the Elms* at the Earl Carroll Theater, was thrown, by accident, on a pile of rocks which are front stage. The actor dislocated three ribs, according to a physician who was called. He advised Ellis not to continue playing in the piece, but the actor would not heed. The doctor asserted after the show that it was strictly on account of the exceptional physical condition of the actor that he was able to carry on.

## Alleged "Dirt in Theater" Injures Play Following

The small patronage of *For All of Us*, with William Hodge, at the Shubert Theater, Cincinnati, last week, was attributed to criticism and widespread publicity of allegedly immoral scenes in *Simon Called Peter*, which had an engagement there the previous week.



### Vaude. Managers Will Compete for Film Prize

#### Officials Offer \$1,000 Inducement to House Manager Who Does Best Exploitation Stunt

New York, March 9.—The managers of the Greater New York Vaudeville Theaters Corporation houses in this city, which consist of the Keith-Moss affiliated vaudeville theaters playing split weeks, will engage in a competitive contest in exploiting *The Thief of Bagdad*, the Paramount motion picture, which is scheduled to play their houses during the four days starting March 19. Prizes totaling \$1,000 will be awarded to the managers who do the best exploitation on the picture. The first prize is \$400.

Decisions will be based on the amount of business done by each house over the business done for three weeks preceding the showing of the film. Originality of ideas and the manner in which they are presented also count for large percentage. Judges will be J. J. Murdock, J. J. Maloney and other Keith-Albee executives.

This is the first competitive contest to be held by the Keith firm this year. Last year there were three held, which gave opportunities to managers of the big-time and split-week theaters to compete with each other in exploitation and the staging of novelties. The idea of these contests was started two years ago, the intention being to bring out the most resourcefulness in the various Keith, Moss and Proctor managers. These are to be repeated at various times throughout the year. The contests will be so arranged as to give all the theater managers opportunities to compete. Contests will take in prizes for the best exploitation of a vaudeville show, for the best local appeal idea and for the best exploitation of motion pictures.

### Izzy Hirst Leases Gayety Theater in Philadelphia

New York, March 8.—Izzy Hirst, of the producing firm of Howard & Hirst, with the French Frobes Company on the Mutual Burlesque Circuit, has taken over the lease of the Gayety Theater, Philadelphia, presenting Mutual Circuit shows, and will take control of the house March 14 and continue Mutual Circuit attractions until the close of the regular burlesque season, when the house will be utilized for a summer season of burlesque stock.

Joe Howard, who has been managing the house during the current season, will exit from there March 14 and be succeeded by Mr. Hirst, who will manage the house in person.

### A. H. Woods in California

Los Angeles, March 8.—A. H. Woods, the New York manager and producer, arrived in this city March 2 from New York. Unfortunately he arrived just one day too late for the premiere of *Kelly's Vacation*, one of the plays he had come to see. *Kelly* is a comedy of golf, by Vincent Lawrence, which Mr. Woods once tried out and is still anxious to do in New York next season.

The other play Mr. Woods is desirous of seeing at first-hand is *Seaborg*, by Crane Willour, which is scheduled to open in Oakland next week with the author in the leading role. Mr. Woods holds an option on this drama for New York, and it is possible this production will be seen here next year.

### "Goose Hangs High" for Boston

New York, March 7.—An almost entirely new company will be seen in *The Goose Hangs High* when that play opens in Boston next week. Norman Trevor and Mrs. Thomas Whiffen of the original cast will remain with the show, but Lorna Elliott is succeeding Katherine Gray, Eric Bressler is replacing John Marston, Wilbur Hanley will have the role formerly played by Guy Standing, Jr., and Norman Hofer will appear in the part that belonged to Geoffrey Wardwell.

### Illness Causes Cancellation

New York, March 7.—On account of the illness of Lew Lorimer, a member of the Balto Four act, playing Keith-Albee vaudeville, the offering was compelled to cancel last week's engagement at Mt. Vernon and Proctor's Fifth Avenue. It is expected the act will be able to resume bookings shortly, Lorimer's illness not being of a serious nature. On April 20 it starts on the Sablosky Time in Pennsylvania.

### "Wings of Chance" Opening

New York, March 7.—Adolph Klamber has completed the cast of his latest production, *Wings of Chance*, and the piece will have its premiere Monday night in Hartford. In the cast are Charles Francis, Paul Harvey, Mary Blane, Jessica Lewis, Betty Linsky, Harry S. Alton, Sheridan Kelly, Harold West, Gordon Hamilton, Harry Hanlon, Johnnie Lewis, Henry Bloomfield and John Ward.

### Barry Connors Divides All Royalties With First Aide

Chicago, March 8.—This is what might be called a new version of the square deal: Barry Connors, author of that remarkable success, *Applesauce*, which has taken in upwards of \$300,000 at the La Salle Theater, was here the other day and felt like talking. He let newspaper men in on how it was done—meaning *Applesauce*. It appears Mr. Connors, at 45 years of age, was a vaudeville actor seeking "Saturday and Sunday—four-a-day," and not always getting it, when he unfolded the tumult of his soul to another actor, Edward Esmonde. The latter wasn't having any better luck than Mr. Connors, but he had a sense of humor and some philosophy and said that a little "applesauce" scattered along the trail helped. He said he knew a certain fellow who had made "applesauce philosophy" pay. He described him. Mr. Connors thought what a fine character that fellow would be to write a play around if he had enough money to live on while he was doing it. Mr. Esmonde had a thousand "bucks" hidden away and turned it over to Mr. Connors and told him to get busy.

Thus was *Applesauce* written. Now is said Mr. Connors gives Mr. Esmonde half of the royalties on everything he writes, including the La Salle show's portly intake.

### Equity Again Fights Open-Sunday Measure

New York, March 7.—Frank Gillmore, Grant Mitchell and Elsie Ferguson, officers of the Actors' Equity Association, went to Albany Tuesday to appear before the Codes Committee of the Assembly in connection with the proposed measure to legalize Sunday performances in the legitimate theater. The Equity officers were cordially received, and, although no report has been received yet as to the action of the legislature, hope is expressed for the defeat of the bill.

This is the third time in successive sessions of the New York legislature that the act has come up for hearing. The Actors' Equity Association is supported in its position by the New York State Federation of Labor, which was represented at the Tuesday hearing by Secretary-Treasurer J. M. O'Hanlon, and the Lord's Day Alliance also is opposing the bill.

### Fails To Attach Mrs. Leslie Carter Act

New York, March 7.—Efforts were in vain to enforce a writ of attachment against Mrs. Leslie Carter, appearing in vaudeville in John Colton's playlet, *Alice of Tartary*, which was obtained in Circuit Court in Newark this week by Albert N. Gatebell, nonprofessional, whose claim for \$1,500 in unpaid notes of the actress was allowed.

When officers went to Proctor's Theater in Newark, where the act is working this week, they were told there was nothing to attach. It is alleged Mrs. Carter had forwarded her salary to the New York counsel for John Colton, and that the scenery and wardrobe, the latter street clothes, could not be attached.

In securing the attachment Gatebell alleged Mrs. Carter had not paid five \$300 notes given him in 1923 for masonry work he had done for her.

### K.-A. Considering New Lobby Display

New York, March 7.—Floyd B. Scott, publicity director of the Orpheum Circuit, left for Chicago today after a short stay in New York, during which he consulted with Keith-Albee officials about a new lobby display used on the Orpheum Time that the Keith-Albee organization is contemplating to adopt.

### Pantages Grabs Dubskys

New York, March 9.—The Five Dubskys, recent European importation, who made an appearance at the Hippodrome a few weeks ago, have been signed by the Pantages Circuit and will open in June for a few dates, then lay off until September, when the balance of the circuit will be covered.

When the act plays for Pantages a sixth Dubsky, not seen at the Hippo, will appear in it.

### "Toonerville Trolley" As Afterpiece

New York, March 9.—Charles Withers, who will open shortly for a tour of the Orpheum Circuit with *Withers' Opry*, is planning to do his production of the *Toonerville Trolley* on the same bills with his other act as an afterpiece, in which all the others in the show will appear. Langdon McCormick made the *Toonerville Trolley* effort for Withers, which is said to cost almost \$20,000.

### Spokane Has Shakeup of Theater Managers

Spokane, Wash., March 6.—The most general shake-up of theater ownership and management, as well as operating policies, Spokane has experienced in 19 years has been consummated this week, touching nearly every important theater in the city.

The Liberty Theater Sunday consolidated its management, under Ray A. Grombacher, with the Casino and Class A Theaters, recently acquired by R. E. Neal and Brother from the former Neal & Allender combination. The three important movie houses will be incorporated at \$300,000 with Grombacher as president and general manager and Neal as an officer and also manager of the Casino and Class A. About \$40,000 will be spent immediately in remodeling the three theaters, with the bulk of it to be spent at the Liberty. Elimination of needless high bidding by exhibitors for pictures is a principal motive for the merger.

Effective yesterday the Hippodrome Theater, home of the old Orpheum Circuit and more recently of the Levy unit of five acts, abandoned vaudeville. Maurice Oppenheimer announced 10-cent movies would be the rule.

"Mike" Newman, who opened the American Theater with five-act W. V. M. A. units and a feature picture under the name of the Newman Theaters, Inc., has withdrawn from the company. The house is now operated by Ruby D. Connell, resident manager, for new owners not announced. Henry Newman, who took the house two weeks ago, is seriously ill and returned to Seattle. Meanwhile the Jensen-Von Herberg interests, Pacific Coast magnates, except in Spokane, announce that they, desiring a location, are negotiating for the American. Some think it is the Clemmer, which has been having hard sledding. The American, the largest house in the city at present, is booking all road shows and playing seven days a week. Theater managers say there is no longer a "mystery" regarding "Mike" Newman being a dark house and that Joe Danz, operator of a string of Seattle and Coast picture houses, was the main angel of the American up until the new owners took charge.

Pantages' 12-to-12-o'clock program is now launched and the Auditorium is doing well despite the Lenten slump, which is hurting business generally at this time.

### To Produce "Princess Ida"

New York, March 7.—Lawrence J. Anhalt, who was manager and lessee of the Park Theater during its occupancy by the Society of American Singers a few years ago, is planning to resume his managerial activities next month with a revival of Gilbert and Sullivan's *The Princess Ida*. Little is known of this operetta in America, but Anhalt predicts it will find favor. It was during his regime at the Park that Gilbert and Sullivan's *Riddling* was put on for two weeks by the Society of American Singers and ran for 19.

### Returns to Dow

New York, March 9.—The Union Square Theater, Pittsfield, Mass., returned to the A. & B. Dow books today after having changed booking connections. The Dow office handled the house since it opened recently, but lost it for two weeks, when Fally Markus did the booking. The house plays five acts on a split-week basis.

### Lester Lonergan Recovered

New York, March 7.—Lester Lonergan, who has been laid up for some time on account of illness, has recovered and is taking over the direction of George Choo's new play, *The Sapphire Ring*. Allen Brooks has been directing until now.

### Lane and Byron Reteam

New York, March 9.—George Lane and Byrd Byron have reteamed after a separation of several seasons, and are back on the Keith-Albee Circuit under the direction of Frank Evans. Last season Lane worked with Emily Barry, Lydia's sister, and before that as Lane and Moran.

### Newlyweds to Orient

San Francisco, March 6.—Mrs. Carlos Bastaldo, the former Leonora Hughes, well-known as a former dancer at the Palace Hotel in this city and also as the dancing partner of Maurice, is here with her newly acquired husband and leaves tomorrow for Honolulu and the Orient.

### Musical Comedy Stars Teamed

New York, March 9.—Tessa Kosta and Marlon Green, both well-known in musical comedy, have combined for a tour of vaudeville. Miss Kosta was last seen in the leading role of *Princess April*, and Mr. Green appeared in support of Billie Burke in *Annie Dear*.

### BURLESQUER BILKED

New York, March 6.—Warren B. Irons, of the firm of Irons & Clamage, lessee of the Avenue Theater, Detroit, and the Haymarket Theater, Chicago, presenting burlesque stock, was a visitor here this week for a business conference with the Columbia Amusement Company relative to the Irons & Clamage *Town Scandals* Company on the Columbia Circuit and, incidentally, to see Joe Weinstein, of Minsky's Apollo Theater, on West 125th street, in reference to a wire sent by Weinstein for an explanation Weinstein him to make good a \$125 loan made by Weinstein.

When Mr. Irons called on Weinstein to Irons in Chicago requesting informed him that a man representing himself to be Warren B. Irons visited the Apollo Thursday evening last and, after a short conversation with Weinstein, requested him to cash a check for \$100. Weinstein not being personally acquainted with Irons, but knowing him by reputation as a theatrical magnate of the West, insisted upon loaning him the \$100 asked for and supplemented it with an extra \$25, declining to accept a check for the amount and saying that it could be returned at the convenience of the recipient.

On meeting the real Irons Weinstein concluded that he had been bilked, therefore Mr. Irons is desirous of notifying other house managers against the bilker who is unknown to him.

### American Negro Sextet Is Favored in Cuba

Havana, March 6.—In connection with the splendid train de luxe which runs weekly excursions from Havana to Santiago de Cuba and return for the special benefit of American tourists and visitors, the railroad company has also imported a special sextet of Pullman porters, who work as porters and waiters and double as singers. When the train is not used the sextet has been in large demand at various hotels and at amusement places in Havana. They have sung at the National Casino, at the Ritz Hotel and at Almedares Hotel, as well as at the Tropical Gardens, where they were entertained by the Havana Chauffeurs' Association, and on Sunday they were the guests of the same association at the races. The sextet consists of E. Mitchell, B. Williams, S. C. Rivers, H. E. Grice, G. D. Russell and R. M. Paco. R. F. Butler is in charge of the sextet and manager for the singers.

### Johnstone Bookings

Chicago, March 6.—O. H. Johnstone's American Theatrical Agency reports the following recent bookings:

Jack Marlowe and Alice Fordman for summer repertoire; Hilton Ford, winter repertoire; J. Gordon Peters, Myrtle Stringer, Eugene McDonald, Jessie Gilde, Frank Cox, Charles Phipps, Richard Ward, Walt Williams, Walter Wilson, Jack Duly, Bob Lawrence, Frederick Harrington and Jessalyn Dellzell for permanent stock in various companies around Chicago; John Brady, Clyde Weston, Alice Collison, Gus Nevill, Larry Coghlan, Robert Sherwood, R. E. Van Riper and Dean Jagger with motion picture prologs in Chicago; Lew Silvers, Margaret O'Brien, Al Reynolds and Ruth Hall with Loop theater engagements; Carrie Lemoine, Frank Seay and Nancy Sheridan, with Orpheum vaudeville acts.

### "The Rivals" Revival Well Received in London

London, March 7 (Special Cable to *The Billboard*).—At Hammerly, Thursday, Nigel Playfair revived *The Rivals*, by Sheridan, to a highly appreciative house. Isabel Jeanes scored a considerable personal triumph as Lydia, and Claude Rains did remarkably well, subtly burlesquing Falkland. Norman V. Norman, with unerring instinct for 18th-century types, gave a fine performance as old Sir Anthony Absolute, his son, Jack, being well cast in the handsome person of Douglas Burbridge.

Playfair has made another skillful, witty production wherein he appears as Bob Acres in a neatly turned characterization. Norman Wilkinson's semi-permanent setting cleverly meets the requirements of the play's action.

### Joseph Galton Improving

New Orleans, March 7.—The condition of Joseph Galton, stage manager of the *Passing Show*, who was assaulted by a thug last week, is still serious but the patient is improving. Physicians at the Presbyterian Hospital, where he is, state that he is suffering from a fracture at the base of the skull.

### Douglas To Return to States

London, March 7 (Special Cable to *The Billboard*).—Tom Douglas interrupts a highly successful career here and gives up a part in *Fata Morgana* to return to the States shortly.

THE NEW PLAYS ON BROADWAY

COSMOPOLITAN THEATER, NEW YORK. Beginning Tuesday Evening, March 3, 1925

Ziegfeld Production Presenting LEON ERROL

The Musical Comedy "LOUIE THE 14TH"

Staged by Edward Royce

American Adaptation and Lyrics by Arthur Wimperis From the German Book by Frank and Julius Wilhelm

Music by Sigmund Romberg

THE CAST

- (In the Order of Their First Appearance) Major the Hon. Harold Byngham, D. S. C. M. C. ... Hugh Wakefield The Village Cure ... Frederick Graham Captain Gallifet, French Cavalry Officer ... Joseph Lortora Colette De Casagne, a Village Fruit-seller ... Doris Easton Bill ... Charles Mast Spud ... Doughboys ... Al Baron Bob ... Al Harrilla Francois Pochard, Landlord of Little Blue ... Edouard Durand Captain William Brent, A. E. F. ... Harry Fender Sergeant, A. E. F. ... Chas. Mast Louie Ketchup, the Army Cook ... Leon Errol Gabrielle Trappmann ... Ethel Shutta General Chanson, a Parisienne ... Alfred James The Comtesse De Bellac, a Parisienne ... Judith Voss-Will Marle Pochard ... Simone DeBouvier Patricia Brent ... Pauline Mason Paul Trappmann, Newly Rich Oil Magnate ... J. W. Dorie Madame Trappmann ... Catherine Calhoun Doucet Dominique Dondon, a French Oil Magnate ... Frederick Graham Aristide Brissac, a French Oil Magnate ... Alfred James Florentine ... Florentine Gosnova Evelyn ... Evelyn Law The Major Domo ... Louis Casavant The Ziegfeld Cosmopolitan Girls—Virginia King, Marguerite Boatwright, Catherine Littlefield, Gertrude McDonald, Louise Brooks, Anastasia Reilly, Mabelle Swor, Maryland Jarboe, Consuelo Owens, Elsie Behrens, Mabel Baade and Ruth Fallows. The Ladies—Vera Colburn, Joan Clement, Anna May Denehy, Agatha DeLussy, Noel Francis, Helen Herendeen, Edna Johnson, Dorothy Lesley, Rona Lee, Nyo Lee, Betty Nevins, Teddy King, Fern Oakley, Dorothy Dickerson, Helen Haines, Therese Kelly, Marie Lambert, Lucy Monroe, Lella McGuire, Eleonora Ruzgerl, Gertrude Seiden, Claire Wayne, Gene Wayne, Lee Baron, Lorraine Webb, Helen Reincke, Camille Griffith, Peggy Fears, Louise Scott, Pearl Soddars, Ida Barry, Jessie Madison, Julia Warren, Lilyan Dawn, Dorothy Dalm, Margaret Langhorne, Florence O'Neill, Ethel Kelly and Dorothy Brown. The Gentlemen—Billy Walsh, George Plank, Carmine DiGiovanni, Sam Guncheroff, Albert Koulznetzoff, Robert Walker, John Fluco, Robert Moan, Morris Rubin, Al Small, Jack Louger, Frank Vonne, Richard Powell, Norman Colvin, Murray Minehart, Haal Hennessey, Warren Crosby, Lawrence Chow, Carl Rose, Morton Crosswell, Owen Hervey, Leslie Kinndon, Jack Cronin, Al Wyatt, Ned Hamlin, Jack Leahy, William May, Al Stevens, Morris Wagonman, Walter Costello, Al Harrilla and Al Baron.

(American, British and French Officers, Continental Tourists, Doughboys, Tommies, Polius, French Villagers, Market Women, Flower Girls, Gypsies, Waiters, Moids, etc., etc.) ACT I—Scene 1: The Market Place of Saint Ferien. Scene 2: Country Lane near Saint Ferien. Scene 3: Exterior of "The Little Blue Pig". ACT II—Scene 1: The Banquet Hall of the Chateau Trappmann. Scene 2: An Arbor in the Garden. Scene 3: The Garden of the Chateau. TIME—July, 1919. (After the Armistice). PLACE—France.

Exit Eddie Cantor; enter Leon Errol. Which is to say that in Louie the 14th Florenz Ziegfeld has brought forth another Kid Boogie.

It looks as tho the jinx that has been presiding over the Cosmopolitan Theater is about to meet its Waterloo. Just give the world a chance to learn what is taking place there and the people will set right in to heat a trail to the door of that Columbus Circle playhouse. The old Circle is going to be glorified!

The new Leon Errol show belongs to the first-rank crowd of the unusually large number of remarkable musical productions that have come along this sea-

(Continued on page 111)

BROADHURST THEATER, NEW YORK. Beginning Tuesday Evening, March 3, 1925

Frank Egan in Association With Charles Frohman, Inc., Presents

DORIS KEANE

—in— "STARLIGHT"

A Comedy in Ten Scenes and an Epilog By Gladys Unger

Based on Abel Hermant's Dialogs Production Staged Under the Personal Direction of Edith Ellis

Settings by Frederick W. Jones 3d and Ruth Brenner

CAST OF CHARACTERS

(In the Order of Their Appearance) Bergovin, Aurelie's Father ... Stanley Jessup Marina Bourgevin, Aurelie's Mother ... Florence Short Lucien, Aurelie's Lover ... Charles Meredith Monsieur Dupont, Aurelie's Backer ... Frank Dawson

An Actor ... Philip Wood Antoine Carre, Aurelie's Manager ... Frederick Vogeding Le Copet, His Secretary ... Forbes Dawson Truffo, an Author ... Richard Bowler An Office Boy and Call Boy ... Kay McKay Victorine, Aurelie's Dresser ... Esther Lyon Bibiche, Aurelie's Understudy ... Teresa Guerlin Little Luc, Aurelie's Son (at Seven Years) ... Edwin Mills Little Luc (at Twelve Years) ... William Pearce Lucien, Junior ... Borden Harriman Clementine, Carre's Cook ... Marion Stephenson Carereau, an Author ... Phillip Wood Marquis de Bellame, Aurelie's Suitor ... Henry Mowbray Don Diego, Aurelie's Mascot ... John Knight A Manager ... Stanley Jessup A Stage Manager ... Leon Brown A Reporter ... Allen Vincent An Actor ... Martin Berkeley Luc's Son ... Leland Chandler Aurelie ... Doris Keane

ACT I—Scene 1: Aurelie's Father's Cabaret, in Montmartre, 1875. Scene 2: Aurelie's Manager's Office, 1870. Scene 3: Aurelie's Dressing Room at the Carre Theater, 1871. ACT II—Scene 5: Aurelie's Bathroom, 1880. Scene 6: Aurelie's Bedroom, 1885. Scene 7: Aurelie's Suitor's Conservatory, 1887. Scene 8: Aurelie's Manager's Office, 1892. ACT III—Scene 9: Aurelie's Ex-Husband's Bedroom, 1894. Scene 10: Aurelie's House, 1900. EPILOG—Scene 11: Twenty-four Years Later, Aurelie's Theater, 1924.

Action of Play Takes Place in Paris The curtain is lowered for a few seconds in Scenes 1 and 8 to denote the passage of a few hours in each.

A glance at the program, with its tabulation of 24 characters and 11 scenes, is enough to warn one that Starlight is a hectic affair. And it is. The action covers a span of 59 years and projects the high lights in the personal and professional career of Aurelie, who starts out as a young hoyden of Montmartre and becomes the most famous French actress of her time.

There are many who will look upon this jerky episodic play as an attempt to travesty—even burlesque—the life of the one and only Sarah Bernhardt. That's just about what it amounts to. Miss Keane is as lacking in the divine fire as the truly famous French tragedienne was endowed with it, and her efforts to even suggest that she is what she laboriously pretends to be are at times pathetic and at times exasperating.

For the first 10 scenes, which consume 35 of the 59 years, hardly any of the characters seem to age, except in their patent makeup. Miss Keane tries hard to appear girlish and succeeds better and better as time goes on. She actually looks younger at 46 than she did at 17. Up until the very last scene her voice and carriage remain the same, and the same applies to many of the other players. But there are plenty of decrepits in the final episode, by which time some of them must be near to the century mark.

A few seasons ago Margaret Lawrence was starred in a very excellent melodrama called Secrets. The play required her to appear in a protog as an old

(Continued on page 111)

PROVINCETOWN PLAYHOUSE, NEW YORK. Beginning Wednesday Evening, March 4, 1925

"MICHEL AUCLAIR"

A Play in Three Acts By CHARLES VILDRAC Directed by Robert Edmond Jones Settings by Mr. Jones after sketches by M. Vildrac

Michel Auclair ... Edgar Stehli Suzanne Catelein ... Helen Freeman Madame Catelein ... Alice Chapin Louis Catelein ... James Melshan Armand Blondeau ... Walter Abel Pierrot ... Ian Ballantine Colson ... Hugh Kilder

The action of the play takes place prior to 1914 in Saint Serge, a village of provincial France. Accordingly, Armand Blondeau and Louis Catelein wear infantry uniforms of the period before the war.

ACT I—A garden before the Catelein house. A fine afternoon in spring. ACT II—The home of Blondeau and Suzanne, a year and a half later. ACT III—The same. During this act the curtain will be drawn to indicate a short lapse of time.

Settings Executed by Cleon Throckmorton General Stage Manager, Harold McGehee Stage Manager of "Michel Auclair", James Melshan

With all the dreary provincial home life and endless small talk that is to be had right here in our own hinterland, and without the necessity of going any farther afield than Hackensack or Brooklyn or the Bronx, the Provincetown Players had to import a cargo of it from France. It must be a terrible kick in the pants for the large army of striving American playwrights who look upon institutions like the Macdougall street temple of the drama as their stepping stone to recognition.

The fact that Charles Vildrac's S. S. Tenacity created something of a stir here several seasons ago is not sufficient provocation for inflicting this wordy and uneventful sequel of his called Michel Auclair upon our public. Michel Auclair is a light narrative of one phase of the French Main Street.

Actors' Colony Planned by Charles Dillingham

New York, March 7.—Charles Dillingham, in association with Stuart Hirschman and William F. Connor, has purchased the Wooley and Shea properties adjoining the Kensington Gardens section of Great Neck with an eye to establishing thereon a colony similar to London's famous stage and social community, St. John's Wood. The property thus acquired will also be known as St. John's Wood and will be preserved and developed in the hope of making it popular with stage stars and social notables in search of the atmosphere of an English suburb. It will be divided into villa plots and restricted to certain types of houses. A total of 90 acres is involved in the deal.

The tale is simple, clear and direct. Also dull, inert and undramatic. Vildrac may have written a poetic chronicle of life as it really is, without emphasizing anything for theatrical effect, but in doing that he has turned out something that is monotonous as theatrical entertainment. People go to the theater because they want to get away from life as it is. They want to see things happen that do not happen in their own lives. They want to see climaxes and effects. But there is none of this in Michel Auclair. It is just a slice of humdrum country life as Vildrac has chosen to write it. Well, it is Vildrac's play.

To give an idea of the trend of the action, it might be mentioned that the story deals with Michel Auclair, a poet-dreamer who has ambitions and ideas about founding a library. He goes to Paris, leaving behind him the girl of his heart. On his return he finds her married to a no-account soldier whose gambling habit keeps the couple always

(Continued on page 111)

THE ACTORS' THEATER, NEW YORK. Beginning Friday Afternoon, March 6, 1925

(For Special Matinees, Tuesdays and Fridays)

THE ACTORS' THEATER Presents LAURETTE TAYLOR

In "PIERROT THE PRODIGAL" ("L'ENFANT PRODIGE") A Pantomime by Michel Carre, fils With GEORGE COPELAND

Interpreting the piano score by Andre Wormser

Staged by Otokar Bartik of the Metropolitan Opera Company. Settings under the supervision of Livingston Platt.

CAST OF CHARACTERS Young Pierrot ... Laurette Taylor Mons. Pierrot ... Ivan Lazareff Madame Pierrot ... Micheline Burani Phrynette ... Gallina Kopernak The Baron ... Clarence Derwent The Negro ... Jack Thornton

SCENES ACT 1.—Interior of Mons. Pierrot's House. ACT 2.—Phrynette's Boudoir. ACT 3.—Interior of Mons. Pierrot's House.

To the already generous list of good things that the Actors' Theater has given its patrons the past season there has just been added one more that is worthy of attention. It is in the shape of the return of Pierrot the Prodigal, absent since 1916, when Winthrop Ames presented it with Margot Kelly—a memorable event.

First of all, Laurette Taylor deserves credit for attempting to play Pierrot. If she does not make the role all that it should be her limitations for pantomime, and not her lack of effort, may be blamed. Without the basis of a dancing technique even the most skillful actress can fail in pantomime. Therein lies Miss Taylor's chief handicap. Her gestures, instead of being executed with the full use of her body, are invariably limited to a turn of the wrist or a nod of the head. The grace, continuity and pleasing of motions that a genuine dancer can put into her pantomime are almost totally absent in the work of Miss Taylor. She is wistful enough and her mask is good, but she falls when it comes to succession of line and decisiveness of gesture.

The costume worn by Miss Taylor in the boudoir scene is a variation of the traditional dress of Pierrot, which is supposed to consist of loose white clothes with enormous buttons and patent leather shoes. Miss Taylor, in this scene, wears black, with tight-fitting breeches, silk stockings and modern footwear. She also wears practical shoes in the other scenes. This and the utilitarian reality of the Pierrot home scene are more or less distractions.

Gallina Kopernak really gives the most delightfully fitting performance. Miss Kopernak has, first of all, the spirit and sparkle necessary to play pantomime. She also is graceful and more pointed in her movements than any of the others

(Continued on page 111)

MORE NEW PLAY REVIEWS ON PAGE 38

Proctor Stock House Offers Opportunity To New Authors

New York, March 9.—F. F. Proctor has decided to offer an opportunity to unknown playwrights to show their ability in conjunction with his new stock company at Proctor's 23d Street Theater. Playwrights are invited to send their manuscripts to Sol Lo Voy, manager of the theater. These manuscripts will be given a reading by a committee and if deemed of sufficient merit will be produced by the Proctor management at the theater. Producing managers will be invited to inspect the new offering and everything done to promote a Broadway run.

Mr. Proctor has also decided to extend an opportunity to those without previous stage experience to find a place in the ranks of the Proctor Players. The novice who secures a place with the company will be given the necessary training with which to become a finished artist. Recently Loew's Seventh Avenue, stock house, ran a play contest also.

Grant Permit for New Miami Theater

Miami, Fla., March 8.—A building permit was granted yesterday to the Paramount Theaters Enterprises, Inc., for the erection of a 10-story theater and office building to cost, it is said, \$1,150,000. It will be located at the southwest corner of East Flagler street and S. E. Second avenue, on the site now occupied by the Airdome Theater. The contract for the construction will be let next week and work of razing the Airdome will begin at once. The building is expected to be completed by December 1.

The offices will face Flagler street, and the theater will front on S. E. Second avenue. The seating capacity will be 2,500, and the theater will be one of the most modern in the South. The stage will be fully equipped, and the refrigerating cooling system is to be the first of the kind installed in a Florida theater.

Plagiarism in "America" Charged in Griffith Suit

Miami, Fla., March 7.—A \$100,000 suit has been filed against David Wark Griffith in connection with his film production of America. The suit has been brought in the United States District Court by Mrs. Olive Lauther, of Miami, who claims plagiarism of a scenario she submitted to Griffith two years ago.

Attorneys for Mrs. Lauther will try to prove that certain scenes and characters in the film, which was recently shown in Miami, are identical with those presented in the petitioner's manuscript. Mrs. Lauther claims to have personally submitted the scenario to Griffith when he visited Miami in the spring of 1923. She also claims that the script was not returned to her nor paid for, despite numerous requests for it.

Marcus Loew Inspects New Orleans Interests

New Orleans, March 5.—For the first time since 1918 Marcus Loew is a visitor to this city, on a tour of inspection of the southern theater properties under his control. New theaters will be erected this year in Memphis, Atlanta, Norfolk and Richmond in addition to the \$1,000,000 house now under construction in this city. In conversation with a Billboard representative Mr. Loew denied the newspaper stories that the company filming Ben Hur at Rome had been shifted on account of alleged drinking among the artists and directors, saying that the picture had been completed and the stories were inspired by jealousy.

Sand Cave Hero on Stage

Edward Brenner, an outstanding hero in the work carried on to rescue Floyd Collins from Sand Cave and who was first to reach the body of the imprisoned man, has been signed by Jack Middleton, Cincinnati agent, for stage appearances in connection with the showing of 1,000 feet of film of the historic Kentucky event, and makes his debut at the Palace Theater, Hamilton, O., the last half this week.

Brenner, who is a miner, will appear in the clothes he wore at Sand Cave and exhibit the lamp and pick he used, and for which he has refused inviting sums offered by souvenir and curio seekers.

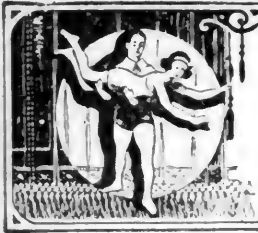
New Benefit Organization

An organization which will be known as the Bellefonte Amusement Association has been formed at Bellefonte, Pa., sponsored by four of the leading merchants of the town. The purpose of the enterprise is to promote bigger and better entertainments, the majority of which will be for some benefit.

Tom Berry Completes Play

New York, March 9.—Tom Berry has completed another play which will be produced next season by Willmer & Vincent. It is a three-act comedy, as yet unnamed.





# VAUDEVILLE

BY M. H. SHAPIRO

(Communications to 1493 Broadway, New York, N. Y.)



## Power of House Managers To Cut Act Material Causing Much Worry

Producers, Authors and Artistes Concur in Opinion That Recent Clean-Up Order Has Resulted in Single-Track Censorship

NEW YORK, March 9.—The drive launched this season by the Keith-Albee and affiliated circuits to purge vaudeville of smut has resulted in wholesale complaints from producers, writers, artistes and others who have been ordered, succinctly but unequivocally, to cut certain passages from their acts that are considered to be indecent.

It was thought at first that the clean-up was merely another perennial gesture and would not extend beyond one or two instances, but it has reached so many acts since its inception that it is accepted now as a certain step.

Songs with lyrics of a raw timber are included in the ban. Many acts are compelled to eliminate numbers not meeting with the satisfaction of the house manager where they play, usually following the first show. This is giving the music publishers and songwriters something to think about as well as something to complain of.

In the case of the producers, their protests are many and varied, the seldom founded on the belief that their acts should be permitted to wallow in vulgar material. There are those, of course, who can see it no other way, but the general plaint centers on the methods employed in the clean-up campaign and the power that is apparently vested in one person to decide whether this or that is offensive or not and should be deleted.

The procedure, it seems, is leaving to the judgment of the house manager what should be cut in acts appearing at his theater and giving him the authority to order what he considers offensive taken out of the routine. He may tell John Jones to discontinue singing such-and-such a song and Mary Smith to cease the use of such-and-such a line or piece of business. The artistes must abide by the order or jeopardize their contract.

As one producer put it, the manager is the sole judge and if he cuts parts from your act while it appears at his house, reporting the cuts made to the main office, an order is sent in the form of a letter to the producer directing that they not be used in the future. W. Dayton Wegfarth has been handling at least some of the mandatory letters.

The producers say that managers are becoming too conscientious in their censorship, cutting out vital parts of acts without any arbitration in the matter, and causing gags and business that can hardly be called suggestive to be taken out. When the manager of one theater, displeased with the tenor of a line or piece of business, causes it to come under the ban, then it remains cut as long as the act plays the Keith-Albee Time, they declare.

It is rumored that the producers are planning to sign a petition asking that a body be delegated within the booking office to decide on the cuts.

In the case of a singing act that makes its biggest hit on the finish with a special song, the producer was notified to discontinue its use because it ridiculed a certain race of people. The producer in question appealed to Mr. Albee, head of the circuit on which the act was working, and after explaining and pointing out that the lyrics dealt with a mythical country and ridiculed a race that didn't exist Mr. Albee gave permission to use the song.

General opinion swerves to the idea that, while Mr. Albee's move to clean up the vaudeville stage is a most worthy and beneficial one, the conscientiousness of a single house manager here and there who occasionally may be guided by prejudice can do more harm than good; in other words, make vaudeville too pure by cutting out lines and business which in this modern day are not accepted as vulgar or suggestive, altho they might have been many years ago.

### Bill Tilden Has Act

New York, March 9.—William T. Tilden II, national singles tennis champion, is planning to enter vaudeville with a sketch for his vehicle. He will break in during the early part of this summer and play all thru next season, being scheduled for tours over the Keith-Albee and Orpheum Circuits.

### On British Bills This Week

London, March 7 (Special Cable to *The Billboard*).—Ethel Levey is headlining at the Empire, Cardiff, week of March 9.

Sybil Vane will headline at the Empire, Edinburg, next week, with Joe Jackson.

Scott and Whaley, Britain's highest paid colored laughsmiths, will be at the Victoria Palace week of March 9; Rigolotto Brothers and Swanson Sisters at the Empire, Corydon, and Albert Whelan at the Alhambra.

## L. C. C. Elections Are Disappointing

London, March 7 (Special Cable to *The Billboard*).—The result of the London County Council elections as regards entertainment candidates was disappointing, as Major Dix, of the Stoll offices, was defeated in South Hackney, and Captain Bertram Mills, of the Olympic Circus, was beaten in Southeast Southwark, both by labor candidates.

Nevertheless there is much gratification at the victory of Hugh Roberts, general secretary of the National Association of Theatrical Employees, in Mile End, where he stood as labor's candidate.

Monte Bayly did not contest any constituency, altho authorized by the Variety Artistes' Federation to do so. The London County Council is composed of 144 members, and half of them have promised to vote for the removal of the present restrictions on London's 17 dry vaudeville houses. Altho the electorate is nearly 2,000,000, barely 30 per cent used the ballot boxes.

### Playing Chicago Clubs

Chicago, March 8.—Hughes and Leoda are playing clubs at the present time and the act will soon go on Association Time. The act is all new, with special set and drop.



—WIDE WORLD PHOTOS.  
Isam Jones, Chicago dance orchestra favorite, starts his first Eastern engagement this week when he opens the new Rue De La Paix Supper Club, New York. Prominent leaders headed a delegation to the Grand Central Terminal when the orchestra arrived, Ben Bernie and Roy Miller being the two on the extreme left. Jones is sitting directly underneath the tuba player among the girls, who will take part in the revue at the club show. Yes, Mrs. Jones is keeping an eye on him.

### Clown Nights Revived at N. V. A. Clubhouse

New York, March 9.—Clown Nights, which were discontinued at the National Vaudeville Artists' Club about two years ago, are to be revived as weekly social affairs, beginning Friday night, March 13. Several of the N. V. A. members have organized themselves into a group known as "The Clowns of the N. V. A.," for the purpose of preparing the programs. Ed Alexandria, of the vaudeville team of Alexandria and Olsen, has been elected permanent chairman of the "Clowns of the N. V. A." The program for Friday night will be given under the direction of him and his partner.

All members of the N. V. A., who can prove that they are "clowns," are eligible for membership in the entertaining committee. To do this they must participate in some program with a special comedy bit.

### Harry Puck Producing Acts

New York, March 9.—Harry Puck, who appears in one of the leading roles in *My Girl*, at the Vanderbilt, is producing two acts for vaudeville, for which he has written the book, lyrics and music. The first will be done by Eddie Scofield, assisted by four girls, and will be known as *Picking a Peach*. Billy Rhodes, also with a supporting cast of four girls, will do the other act, which is as yet unnamed. Both acts will open shortly.

### Rose and Curtis Form Production Dept. for Acts

New York, March 9.—Rose and Curtis, the artists' representatives, are adding a vaudeville production department to their activities. Lester Lee and Cliff Hess are to write special material for the acts which the office will produce. At present they have in preparation new vehicles for George McKay and Ottilie Ardine and Franklyn Ardell.

They intend to enlarge their production activities by putting on vaudeville revues and flashes of various types for next season.

### E. F. Albee Returns to New York

New York, March 9.—E. F. Albee and E. G. Lander, Jr., will return to the Keith-Albee offices in the Palace Theater Building March 11, after a vacation of more than a month. During that time they have been in Palm Beach, Fla. Reed Albee, son of E. F., who accompanied them on their trip, arrived back in town last week.

### Held Over Six Weeks

New York, March 9.—Raymond Fagan and Baud broke the record for being held over at the Pantages Theater, Toronto, by being retained there for six weeks. This was the first stop of a tour of the Pan Time, and his other dates had to be postponed.

## SIAMESE TWINS TO DO 4 SHOWS

Rest of Acts on Same Bills With Them Will Do Likewise on a Pro-Rata Basis

New York, March 9.—Owing to the fact that they have broken all records in both houses where they have played, Newark and Boston, the Loew Circuit has decided, in order to accommodate the tremendous demand for seats, to have four shows a day given in all theaters where Violet and Daisy Hilton, the "Siamese Twins," appear. The twins resume today in Cleveland after a week's rest. In accordance with this decision to play four shows daily the Loew Circuit will also pay all acts on the bills where the "Siamese Twins" are the feature pro rata for every extra performance given during the week. This extra pay also applies to the musicians and stagehands.

The Hilton girls go to Buffalo next week and then go into the State, New York, March 23. Four shows are to be given daily in all these houses in place of the customary three.

Monday, March 23, in addition to being the opening day for the girls in New York, also marks their 17th birthday. Hence they will be the guests of honor at a novel birthday party to be given them by Marcus Loew on that day in the Hotel Astor at luncheon. The girls intend inviting all their newspaper friends to the party, having made many during the past few weeks. Everything at the party is to be a la "Siamese Twins", even to the layout of the chairs and tables. Two birthday cakes will be on the table joined together. Each will have 17 regular-sized candles, but Daisy's will have one extra one, about a half inch high, because she is four minutes older than Violet.

An interesting fact has just come to light in regard to the opening of the twins on the Loew Time. Their initial salary was set for \$1,000 a week, the understanding being that Loew was taking the bigger gamble, and that the salary was to be set either higher or lower, according to the amount of business done by the twins during the first week in vaudeville in Newark. When the first performance took place the police reserves were called out in order to take care of the crowds. Immediately the Loew office gave the girls an increase in salary of \$1,800 a week, making a total of \$2,800, and gave them their contracts for the entire circuit after their first performance instead of waiting for the rest of the week.

The Loew exploitation office will shortly advertise for boy twins to come up on the stage and dance with the "Siamese Twins" when they play the State here.

### Benefit Staged for Families of Miners

The work of rehabilitating the families of the 51 miners killed in the disaster at the Coal City mine near Sullivan, Ind., recently was aided thru a big benefit performance held at English's Opera House, Indianapolis. Roitars Eggleston, local manager of Keith's Theater, was the organizer and prime mover of the benefit and he was aided by A. E. Miller, manager of English's; Nelson G. Townbridge, of the Murat Theater, and other managers. Acts from the Keith house and the touring companies of the *Music Box Revue* and *Rose-Marie* were among those who contributed their services.

### Delmore and Lee Returning

New York, March 9.—Delmore and Lee, the revolving ladder artistes, who left the profession two years ago after being in it for more than 15 years, are returning with a new act. During the past two years they have been operating their own factory, turning out a new auto finish, with which they have been quite successful. They have turned over their factory to a business firm to handle and will reopen in vaudeville shortly.

### Nance O'Neil Back

New York, March 9.—Nance O'Neil is back at the Palace in Alfred Smitro's playlet, *All the World's a Stage*, after having played a solid year on Keith and Orpheum circuits. She was booked in this vehicle following a Palace showing just one year ago, and, it is expected, will take out a new act before long.



# This Week's Reviews of Vaudeville Theaters

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, March 9)

The morning show here this week, which starts at 12 noon, played better than those which have been here during the past few weeks. As a rule the cream of the bill is saved for the later shows, three acts generally being on at night which do not show the first performance. Manager Stanton continues to pack them in, the ropes being put up at 1 o'clock to hold the standees.

Plenty of vim was injected into the opening spot by The Mitchells, who work on a revolving ladder and do stunts which are bound to give thrills. The breakaway finish sent them off to very good applause.

Kelly and Pollock didn't get going very well until the latter part of the act, when Miss Pollock brought on her old-time character of the Bowery girl, which she does excellently. These two oldtimers have proven in the past their ability to handle a good act, and it does seem as tho they would realize that the major portion of the material used in the first half of the act isn't strong enough for them. The finishing bits speeded up the tempo and they left in the good graces of the audience, which they should have had from the start.

Ruloff, Elton and Company are now Ruloff and someone else, another girl having replaced Miss Elton, whose name is still retained in the billing. The new girl is very pretty to look at, and a dancer of fine ability. Her *Adagio* number with Ruloff is effectively done and she scores in other numbers. The company consists of four girls who do ballet ensemble numbers, and two of them have innings with specialty bits. One did an Oriental solo, which incorporated some back bends and splits that were remarkably good. Ruloff does one solo in which he scored. The act is well staged.

Fisher and Gilmore were really the hit of the bill with the same vehicle they've been using for years. These two have personalities which are bound to hit anywhere, making audiences feel that they are "just folks" trying to entertain. And they succeed tremendously well. They stopped the show.

Penton and Fields were also favorites with their black-face comedy offering. The boys found it easy to get laughs and their dance finish sent them off a big hit.

Eva Shirley and Her Orchestra, with Sam E. Lewis, a specialty dancer, closed the show, going over to sufficient applause to take encores in that spot. The orchestra has improved considerably since the act played the Hippodrome, the arrangements and repertoire being better. Miss Shirley sells a number to a vaudeville audience in a manner that can't miss. Her voice and delivery are just what the average vaudeville patron thinks is wonderful. Lewis gave a good account of himself with two dance routines. G. J. HOFFMAN.

## Keith's, Cincinnati

(Reviewed Sunday Matinee, March 8)

*Pathe News, Aesop Fable, Topics of the Day.*

Applause was conspicuous by its infrequency this afternoon. This is not saying the bill was utterly lacking. In places the show was passing good.

Frank Wilson, trike cyclist, jumped on and off and rode in every conceivable way without using his hands. The crowd liked his act, which was presented in full stage, with back-drop painting of bicycle shop. Nine minutes; two bows.

Henry Regal, assisted by Ida Gerber in song, and O. Henry in acrobatic stunts. "In one", with setting like the entrance to a side show. The chief hit was their climax, one of the men being suspended by the arms from ropes, and catching the other while the latter was in the midst of a standing-still somersault, their lips locking. Eleven minutes; bows.

The supple Verna Haworth presents the best dancing act we have seen in some time. She was given a breathing spell now and then by Frederick Wobert and Eugene Le Sneur, who showed they could shake a wicked shoe. And when the lads were winded Fred Martin exhibited class at the piano which was part of the equipment in the full-stage setting. Fourteen minutes; several bows.

Al Shayne and Frank Donia, the latter entering the act via the orchestra pit, staged some low comedy squabbling. Shayne's Hebrew makeup was excellent. Ten minutes; in one.

Venita Gould does not need an introduction as an impersonator. In spite of the fact that she appeared to be suffering from a heavy cold she gave faultless delineations of several stage celebrities, concluding with Jeanne Eagels in *Rubi*, and with a male partner, impersonating Gertrude Lawrence's *Amehouse Blues* scene from *Charlot's Revue*. Oriental setting for latter, in full. Others in one. Seventeen minutes. Miss Gould declined bows.

Billy Stone and Lulse Smire in *Lobby Folies*, their new act by Wm. K. Wells, are miles ahead of their last year's offering. This team could go a long way

## THE PALACE NEW YORK

(Reviewed Monday Matinee, March 9)

Ten acts, good ones for the most part, but somehow the spontaneity that goes to make a real good show was lacking. If the way the patrons straggled in this afternoon is any indication of the business to be expected later in the week the box-office receipts are going to be comparatively lean.

The Belleclair Bros., "internationally famed athletes", offered a classy routine of hand-balancing feats for the early part of their act, and for the conclusion the topmouter coasted round a loop-the-loop, the understander catching him on the fly. This is worked up with the aid of time and as usual was effective. The brothers are there with as little-to-the-loin clothes as possible.

Dan Stanley and Al Birnes hopped around the second spot with numerous eccentric steps that pleased, due to the excellent time they kept and novelty of part of the dances. Toward the close more variety would help, for it gets to seem like a repetition after a while.

Trini, "Spain's foremost artiste", held over for a second week, was received in a manner that justified the booking. Assisting was Hurtado's Royal Marimba Orchestra, Warren Jackson and Dario Borzani. Borzani leads Trini into a beautiful tango and surely shines in the role. For an encore Trini did a new number, a sort of dance descriptive of a bull fight.

Julius Tannen, the "chatterbox—speaking the public mind", is proving rather suggestive in his old age. He started off as tho he were at a nice stag party or something and made 'em like it at that. As usual his gags were timely and the ad-lib. style prevailed thruout. The laughs were numerous and the monolog on the whole spicy.

Nellie and Sarah Kouns, "mirror-voiced sopranos", in a "short" song recital, closed the first half, their repertoire being chosen from a dozen songs listed in the program. They sang at least 11 of them, which makes the recital not so short. Due to the type of offering it is playing the better-class houses only, which probably accounts for the fact that they seem to appear more often than the average act. The costumes are as gorgeous as their voices are cultured and, withal, the duo are probably without a peer in big-time circles. Nevertheless, for the good of the act, they sang much too long this afternoon.

Con Colleano, wizard of the wire, assisted by Zeneto, put a decided kick into the show, opening intermission. Colleano is still as sensational a turn as he was when first seen here at the Hipp. some weeks ago. He uses nothing to help him maintain his equilibrium, while his partner, by way of contrast, uses a parasol. His somersaults are truly remarkable and we don't think they are being equaled excepting, perhaps, by other members of the Colleano family of artistes. His feet-to-feet forward somersault brings his efforts to a great climax.

Olivette Haynes and Fred E. Beck, in "The Guardian", in which Miss Haynes, as "Lizzie", takes the comedy end and the abuse, maintained the renewed tempo given the show by the preceding turn, getting the laughs steadily without a hitch. Miss Haynes' nut comedy characterization has seen a lot of small-time houses, but a wise musical comedy producer would do well to give her a contract.

Nance O'Neil, in a comedy drama, entitled "All the World's a Stage", by Alfred Sutro, has a vehicle that sparkles with the style of cleverness that only Sutro seems to be able to inject into a vaudeville playlet. The English star from the legit. stage has the appearance of a Greek statue come to life and would most likely get by with any kind of an act. She is ably supported by Alfred Hickman and Beresford Lovett in the triangle material, which was seen here about a year ago before the offering was routed over the Orpheum Circuit. Our own stars who flock to vaudeville might take a tip and have this British author do their playlets. Serious moments are there, giving ample scope to the artistes, and the climax holds the audience tense. The laughs are many and they come easily.

Jack Osterman, in his "Visit to Hollywood", a "reel revue", did the honors next to closing. After a few preliminary remarks the film is put to work and he is shown in comedy and allied comedy scenes done with well-known screen stars. Unfortunately two-thirds, if not more, of the average audience is sold on the idea that Osterman "hates himself", and this causes him to meet with resistance the moment he comes on. It is surprising how such news spreads about an artiste and is far from merely being confined to professional circles only. If Osterman means to be somewhat of a drawing card he should try another style and offset the general impression.

Bessye Clifford, in "Art Impressions", closed the show in her well-known posing act.

M. H. SHAPIRO.

solely on Lulse's looks, but the work, starting with a hotel office set, is replete with bright lines and clever acting, and went over in splendid shape. Twenty-one minutes, in one.

Harry Stoddard and His Band closed the bill with a varied program which was as notable for rapidly shifted stage effects as for the execution of the players, and the latter did themselves proud. Their final number, presenting music of the streets of New York, showed Gotham's skyline at night, with the animated electric signs, and elevated trains rushing hither and thither on back drops. Sixteen minutes.

The show was out at twenty minutes past four. And, oh yes, another little detail. One didn't have to be told that go-getter, Eddie Leonard, had been in the house lately. The orchestra played his *Oh Didn't It Rain* as the postlude.

E. J. GALLAGHER.

## Majestic, Chicago

(Reviewed Sunday Matinee, March 8)

Branson and Edwards, two men in character makeup, open the new bill. Hokum and eccentric comedy, then to comedy acrobatics. Act a novel one and effective. Ten minutes, in full; two bows.

Willie Holt Wakefield entertains with talk at the piano. Fine personality and her work is delivered with charm and

ease. Act went strong. Ten minutes, in one; encore and four bows.

Jarvis and Harrison, man and girl, have a sort of knockabout comedy offering that amused much. Fast and sustained. Ten minutes, in one and a half; three bows.

The Ramsdells and Deyo, man and two girls, have a dancing repertory. They are pleasing and lively. The act rather a colorful one and full of life. Fifteen minutes, in full; three bows.

Harrison and Dobson, two men, have a comedy offering with an auto license bureau as the setting. Crossfire and fairly comic. Ten minutes, in one and a half; two bows.

Venetian Four, two men and two women, are charming in operatic selections. One man plays sax, and other three sing. Mezzo-soprano, lyric soprano and tenor, and all good. Special drops. Worth anybody's while with half an ear for vocal beauty. Fifteen minutes, in full; three curtains.

Lazar and Dale, two men, one in black, have an entertaining run of comedy and go into concertina and violin with bits of the comedy hanging on. They went strong. Ten minutes, in one and a half; three bows.

Raymond's Bohemians, four men and two girls, have a good hand with lively action and good players. Ten minutes, in full; two bows.

FRED HOLLMAN.

## Palace, Chicago

(Reviewed Sunday Matinee, March 8)

One of the most pretentious revues seen in vaudeville in some time headlines this week's bill. It is Ned Wayburn's *Demi-Tasse Revue*, and the Sunday audiences warmed to it in enthusiastic fashion. Marlon Harris, playing a return engagement, and the Lee Kiddies are others that occupy stellar positions in an unusually lengthy bill.

Foster and "Peggy", the later a dog that does some extremely novel feats, open the proceedings. Peggy seems almost humanly intelligent, counting and playing on a specially constructed instrument to the accompaniment of the orchestra. Something a little different in dog acts. Thirteen minutes, in one; encore and two bows.

DuCallon, living up to his billing, "The Loquacious Laddie", whistles away 15 minutes with nonsense and balancing on a ladder, even essaying a violin number while standing and balancing on this. Two people. Fifteen minutes, in one; two bows.

Beautiful and numerous stage settings and tuncful numbers mark the *Demi-Tasse Revue*, staged by Ned Wayburn. This tuncful production occupies the entire stage, with a cast of 14, headed by Tom Dingle and Rita Howard. A chorus of more than average pulchritude sings and dances in the various numbers, displaying many beautiful costumes. Some of the best numbers are *Crossword Puzzle*, *When Omar Khayyam Played on His Allagaram*, *In the Days of Pompey*, *Cotton-Picking Days* and *The Gypsy Love Song*. Clever dances are offered by Dingle and some of the girls. Forty minutes; 14 people; four bows.

Jane and Katherine Lee are rapidly becoming young ladies. It is several years since this writer saw these kiddies and they have blossomed out into real comedienne in the meantime. They offer their sketch, *At the Studio*, but in addition do much clever clowning by themselves. Jane can still cry real tears in the scene showing how pictures are taken. Four people. Sixteen minutes, in one and full stage; encore and seven bows.

Marlon Harris, singing her distinctive songs, is capturing hearts right and left in her return engagement. She can make a blues song sound like a classic, and with her delightful personality and sweet voice so charmed that she was compelled to sing two encore numbers and take eight bows. Twenty minutes, special drupe, in two; assisted at the piano by Edwin Weber.

Emil Boreo, European singing comedian and originator of the *Dance of the Wooden Soldiers*, featured in the *Chautauque-Souris*, stopped the shows with his accent and eccentric comedy. He has pep to spare and does some exceedingly funny songs. Eighteen minutes, in one; encore and numerous bows.

A little comedy sketch, *A Unique Opportunity*, serves to present Violet Heming and A. E. Matthews, well-known legitimate stars. The sketch is good for many laughs, as is the little afterpiece offered by the two. Eighteen minutes; three people, in full stage and one; three bows.

Bill Robinson, colored comedian and clog dancer, wakes everyone up with his stories, songs and, best of all, his inimitable dancing. Robinson is a wonder with his feet, and when he dances up and down a set of stairs he rouses great enthusiasm. Eighteen minutes, in one and two; one encore, four bows.

The Unusual Duo, men roller skaters, close with a neat exhibition of this pastime. Eight minutes, full stage.

AL FLUDE.

## Pantages, San Francisco

(Reviewed Sunday Matinee, March 8)

An attractive layout of six corking good vaudeville acts, with a trifle too much dancing to call well-balanced, and a feature photo play were served to a cold audience here today. Dave Vine in next to closing was the high ace show.

On the silver sheet *The Dixie Handicap*, featuring Claire Windsor and Frank Keenan. A first-class film feature.

Willy Karbe and Sister, billed as daredevil equilibrist and daredevil. Sister mostly occupied doing handprints and fancy steps in front. Karbe's routine of stunts, especially head-balancing on swinging trapeze, earned appropriate applause. Seven minutes, special, in full stage; two bows.

Eddie Janis and Rene Chaplow in a singing and musical act, in which Eddie scores with a series of violin solos and Rene sings to the liking of those in front. Twelve minutes, in one; two bows.

Maurice Golden and Company, billed as "late star of Boston Opera Company", does his singing and announcing from the wings via radio loud speaker. Has good voice. The "and Co." is composed of two clever girls and man dancers, representing movie stars, whose hoofing was of many varieties, all good. Twelve minutes, special, in full stage; two curtains.

Scanlon, Denno Bros. and Scanlon came out in front in the manner of an old-time music quartet and after singing several

(Continued on page 16)

# From Coast to Coast by Special Wire

## Grand O. H., St. Louis (Reviewed Sunday Matinee, March 8)

Another well-balanced bill is on tap here this week, with J. Joseph Clifford as the feature.

*The Rose of Paris*, with Mary Philbin, is the feature photoplay.

Oscar Martin and Company, the latter consisting of a lady and a little fellow, do some good gymnastic stunts, mostly balancing, hand-stands and tossing. Martin works fast and with ease. Eight minutes, special in four; two curtains.

Leo and Viola Doherty open with some comedy cross-talk during which the man, acting the part of a boob, dances and prances in a way that's not entirely funny. They sing several numbers and also do a little dancing. In all the act measures fair. Fourteen minutes, in one; two bows.

Eddie Carr and Company have a clever comedy playlet in which funny lines follow in rapid succession from start to finish. The material is different from that of the ordinary run of sketches. Carr makes a good "promoter" and is ably assisted by two un billed performers, one as a flapper and the man as a rube. Twenty-four minutes, special town scene in three; three curtains.

Frosini, very neat appearing, is a wizard on the accordion—we think about the best in his line. Rendered a good program of varied numbers. Eleven minutes, in one; four bows.

J. Joseph Clifford, one of the foremost exponents of hypnotism, gave a marvelous exhibition of putting people under his influence. He is able to seemingly paralyze brains and muscles. Eight plants came a-stage and Clifford demonstrated his ability on them. In addition to showing several good feats on muscle rigidity, he had his subjects go thru stunts that gathered many laughs. Clifford is a showman and knows how to sell his stuff. Two lady pages serve in the turn. Twenty-five minutes, special in full stage; two bows.

Black and O'Donnell, man and woman, open with comedy chatter, after which the man delivers a comedy song. The lady is an accomplished violinist and renders several solos. A passively received act, as the comedy the man pulls falls rather flat. The one redeeming quality is the fiddle playing. Fifteen minutes, in one; two bows.

The Great Lester, perhaps the best ventriloquist of the American stage, amused for 14 minutes with clever manipulation of his dummy and marvelous vocal deception. His material is ever good, the songs well done and Lester otherwise is there all around. Duplicated the hit he was recently at the Orpheum Theater, as well as at this house. In one; three bows.

Alphonse and Company, a group of marionettes neatly handled and which give a tabloid vaudeville show, closed the proceedings and held 'em in. Twelve minutes, in full stage; two curtains.  
F. B. JOERLING.

## Palace, Cincinnati

(Reviewed Sunday Matinee, March 8)

A good all-round bill this week opened to a capacity house. Headline honors are shared by Ideal and the Pantheon Singers. Ideal, as the "champion lady swimmer and acrobatic diver", is billed heavily, getting a lot of publicity from diving contests she will conduct this week. Her act opens with a short film showing her saving a child from the rapids at Niagara Falls. The curtain parts, revealing the tank, which is set effectively, a huge mirror at the rear making it easy for all to see the dives clearly. Her back-stand-sitting-back-somersault dive is spectacular. Fifteen minutes, two bows and curtain.

The Pantheon Singers and Adelyne Hood have a novel opening in the scene taken from an old family album with the faces of the two men and two women showing thru. Adelyne Hood, a petite young lady, shows versatility by accompanying the singers on the piano and also playing *La Bohème* as a violin solo. This drew a big share of applause. The *Quartet From Rigoletto* was well done, but is a little heavy for this class of house. The voices are all good and well balanced. The act lives up to its billing, "A Real Treat in Music". Twenty minutes, special sets, in three; three bows.

Bruce Morgan and Thomas Moran created a small riot with their "Legitimate Legits." This nut act came near stopping the show. A travesty on two old Shakespearean actors and clever dancing put them over solid. Sixteen minutes, in one; four bows.

Albert Rickard and Ethel Gray have something different from the usual run of ventriloquist acts. The dummy idea is clever, it being dressed as a small boy seated on a bicycle and being pushed thru the park by his "dad". The snappy wisecracks were well liked. Miss Gray plays *Mighty Lak a Rose* on a ballad horn very nicely, corraling for herself a large-sized hand. Fourteen minutes, in one; two bows.

Mack and Tempost, girl and man, open with the girl swearing off men forever,



(Reviewed Monday Matinee, March 9)

Fast show this week, nicely balanced, fairly high in entertainment value and over at the astonishingly early hour of five, the first time to the writer's knowledge that the curtain has fallen on the final act at this time. Musical comedy is well represented in the lineup, and so is novelty. From the former field there is James Barton, Lupino Lane, Fleeson and Greenway and Margaret McKee, with Ledova in a miniature musical comedy offering for good measure. Marie McQuarrie's "Harpland Fantasie" adds to the genuine musical taste the program smacks of. Under the heading of novelty there's Mlle. Ella Bradna from the circus, the Moll Brothers, Joe and Willie Hale and the Arnaut Brothers. The latter and Lupino Lane are the week's holdover.

Mlle. Bradna opened in her prettily staged animal offering, with the horses, dogs and pigeons, all white, lending the scene of their activities a particular beauty. Appreciative eyes were many during the course of Mlle. Bradna's act beautiful, and applause, more bountiful than the initial spot usually gets, was hers.

The Moll Brothers gave the folks a thrill or two following in their daredevil perch act, the topmouter ascending to a height few if any practitioners of this type of gymnastics care to go. Lay-out work of various kinds and trapeze stunts were offered from the vertiginous position. A deserving hand was accorded.

Lupino Lane, on third, with his offering considerably cut since last week, provoked mild applause and laughter. The Hippodrome Girls surround the former "Follies" entertainer in an engaging manner, doing a couple of ensembles.

Neville Fleeson and Ann Greenway fared profitably enough in their typical vaudeville offering, "Samples", the best punch coming on Fleeson's number in quite the usual way. The team's satire on "Rain" is a lukewarm scream as toned down, with the substitution of words that are less blasphemous than in the play. Fleeson might be corrected in his error that "Rain" played at the Gaiety Theater for two years, the greater portion of its run having been at the Maxine Elliot.

The Arnaut Bros., entertainers extraordinary, were the biggest hit thus far in their novelty classic. The boys are in their second week.

Ledova, premier danseuse, in an artistically staged George Choo's offering, surrounded by Danny Ware, Rudolph Malniff, the Ware Sisters and, for this engagement, the Hippodrome Corps De Ballet, closed the first half a good-sized hit. Ledova's numbers have been ingeniously conceived. She executes them admirably, being particularly fine in a butterfly ballet. A comic treat of the Choo's act, as unexpected as it is funny, comes near the finish, when a man and woman member of the act do a pantomime in costumes that give the illusion they are riding a horse, a prop of this quadruped with tail and all for further laughs forming a part of the rig. In enhancing the color of the act the Hippodrome Girls acquit themselves admirably. The sister team, we noticed, did not make a change of costume, wearing a pink creation thruout.

Opening intermission, Joe and Willie Hale juggled their way thru a sundry collection of articles, exhibiting strokes of skill out of the ordinary. The comedy relief the boys sought to inject in their offering was improperly projected. The elder of the twain, from all indications the comedian, was eccentric only in wearing a jazzbo tie, the rest of his getup being straight. A clown's outfit from toe to head would make the comedy more plausible and more possible as well as funnier.

Marie McQuarrie's "Harpland Fantasie", including Dora Deane, Carolina Moore, Patsy O'Connor, Maureen MacDermid, Kathleen O'Brien and Coleen Fitzpatrick, in addition to Miss McQuarrie, who directs them in their harp selections, as well as plays herself, was a decided treat. Margaret McKee's appearance in conjunction with "Harpland Fantasie" added to its delectable taste. Her whistling, lately heard in Billie Burke's show, "Annle Dear", in which she appeared, fell not upon unappreciative ears. When it comes to whistling, however, we feel that the Arnaut Bros. take a seat ahead of her. The sextet beside the harps were a great source of enjoyment and the large golden instruments set against a background of deep blue made for an impressive picture. A few of the Hippodrome Girls were also in this act.

James Barton wowed 'em in next to closing. He first did his highly laugh-provoking skit, "The Pest", assisted by an un billed man and woman, the latter of whom solos with a ballad, gaining a hand, then gives his impression of a ballroom lizard. Eggregiously funny this last bit. It was followed by a short skating bit and an eccentric dance of popular barton type, both uproosting stentorious applause.

Ernest Evans' kaleidoscopic musical comedy production, "Ripples of 1925", trickled to a snappy finish midst an atmosphere that spelled success. The offering was considerably cut for this house, including two scenes of the usual four, "Reveries of an Artist", prettily done in pantomime, and a Spanish number. Evans' capable cast includes Dorothy Knowles, Betty and Margie Fellegi, Ethel Maeder Dancers, Dolores Sherman, Emily Clarke and Nell Mattingly. The Hippodrome Corps De Ballet added to the feminine splendor, appearing in both scenes and doing a special ensemble between. They most certainly get their fill of work.  
ROY CHARTIER.

followed by a flirtation. The girl's sallies and wit registered. They have a scene that leads up to the man singing *I Don't Care What You Used To Be*, putting them over to a splendid finish. Twelve minutes, in one; three bows.

An exceptionally good banjoist and a most attractive girl make up the act of George and Rae Perry. They get nice harmony from their instruments, especially in an imitation of six banjos, using *If the Rest of the World Don't Want You*. Ten minutes, in one; three bows.

The Alex Melford Trio did some good Risley and tumbling, putting forth a lot of verve. Their finish was strong, the topmouter doing 10 somersaults on the feet of the middleman, who was held on a platform by the understander. Eight minutes, full stage; two bows.

Photoplay: Lois Wilson in *Another Scandal*. GEORGE PIDDINGTON.

## Orpheum, St. Louis

(Reviewed Sunday Evening, March 8)

Only seven acts again this week. Van and Schenck, headlining here for their third week this season, tied the show in a knot.

The Hugheses fared well in opening spot with their cornet, banjo and saxophone duets, getting volume and harmony out of these instruments. In addition the man gave a violin solo. Thirteen minutes, in three; four bows.

In the duce spot was Nell McKay. It's another of those acts that may be comical in England, but not so here. We couldn't "see" the funny vein in this Scotchman's stuff. His manner of working could be much improved. Twelve minutes, special in one; three bows.

Newhoff and Phelps are as charming as ever in song. They rendered several of their old numbers and added a few new ones. They surely put expression in vocalism and know how to register. Their present novelty act is entitled "A Musical Puzzle" and introduces an octet of men who sing and take part in the introductory bit and then develop into a speedy jazz band to accompany the well-known team. One of the musicians is a good specialty dancer. Twenty minutes, beautiful setting in one and four; prolonged applause called for a "Thank you".

Dick Keene and Virginia Barrett, good looking and youthful, have a satire skit. They are accomplished and versatile performers and their entertainment qualities rate high. They dished out their talk, songs, dances and comedy fast and scored strong. Twelve minutes, in one; four bows and talk.

Robert Emmett Keane and Claffo Whitney, in a comedy playlet by Homer B. Mason, *Room 909*. This is truly a great comedy sketch, with riotous laugh lines galore. The house was howling continuously. Vaudeville can well use more such skits and players. Twenty-one minutes, hotel-room scene during undertakers' convention; five curtains.

Then the inimitable Van and Schenck. They have long since won their pennant and are the rightful world's champion battery of songland. Why waste words. They gave an entirely new repertoire of popular numbers and were encored again and again. Thirty-one minutes, in one.

Reynolds and Dongan are wonders on the small rollers. While having for years amused and thrilled vaudeville and rink patrons with their fancy and whirlwind skating, they have never slackened for one minute. They are offering two girl skaters. Pretty costumes are employed for the different dance and skating numbers and enhance the beauty of things immensely. For a strong finish is performed a breakaway-in-midair feat that is a hummer. Twelve minutes, special hangings in full stage; three curtains.  
F. B. JOERLING.

realized that she was a girl when her wig came off.

Jack Housh and Company, the singer with a cute little girl at the piano. Jack tries to impress the folks that he is a Westerner. For, altho he is all dressed up in a tuxedo suit, he wears a pair of wild and woolly boots that haven't any laces and are adorned with heels about two inches high. They played in hard luck tonight for just prior to going on a trunk fell on the piano and landed on the sounding board knocking the instrument out of key. However, Housh was well accepted at that in rendering a few Irish ballads with his high-tenor voice. The girl joins him in two songs and they blend to good harmony, the girl singing soprano. It would be well for Housh to work up a different makeup.

Nash and O'Donnell have a petite girl with them in their sketch all about the radio experiences that the average family is going thru these days. This miss plays the part of a child and does it exceptionally well. The act is reviewed fully under "New Turns".

Dare, Cole and Helene are a trio of two nut comedians with a beautiful "baby" to keep their mind on their work. This act is also reviewed in detail under "New Turns".

Montagu Love, film favorite, is a "broad a" speaker who hails originally from the British Isles. He tells a few yarns, remaining on the boards just nine minutes. His reading of Kipling's *Boots* to the time of music, made the customers extend themselves while most of his gags didn't ruffle the audience any further than a broad smile.

*You Gotta Dance*, a stepping novelty with a cast of two lads and three girls, is just the sort of an act that gets a wonderful reception from a family house of this genre. William Hutchinson, a baritone, is the prominent principal, while Bob and Bobette, a classic dancing pair of rare ability, carry off the feature end. The Sally Sisters do the jazz work and they are well formed for it. They close wearing costumes made partly of phosphorescent material, all stepping to a hot tune.  
G. V. WALES.

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

## Proctor's 58th St., N. Y.

(Reviewed Thursday Evening, March 5)

Spley bill of wide variety that leans strongly in the direction of comedy. As this house is run on the combination policy the appearance of Montagu Love, the film idol, was greeted with the greatest austerity.

Rose, Elie and Rose, barrel acrobats, have the opening spot with several thrills in their jumping stunts, especially where the fellow jumps from the top of three tables and a barrel which have been placed one on top of the other. A clever scenic arrangement greets the eye in this act for everything is black and white, even the scenery. The girl dressed as a man and playing the part of a comedian, drew out the guffaws as the crowd

## B. S. Moss' Coliseum, New York

(Reviewed Thursday Evening, March 5)

There was an enjoyable program the last half. The Timberg boys, Herman and Sammy, occupying two spots and doing all in all about 47 minutes, had nearly the whole show to themselves, but for all the time they consumed, the tempo of their sure-fire entertainment never lags.

Mack and LaLue, skillful roller-skating team, showed the folks a thing or two in the opening spot, offering among other things a swivel necktwist that isn't seen in the two-day offering very often. If ever, except when this pair do it. The routine also contains some extra clever classical dance exhibitions. A big hand.

Ergotti and Herman, novelty act, followed, going over reasonably well. The midget member of the act takes the best applause in a head-balancing bit which if reserved for the finish instead of being in the middle of the routine might give the offering a bigger punch. The singing and dancing features of the turn are neither below nor above the average, but hardly big-time. A few suggestive bits used on another occasion when the writer caught the act have been cut from its routine.

Westony and Fonetyn, classical piano and vocal offering, the man at the ivories and the woman doing the singing, registered solidly in third position, nearly stopping the show. The routine consists chiefly of opera and light-opera selections, relieved by a piano intermezzo novelty (special) and a dash of the popular. Reviewed in detail under "New Turns".

Herman Timberg took the stage next, assisted by his brother, Sammy, and Sonia Meroff. This is the double the boys do preceding Sammy's hand novelty, *The Rebellion*, in which Herman also works. It is the double that is the biggest punch of the entire production, with Herman at his usual comic heights.

*The Rebellion*, employing a group of bandsters and specialty performers, including Sonia Meroff, is a novelty in every sense of the word. The title is derived from a mythical crusade against jazz, in which all jazz musicians, shimmy-shakers, jazz dancers and legions of others plying the same course are condemned to death. Sammy and his bandsters have 10 minutes to live, so decide to jazz it up as they never did before. The specialty performers follow suit, and it's a genuine orgy of jazz that they dispense. The executioner, bewhiskered and hunch-backed, comes on to wipe out "the element", but withers under the strain of the jazz—finally doing a dance himself. Generous applause was awarded the offering.

ROY CHARTER.

## Loew's State, New York

(Reviewed Monday Matinee, March 9)

On account of *The Century Revue*, a real musical comedy cut down, this bill has only five acts. Every one of them hit the right spot, for they walked off the boards to the sweetest classic there is—appreciation.

Jules Furst and Company have a nice opener. He is an equilibrist who has a novel balancing affair with a number of white blocks. The act smatters strongly of Europe, Furst performing with perfect precision. The girl aids only in the placement of blocks, trying to inject a bit of comedy in her principal's dropping of the white squares. In the feature trick, where Furst piles one block onto another until he is eight high on elther side, he stalls twice, but effectively enough to have made plenty of the female audience gasp.

Pall Mall is a black-face "mammy" singer wearing a red hat and jacket over a light-gray pair of trousers. He jammed five numbers over in all, putting his strongest stuff in on *My Kid*. He works a lot on the style of Johnson, getting down on one knee now and again. *Hot Tamale* Molly registered second, restores and a few tricks helping him out. As a singer Pall manages to reach all the way to the Mall, England, but the gags he loosened fell flatter than any order of sole ever served. The quality of the nifties was of the poorest, that is why they remained on the floor and could not get up.

Rudell and Dunigan, a boy and a girl who do a different song and dance turn, registered warmth this afternoon. Rudell does most of the singing while Miss Dunigan helps out on the piano. They got the stuff after each number, especially the one about the varied sweethearts and what they do when they call to see their best girl. They used that old number *Boola Eyes* for an encore, the pair coming in strong for harmony after Rudell sang the verse.

Elmer El Cleve has a colored lad, who can step mighty prettily, especially in the Charleston, with him now so as to break his routine of xylophone playing. This trick of adjusting four clubs in each hand and as serious as a judge announcing there were eight, only to drop six of them on the first note he struck, brought home the well-known bacon. El Cleve clings to the first part of the act and then asks the auditors if they would like to see Albert, the colored boy, do his dancing stuff. This proved to be attractive, for it worked the customers' desire up to a warm pitch. Elmer has a beautiful instrument with a tone as sweet

# COLUMBIA BURLESQUE COLUMBIA THEATER ~ NEW YORK

"FOLLIES OF THE DAY"

With TOMMY (BOZO) SNYDER (the Man Who Never Speaks) and ELSA MAY,  
SAM GREEN, HARRY SEYMOUR

(Reviewed Monday Matinee, March 9)

A Barney Gerard attraction. Book by Barney Gerard. Music and lyrics by Jay Gorney and Owen Murphy. Dances staged by Seymour Felix, assisted by Billy Koud. Entire production staged and presented by Barney Gerard, week of March 9.

**THE CAST**—Tommy "Bozo" Snyder, Elsa May, Sam Green, Harry Seymour, Bert Mathews, Wallace Nash, Clyde Tedford, Al. Bohne, Ernest Holder, John B. Williams, Scotty Weston, Frank Juban, Joseph Murphy, Beth Clark, Marie Tyler, Avalon Four.

**THE CHORUS**—Fanny Snyder, Lola Daniels, Bertha Waldo, Dorothy De Palmer, Gladys Curry, Vivian White, Helen Darrington, Billie West Annette Harper, Bessie Lesse, Hilda Mack, Fay Stone, Adeline Cornell, Helen Walsh, Eline Thomas, Nell Kelly, Sally McNish, Kathryn Fredericks.

The production for the most part is along the lines of the past two seasons, but there have been several changes in the scenic and lighting effects that are notable, for the opening scene is the *Follies* curtain for a prolog on the show, followed by a full stage set of housetops that apparently have been constructed out of scintillating sulphur ore usually found in the coal-mining districts of Pennsylvania.

Into this scene came an ensemble of exceptionally large choristers, with pretty faces and modelesque forms, in colorful costumes and silk tights, who sang in harmony and danced in unison to the singing of their leaders, Beth Clark, Lola Daniels and Scotty Weston, in their respective turns, and from then on the show consisted of comedy scenes and numbers as in past seasons.

The company is a large one for burlesque, featuring Tommy (Bozo) Snyder, Elsa May, Sam Green and Harry Seymour.

Tommy (Bozo) Snyder is doing his characteristic Bozo and doing it far better than he has ever done it before, for the reason that Sam Green, in his moving-man characterization, has been given new lines and new actions that give more opportunity to Bozo for his pantomimic work, in which he has no equal that we have ever seen on any stage.

Sam Green, in tramp characterization, with his new material stands out more distinctively clever than ever before. Harry Seymour, doing his usual Dutch characterization, also benefits by the new material given to the comiques, for he gets far more out of his work this season than heretofore.

Elsa May, an ever-smiling blond ingenue with a slender, graceful form, put her song numbers over in an exceptionally pleasing manner and was the personification of gracefulness in her dancing, which included cartwheels in one number. Her work in scenes was that of a talented and able actress with versatility who humored her lines for laughter and applause.

Beth Clark, a pretty, petite singing and dancing soubret of pep and personality, put her every number over with telling effect and did equally well in scenes. Marie Tyler, a regal-appearing bobbed brunet, was evidently suffering from a cold, but give us the impression that she could, under more favorable circumstances, sing in a melodious voice and act like a thoroughly seasoned actress, for in her scenes she distinguished herself by her talent and ability.

Helen Darrington, a bobbed-brunet dancer, is all that could be desired in the role. Bert Mathews, a natty attired, clear-dictioned, vocalistic juvenile, handled his numbers well and appeared in several scenes as a typical straight man.

Scotty Weston worked in several scenes with the comiques and evidenced more than the usual acting ability in the barber-shop scene with Bozo, likewise in Bozo's musical-instrument-playing specialty, in which Scotty and Frank Juban appeared in similar makeup to Bozo as his sons, with Sam Green feeding all three of the comedy-makers in his own inimitable manner.

John B. Williams, a talented and able character straight, handled his each and every scene in an exceptionally capable manner.

Ernest Holder, Clyde Tedford, Frank Juban and Joseph Murphy, as the Avalon Four, a vocalistic quartet, sang in harmony in their specialty, and in scenes not only sang but danced and acted like talented and able burlesquers.

Taking the principals individually and collectively they are specialists in their respective lines of work; likewise co-operative, for there was no evidence of any inclination on the part of any one of them to hold the center of the stage, but a very apparent desire on the part of one and all alike to work up their scenes for continuous laughter and their singing and dancing numbers for merited encores.

The dances and ensemble numbers were somewhat different from the average burlesque show and in several scenes were decidedly picturesque, and the gowning and costuming of the girls were costly, classy and colorful.

The closing scene of the show, entitled "Diamond Horseshoe", was a revelation of scenic splendor seldom seen heretofore on any burlesque show, for a black velvet semicycle made a fitting background for a tier of boxes, with part of the chorus as occupants, and the boxes draped with scintillating brilliants that gave one the impression that they were real diamonds, and the same is applicable to the costuming of the scene in which Elsa May wore a gown of scintillating brilliants with a cape effect adorned with a diamond horseshoe that extended from her shoulders while standing at the top of a center stairway upstage to the footlights. Never have we seen anything to equal it in splendor.

In this scene Bozo appears in his usual white satin evening-dress attire and brilliant-studded walking stick.

Taking the presentation in its entirety it is a combination of class, cleanliness and comedy, with the comedy running to real slap-stick hokum burlesque that caused continuous laughter, with but little letup from the opening to the close of the show, and the only letup during that time was during the song numbers.

ALFRED NELSON (NELSE).

as a nut and he knows how and what to play on it.

*The Century Revue* is as complete a little musical comedy as this reviewer has ever seen on any vaudeville stage. Not that it is so short or crowded for time, but more that the piece seems to cover so much ground. There's another thing to say also—it's a cinch that the manager and cast are not superstitious, for there are 13 persons in the latter. Their opening scene depicting Toyland, with the mechanical dolls and all that sort of thing, was a finished product. The members of the dancing team are excellent in their interpretations, while the girl and man principals, not to forget the chorus, are true examples of what vaudeville does develop.

G. V. WALES.

### Owen and De Vere Combine

New York, March 9.—Garry Owen, formerly of *The Compliments of the Season*, is now working with Billy De Vere, doing a hokum comedy act.

## Loew's American Roof, New York

(Reviewed Thursday Evening, March 5)

The lack of size in the audience on Thursday night on the Roof was made up for in the amount of enthusiasm displayed by those present. That's one good thing about this Roof bunch—they come to be entertained and they'll make any layout seem like a very good one by the way they laugh and applaud.

Either something went wrong with Winnie and Dolly in opening the show or they do an exceptionally short act. At any rate, while some acts do just one stunt which is sensational and it for their entire act, the one big stunt in the routine done by this man and girl isn't sensational enough to let the act run only two minutes as it did when reviewed. They do aerial work on the trapeze and rings. At least six minutes should be the running time for the best of acrobatic acts in vaudeville.

Elsie Huber did nicely with a routine of songs. She is reviewed in detail under "New Turns".

In the same department is a longer review of Russell and Pierce, who entertained with comedy, dancing and some acrobatic work.

*Marriage vs. Divorce*, a farce comedy done by four people, closed the first half. Also reviewed under "New Turns".

Irving and Elwood followed Intermission with a song vehicle consisting mostly of special material, the exception being *Mighty Lak*, a *Rose* and one or two popular melodies with lyrics of their own set to them. Both the man and the woman are "nasal singers", practically all their vocal work seeming to emanate from the nostrils instead of the throat and diaphragm as proper singing should. However, the sounds emitted seemed to be pleasing to the audience present, and undoubtedly will do the same with other small-time audiences. They have staged their offering nicely and after all, despite the nasal intonations, deliver the numbers effectively, especially in harmony.

Jack Wilson and Company were in their glory. Here seemed to be one theater in which Jack could say what he pleased when he pleased. The result was gags about "pilots", "whose your father?" and others which would never be tolerated at any place but a "stage". The unfortunate part of it is that Jack Wilson doesn't have to resort to that sort of stuff to get laughs. A cleverer ad-lib comedian or entertainer is hard to find. He's got a new straight man, a chap named Oscar Taylor who has a baritone voice which will do credit to any concert program. Enunciation is perfect, and it has that resonance which fills every corner of the theater. Ruth Wheeler is pretty to look at and "Wee" Willie Ward also lends good assistance.

Grazier and Lawlor closed with an effective dance offering. They do some very good work. The man put a novel routine in with a jazz toe number. They scored heavily.

G. J. HOFFMAN.

### Pantages, San Francisco

(Continued from page 14)

numbers the customers discover one is a woman. The Denos put over what one might term a goofy drunk dance, consisting of odd steps and funny faces by the pair, to fair applause. More singing and dancing to close. Thirteen minutes, in one; three bows.

Dave Vine and Louella Temple have been seen here before, but never to better advantage than today. Vine worked a stone-cold audience up to almost continuous applause with straight comedy, then helped his teammate who came on and together they held with their combined antics until long after schedule. Twenty-five minutes, in one; five bows, curtain speech and encore.

*Follies of 1925*, billed as the headline act, proved to be a colorful revue, with eight sharply girls: Carl Byal, a singer of good voice; Jackie Shannon, a comedienne of pleasing manners; and the King Brothers, who dance with telling effect. The girls are nifty dancers, have three changes of costumes (which are in pleasing contrast to some seen here lately which needed renovating), and as a whole the act goes over good, altho slow-moving in one or two spots. Sixteen minutes, special in full stage; two bows.

E. J. WOOD.

### Theater Owner Bankrupt

Bridgeport, Conn., March 7.—Referee-in-Bankruptcy John Keogh, of Bridgeport, will recommend the discharge from bankruptcy of Jess C. Lund, formerly owner of the Paramount Theater, this city, no objections having been filed by creditors. Lund, who constructed the theater several years ago at an approximate cost of \$50,000, was unable to meet a mortgage held by Lomas & Nettleton, of New Haven, and consequently failed with liabilities amounting to \$44,360.42. The estate, which has as yet not been closed, has paid a first dividend of five per cent.

The LaFayette Square Theater, Buffalo, N. Y., celebrated its third anniversary last week. The house offers vaudeville and photoplays. Much credit for its success is given Fred M. Shafer, the manager, who is a well-known entrepreneur, at one time being on the staff of Sun Bros.' Circus.

### Black-Face Team Does Well

During their recent engagements in and around Cincinnati, Ernie Padgett and Jimmy Harmon, billed as "Two Southern Boys", scored quite a hit with a nifty routine of talk, songs, dances and harmonica playing. The boys, who work in blackface, lately closed Bert Levey bookings and will work the Bentley Time, out of St. Louis, before jumping to their home in Dallas, Tex. Harmon formerly appeared with the Lassies White Minstrels.

Herbert A. Show, formerly manager of the Metropolitan Theater, Morgantown, W. Va., has accepted the position as manager of the Main Theater, Uniontown, Pa. Mr. Show was connected with the Main before going to Morgantown.

### THEATRE DRAPES

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# INTERSTATE CIRCUIT TO REMAIN OPEN ALL SUMMER

Southwest Houses Will Play Acts Whole Season for First Time

New York, March 9.—For the first time in its existence the Interstate Circuit will remain open throughout the entire summer. Heretofore the circuit has generally closed during the latter part of May and started reopening late in August. Three two-day stands will be closed for the summer, these being Wichita Falls, Austin and Galveston. This will leave about seven and a half weeks of the circuit operating.

A slight change in policy will be inaugurated for the summer only, the houses returning to their regular policies with the start of the new season. Five acts will be played on each bill instead of the customary six, and three shows a day will be given instead of two. The motion picture feature will continue to be played.

This is setting a precedent for that part of the Southwest. Should summer vaudeville prove successful the policy will be carried out every season hereafter.

## STOLL'S TOUR DIVIDENDS

London, March 7 (Special Cable to The Billboard).—Sir Oswald Stoll's tour finance is almost as invariable as the laws of the Medes and Persians, consequently it is no surprise to see that Stoll again declares a dividend of 25 per cent for the year, less tax for the Coliseum and Hackney, Shepherd's Bush; the Leicester, Bristol; 10 per cent, less tax, at the Manchester Hippodrome, and 7½ per cent at the Ardwick Empire.

Stoll asserts that the Ardwick Empire is his financial barometer as to Britain's spending capacity for amusement. Stoll doesn't say vaudeville is dead, as he plays more vaudeville than all other tours combined, and moreover watches personally 50 per cent of the acts playing his tour.

## "Shepherd of the Hills" Compressed for Vaudeville

Chicago, March 7.—It is understood that W. B. Patton will squeeze *The Shepherd of the Hills* into a smaller compass and put it in vaudeville. He and Billy Gaskill recently closed what is said to have been a satisfactory season with the *Shepherd* on one-night stands. Mr. Patton will take the act to the West Coast, according to rumors.

## Keating and Robb Revise Act

Chicago, March 7.—Keating and Robb have just finished revising their act after having been in training at the Harvey Thomas Studio, Chicago, for the past four and a half months. Thomas staged the dances and F. K. Lyons, production and dramatic manager for Thomas, wrote the piece, a comedy skit consisting of singing, dancing and talking. They expect to break in the act in or around Chicago next week.

## Stoll's Scholarship

London, March 7 (Special Cable to The Billboard).—Sir Oswald Stoll has established at Christ's College, Cambridge, an annual scholarship valued at \$750, called after his mother, Adelaide Stoll. It is a bachelor research scholarship to conduct research into the history and literature of the drama.

## Gordon in Cabaret Revue

New York, March 7.—Charles Gordon, baritone, who has appeared on the Keith and Orpheum circuits from time to time, has been engaged for the new *Rogers Revue* at the Palais D'Or, formerly the Palais Royal. Olga Rilka, prima donna, and Lazelle, dancer, are other featured performers in the new revue.

## Van and Schenck Toasted

Chicago, March 6.—Van and Schenck were guests at a banquet given them Sunday night by songwriters of Chicago and New York. The spread was given at the Bloom's Deauville Cafe. The headliners are playing a two weeks' engagement at the Palace Theater.

## Loew Routes Gintaro

New York, March 7.—Gintaro, the Jap. juggler, who recently finished a tour of the Orpheum Circuit and has appeared in various Harry Lander shows here, is scheduled to open a tour of the Loew Circuit at Washington next week. Al Grossman books the act.

## Wee Georgie to Australia

London, March 7 (Special Cable to The Billboard).—Wee Georgie Wood sailed for Australia today on the steamship Orana.

## Educated Horse Has Leg Broken and Is Put To Death

"Colonel Fred", the big, white, educated horse performing with Downie's Circus, is dead.

At the close of the performance Saturday evening, February 28, at the Majestic Theater, Williamsport, Pa., "Colonel Fred", along with several other horses, was taken to a stable by the keeper. During the night he did a new trick that he had learned. He slipped his halter and started to roam about the barn. In passing close to one of the other circus horses he was kicked so badly on the hock joint that his leg was broken in two. When he was discovered in this helpless condition a veterinary was hastily summoned, but he found that nothing could be done but put the splendid animal out of misery as easily as possible with strychnine.

"Colonel Fred" was 13 years old, had been before the public for more than six years, and had performed all over the country—in the summer time under a tent and in the winter in theaters. He could tell colors, figure on a blackboard, play musical bells and chimes, and answer "yes" and "no" to questions. He seemed to enjoy his performance as much as the audience, and when applauded he would walk to the front of the stage, bow, and then get down on one knee and bow again. He was a valuable horse, his owner having recently refused more than \$2,500, saying he would not part with him for \$5,000.

Downie's Circus left Williamsport for Philadelphia, but "Colonel Fred" was left behind under a mound in a beautiful valley.

## Reviving "The Shattered Idol"

New York, March 9.—Sam Liebert will shortly revive *The Shattered Idol*, the sketch in which he toured vaudeville some years ago. Addison Burkhardt was the author of the skit, which was used by Liebert for quite a long time. It is being revised and brought up to date, and will have a cast of five people instead of four in the revived version.

## Hugh Herbert To Do Single

New York, March 9.—Hugh Herbert, vaudeville author and artiste, will do a single for the first time in his career shortly. He will discard his present sketch. Herbert will continue using the Hebrew dialect in his single, with which he has been associated in all his sketches. When out of the character, Herbert is a Scotchman, born and bred.

## "Our Gang" Going Into Vaude.

New York, March 9.—The eight kids who have been the mainstays of the Hal Roach film comedies, known as *Our Gang* series, are to play vaudeville in and around New York. *Our Gang* has already been booked thru Harry Weber for the Hippodrome, opening there the week of April 13.

## Iva M. Kerling Teams

New York, March 7.—Iva M. Kerling, songstress, who has always "singled" it in vaudeville, is to open shortly with Gladys Poake appearing in her support. Miss Kerling, who for many years has been identified with dramatic stock, will break in on the independent time.

## Coleman Showing New Act

New York, March 7.—Harry Coleman is breaking in a new vehicle by Billy K. Wells entitled *Connubial Blisters*. Recently he showed the act at Proctor's 155th Street Theater, following which the script was slightly changed. This week the act showed for Loew and next week is set for Keith-Albee.

## Wilson and Garry Booked

New York, March 7.—Wilson and Garry, formerly Wilson and Larsen, opened on Loew Time at White Plains, N. Y., last week in a new offering. The act, under the direction of Samuel Baerwitz, has been booked for a tour of the Loew Circuit.

## Team Opens "Yarnology"

New York, March 9.—Harrison and Darling, who formerly did *The Madman* in the two-a-day, are now breaking in a new vehicle, by Billy K. Wells, entitled *Yarnology*. It is based on knitting yarn, not the colloquial term for narrative.

## New McNally Skit

New York, March 7.—John J. McNally, Jr., has written a skit for the team, Berriek and Hart, called *Don't Do That*. They are in rehearsal now and will be in readiness for an opening next week, probably showing the new act at the Keith house in New Brunswick.

## N. V. A. Post No. 690 Opens Testimonial Headquarters

New York, March 9.—The American Legion, thru the N. V. A. Post, No. 690, has opened headquarters from which arrangements for the presentation of a testimonial to Gen. John J. Pershing at the Hippodrome May 10 will be made, at 101 West 42d street. Capt. Robert Redmond, theatrical exploitation man, and Jerry La Forest, well-known artist and voice teacher, have been placed in charge and will take care of all arrangements for the event. Both are charter members of the National Vaudeville Artists' American Legion Post.

The testimonial to Gen. Pershing was the suggestion of the vaudeville actors' post, and for a while was on exhibition in their clubhouse. It consists of a bronze bust and head of Pershing, which has been mounted on a beautiful plaque. Post-Commander Glen Condon is aiding Redmond and La Forest in making arrangements.

## Building Dressing Rooms for Lyric, Hoboken, N. J.

Hoboken, March 9.—The back stage of the Lyric Theater here, which plays vaudeville booked by Ernie Williams out of the Loew office, is to have an additional building, which is now being built. The new addition will have dressing rooms for the artistes playing the bills, replacing the present dressing rooms underneath the stage. There will be 14 new dressing rooms, all with modern, up-to-date equipment. The first floor of the new addition will also have several stores facing the street.

The house is continuing to operate while the additions are being made. Several changes are also to be made in the stage and its equipment.

## Joe Reader Injured

New York, March 7.—Joe Reader, associated with the Reilly Brothers, booking agents, was severely injured last night when the taxi in which he was riding turned turtle after being struck by a heavy limousine. The collision occurred near the Bedford Theater, Brooklyn, where Reader was going to look over some acts.

He suffered severe lacerations about the face and right leg, and his right shoulder was badly torn, requiring a number of stitches after he was hurried to a hospital in an ambulance. The police held the driver of the limousine, who, it is said, was not the owner of the car.

## Willie Hoppe Entering Vaude.

New York, March 9.—Willie Hoppe, the ex-champion in 13 2 ballkine billiards, who lost his title to Schaefer last week, is entering vaudeville and will give an exhibition of his art as part of his act. He will be seen at the Hippodrome during the week of March 30.

## Zeze Confrey for Vaude.

New York, March 9.—Zeze Confrey, composer of *Kitten on the Keys* and other numbers, is going into vaudeville with his Victor Recording Orchestra. Confrey is framing a novelty routine with his orchestra and will use three Ampico reproducing pianos in his act.

## New Sketch for Harriett Rempel

New York, March 9.—Harriett Rempel will shortly open in a new playlet which Clark and McCullough are writing for her. The act will be under the direction of Chas. Lovenberg, of the Keith-Albee office. It requires a cast of three men and two women.

## Harry Lee Back to Vaude.

New York, March 9.—Harry Lee, a member of the former well-known vaudeville team of Hoey and Lee, is returning to vaudeville after an absence of several years. He will do a single under the direction of Rose & Curtis.

## Marcus Loew Back in New York

New York, March 9.—Marcus Loew arrived in New York today after a tour of the South, following his vacation in Palm Beach, Fla. On his return Mr. Loew visited his theaters in New Orleans, Atlanta, Birmingham, Memphis, Nashville, St. Louis and Pittsburgh.

## Lewis on Orpheum Time

Chicago, March 8.—George Lewis, formerly with the Rhoda Royal Elephants, and now with Herbert's Racing Canines, on Orpheum Time, was a *Billboard* caller a few days ago. Mr. Lewis said the act has booking until the last of July.

## Germaine and Brown Combine

New York, March 9.—Jean Germaine and Earle Brown have combined with a new vaudeville offering. Miss Germaine formerly did a single and Brown was formerly pianist with Eva Tanguay.

## Annual N. V. A. Drive Officially Started

Managers Affiliated With V. M. P. A. Hold Big Meeting and Discuss Plans for Activities

New York, March 9.—All managers affiliated with the V. M. P. A. were officially notified last week that the annual drive for the Sick and Benevolent Fund of the N. V. A. is now being launched and that they are to start on exploitation and publicity in general for the week of April 12 to 19 immediately. A meeting was held last week, at which all members were present either in person or officially represented, to discuss plans for the drive this year.

Among those at the meeting or represented at it were: E. F. Albee, Marcus Helman, F. P. Proctor, B. S. Moss, Marcus Loew, William Fox, S. Z. Poli, J. J. Murdock, Gus Sun, Sam A. Scribner, Frank Keeney, Walter Reade, John Harris, Carl Hobbitzelle, Alexander Pantages, Wilmer and Vincent, Harry Davis, Jules Mastbaum, W. S. Butterfield, A. J. Brylawski, Nathan Gordon, Fred Schanberger, M. Shea, Maurice Goodman, James Moore, Pat Casey, Major L. E. Thompson, Mark A. Luescher, Jack Loeb, David Loew, Arthur M. Loew and Henry Chesterfield.

These are the members of the General Central Committee that will direct the activities of the drive thruout the country. All theaters will augment their bills as usual with visiting artistes in an effort to increase receipts for that week.

The drive will end with the local bills in the various parts of New York City, a large show and ball in several other cities, including Boston, Philadelphia, Chicago and Los Angeles, and finally the big benefit performances in New York City.

This year it is planned to hold five benefits instead of four as were given last year. They will be held Sunday, May 3, in the Metropolitan Opera House, the Hippodrome, the Manhattan Opera House, the New Amsterdam and the Knickerbocker theaters.

## Registration of Employers Bill Hits Snag

London, March 7 (Special Cable to The Billboard).—The home office department has put a snag into the Registration of Theatrical Employers Bill, thus holding up the second reading, which could have gotten thru automatically if Mabel Russell, M. P., had not missed her cue when it came up on the order paper. Nevertheless the Variety Artistes' Federation is handling the situation as effectively as possible.

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# E. F. ALBEE HAS HUGE THEATER BUILDING PROGRAM IN MIND

Expected To Make Announcement of at Least 15 Theaters To Play Big-Time Vaudeville on Return From Florida---Understood One Will Be Located in New York City

NEW YORK, March 9.—With Edward F. Albee, head of the circuit which now bears his name, returning to New York this week, it is expected announcement will be made of the huge building program he has in mind, calling, it is said, for the erection of no less than 15 theaters that will play big-time vaudeville.

The two-day magnate is reported to have confided this secret to a friend while vacationing at Palm Beach, Fla., where he and the vice-president of the circuit, Edward G. Lauder, Jr., went following the opening of the New Albee Theater, Brooklyn.

It is understood that one of the 15 houses will be located in the forties, possibly on the plot on Eighth avenue between 45th and 49th streets, which has been sold and the buildings on which are to be razed.

This seems a most logical site for a vaudeville house since a thickly populated area lies to the westward and much is expected in the way of development on that avenue in the near future, the amusement world having already passed the thorefare with the construction of the Martin Beck and 52d Street theaters, both located between it and Ninth. This gradual development would naturally increase the value of property in that neighborhood, giving further credence to the probability of one of the new Albee houses being situated in the section.

Then, too, it would set up opposition to Loew's American, which thrives practically on the patronage alone of people living west of Eighth avenue, this being the only vaudeville house drawing from this district. The picture houses on Eighth avenue are few, the Tivoli at 51st street being the only important one from which serious opposition may be anticipated.

Included in the 15 houses are the six announced prior to Mr. Albee's departure for Florida, one of these six being the theater under construction at Lexington avenue and 86th street. The other five were announced for Columbus, Akron and Youngstown, O.; Boston and Flushing, L. I. Each of these houses, as well as the nine others now planned, is to bear the name of Albee.

The one contemplated for New York is promised to be a finer house than the recently opened Albee in Brooklyn if that is possible. The others will all be high-class structures with every modern equipment and comfort, devoted to the best there is in vaudeville.

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## File Second Accounting Of E. M. Robinson Estate

New York, March 7.—A second accounting of the estate left by Ethan Melville Robinson, who at the time of his death in December, 1920, was general booking manager for the Keith Circuit, was made in Surrogate's Court this week and revealed a total of \$495,898 as principal and \$85,937 as income. Clarke Day, executor, filed the accounting.

In the first accounting of the estate the executor credited himself with \$108,546 as funeral and administration expenses, \$30,750 for creditors and \$63,275 to legatees, leaving a balance of \$520,515, from which was deducted commissions and expenses of executor.

An interesting point in the second accounting was approval of the provision of \$5,000 made in the will for the keep of the late vaudeville executive's favorite horse. This provision was declared invalid in the initial accounting by Surrogate Cohalan and the horse in question has since been cared for by a friend.

## Author Fills Role Left Vacant by Ill Actor

New York, March 9.—Cyril Ring, playing in S. Jay Kaufman's act, *Kisses*, at the Palace Theater last week, was taken ill with blood poisoning Wednesday and hurried to a hospital. Kaufman himself assumed the role Thursday, others of the cast doubling in Ring's part Wednesday. His illness is said to be serious.

## New Hallock-Eriche Act

New York, March 9.—Edith Hallock and Estelle Eriche are preparing a new classical song offering after the style of the one done by the Corelli Sisters, and will open shortly for a break-in tour in the provinces, coming here later for a metropolitan showing.

## Ma-Belle in Vaude.

New York, March 9.—Ma-Belle, dancer, formerly with Al Johnson's *Bombo* and the *Passing Show*, has gone into vaudeville. She is breaking in a new offering billed as *Ma-Belle and Her Dainty Dancing Girls*, four in number. A male singer and a musical director also are in the act.

## Lester Cole in Vaude.

New York, March 9.—Lester Cole, formerly juvenile in *Plain Jane* and *Little Nelly Kelly*, has entered vaudeville with Vera Walton. They are doing a comedy offering called *Now and Then*.

"Babette" (Babe Berger) returned to St. Louis, March 5, from Chicago, to fill several independent theater and club dates. She does butterfly, toe and other dancing specialties.

## New Act for Harry Watson

New York, March 9.—C. B. Maddock is preparing a new revue in which he will star Harry B. Watson next season. It will be known as *Old Home Week*, written by Ed Stanley, the cartoonist, based on the characters in his cartoons. Al Cochran is writing the music for the act, which will carry a jazz band.

Watson is appearing in Maddock's *Fifty Miles From Broadway* at present, being co-starred with Reg. Merville. Merville will continue with the act next season and Watson's role will be given to someone else.

## Operatic Act for Hipp.

New York, March 9.—Another grand opera is to be condensed for the Hippodrome, according to report. This time it is *Carmen*, Bernice Marshon, formerly with De Wolf Hopper, has been engaged for the leading role, and the Spanish dancers, Carmencita and Hassan, also have been signed for the production.

Recently Verdi's *Aida* was given a presentation at the Hippodrome in condensed form, and last season *Faust* was similarly put on.

## Fox and Clark Team

New York, March 9.—Mort Fox and Syd Clark have teamed and are doing a new act called *Scrieks of Turkey*. It is written by Fred Fisher, and after a few more break-in dates, it is expected it will show for the big time.

## Van and Belle Split

New York, March 9.—Van and Belle have split after playing together for almost 15 years. They have been doing their novelty boomerang act during that time in practically every standard vaudeville theater in the country. Miss Belle intends to retire to private life and Van will continue on as a single.

# NEW TURNS AND RETURNS

## Martha Pryor and Jack Denny With His Hotel Astor Roof Garden Orchestra

Reviewed Monday matinee, March 2, at the Hippodrome, New York. Style—Singing and band. Setting—Special, in full. Time—Twenty minutes.

The combination of Martha Pryor, vaudeville favorite, and Jack Denny and Orchestra makes for a table d'hot of melody that pleases the entertainment palate superbly. The band of 14 men, including Denny, is far above the average seen in vaudeville. They play their numbers, all of the popular melody mart, minus the bare and rasp of the ordinary jazz orchestra, and play them pleasingly. Miss Pryor's specialties sandwich the selections offered by the band, which opens with *Lady, Be Good*, from the musical of the same name. A trombone solo of *Sally*, played first as a ballad, then as a jazz tune, which spoiled its beauty somewhat, and a violin solo by Denny were features in the routine that served to interest one considerably.

Miss Pryor's numbers were *Alabama Bound*, which she did capitably; *Can't Your Friend Get a Friend for Me?*, not so good, and *Hot Tamale Molly*, best of all. In closing, the band played *Kiss Me Goodnight* without Miss Pryor on the stage, which was bad in drawing to the conclusion.

A pretty backdrop representing a bay added to the appropriate house set used for the band, and a unique feature of the pretentiousness of the offering is the three pianos used, Denny handling one now and then, the two others taking part thruout. R. C.

## Matthews and Ayres

Reviewed Monday matinee, March 2, at Loew's State Theater, New York. Style—Comedians. Setting—In one. Time—Fourteen minutes.

Miss Ayres does everything but knock her partner's head off in this turn of who's who in slam bang. Matthews walks on alone in a suit fitted with strings which pull up after a bit and cast off a shrunken effect. This is old stuff and

should be omitted for it did not draw even the applause of a single hand when he steps on with the coat up around his neck and the pants above his knees.

The girl makes a close second entry, marching right up with a haymaker to Matthews' jaw. A wow of appreciation follows and the girl breaks into song. Her number is all about how hungry she is and what a mean guy her husband turned out to be.

They follow with a lot of gags on the same subject, the chap fetching out a bread sandwich. She announces disgust and pulls the two slices away from him, dashing them to the floor, where they break up in little crumbs. This also went hot.

He announces as long as she is hungry and must eat she can appease her emptiness with a chunk of chewing gum. She hands him several more raps on the chin which he takes in a nonchalant manner. In fact whenever she is after a laugh all during the turn she pastes him and pastes him well.

The finale is a song by the girl where she is ordering the things she would like to eat. She has ordered about everything that menu manufacturers have thought of when Matthews pulls a gun and shoots her. Wrapping his arm around her neck he drags the limp form off to a roaring response. G. V. W.

## Mlle. Magda Brard Celebrated French Pianiste

—With—**MAX BENDIX** (Late Assistant Conductor of Metropolitan Grand Opera Orchestra)

Reviewed Monday matinee, March 2, at the Hippodrome, New York. Style—Piano recital. Setting—Special drop, in one. Time—Twenty-five minutes.

Mlle. Magda Brard, French pianiste, is making an appearance here after having completed an American concert tour with various symphony orchestras. As a special guest conductor, Max Bendix, violinist, and late assistant conductor of the Metropolitan Opera Orchestra, directs the men in the pit, later mounting the stage for a violin solo.

Mlle. Brard offers a program of classical works, including Grieg's *Concerto in A-Minor* (first movement) and Saint Saens' *Scherzo-Concerto in G-Minor*. Her technique, touch and ability mark her as a pianiste quite out of the ordinary. Tho a diminutive person, she strikes her way thru the aforementioned selections with all the energy and tenseness of the average male pianist, until the piano fairly shakes. In a less heavy number, following, however, she plays with a velvety touch.

When caught here Monday afternoon, Bendix took to the stage in closing to play a portion of *Ave Maria* to Mlle. Brard's accompaniment, while Orville Harrold, on the same bill, joined in on the direct conclusion singing the beloved song.

The offering registered solidly, when reviewed, despite Mlle. Brard's seeming unfamiliarity with the vaudeville stage and the manners employed there in entertaining. She was somewhat confused and disconcerted at the beginning, when after getting ready to open and the curtains had parted, they were quickly drawn and she was moved to "one" instead. Signs of peevishness were clearly discerned in her demeanor following the incident, and she was slow to loosen up and smile. Applause following the first number, however, made her feel much better. R. C.

## Four Bellhops

Reviewed Monday matinee, March 2, at the Hippodrome, New York. Style—Acrobatic. Setting—In one. Time—Seven minutes.

Whirlwindish acrobatic turn, one of the snappiest and classiest in the business. The quartet bill themselves the *Four Bellhops*, and are comparatively new to the East, having worked in the West and Middle West for the most part.

The routine is along conventional lines but embodies some ripsnortin' acrobatic feats, outstanding among them a cork-screw somersault that is seldom seen. In winding up for a snappy finish, each of the "bellhops" alternates in quick succession, until finally the four of them are hot and heavy in their work.

The boys wear bright-colored costumes of black and red, befitting the billing of their act. An immense hand was theirs, when reviewed. R. C.

## Oakes and Delour

With Their **SPANISH MARIMBA ORCHESTRA** Reviewed Tuesday matinee, March 3, at Proctor's Fifth Avenue Theater, New York. Style—Spanish dancers and orchestra. Setting—In full. Time—Sixteen minutes.

The orchestra, composed of six persons, four men working the marimba simultaneously, a cello and a girl who plays the accordion and violin, are the outstanding feature of this turn. Oakes

(Continued on page 21)

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VAUDEVILLE NOTES

HARRY DANFORTH, formerly of the Campbell & Danforth Circuit in the Northwest, and now an agent in Chicago, booking on the W. V. M. A., Orpheum, Jr., and affiliated circuits, was in New York last week for a few days. He recently bought out his partner in the Powell-Danforth Agency in the Windy City and is now head of the firm.

Instead of playing the Palace Theater, Brooklyn, the first half this week, EVA TANGUAY opens her Loew engagement at the Boulevard, going the second half to the Avenue B Theater, and next week to Newark.

The title of GEORGE CHOOS' new act has been changed from its original title, Oh, That Melody, to Enchantment. It opened Monday at Bridgeport, Conn.

MELVA TALMA, songstress, who appeared on the Keith-Albee Circuit recently, has been signed for the Pantages Time and is to open early in April in Newark. Miss TALMA does comedy songs, working alone, and calls her offering A Vodvil Table D'Hote.



Melva Talma

The title of PHILIP J. LEWIS' new act, Rejuvenation, has been changed to Youth. It opened in New York last week with a cast including MARION DELARO, SAMMY SPEARS and SPENCER LEWIS. A route for the act from the W. V. M. A. Time is pending.

The vaudeville authoring team of LEWIS and BELMORE report completed material by them for CLIFFORD SANDERS, playing Pacific Coast houses; HOEY and LING, Chinese act, and BERT LESTER.

THE BALKAN WANDERERS, a singing and dancing flesh, opens for Loew at the American Theater in New York April 6 under the direction of SAMUEL BAERWITZ.

HOCKY and GREEN'S Stars of the Future, with a new member in the cast, HAZEL ROMAINE, engaged thru ROEHM & RICHARDS, has been routed over the Loew Time, with about six weeks in New York before playing the out-of-town houses.

JEAN PAUL, who closed recently with the AVERY HOPWOOD play, Why Men Leave Home, has been placed by LESLIE MOROSCO in HENRY YORK'S forthcoming vaudeville sketch, The Yeller Guy.

The well-known act, Marriage vs. Divorce, in which GEORGE USHER is featured, has been booked for another tour of the Loew Time.

CHARLIE FOY and Company, which recently opened in the East in a new LEW CANTOR presentation, has been routed over the Orpheum Circuit by HARRY FITZGERALD.

CHARLES WITHERS has been signed by the Orpheum Circuit in his new act, Wither's Opry, and opens the last half of the week, March 22, at South Bend, Ind.

WILL H WARD opened Monday at the American Theater, New York, for the Loew Circuit and plays the Delancey Street Theater the last half.

KING AND BARRITT opened an Orpheum Circuit tour this week at Kansas City, Mo., in a new act.

YVETTE and Orchestra, which act has been playing a few dates for Loew out of town, comes into the State Theater, New York, the week of March 16, starting a tour of the circuit.

Classics of 1925 is the title of a new musical and dancing flash now playing independent time for the DOW Agency. There are six people in the act.

RAY and ESTHER VAN VALEY, who recently showed for the Keith-Albee Circuit in a new offering, are filling in some dates on independent circuits and expect to return to the big time in about three weeks.

MAUDE ELLET, aerialist, returned to the Loew Circuit this week after a long absence, opening at the Delancey Street Theater, New York. She is assisted by a man and woman.



Maude Ellet

BOBBY O'NEILL and Girls have been booked for several dates on the Orpheum Circuit. The act opened last week at the Rialto Theater, St. Louis.

The Wedding Ring just finished Pantages bookings and is to open early in April for the Loew Circuit.

CLIFTON and DE REX opened a tour of the Orpheum Circuit the second half last week at Champaign, Ill. The girls recently appeared at Keith-Albee houses in the East.

BETTY CALLENDER has been engaged thru LESLIE MOROSCO for a part in B. C. HILLIAM'S act, touring the Keith-Albee Time.

IRVING YATES has placed in rehearsal a new act by BILLY K. WELLS called After the Show.

RUDELL and DUNIGAN opened in their double at the State Theater, New York, this week for a tour of the Loew houses. They worked for Loew out of town about a month ago.

FRANK WRIGHT and FRANK BESINGER, known as "The Radio Franks", have been booked by the Loew Circuit for a tour, opening at Loew's State Theater, New York, next week.

MEL KLEE, just off the Orpheum Time, opened March 5 at Wichita Falls, Tex., for a tour of the Interstate houses. The act is under the direction of ROSALIE and LEE STEWART.

LIBBY and SPARROW, recently on the Loew Time, opened for the Orpheum Circuit this week at Vancouver, B. C., for a complete tour of its houses.

HELEN ROBINSON has placed CHAS. T. LEWIS with the J. R. O'NEIL act and A. A. BUSHEE with the act of BERT WILCOX.

VIOLA HEGE has been engaged thru the GEORGIA WOLFE Office for a double dance act with ROY FARRELL, which opened on independent time. The WOLFE Office also placed FREDDIE GOODROW in LEWIS & GORDON'S act, Seventh Heaven, playing Keith-Albee Time, with ROBERT LEONARD featured in the revival of MAY TULLY'S sketch, The Battle Cry of Freedom, which has again been shelved.

LEO FRANCIS, of the team LEO and GLADYS, now playing W. V. M. A. Time with their act, In the Music Shop, had the pleasure of a reunion re- (Continued on page 23)

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# 14 Supper Clubs Are Hit by New Official

## High-Salaried Orchestras Are Affected by Action in New York of New U. S. Attorney

New York, March 7.—Emory R. Buckner, who became United States Attorney last week, has taken action to close 14 supper clubs and restaurants in this city, and Thursday evening sent a squad of attorneys with whom he has been associated to serve papers on the resorts, which include the smartest and most exclusive on Broadway. Buckner started his padlocking campaign before he actually was installed as a federal attorney, gathering evidence with the assistance of four young lawyers and their wives connected with the law firm of Root, Clark, Buckner & Howland. Elihu Root is counsel of this concern, which Buckner left to assume his present duties.

According to Buckner's story, when he made the rounds of the after-theater resorts the party included an assistant United States attorney, whose name is withheld. Champagne was plentiful at \$25 a quart. Other liquors also were easily obtainable, said Buckner, who is well acquainted with night life as a result of his service as counsel to the Current Aldermanic Committee in investigating the police department and vice conditions under Mayor Gaynor's administration some years ago.

It is the intention of the new United States attorney to put resorts out of business and pinch the pocketbooks of the men "higher up" instead of arresting waiters and other minor offenders. In a long statement issued by Mr. Buckner he mentioned the fact that the Federal Courts were clogged with prohibition cases which they were unable to handle properly, and for that reason he did not actually co-operate with the enforcement authorities.

Notwithstanding the wholesale padlocking proceedings of last year, when the famous Salvin and other resorts were closed, this is the most spectacular drive since the Volstead law went into effect five years ago. The places visited by the process servers were found to be orderly, and no excitement prevailed when the owners and managers were served with the papers. Reporters who visited the 14 midnight clubs and other places were assured by the proprietors that no liquor was sold by them and there was no particular evidence of the law being violated, altho in these same places Buckner and his party said they obtained all the liquor they wanted when visiting them Tuesday and Wednesday of this week. As a rule, however, the various managers refused to comment at length on the action of the new United States attorney. Some said it was hard to keep tabs on waiters who kept stuff in their lockers.

The 14 places against which action has been taken are: Beaux Arts restaurant; Club Moritz, Club Borgo, Club Mirador, Club Deauville, Colony Restaurant, Fey Club, Lido Venice, Meadowbrook Restaurant, Monte Carlo, Mouquin's Restaurant, Piping Rock Restaurant, Restaurant Crillon and Restaurant L'Aiglon.

Mouquin's is one of the oldest and best known restaurants in New York. The Piping Rock, Crillon and L'Aiglon also French restaurants, were established years ago and are without cabaret. The Lido Venice, favored by the Prince of Wales on his recent trip here, caters to society. A special Meyer Davis Orchestra is at the Lido Venice.

The Club Deauville is now open after 1 a. m. only and has a patronage of men only. Formerly it catered to the usual cafe patronage. It was opened a few years ago, it is said, on an investment of \$5,000 and has since been run up past the \$100,000 mark. The El Fey is known to thousands for the early morning jazz activities that it broadcasts thru station WHN. Texas Guinan is the high-salaried hostess there. The rest of the resorts are regular dining and dance resorts with floor shows. Some cater to the average, but most are favored with society patronage.

High-priced orchestras are at many of the places, the Monte Carlo having "Ace" Brigodes' 14 Virginians, and the other places having similar type combinations. High-salaried dance teams also are employed at the various resorts, averaging \$1,000 to \$1,500 for bands and \$2,000 a week for other entertainment.

When the wholesale closing of last season went into effect many orchestras and other entertainers had money due them, which was not collected for the most part due to the sudden action of the authorities in closing the places and tying up investments totaling well into the hundred thousands. Many are inclined to believe, however, that other places will spring up when the old ones are closed, and it is pointed out that such new places are being opened every week.

Some managers are inclined to minimize the action of Mr. Buckner, believing it to be a grand-stand play upon his entry into office. They say that sufficient evidence for conviction has not been obtained, while it is also stated as a reminder that the Salvin places were closed upon affidavits of employes.

# ORCHESTRAS AND CABARETS

## Club Mirador Retains European Dancing Team

New York, March 7.—Negotiations have been completed whereby Marjorie Moss and Georges Fontana, European ball-room dancers, will remain with the Club Mirador, exclusive night club, indefinitely. Their salary is said to be \$2,000 per week, one of the highest ever paid for an eight-minute engagement of this kind.

Miss Moss is an English girl who met Fontana, a Frenchman, in the Parisian theater circles. They teamed about a year ago and danced at leading show places in Europe. Their triumphs list among the many cities played: Monte Carlo, Nice, The Riviera, Rome, Paris, London and San Sebastian.

They were appearing in San Sebastian when an American booking agent saw and engaged them to come over. This is their first appearance in this country and they were pronounced a success immediately. The team works in a foreign vein entirely. They depend mostly on the graceful way in which Fontana is able to swing his partner off the floor. Carrying her above his head, he steps around with her in a fawn-like pose.

Johnnie Johnson and His Orchestra supply the music both for the dancing of the patrons and the principals. There are six pieces in his band, piano, violin, saxophone, banjo, cello and drums. The violin is featured during all of the orchestration and exclusively used in two of the dance numbers by Moss and Fontana. The piano cuts in for part of the play during the principals' work, while all of the pieces played during their dancing are of French originality.

The Mirador caters strictly to the upper crust, having most of the 400 on its patron list. The walls are finished in stucco effect and the place is one flight below the street level. Handsome red-velvet gold-brocaded curtains adorn the windows that have a British coat of arms in the center. A large iron gate separates the waiting room from the seated guests. A covert charge of \$3 is added to all bills and the cuisine caters to light after-theater suppers.

Julia Hoyt was among the guests who crowded their way in. At midnight every regular table was occupied and extra ones were added as patrons insisted on coffee in. Mary Nash also was there, as was Eugenia Kelly, former wife of Al Davis, the dancer.

## California Ramblers' Inn To Reopen March 17

New York, March 9.—The California Ramblers' Orchestra will reopen its own inn on the Pelham Shore road March 17, following a week's engagement at the Blalto Theater, Washington. It closed recently at the Hotel Alamac, this city, where it was featured for 10 weeks. Arthur Hand, leader of the Ramblers, recently inherited several hundred thousand dollars, but is continuing his same schedule mapped out before the demise of his father, who left him the estate. Milt Hagen is now associated with the orchestra in the capacity of publicity director.

## New Faces at Alamo

Chicago, March 6.—Among new entertainers at the Alamo Cafe are Mona Ray, Little Billie Burke, Woodward and Morrissey, with their *Hank the Mule*; Noway and Burdy and others. Al Handler's Orchestra plays the dance music.

## Silver Slipper Popular

Chicago, March 7.—After-theater parties are becoming the vogue at the Silver Slipper Cafe at the Briggs House. Thirty members of the *Artists and Models* show were entertained there recently just before the company left for other fields.

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## Do Dancers Want Light?

New York, March 9.—After being in operation for a week, it was found that the expensive lighting system of the new Hof-Brau Haus had not met with favor with the dancers who patronized the restaurant, with the result that an entirely new system is being installed by August Janssen, Jr., manager, who gave specifications to a large concern that specializes in movie lights.

It was learned that two types of dancers composed a large part of the general run of male steppers and from these, who made complaints, it was deduced that lights on the dance floor are considered a necessary evil. One type is the elderly or middle-aged man who may or may not walk in with a drink or two in his system and who never wants anybody to see him dallying on the dance floor, probably because he feels that he is not at his best. The other type is the youth who never seems to acquire enough confidence to get out on the floor unless the lights are sufficiently dimmed, when he thinks that everybody isn't watching him.

"Plenty of light" was the idea at first, but now fussy dancers will have an opportunity to strut with the dimmers on.

## Libuse Fooled 'Em All

Chicago, March 6.—When a strange-looking man walked into the Deauville Cafe Sunday night and shouted a strike order the waiters laid down their trays and started out, like Bloom, the proprietor, turned the color of paste under each eye for just two seconds, then being a good showman got busy and called all the girls employed in the place to take guests' orders. Strangely enough, the girls began to sing. It seemed the strike order individual was Frank Libuse, the featured comedian in the place, and the whole business was a part of Roy Mack's new *Round the Loop Revue*. The production is fast and entertaining and the big hit is the burlesque of the *Charme Souris* with Mr. Libuse as a bomb-throwing Nihilist. Other features are Dorothy Ray and Allen Walker, whirlwind Russian dancers, and Mabel Walzer as Topsy in the *Topsy* and Eva number of *Uncle Tom's Cabin*. Maretta Nally appears with distinction in candy and jazz numbers.

## Le Paradis in New York

New York, March 7.—The Meyer Davis Le Paradis Orchestra of 12 pieces, under the leadership of Spencer Putnam, was brought from Washington last night to play at the annual ball and entertainment of the Paramount motion picture company at the Hotel Astor. Many movie stars were present and the grand ballroom crowded at \$10 per. The orchestra returned to Washington today, where it plays at the Le Paradis Cafe.

## Marigold Gardens for N. Y.

New York, March 9.—The former Colony Inn, which has been taken over by Harry Suskind, will be reopened about the middle of the month and named Marigold Gardens. Al Jocker and His Orchestra will supply the dance music. Jocker is well known to Westchester County roadhouse patrons, having been for eight years at the nearby Woodmanston Inn, where Ben Seivin now holds forth.

## New Show at Club Cadix

Philadelphia, March 7.—The Club Cadix, popular night rendezvous, opened with a new revue last night. Five new principals have been added to the show, while the chorus remains the same. The additions are Ottilie Corday, Billie Schroeder, Jean Berkley, George Sisters and the Marks Brothers. Harry Walker, New York booking agent for cabaret artists, engaged the new talent.

## "Screenland Frolics" At Terrace Garden

Chicago, March 6.—Frolicous Terrace Garden, in the Morrison Hotel has an innovation this week in *Screenland Frolics*, an elaborate revue drawn from the Coast after long engagements at Hollywood's famous Green Mill and Winter Garden. Ben Blue is with the revue as featured comedian. He has had the distinction of entertaining many of the leading picture stars on the Coast. Fred Travers' orchestra furnishes the music for both the revue and the dancing between acts.

## Vaude. at Montmartre

Chicago, March 6.—Herbie Vogel, new manager of the Montmartre Cafe, has started a brisk vaudeville bill. Those appearing this week are Julia Gerardi, Ruth Ebling, Lisheron and Allis, Crandall Sisters and Henri Therrien. Arnold Johnson's Melody Boys play the dance music, with Johnnie Petrone as director.

## New Moulin Rouge Revue

Chicago, March 6.—Ernie Young has prepared a new revue for the Moulin Rouge Cafe, called *Parisian Nights*, and which will have its opening soon. This (Continued on page 23)

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NEW TURNS AND RETURNS

(Continued from page 18)

and Delour show the latest innovations in the art of tango.

The band opens the act with a Spanish piece first followed by several American popular hits. A sweeter tone has not been heard for years and it is particularly adaptable to dancing. The effect is somewhat similar to that of a number of guitars, mandolins and banjos all strumming at the same time, only the harshness of these instruments is not heard. They are clad in red ties, short waistcoats and red sashes giving a strictly Spanish impression.

The first dance of the principals is a straight Tango with Delour wearing a Rudolph Valentino outfit, a velvet straight brimmed hat and waistcoat, while Miss Oakes is prettily dressed in white silk. This number lasts but for a minute when they leave the stage to the band again. This time the Spanish effect is more pronounced than ever with the audience giving them an even greater reception than before. The girl in the orchestra played an accordion for the first number but changes to violin for this and the rest of the music.

Clad in a black satin coat and pants with a red sash and tie, Delour returns with his partner wearing a yellow and white silk material that is adorned with ostrich plumes. They use a number of Spanish steps on the tango style which they have created themselves. It is a good interpretation of Spanish rhythm. Delour cavorts alone as an encore but seemed to be unfamiliar with what he was trying to do. Several times during his dance he stopped and then as his steps returned to his memory he continues.

The orchestra picks him up however, and after rendering several more selections that win a hat full of appreciation, the dancers return. *Tra for Two* was played and it sounded entirely different to any other orchestra's stuff.

The last dance is an exhibition in revealing tango-hore. Delour whirls his partner from the waist, around the neck, by the hand and foot, and around his neck. It was by far the best in evidence this afternoon and was greeted with quite a healthy response.

The act is new and needs a great deal of rehearsal. The principals would do well to study the American type of dancing and blend some of the ideas with that of their own. They should keep one thing in mind and that is the public here demands speed in ballroom dancing.

Lupino Lane

Reviewed Monday matinee, March 2, at the Hippodrome, New York. Style—Comedy, song and acrobatics. Setting—Special, in full. Time—Twenty minutes.

Although not announced, it is thought the engagement here of Lupino Lane, Ziegfeld Follies comedian, is for the week only and he will not be seen in any of the other houses. Rumor has it that he sails for England soon to appear in a revue there.

With the last Ziegfeld Follies he was one of the featured comics, having made quite a hit in the show. At the Hippodrome management built a pretentious offering around him, employing the Jack Benny Orchestra, playing in the same bill, as well as the Hippodrome's dance girls. The last did many ensembles, taking the best band, when reviewed, in a Tiller-type number.

The fare Lane offers is from the menu he served while with Ziegfeld. He opens with his Spanish number, then does the duck bit, making a number of comical puns and incorporating therein some of the old vaudeville. The Denny Orchestra played for the numbers, and between them the Hippodrome girls did dances. Lane closed with his soldier drill bit, working with the girls who threw in a few good laughs as they knocked him about and with as he got in their way, tipping with an acrobatic-eccentric dance.

Lane is an English comedian whose entertainment is much better than the average.

Hoban and Bennett

Reviewed Wednesday evening, March 4, at B. S. Moss' Franklin Theater, New York. Style—Singing. Setting—In one. Time—Thirteen minutes.

It really wouldn't be at all necessary to look up the files of *The Billboard* to see whether this combination is new, for just one glance at the act and the work of the two girls in it proclaims loudly the fact that they are a new team, and as yet unused to each other's style of work. In addition to the sister team, the act carries a pianist.

The girls, being brunette and blond, form a contrast in appearance which adds to their attractiveness. Both possess fairly good voices, the blonde showing a soprano with which she should get better results after she gets working more comfortably, particularly with a number which would give her voice more range than the ballad she is using at present. The other girl will also give a

better account of herself with her solo number after the newness of the act has worn off a bit. She would do well to talk the lyrics more and sing them less, for it is the type of number which will go better delivered in that style.

Their harmony is effective. With more work to smooth out the rough parts they'll please in the better theaters.

G. J. H.

Frank Shields

Reviewed Monday matinee, March 2, at the Hippodrome, New York. Style—Rope spinning and ladder balancing. Setting—In one. Time—Eight minutes.

Frank Shields does a rope-spinning novelty assisted by two men. All three are clothed as clowns and worked here, when reviewed, before a drop representing the entrance to a circus tent. Shields appeared at this house not long ago in John R. Azeo's offering, when he offered a short lariat bit.

Opening, he spins a rope while balancing himself on a large globe (Atlas type), later balancing himself on a ladder in still fashion, twirling the lariat whilst in this position. Further rope bits from the floor serve to wind up.

Agreeable offering but far from whirlwindish.

R. C.

Walter Nilsen

Reviewed Wednesday evening, March 4, at B. S. Moss' Franklin Theater, New York. Style—Cycling. Setting—Full stage. Time—Six minutes.

Nilsen is of the average small time opening act caliber. He does a hoke-comedy cycling act, using a monocycle apparently made of a butter-board for a wheel, doing some very good stunts on the whole, but spilling his offering with a lot of poor talk. He uses a comedy makeup and might get better results with more comedy pantomime and less talk. He'll serve to open in the pop houses.

G. J. H.

Westony and Fonteyn

Reviewed Thursday evening, March 5, at B. S. Moss' Coliseum Theater, New York. Style—Piano and vocal concert. Setting—In two. Time—Sixteen minutes.

Classical piano and singing novelty, with just enough of the popular dash to make it a "go" in vaudeville. The man essays his role at the piano, while the woman, who possesses an excellent lyric coloratura voice, renders the vocal features. The act is considerably above the average in both point of entertainment and ability.

The pianist opens with a "few moments with great masters", including a concert fantasy of *Carmin*, which he does capably. Thrilling offstage is then heard and his partner enters, offering excerpts from *Lakme* and *Traviata* in a voice that is immeasurably good; almost too good for vaudeville.

A piano intermezzo composed by the man, and embodying the National anthems of America, France and England, played simultaneously, is rendered, shaping up as one of the best hits of the duo's routine.

Announcing in broken English that he realizes the American public must have its jazz music, the act comes to its finish with strains of *All Alone*, in a *Rendezvous* (the woman vocalizing on this number), and others. This "jazz" windup is done in what might be called "classical" fashion, and, when reviewed, sent the team over to a big hand.

"Marriage vs. Divorce"

Reviewed Thursday evening, March 5, at Loew's American Roof, New York. Style—Farce. Setting—One and full stage, specials. Time—Twenty minutes.

If the members of this act were to take the first 10 or 12 minutes of it and put as much hokum and farce into them as they have the last part, it would be a sure-fire act on any bill. As it is, there is some comedy attached to the first portion of it, but not enough to let the audience know whether they are kidding or are serious.

Four people are in the cast, being the Spirit of Marriage, the Spirit of Divorce and a young couple who are first seen as lovers and then as man and wife. Apparently the act was intended to be moralistic to a certain degree, showing that marriage is what one makes it and that married couples can be happy if they want to. As it progressed, however, either the author or the members of the cast decided to put farce into the thing, with the result that the last scene, where in the couple are married and quarreling, is very funny. They are just about to be won over by Divorce, when in steps the Spirit of Marriage and holds up some baby clothes. Were this bit done seriously and straight the act would be hopelessly small time. With the element of comedy introduced the act may look forward to the better houses. The cast is capable.

G. J. H.

Elsie Huber

Reviewed Thursday evening, March 5, at Loew's American Roof, New York. Style—Singing. Setting—In one. Time—Nine minutes.

Elsie Huber is right in her element with an audience of the kind which generally gathers in the house where she was reviewed or on a cabaret floor. Miss Huber is an attractive little blonde whose smallness in size seems to be no handicap to the size of her lungs, for she can yell as lustily as any six-footer, if that is any criterion for vocal power. Not that Elsie Huber's singing should be called yelling, it really is singing, of the old cabaret style. In fact, there lies Miss Huber's trouble. There is too much of the cabaret stamp on her delivery to allow her to play the better-class houses.

She does mostly jazz numbers, closing with *My Kid* in real sob-balled form. Her other songs include *Back Where the Wabash Flows*, *Who and I Don't Want To Get Married*. Perhaps if she varied her delivery with each number she might get better results. As it is, when the audience has heard her do one number they've practically heard her entire repertoire, with the exception of the ballad.

G. J. H.

Russell and Pierce

Reviewed Thursday evening, March 5, at Loew's American Roof, New York. Style—Dancing and comedy. Setting—In one. Time—Twelve minutes.

These two young men have arranged an entertaining routine of comedy, acrobatics and dancing, which includes some sensational tumbling stunts. Unlike most other acrobatic dancers, these boys do some very good tap dancing. One does a series of knee steps that ranks with those done by any Russian dancer. The boys work hard and the act doesn't drag for a minute. They should go well in most any house.

G. J. H.

Dare, Cole and Helene

Reviewed Thursday evening, March 5, at Proctor's 58th Street Theater, New York. Style—Nut comedians and a dancer. Setting—In one. Time—Nine minutes.

Clad in suits that resemble a finished crossword puzzle these "nuts" prance out and sing *Gravy and Bread*. This has to do with what it would be like if that was all there was to eat. Helene drifts up at the close of the song wearing a white opera cape and looking very cute. The boys give her the glad eye and ask where she is going. She patters back about a dance, at the same time kicking her left leg. This action brings on a good view of the calf scenery and the lads make quite a lot out of dropping onto the boards and taking a prolonged slant, making Helene repeat where she is going.

The girl takes off the cape and reveals a bewitching sylphlike form before going into her dance. Her costume is form-fitting without skirt, the pantalolet effect reaching just past her thigh. She steps neatly and shows off some fine kicks for the first endeavor.

The boys come back and crack each other with hammers for horseplay. One slams the other on the leg, supposedly breaking it, and then getting him a crutch to get off with. The latter picks up a large-size mallet and sneaks up on his partner in crime. Cracking him on the crown, he wraps his arm about the others neck and drags him off.

Helene returns for a ballet whirl adorned with a Russian costume trimmed in white fur. She shows to fine appreciation for this, the house giving her more than she expected. As a closer the three are on stepping in lively fashion. The act is a breezy one without a lag. The strongest appeal is for the family houses and should do very well as the deuce spot, to get the house worked up.

G. V. W.

Nash and O'Donnell

Reviewed Thursday evening, March 5, at Proctor's 58th Street Theater, New York. Style—Radio sketch. Setting—In full black (eye). Time—Nineteen minutes.

Taking advantage of the latest craze, this couple, with the aid of a young thing who plays the part of a child have a new act all about the radio and its effects on the families of the country.

The scene opens with a radio set placed on the dining-room table and O'Donnell, playing the part of the husband, is tinkering with the outfit, trying to get it in order. Miss Nash, as the wife, enters and in marked surprise wants to know what all the extra baggage is about. He announces that he couldn't resist the temptation any longer to deprive his little girl of the joys that other children have so he bought the radio for her.

The wife sees thru this yarn and tells him to put the thing away until after dinner has been served, but the wireless joy-bringer bug has got him and food no longer means anything to him. Some old eggs are spring during this bit of by-play with the girl as the child following on.

The girl is cast as a devilish brat who breaks everything that she gets her hands on. She rushes for the loudspeaker as soon as it's on and tries to separate the boom from the base. The father finally dissuades her from further annoying the set and then suggests that they tune in on one of the nearby stations.

The kid and the father place the ear-phones in position and thru expressions

(Continued on page 23)

ACTS WRITTEN. TERMS for stamp, COMPLETE MINSTREL SHOW, \$5. 25 ACTS, MONOLOGS, PARODIES, \$1. MINSTREL SONG BOOK, \$1. E. L. GAMBLE, Playwright, East Liverpool, Ohio.

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# MELODY MART

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NOT a few writers are disappointed as a result of the discontinuance of the suit brought by Sam Coslow and his one-time concern, the All Star Company, against Robbins-Engel, Inc. Then his attorney, Philip Hart, Coslow started an action for \$500 over a song he placed with Robbins-Engel, Inc., entitled *What Will I Do*. This was more than a year ago and in the meantime Irving Berlin's *Whatta! Do!* came out and made a hit. This prevented Coslow getting action on his song of similar title, and while he can say that his song would have been as big as Berlin's, he would at least have received the minimum guarantee of \$500 after a certain period.

The question arose as to just how long a publisher should be entitled to keep a song after he has accepted it, apparently for early publication, before he should give the writer an opportunity to place it with another house where he can be reasonably sure of an early release. This question has never been decided by the courts and many thought the Coslow suit would be the means of a test case. By the settlement out of court those who sought a decision on the matter are still to have one decided by the courts and therefore disappointed. Of course there is nothing personal in the matter of who is concerned in the specific action mentioned above.

About a year is generally considered long enough for a publisher to hold a song, whether or not he has advanced royalties. During that period the various seasons suitable to any song have been around and a music man ought to know whether or not he is going to put it out or keep it in the safe indefinitely. Some make a practice of playing "dog in the manger" at the expense of the songwriters. They don't want to take a chance on a certain song themselves, and in case their judgment is wrong they don't want a rival house to reap the benefit.

Occasionally a song is released to the writers if a kick is made over the understanding or the concern's manager or owner does not think enough of a song. A few years ago, when Con Conrad and others made a squawk to Remick's, Joe Keith released more than half a dozen songs in less than a month to the writers, who placed them immediately with other houses. With few exceptions, as it happened, they turned out to be tremendous hits. At that particular time Conrad, getting extremely sore, walked into a private conference where Jerome H. Remick himself was present, and loudly announced that he was Con Conrad and demanded immediate decision on the numbers he had with the house. Everybody thought that was the end of Conrad and his activities as far as Remick was concerned, but since then Conrad and his collaborators have given the same house some excellent stuff. However, it started a whole series of songs back to writers who have never been sorry.

A nominal advance royalty, usually considered a fair assurance of the song being released soon, means nothing any longer. If the song is never published the writer is usually indebted to the concern to that extent and there is nothing for the music house to lose if the writer in question has other songs riding with it. It is all one account.

Billy Rose, who introduced several innovations in his dealings with publishers, last year placed songs with at least three big houses with the contract guaranteeing a minimum of \$5,000 on the first royalty statement on a certain date. From one house he has since taken a 25 per cent settlement along with the other creditors, and with the rest did fairly well. But he was a hit writer in demand and could get away with it. As things stand now, the average writer has no way of telling the publisher how soon the song must be in print or exploited.

As a matter of fact, the gag now is to place a song and watch developments closely. As soon as the song is released and there is an indication of it stepping out, the writer rushes up to the publisher and sells out while the song is still a possibility. Grabbing small bits, is now considered better than waiting a year for a statement that may not be much larger than the amount for which the song can be sold. It is surprising how many well-known writers are now doing this "bird-in-the-hand-is-worth-two-in-the-bush" stuff and how the publishers who still have money are willing to bite. Of course the writer makes sure first that the music man is actually going to plug the song before approaching him; naturally, if the publisher didn't have enough confidence in his ability to put the song over and buy it outright, it stands to reason that he might as well close his doors.

Now that the story of his life is set for early publication in serial form in *The Saturday Evening Post* Charles K.

Harris will take advantage of the publicity by releasing five new numbers, which he will work on during the coming year. The titles include *Danger in Your Eyes*, waltz ballad; *Without You*, fox-trot ballad; *No One To Kiss You Good-night*, *Leading Me On* and *Love Lou*.

Harms, Inc., has taken over the song hit of *Sky High*, entitled *Let It Rain*, written by Hal Dyson and James Kendis. Also added to the Harms list of musical comedy scores is that of the new Zigfeld show, *Louie the 14th*, published by arrangement with M. Witmark & Sons, due to the contract held by Witmark on the services of Sigmund Romberg.

*Titina*, the song hit of *Puzzles*, another prize in the Harms catalog, is passing all competitors for foreign composition hit honors. Its melody has an insidious way of working in under the skin, and once heard it is irresistible. That it is a classy tune is evinced by the fact that all of the better orchestras catering to exclusive patronage start off with *Titina*.

Of the Eight Victor Artists who recently returned to New York after one of their extended tours, six will be heard for the first time over the radio when they broadcast from WVEF on the night of March 12. The six who will make their radio debut, singing popular as well as other songs, will be Henry Burr, Billy Murray, Rudy Wiedoeft, Albert Campbell, Frank Croton and Albert Meyers.

Frank Banta and Monroe Silver are the two who will not be heard at the concert, seven out of a possible 12 selections will be popular. Previous Victor programs sold but one popular song, which was sung by John McCormack at the initial concert.

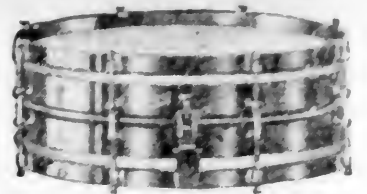
J Keirn Brennan, who for many years wrote for the Witmark Black and White Series of high-class ballads, has joined the staff of Jack Mills, Inc., and will write exclusively for that concern. Brennan used to specialize on Irish and high-class ballads, collaborating with Ernest R. Ball. *Let the Rest of the World Go By* was one of his lyrics.

Exposure of the song sharks and their methods of defrauding amateur songwriters was continued March 9 in a radio talk by C. L. Dennis of the Music Industries' Chamber of Commerce thru station WGBS, New York.

The song swindle has not yet been stamped out, says the chamber, in spite of the three-year campaign of the M. I. C. of C. to eliminate these parasites on legitimate publishers because of the leniency of the would-be songwriters, which makes them so easily defrauded. On January 7 Mr. Dennis was interviewed by Rose Therese Nagel, who asked questions about the "musical moonshiners", as they were termed by Carl Engel of the copyright division of the Library of Congress. On Monday last he explained in more detail the methods of the song sharks and the pathetic cases of their victims.

Triangle Music Company is having two of its numbers released by the Victor Company the latter part of the month. They are *When It's Love Time in Hawaii* and *Down Hawaii Way*, both waltz songs and backed up on the disk.

Phil Spitalny, popular orchestra man of Cleveland, has placed a new number with Jack Mills, Inc., called *My Name Will Always Be Chickie*. Irving Mills and Jimmy McHugh, on tour as the "Hotsie Totsie" Radio Boys, heard the song while in Cleveland and decided to grab it first. The head of the Mills con-



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...wired his okay after he was told to ... on a local Cleveland station and ... what he thought of the song.

Boy-Days and Out Where the West ... is West, two songs of the Westway ... Music Publishers, of Manson, Wash., are ... to attract attention from vari- ... sections of the country. J. Vincera ... New York representative for this ... is exploiting the Out Where the ... West song over the radio from the East- ... and and reports reaching the pub- ... lications indicate that this waltz ballad is ... making a genuine impression. Both of ... the Westway songs are issued with quart- ... et arrangements and are making a hit ... with the harmony boys. Full orchestra- ... tion of both of these numbers are ready.

Several recording companies have been ... the services of Frank Morris, a staff ... at Attorney Charles E. Erbat's ... station, WPTAS, broadcasting from Chi- ... cago thru the station at Elgin, Ill. Many ... telegrams come to the studio each night ... from all parts of the country requesting ... him to sing. Morris is said to be gifted ... with an unusually fine voice for records.

Edward Fowler is after royalties on his ... song 'I May Be Your Man', claiming that ... he is entitled to one-third of the me- ... morial money and two cents on the ... sheet music. Thru his New York attor- ... ney, Abner Greenberg, the claim has been ... forwarded to Chicago law firm of Krauss, ... Gaddum & Allshouse. The Fred Brun- ... nwald Music Company is publisher of ... the song, which was subject to a lawsuit ... in the United States District Court in ... New York about two years ago, when ... Ted Brown won the right to publish the ... song and Perry Bradford restrained from ... further publication. The concern was ... formerly called Ted Brown Company.

Another claim forwarded to Chicago, ... turn the same attorneys, is that of Cliff ... Hess, now band and orchestra man at the ... New York office of Jerome H. Remick & ... Company, against Irwin Rosen, producer ... and manager. Hess has a judgment of ... \$250 against Rosen, awarded on the ... grounds of unpaid royalties on material ... written for vaudeville acts, such as spe- ... cial songs, etc.

Fred Forster, Chicago publisher, is ... selling his Rhythmic Classic, consist- ... ing of ten non-copyrighted numbers in ... folio form, each at \$1.35 now instead of ... \$1.25 originally intended. So many pro- ... fessional musicians are buying the ... classics that it is getting to be a steady ... rush order with the printers. Sellers like ... Forster's Classics do away with the worry ... about making a hit out of an unknown ... quantity, and no money is wasted in ex- ... ploitation.

Phil Collins, formerly musical director ... with well-known acts, has joined the ar- ... ranging staff of Shapiro, Bernstein & ... Company.

Vaudeville Notes

(Continued from page 19)  
cently in St. Louis with J. H. BOYER, ... with whom LEO trouped in 1910.

PAUL SAVOY and the AALBU SIS- ... TERS open at the Rivoli Theater, New ... Brunswick, N. J., this week, with a tour ... of the Keith-Albee Time to follow. Book- ... ings were made by the HARRY WEBER ... agency.

THE STENDAHLS, recently closed ... with the Dante Show, are returning to ... the road in their old act. The younger ... GALLOWAY sisters will be featured.

H. P. HALBRAN has written an act ... for DONALD D. WILLIAMSON, who ... soon will open with it in Canada.

The Bison City Four, now on the Poli ... Time, are in their 23d season. This is ... the 15th season they have played the Poli ... houses.

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dals, recently opened a tour of the Loew Time, playing all the New York houses and with the Southern tour to follow. Also in the act are LOUISE ARNOLD, JOHN DYER, ISABELLE DAWN, IRMA STONE, MILDRED LEE, RITA KRIVET and MABEL LOCKWOOD.

JOHNNY BERKES and SHEILA TER- ... RY, who recently teamed in a singing ... and dancing act, *Maybe—Who Can Tell?*, ... decided on the parting of the ways after ... playing Poli's Capitol Theater, Hartford, ... Conn.

FRED CEVENE'S new act, the Zoe ... Delphine Company, presenting *La Paris Cafe*, ... has opened on the Orpheum Circuit. ... The act is expected to sail for Australia ... early in 1926.

NAT ROYALL has left the cast of ... DESMOND'S *New York Roof Garden* ... revue and is presenting his own musical ... offering, *A Novelty Petite*.

BILLY WILLIAMS, pianist-singer, has ... deserted vaudeville, after breaking in on ... Loew's Time in a novel radio act, to be- ... come director of Radiocasting Station ... WCAY, Hotel Antlers, Milwaukee, and to ... resume management of his cabaret, the ... Chick Inn, frequented by professionals ... playing that city.

New Turns and Returns (Continued from page 21)

on their face it is indicated they have ... something good. The kid listens for a ... while, but hunger means more to her. ... Her shrieks about "when are we going to ... eat" and touches the human interest side ... of the audience for numerous laughs.

However, the father talks her into ... putting the earphones on again and ... interest centers around daddy's ability to ... "pick up" Chicago. The wife and ... husband have a wrangle at this point and ... leave the set to the child while they fight ... it out. The kid suddenly yells that the ... man said Kansas City.

The parents rush for the radio, but ... before they can get in readiness the child ... announces that the distant station has ... signed off. The man goes in for the far- ... off stations in earnest after that. The ... wife announces that she is fond of ... Spanish music and expresses the idea it ... would be great to pick up Cuba.

A faint touch of a senorita's castenets ... is heard and excitement is worked up to ... quite a pitch in the expectancy of hearing ... what's what in the land of sunshine and ... warmth. After cheering themselves on ... for all they are worth the wife is just ... about to crown her husband radio king ... when the announcer says WHIN.

At the close of the excitement the kid ... knocks the set on the floor and the father ... is about to chastise her when the mother ... steps in. It is finally placed back on the ... table. For no reason at all the loud- ... speaker starts working. The couple ... clasp each others arms for a dance when ... it stops. This happens twice, with the ... child coming in on the end with the aerial ... in her hand, yelling "O, look what I ... found on the roof!"

The act has a strong appeal for the ... radio devotees, for they know what it's ... all about. It also pleases those who don't

go in for the latest invention, for it ... portrays the sad side of radio. The ... parts are well played by all three, the ... girl in the part of the child outshone ... the others at this performance. She is ... responsible for most of the laughs, altho ... the man has a comedy part.

Five Avalons

Reviewed Monday matinee, March 2, ... at the Hippodrome, New York. *Style—* ... *Wire-walking novelty. Setting—Special,* ... *in full stage. Time—Nine minutes.*

Artistic wire-walking novelty in which ... two wires are used and in which the ... Avalons, three women and two men, bend ... their efforts to stunts of the dance type. ... Thruout the routine umbrellas are uti- ... lized.

Outstanding is a jumping-rope bit on ... the wire by one of the men. A Frisco ... dance also clicks nicely. The trio of ... girls are equally as competent on the ... wire as the men, and several work simu- ... ltaneously, giving the offering a touch of ... class. In winding up all do some swift ... acrobatics.

At the Monday matinee show, when re- ... viewed, the act ran a little long. It re- ... gistered a good hand, however, despite the ... opening spot.

New Moulin Rouge Revue

(Continued from page 20)  
show has already been termed an inter- ... national revue, as its song and dance ... numbers include a Russian, Mexican, ... French and Turkish, as well as a strut, ... jazz and Mardi Gras or carnival open- ... ing. There will be new girls with new ... costumes, new songs, new steps, and ... several new and talented principals. Of ... the latter is Earl Rickard, who has come ... here direct from an engagement at ... Atlantic City. Others are: Beth Miller, ... soubret; Mabel Cedars, prima donna, ... formerly with Julian Eltinge's revue, and ... Morton and Mayo, Victoroff and Nanette, ... dancers, are held over for the new show. ... Eddie Richmond's Orchestra will supply ... the music.

Decorating Valentino

Chicago, March 6.—Decorators and ... carpenters are the big feature at the ... Valentino Inn just now. As soon as they ... are thru there is to be a grand opening ... and a girl revue of four principals and ... a chorus of a dozen, with a new band and ... a color scheme that promises to be ... unique in Chicago. Eddie Myers is in ... personal charge of the inn. Business is ... continuing during the alterations.

Floor Show at Frolics

Chicago, March 7.—The sixth edition ... of *Frolicous Frolics* is on this week at ... the Frolics Cafe. In it are Charlie ... Chase, Babe Kane, David Quaxano, Olive ... McClure, Olive O'Neill, June Douglas ... and a big chorus. It is one of the largest ... floor revues yet staged. "Whitey" Dro- ... begg's Orchestra continues to play the ... dance music.

Rose Opens at Bal Tabarin

Chicago, March 6.—Vincent Rose and ... His Orchestra opened at the Bal Tabarin ... last night. The organization comes ... straight from the Ritz-Carlton, New York. ... Singing and playing members of the ... band mingled with the guests and got ... the Mardi Gras atmosphere to humming. ... They are furnishing music in the College ... Inn during the dinner hour and after the ... theater each evening.

NEW YORK NOTES

New York, March 7.—Marion Morgans, ... Chicago, Ill., concert singer, has been ... engaged by the Club Moritz, New York. ... Miss Morgans was the singer who worked ... with the 168th U. S. Infantry Rainbow ... Division Band for a time.

Bernuse and Heten, juvenile dancing ... team, now featured at the Palais D'Or, ... formerly the Palais Royal, are about to ... join a musical comedy. They will take ... their band along with them which made ... the 48-week tour of the Keith-Albee ... Circuit.

Charles McLain, former leader of Aunt ... Jemima's orchestra, is seriously ill in the ... Broad Street Hospital, New York. He ... would like all of his sidekicks to spare ... a moment of their time and rush in to ... see him.

Ann Paulson, a former member of ... George White's *Scandals*, has been added ... to the attractive revue playing at the ... Silver Slipper.

The *Three Eddies*, Tiny Ray, Chick ... Horsey and Charles Woody, a unique ... colored singing and dancing act that has ... been playing at Connie's Inn, a colored ... cabaret, for some time, have signed con- ... tracts for a tour of the Loew Circuit ... beginning March 9 at the American Thea- ... ter here. They will follow with the last ... half of the week at the National Theater.

Gilda Gray, expert interpreter of the ... South Sea Island wiggle, who has been ... handing the folks who journeyed to the ... warm climate of Florida a thrill for the ... past few weeks in cabarets there, has ... signed to do her shaking for the films. ... This will keep Gilda away from the ... "roaring 40s", where her own theater, ... called *The Prince of Wales*, is nearing ... completion, for another six months at ... least. Gilda has received one of the ... highest salaries ever paid a stage or ... cabaret star. Persons in the know say ... that if she gets the movie bug she ... probably will remain on the Coast for ... some time.

As the Piccadilly Rendezvous has ... closed its doors for two weeks to make ... alterations the orchestra of 10 men has ... accepted a vaudeville engagement for that ... brief space. Extensive renovating of the ... entire interior of the Rendezvous will ... be undertaken and the place will be more ... than elaborate when completed, accord- ... ing to the management. Bernie Foyer, ... booking agent, arranged the vaudeville ... date for the orchestra.

Lists will appear in the next issue.

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# COMEDY FARCE TRAGEDY THE DRAMATIC STAGE

News, Views and Interviews

EDITED BY DON CARLE GILLETTE



(Communications to 1493 Broadway, New York, N. Y.)

## BROADWAY STORY

Cut-Rate List Swells as Lent Arrives---Three Departures and Three Arrivals Week of March 9---Many Out-of-Town Openings Scheduled for Next Few Weeks

NEW YORK, March 7.—Patrons of Joe Leblang's cut-rate agency were given one of the widest picks of the season this week when the annual Lenten slump in the theaters began its engagement, sending many new shows to seek what business they could attract at the reduced price counter. More than 20 attractions were on the bargain boards almost steadily thru the week. On some nights there were as many as 29.

The closings tonight include *The Virgin of Bethulia*, with Julia Hoyt and McKay Morris, at the Ambassador Theater; *Tangletoes*, at the 35th Street, and *Two by Two*, at the Selwyn. The latter attraction is being forced out of its location by a previous booking and expects to reopen in some other house. To make up for these departures three new pieces will arrive next week. The first, opening Monday evening at the Selwyn, is *Puppets*, a romantic melodrama by Frances Lightner, which had a tryout on the road recently under the name of *The Knife in the Wall* and also *The Marionette Man*, and has since been revised and recast. Brock Pemberton is producing it and the cast includes C. Henry Gordon, Ralph J. Locke, Dwight Frye, Fredric March, Miriam Hopkins, Michelele Burani, Charles D. Brown, Frank McDonald, Elizabeth Taylor and Alexis M. Polianov. A marionette show under the direction of Remo Bufano also will be part of the play.

Another Monday opening is *The Handy Man*, by Fred Wall and Ralph Murphy. It is sponsored by Sam Comly and Tim Murphy heads the cast which also includes Margaret Cusack, Charles Abbe, Grace Reals, Eugene Lockhart and Robert Middlemass. The 39th Street Theater will be its stopping place.

On Tuesday Ernest Truex comes to the Eltinge Theater in *The Fall Guy*, by James Gibson and George Abbott, presented by the Shuberts in association with George E. McLellan. In the cast surrounding Truex will be Beatrice Noyes, Ralph Sipperly, Dorothy Peterson, Joseph Baird, Hartley Power, Joseph King, Joseph R. Garry, Robert Lorthian and others. Reports from Stamford, where *The Fall Guy* had its first showing about a week ago, indicate that the piece is something of a comedy hit.

A play by Dr. Abraham Goldknopf, entitled *In the Near Future*, which had a tryout in Wilmington, Del., this week, also is listed for presentation at Wallack's Theater for a special matinee next Tuesday. Percy Weedon is business manager of the venture.

Several other out-of-town tryouts took place this week. Carle Carleton's production, *Lost*, by George Agnew Chamberlain, was presented at the Shubert Theater, New Haven, Wednesday evening. Alma Tell, Ramsey Wallace and Madelon LaVarre are among the principal members of the cast, and the play, which is said to be a new departure in the technique of dramatic productions, plans to descend upon Broadway in about two weeks. The John B. Hymer-LeRoy Clemons play, *In the South Seas*, was offered in Baltimore by Carl Reed. In the cast are Leslie Austin, Calvin Thomas, Priscilla Knowles, Martha Bryan Allen, Leona Hogarth and Anna Sutherland. The attraction is booked in a Brooklyn playhouse next. *Spin-Drift*, a new piece by A. E. Thomas, with Margaret Lawrence, Wallace Eddinger, Edward Emery, Elizabeth Risdon, Gilbert Douglas, Henrietta Crossman and Lionel Watts in the cast, opened last night in Stamford and will go to Boston on Monday for an indefinite run.

Among the openings scheduled to take place within the next few weeks is *Flesh*, with Juliette Day, Josephine Williams, John Braun, Odette Faustine, Irve Clarendon, Grace Connell, Charles Slatery and Stanley Andrews. It is to make its bow in Wilmington, Del., next Wednesday. Charles Hanna is now rehearsing the piece. Walter Hart will present *The Toss of a Coin* in Stamford Tuesday. The play is by Edwin Maxwell and Arthur Previn, and in the cast are Charles Trowbridge, John Anthony, Harry Bannister, Arthur Albertson, Leonard Booker, Isabel O'Madigan, John T. Dwyer, Catherine Dale Owen, Virginia Pemberton, Camilla Lyon, Conrad Cantzen, Perce R. Benton and J. A. Bingham.

George Choo's *The Sapphire Ring* will have its first showing at the Providence Opera House, Providence, R. I., March

16, with the New York premiere set for two weeks later. George Gaul and Helen Gahagan have the leading roles and Kenneth MacKenna and Mildred Florence also are in the cast.

Ruth Chatterton in *The Little Minister* opens out of town in about a week, and the Globe Theater is already reserved for this attraction, beginning March 23. Supporting Miss Chatterton are Ralph Forbes, Thomas Finlay, Marjorie Wood, J. M. Kerrigan, Hubert Druce, Kenneth Hunter, Thomas Roy, Robert Drysdale, Barlowe Borland and others.

Shows under way include *The Dunes*, by Lula Vollmer, to be presented soon by the Art Theater, with Renita Randolph and Eric Jewett in important roles; *Tu Gods*, by William Anthony McGuire, scheduled to make its bow at Ford's Theater, Baltimore, March 23, under the management of Sam H. Harris, in association with Lewis and Gordon, and with Louis Calhern and Lillian Foster in the leading parts; Mack Hilliard's production of *The Four-Flusher*, now in rehearsal under the direction of Edgar McGregor, with Russell Mack, Sue Mac Manamy, John Daly Murphy, Margaret Dumond, Edward Poynter, Charles H. Green, Nan Sunderland, Eugenie MacGregor, Harry McKee, George Dill and Gertrude Moran in the cast, and with March 23, at Providence, R. I., set for the premiere; *The Wisdom Tooth*, by Marc Connelly, which is reported ready to start rehearsals under the direction of David Burton, with Tommy Mitchell and perhaps Helen Chandler in the cast; *Ostriches*, to be presented by William A. Brady, Jr., with Katherine Alexander in the cast, and about half a dozen other pieces that have, not yet achieved tangible form.

### To Immortalize Charlotte Cushman

New York, March 9.—Charlotte Cushman will be immortalized shortly, a bust of her being scheduled to be unveiled in the Hall of Fame within a few months. Dr. Robert Underwood Johnson, director of the Hall of Fame, announced last week that a committee had been appointed to raise the \$3,000 necessary for the purchase of a suitable bust. The committee is headed by Elsie Ferguson and includes Julia Arthur, Blanche Bates, Mrs. Fiske, Eleanor Gates, Jane Cowl, Katherine Cornell and other prominent theatrical women. Thus far, Catherine Cornell is the only representative of the theatrical profession to be elected to the Hall of Fame. A bronze tablet to her memory was erected there four years ago. It is said that Edwin Booth may be elected this year.

### Ian Keith for "The Firebrand"

New York, March 8.—Ian Keith, well known on the stage and screen, is the first actor engaged for the Pacific Coast Company of *The Firebrand*. He will appear in the part of Benvenuto Cellini, the stellar role now being played by Joseph Schildkraut at the Morosco Theater.

An agreement has just been reached between Schwab and Mandel, producers of *The Firebrand*, and Joseph Schildkraut, starring this comedy, where Schildkraut is to drop all negotiations with Gilbert Miller and Max Reinhardt for his appearance in *The Firebrand* in London and one of the continent, and the managers have promised that no other actor shall play the part of Cellini in New York, Chicago, Philadelphia and Boston.

### Two More "Rat" Companies

New York, March 7.—Earl Carroll is preparing to send out two more companies of his melodrama, *The Rat*, now playing at the Colonial Theater. One of the troupes, headed by Ivor Novello, who wrote the play and acted in it in London for seven months, will be sent to Chicago. The other probably will head for the Pacific Coast.

HELEN CHANDLER



The very ingenuous and winsome little actress, who is playing Hedvig in the Actors' Theater production of Ibsen's "Wild Duck", at the 48th Street Theater, New York.

### Shows Change Houses

New York, March 7.—*White Cargo*, after running for 76 weeks at Daly's 63d Street Theater, moved intact to the Comedy Theater last Monday night, and *Hell's Bells*, formerly at Wallack's, went up to the 63d Street playhouse.

*Candida*, the Actors' Theater production, which has already been shifted from the 48th Street Theater to the Eltinge, will have to move again next week. This time it will go into the Ambassador. A contract has been signed with the Shuberts to insure the permanency of the Shaw comedy at that house as long as business warrants. In its stay at the Eltinge, *Candida* broke the record at that house for a \$2.75 top attraction. It also exceeded by several dollars the record of this piece at the 48th Street Theater. The cast continues the same, except that Katherine Cornell will leave in two weeks to appear in *The Green Hat* and another prominent actress will take her place.

*The Youngest*, now tenanted the Gaiety Theater, will move into the Globe upon the departure of Ed Wynn, week after next, and *Loggerheads*, which has been attracting interest at the Cherry Lane Theater, will be transferred to the Gaiety. *The Youngest* will remain at the Globe for one week only, as Ruth Chatterton in *The Little Minister* is due to open there on March 23.

### Danish Actor Arrives

New York, March 7.—Olaf Foss, the outstanding dramatic star of Copenhagen, Denmark, in foreign plays, is here on a mission to aid in the transfer of American and Danish manuscripts between the two countries. He will see most of the Broadway successes and choose a half dozen Eugene O'Neill plays, as he declared that they are the nearest portrayal of American life.

As soon as the theater work is completed the Dane will take passage for the West Coast, where he will barter with cinema companies for an exchange of moving pictures.

### "After Love" Closes

Washington, D. C., March 7.—*After Love*, starring Henry Miller, closed here on February 28. It is reported that he will now take his company to the Columbia Theater, San Francisco, for his annual summer season of stock. Among his principals were Carlotta Monterey, Florence Shirley, Edwin Alexander and Albert Morrison.

### Luncheon for Maude

Chicago, March 7.—The Friends of Drama gave a luncheon for Cyril Maude at noon Wednesday, together with members of the *Arctur' We All Company*, at the Blackstone Hotel. Afterwards the Friends all went to the matinee.

### Helen Chandler, the Most Ingenuous Ingenue on New York Stage, Says Her Debut Was "Quite Accidental"

Helen Chandler, the Hedvig of the Actors' Theater presentation of Ibsen's *Wild Duck*, reminds one of those medieval fairy princesses which Willy Pogany delights in painting—for instance, the Sleeping Beauty, with flowing, sun-kissed locks, awakening at the arrival of Prince Charming, with the "just awakening" expression in her lovely blue eyes.

When the interviewer was announced by the stage doorman there was the sound of flying feet rushing down the stairway and a little girl with a startled expression welcomed us with a gentle flutter and smile that made us think of Mae Marsh of the early days.

We followed her upstairs into the dressing room which she shares with the very attractive Pearl Sheldar, who mothers her youthful roommate with all the chucking concern of a hen brooding over a favorite chickadee.

Perching on a chair in a manner which reminded us of an elfin posed on a mushroom, Helen Chandler eyed us expectantly.

"Where did you blow from?" we asked. "From Charleston, S. C."

"And when did you arrive in Charleston?"

"Seventeen years ago last month."

"How did you happen to adopt the stage as a career?" we asked.

"I didn't adopt the stage. The stage adopted me."

"How?"

"Well, mother and I came to New York so that I might attend a certain girls' school. At school I found a delightful chum, a girl who had played child parts on the stage. As she, too, was in New York with her mother, we planned a luncheon for the two mothers. Just before leaving school to keep our luncheon engagement with our mothers my chum received a telephone call from Arthur Hopkins, asking her to drop in at once to see him about a part in *Barbara*, which he was about to produce with John Barrymore as star. I accompanied my friend to the Plymouth Theater and waited for her in the alleyway while she joined the crowd of children waiting inside the theater for Mr. Hopkins. When Mr. Hopkins came along and saw me in the alleyway he thought I was one of the children applying for the part and invited me inside. Feeling timid, I sought a corner away from the others. To my great surprise Mr. Hopkins dismissed all the other children and handed me a script, saying that I was to begin rehearsals immediately. I managed to blurt out that I had a luncheon engagement, and then, thinking how nice it would be to play in the same company with my chum, I managed to say that I would call again the next day."

The situation was reversed. Instead of Helen waiting in the alleyway for a chum the chum was waiting in the alleyway for Helen, with tears in her eyes. The next day Helen learned that the reason for those tears was that the part the chum hoped to play had become hers. But "all's well that ends well," the two girls are still devoted friends.

After *Barbara* Miss Chandler played in *Macbeth*, with Lionel Barrymore, and in *Richard III*, with John Barrymore. Then followed three years of study at the Bennett School in Millbrook, N. Y., after which she returned to the stage in *The Pottery* and was seen later in *The Steady Roller*.

In addition to taking lessons in French and the pianoforte, little Miss Chandler is rehearsing for special matinees of *The Servant in the House*, which the Actors' Theater is going to do. She also hopes to play *Juliet* at the special performance, which is to be part of the Theater (children's) birthday celebration. This will probably be the first time that *Juliet* has been played in New York by a heroine as young as Shakespeare intended her to be.

Miss Chandler longs to do Barrie plays and looks back with pride to her appearance as Phoebe, the role Maude Adams originated in *Quality Street*, when that play was produced by a cast from the Professional Children's School.

Helen Chandler is also a poetess. She has had three poems published in a motion picture magazine, all "Impres-

(Continued on page 25)



ENGAGEMENTS

New York, March 7.—Robert Rondell has been engaged thru Helen Robinson to appear in Sparkling Burgundy...

Intimate Theater Opening

New York, March 9.—The Intimate Theater, patterned after the Neighborhood Playhouse...

Stavorov announces that the policy of his organization will be to present series of high-class, artistic plays.

Performances will take place every evening, including Sunday, with matinees on Saturday and Sunday.

"The Fall Guy", With Truex, Is Atlantic City Hit

Atlantic City, March 7.—A realistic comedy, such as the stage rarely offers, is the Shubert presentation entitled The Fall Guy...

The comedy, in three acts, all laid in the Quinlan flat, may be heartily endorsed as a vehicle of laughter.

Hampden To Act in Italy

New York, March 9.—Walter Hampden sailed for Italy last week on the Italian liner Dante Alighieri...

Curtain Raiser for "Ariadne"

New York, March 9.—By arrangement with Rosalie Stewart, the Theater Guild will present The Flattering Word...

"Abie" to St. Louis

Abie's Irish Rose, playing Western territory, has been booked into St. Louis and will begin its engagement at the Jefferson Theater there March 22.

"Peter Pan" To Tour

New York, March 9.—Peter Pan, with Marilyn Miller, which played Washington last week, comes to Louis F. Werba's Theater, Brooklyn, tonight for a final engagement in Greater New York before going on an extensive tour...

Princess Dark a Week

Chicago, March 6.—This time it happens to the Princess. That theater is dark all of this week because The Lounge found slipped and won't make the grade here till March 8.

Burch at West Baden

Chicago, March 7.—John G. Burch, manager of the Woods Theater, is resting a few days at West Baden, Ind. Aaron J. Jones, Jr., is deputizing for him.

"Passion Play" Cast Has Seventy-Fifth Rehearsal

Chicago, March 6.—The 75th rehearsal of The Passion Play was held this week by the 350 members of the cast who have been in continuous training for a year.

Olsen Players Return

Salt Lake City, March 9.—The Moroni Olsen Players, who appeared at the Salt Lake Theater, last month, in You and I, are scheduled to return to the same house for one performance, only tonight.

Henry W. Savage in Florida

New York, March 7.—Henry W. Savage left town recently for a month's vacation on his plantation in Florida.

"Abie's Irish Rose" Stimulates Theatergoing

Syracuse, N. Y., March 7.—Thru the efforts of the local Drama League and the success attending Anne Nichols' comedy, Abie's Irish Rose, which ends its fourth week here tonight...

An editorial in a recent issue of The Syracuse Telegram had this to say on the subject: "It is a fact that the unusual run of Anne Nichols' comedy has benefited rather than hurt other Syracuse theaters."

"Applesauce" Plays Its Two Hundredth Performance

Chicago, March 7.—The 200th performance of Applesauce was played March 2 at the La Salle. The play has grossed a bit better than \$300,000 on its engagements here...

Herndon has decided to send several companies of the play on the road next season. Plans are now being made for Southern and Coast booking.

DRAMATIC NOTES

Taylor Holmes is now appearing in The Great I Am in Los Angeles.

Samuel Shipman is in Atlantic City recovering from his recent illness.

Willard Mack, author of The Dove, is reported to be at work on a new play.

Frank Craven has just sold the motion picture rights to New Brooms for \$25,000 cash.

John Ferguson, who played Able in a Western company of Abie's Irish Rose, is back in New York.

Teddy Gerard, feminine lead in The Rat, will give a recital of impersonations and character songs at Town Hall, New York, Saturday evening, March 22.

Clara Joel is in New York and said to be considering a play by Edward J. Norton, entitled The Third Woman.

Marjorie Rameau, last seen under A. H. Woods' management in The Road Together, will return to him in a new play which Mr. Woods has been holding for her.

Robert Milton will sail soon for his annual trip abroad in search of new stage material. He will produce Ambush in Berlin, the play by Arthur Richman, which he did for the Theater Guild.

The third act of Cape Smoke, now playing at the Martin Beck Theater, New York, is having its third act, which displeased many of its critics, rewritten while the play is still in operation.

Perry Ivins, who left the cast of Eugene O'Neill's Desire Under the Elms to play the male lead in a revival of Desire, returned to the cast of Desire this week.

John Peter Tooley, author of the Wilbur Jones stories in The Pictorial Review, and Anne Morrish, co-author of Figs, have sold a play based on the former's stories to Killbuck Gordon. It may be a spring production.

Mrs. Milton Wallace, wife of the Isaac Cohen of Abie's Irish Rose at the Republic Theater, New York, is recovering from a recent operation and expects to be able to return home within a few days.

The Players' Club, in accordance with its annual custom of presenting a well-known play a week each spring, is planning to revive Piner's Treachery of the Wells. As usual, the play will be cast almost entirely by stars.

Hugh Stanislaus Strange, author of Wings of Chance, which Adolph Klauer has in rehearsal, has disposed of another play, Glamour, to Lewis & Gordon for fall production.

rence, brother of Vincent Lawrence and manager of the business affairs of the Aaron Hoffman estate, whereby Strange is to write a drama entitled Low Tide.

The Small Timers, which the Art Theater is presenting at the Punch and Judy, New York, is to have a new first act by Dorothy Waring and Lillian Day, who will receive one-third of the royalties.

Katharine Cornell and Dudley Digges were the chief guests at a reception Tuesday afternoon at the Rehearsal Club in West 53d street, New York.

There seems to be plenty of "Maes" in The Four Flushers, what with Mack Hilliard, the producer; Russell Mack, featured player; Edgar MacGregor, director; Eugene MacGregor, actor; Sue MacManamy, leading woman; Harry McKee, actor, and Arthur MacHugh, press agent.

Frank Morgan, whose work as the Duke of Florence in The Firebrand is the outstanding bit of acting in the play, has just bought The Brigand, a play by Paul Tilton in collaboration with another, for his own personal use as soon as The Firebrand closes.

Mme. Petrova will depart from Los Angeles in another week, on her way eastward. She will play both Hurricane and White Peacock thru the South, by way of Phoenix and El Paso, arriving in New York late in the spring.

The performance of White Collars, Edith Ellis' comedy running at the Cort Theater, New York, was listened to over the radio last Thursday night with unusual interest by the companies presenting this play on the West Coast.

The second meeting of the subscribers and supporters of the Actors' Theater was held last Sunday evening at the 48th Street Theater, New York. The subject of the discussion was The Actor and the Theater.

Eddie Garvey, the comedian of Hell's Bells, now running at Daly's 63d Street Theater, New York, issued a general invitation thru the want-ad columns of a New York daily paper for any man under six feet in height and weighing over 250 pounds to attend the show as his guest.

German Players To Give "Werewolf"

New York, March 9.—The German Players' Association will again be seen at the Earl Carroll Theater Sunday, March 15, when they will give two performances, matinee and evening, of The Werewolf, which has already been seen on Broadway in English.

Egon Brechor is directing the rehearsals of Lothar's The Werewolf and is staging the settings. Brechor was also seen in William Tell and will again be seen in The Werewolf with the other members of the organization...

Title of Collier Play Changed

Buffalo, N. Y., March 7.—The title of William Collier's new starring vehicle under John Golden's management has been changed from The Frame-Up to Re:Ward, the former name being claimed by others.

"Kelly's Vacation" Opens

Los Angeles, March 7.—Robert Ames and Marlon Coakley opened here March 1 in Kelly's Vacation, a comedy of golf by Vincent Lawrence. The play registered a decidedly favorable impression with the local theatergoers...

"Processional" Resumes

New York, March 7.—After a week's layoff, Processional, the Theater Guild production, which has already spent six weeks at the Garrick Theater and one week at the Comedy, will resume operations next Monday night at the 49th Street Theater, where it has been booked for an indefinite run.

Leaving "The Show-Off"

New York, March 7.—Juliette Crosby and Regina Wallace, who have been playing in the original company of The Show-Off since it opened, without losing a single performance, will leave the cast of that play early next month.

Mills Made Manager

Chicago, March 6.—Duke Mills has been made manager of Fiske O'Hara's The Big Mogul Company at the Central.

Helen Chandler, the Most Ingenious Ingenu on New York Stage, Says Her Debut Was "Quite Accidental"

As is usual with girls in their teens, Miss Chandler indulges in heroine worship. Her heroines are Laurette Taylor, of the stage, and Gloria Swanson, of the screen. She was in raptures over Laurette Taylor's pantomime in Pierrot the Prodigious.

Long-Run Dramatic Play Records Appear on Page 65

Dramatic Art THEODORA IRVINE DIRECTOR OF THE IRVINE PLAYERS A Course in Acting, Voice, Pantomime, Fencing, Rhythmic Dancing.

# DRAMATIC STOCK

REVIEWS, NEWS AND COMMENT BY ALFRED NELSON COMMUNICATIONS TO 1493 BROADWAY, NEW YORK

## Wells Optimistic On Future of Stock

### Sponsors New Company at the Academy, Richmond—Chooses Actors of High Attainments

Richmond, Va., March 7.—Jake Wells, one of the most discerning theatrical managers in the South, has evidenced his optimism on the future of dramatic stock by sponsoring a new company for a season at the Academy, opening Monday last with *The Exciters*.

According to *The Times Dispatch* the leading role was portrayed by Enid Markey, star of stage and screen, who has been placed under contract as leading woman for the Academy Players. Opposite Miss Markey was seen Irving Mitchell, and supporting roles were filled by Rhea Dively, Frank McNellis, Mary Tarry, Adelaide Hibbard, Jay Mulrey, Aubrey Beattie and William J. Brady. The production was prepared by James Doyle, a deft and skillful artisan of the theater, who is highly esteemed for his stage craftsmanship.

Miss Markey already is well known to local followers of important pictures. She was formerly leading woman to William S. Hart, Charles Ray, H. B. Warner, Willard Mack and Frank Keenan and was featured in such memorable productions as *Civilization and Tarzan of the Apes*. Only three weeks ago Miss Markey terminated a New York engagement in the leading role of *Bluffing Bluffers*.

Mr. Mitchell's record also is of unusual brilliance. He played opposite Emma Dunn in her starring vehicle, *Old Lady 31*; was with May Robson in *The Making of Mrs. Matt*; Lawrence D'Orsay, in *The Earl of Pawtucket*, and in *Take It From Me* and other hits. His stock engagements have included Cleveland, Toledo, Montreal, Toronto, Vancouver, Seattle and other cities.

Concerning the personable Miss Dively, she is declared to be an actress of distinctly more than ordinary talent and versatility, having attained notable recognition not only as an expressive and charming delineator of characters but as a dancer and musician.

Mr. McNellis, who began his career with a colorful experience in an *Uncle Tom's Cabin* tent show, for two seasons was leading man to Sarah Padden. He toured a solid year in the musical comedy, *Irene*. Mr. McNellis has had conspicuously successful stock engagements in St. Louis, Memphis and other theatrical centers of the East and Middle West.

Miss Tarry began her career of stock in Scranton, Pa., and followed this engagement by a season of eight months with the original Forsythe Players in Atlanta, Ga. Miss Tarry then went to Baltimore with the *Lilies of the Field* Company, and last season appeared in New York in support of Francine Larrimore in the Harvard prize play, *Nancy Ann*.

Mr. Mulrey has played in support of several famous stars in original New York productions. The stock engagements of Mr. Mulrey include work with companies in such cities as Philadelphia, New York, Detroit, Duluth, Toronto and Binghamton, N. Y.

Mr. Beattie has been identified with the stage for 30 years, in the course of which time he has played several engagements with famous productions in Richmond, the last of which was in support of Edith and Mabel Tallafiero in Rachel Crother's comedy, *Young Wisdom*. For more than 20 years he has supported such distinguished players as Margaret Anglin, James O'Neill, Stuart Robson, Mary Manning, Leo Dietrichstein, Bertha Kallich, Nance O'Neill, Eleanor Painter, Marjorie Rambaue, Mrs. Sydney Drew and other stars.

Of Miss Hibbard, 13 years ago she was Mrs. George Hibbard, wife of the Mayor of Boston, Mass. Without any previous stage experience, excepting limited amateur work, she played her first engagement in a Boston stock company and has "repeated" in that city for many years. Today Adelaide Hibbard is one of the best known character actresses to American managers.

Mr. Brady has been prominent on the stage for 25 years, in the course of which he has portrayed an exceptional variety and wide range of roles in original productions and in stock. He is known for his versatility and adaptability to almost any type, and his work has been described as polished, expressive and convincing.

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

## Circle Players Close

Dallas, Tex., March 7.—Circle Theater Players are departing for various places and engagements.

Harry B. Manners, director of the company, together with Victor Browne, leading man, and Mrs. Browne, will motor in Browne's car to California, where the Brownes will visit relatives.

Helen Stewart, leading lady, will go to Atlanta, and thence to New York. She was here but a few weeks, but was very popular.

Alice Mason will go to New Orleans and thence to New York. Edward Butler and Robert Smiley will go to New York.

Other members of the company organized a stock company and presented *The Unwanted Child* at the Circle. Members of this smaller company include Frances Hall, Bertha Creighton, Winifred Axtell, Arthur Kohl, Gus Bowhan and Harry B. Kenneth. The company will feature a special matinee for women only each afternoon. The company plans to continue indefinitely. Mrs. Wiggs of the *Cabbage Patch* is billed for next week.

## Mildred Florence For "Sapphire Ring"

New York, March 7.—Mildred Florence, leading lady of the Mildred Florence Players at the Metropolitan Theater, closed her engagement February 31, and the company is now laying off awaiting further development of the plans of Jack Lorenz, leading man, and Joel Solly, former manager of the company, who are now negotiating the lease of another theater. The closing of the company was chiefly due to the engagement of Miss Florence as leading woman for a new production, *Sapphire Ring*.

## Proctor Players

New York, March 7.—The Proctor Players at Proctor's East Jersey Street Theater, Elizabeth, N. J., presented *Scandal* at that house last week, and the same company presented *Scandal* at Proctor's 23d Street Theater, this city, as the current week's attraction.

## Howard Blair

Talented Juvenile Selected by James Thatcher To Succeed Tommy Martelle in Century Play Company Plays Calling for a Female Impersonator

Mr. Blair was born in Enunclaw, Wash., where he received his early education in the public schools ere he became a student under Maude Manning, acquiring proficiency as a vocalist and pianist, likewise as an amateur actor in school plays and church entertainments. (Graduating from amateur contest classes in local theaters he became a member of the Seven Honey Boys and later with Fred Ardath's Singing School acts in vaudeville on the Keith Tine.

His next theatrical venture was with the Gus Hill Minstrels, in which he did a female impersonating, singing and dancing act that led up to his engagement by a booking agent of the Keith offices for his appearance in the *Carnival of Venice* act on the U. B. O. Tine. There he was seen to good advantage by James Thatcher, general manager of the Poll Dramatic Stock Companies, likewise an official of the Century Play Company, who signed him for three years to play the stellar role in *The Flirting Flapper*. This is a recent release by the Century Play Company for dramatic stock houses, a tour of which Mr. Blair is now making under the direction of the Century Play Company as its selection of a promising successor to the former star, Tommy Martelle.

Off stage Mr. Blair is a manly appearing juvenile, who takes active part in athletics and all outdoor sports. *The Flirting Flapper* was reviewed in our issue of March 7, in which our reviewer, referring to Blair, said:

"Howard Blair as Billy Kirkwood is a classily-appearing juvenile until he dons feminine attire, and he then appears as a personally attractive ingenue who defies detection, for he has mastered the art of feminine makeup, mannerism, delivery of lines in scenes, likewise singing, dancing and playing the piano in interpolated specialties, and as a successor to Tommy Martelle will eventually reach the goal."

## Stanley James Players

Pawtucket, R. I., March 7.—The Lenten season brings a slump in the show business as a rule, but such is not the case with the Stanley James Players. Manager W. S. Davis said the subscription list was still intact and the attendance as good if not better than ever. The reason for this is a carefully picked company of trained actors gives some of the finest productions to be seen in New England. Last week in *East Side, West Side* the company scored another success. Gretchen Thomas as the wise little girl from the East Side who comes to the West Side in quest of work and falls in love with a member of the Idle rich gave an interpretation which will be long remembered by the theater public of Pawtucket. Owen Cunningham, who played opposite Miss Thomas, as the rich son from the West Side, was an artist from all angles. Agnes Young gave two characterizations, and the audience hardly realized this little actress, who appeared in the second act as the little consumptive, could be the same high-spirited flapper who appeared in the third act. Ross McCutcheon gave a splendid performance as usual. Irene Daniel had little to do last week, but many great parts have been interpreted by this capable artist during the season. A character which stood out in this production was that of Van Dekkar, carefully handled by J. Norman Wells, comedian of the company.

Every production is under the personal supervision of George Rand, one of the most efficient directors in the business. Mr. Rand is also a capable actor, this being proven by his clever characterizations. Shirley Dawn, who has been playing minor parts, has been cast for one of the important roles in *She Walked in Her Sleep*, a forthcoming production. Betty Ferris and Mal Kelly complete this most capable group of players. Robert Stone is stage manager. Charles Stewart, formerly at the Arlington Theater, Boston, is scenic artist, and much credit is due these men for the success of the productions.

## Repeat Play Third Time

Salt Lake City, Utah, March 7.—Ralph Cloninger's Players at the Wilkes Theater staged *The Bird of Paradise* last week, making the third time Mr. Cloninger and his company have featured this great box-office attraction. Mr. Cloninger this time played the part of Paul rather than Ten Thousand-Dollar Dean. Victor Jory took the latter role.

## HOWARD BLAIR ON AND OFF STAGE



The young man who is now en tour as guest star of various stock companies for the presentation of "The Flirting Flapper" is seen in straight dress and in his clever impersonation character.

## Sir Joseph Ginsberg Tells Audience He Was Slighted

New York, March 6.—Elmer Walters, manager of the Seventh Avenue Stock Company and Loew's Seventh Avenue Theater, where they present vaudeville and pictures on Sunday evenings, is always on the lookout for celebrities to strengthen his stock company presentations, likewise the Sunday-night concerts. Therefore he recently billed NTG and his Radio Pals, who were sufficiently successful to warrant a return engagement, at which time Manager Walters engaged Sir Joseph Ginsberg, the self-credited world's best actor. Thru an oversight the professor's name was omitted from the billing, which caused an outburst of temperament on the part of Sir Joseph, who claimed it was all due to professional jealousy in an address to the audience, which enjoyed Sir Joseph's temperamental accusations more than it would have enjoyed his professional performance.

## Palace Players

Houston, Tex., March 5.—Stewart Wilson, well-known stock juvenile leading man in and around New York City, lately featured in productions, dramatic and musical, opened as juvenile with the Palace Players recently in *Some Baby*, succeeding Ray Rawlings, who left for Toronto to join the Vaughan Glaser organization.

In connection with *Some Baby* the Palace management, in conjunction with *The Post-Dispatch*, staged a beautiful baby show. More than a hundred youngsters—one year and younger—were entered. Three valuable prizes were awarded. The stunt netted a world of publicity with big art smashes.

## Beaudry's English Stock

Montreal, Can., March 9.—The Raymond Beaudry season of English Dramatic Stock opens at The Orpheum here today, Lechmere Worrall's comedy, *Ann*, being the initial presentation. Other productions selected to follow are: *Mr. Pim Passes By*, *Alice-Sit-by-the-Fire* and *Just Like Judy*. It is the management's intention to produce English plays that have never been given on this side the Atlantic. Leo Carroll, who produced *Havoc* in New York for the Shuberts, is the director, and in the company are Betty Murray, Murray Kinnell, Jane Saville, Lawrence Sterner, Harry Green, Eleanor Hutchison, all English players from the motherland, and Madeleine Chisholm, a Canadian girl, who made her first appearance in Bristol, Eng. The experiment of an all-English cast with all-English plays (that is in the sense of old-country English) will be followed with great interest here. A similar experiment in Toronto was not too successful.

## Beatrice Savelle Leading Woman

Regina, Can., March 6.—Thru an erroneous report it was stated that Ruth Hall succeeded Beatrice Savelle as leading woman of the Regina Players, whereas it was Miss Savelle who succeeded Miss Hall as leading woman, due to the latter's exit from the east to join the *White Cargo* Company playing in Chicago.

## Helen Joy With Lyric Players

Atlanta, Ga., March 6.—Helen Joy, new leading woman with the Lyric Players at the Lyric Theater opening in *Dulcy*, has amazed the fashion leaders in this city with the magnificence of her gowns on and off stage.

LENTEN-SEASON PARTIES PROFITABLE TO HOUSES

New York, March 6.—As usual the Lenten season impels many managers of theaters, especially dramatic stock houses, toward a premature closing of the regular season, due to falling off in patronage, whereas others, enjoying exceptional patronage during the regular season, appear fully satisfied to pocket whatever loss they sustain during the Lenten season in the hope that the reaction after Lent will reimburse them for any losses they may have had.

While some managers are content to take what comes in during Lent, there are others who are sufficiently progressive to reach out for more than would ordinarily come in by offering special inducements to various fraternal organizations. This is especially true of Messrs. Harder and Hall, directing managers of the Harder-Hall Players at the Palace Theater, Staten Island, for thru Grace Wyden Vail, their publicity promoter, they are offering a co-operative plan for mutual benefits to organizations, whereby in sponsoring a series of theater parties at the Palace it is possible for the organizations to make it pleasant for their members, likewise increase their lodge treasury.

ENGAGEMENTS

New York, March 7.—Irving J. White, artist representative, has arranged engagements as follows: Arthur Mack, formerly with the Mildred Florence Players, as stage manager; Byron Hawkins as juvenile lead, and Herbert Spencer for Julius Leventhal's Bluffs Players, at the Rialto Theater, Hahokun, for a presentation of *The Monster*; Ruthelma Stevens and Claudine Johnson, with Leventhal's Fifth Avenue Players, at the Fifth Avenue Theater, Brooklyn, in *Nothing But the Truth*, and Jenny Wren, formerly with the Rialto Players, as understudy with Chicago company of *Next Door*.

Helen Robinson, artist representative, has arranged an engagement for Charles Danforth with C. A. Braisted, directing manager of the Ella Kramer Stock Company at Conneville, Pa.

The Players' Stock Company

Salem, Mass., March 6.—Jay Holly is now president of the Players' Stock Company, a reorganization of the former Empire Stock Company, appearing at the Empire Theater under the directing management of the Gordon Enterprises.

The reorganized company has rented the theater from the Gordon Enterprises for an indefinite engagement, opening February 23 with *Here Comes the Bride*, with a complete sellout for matinee and night. Presentations to follow include *Clowns*, *The Whole Town's Talking*, *The Old Sock* and *Lights Out*.

The reorganized company includes Del McBeret and Blanche Pickett, leads; Leah May, Sadie Gallupe, Kenneth Fleming, Jay Holly, Joseph Thayer and Cliff Boyer, with William Worswick as stage director.

Schaufele Company Changes

London, Ont., March 7.—Cliff Schaufele, directing manager of the Majestic Theater Players, has made several changes in his company. Eddie O'Connor succeeding Forrest Cummings as director of productions; Leslie Rice, late of *Alibi's Irish Rose*, succeeding Peggy Coudray, and Edward Dunne is named as resident manager. The recent presentation of *Irene* resulted in a capacity audience at each performance, with an overflow that warranted an extra matinee on Thursday. William Naughton and Irene Stephens (Mrs. Schaufele) staged the entire presentation of *Irene*.

This is the fourteenth week for the players at the Majestic Theater under Mr. Schaufele's directing management, and the business done to date presages an indefinite continuance.

Anne Bronaugh Is Writer of Fashions

New York, March 6.—During the Alhambra Players' season at Loew's Alhambra Theater, Brooklyn, Anne Bronaugh, leading lady of the company, conducted a column in the house program, captioned *From Head to Heel*, in which she kept the patrons fully advised as to how madly should gown herself. In all probability Miss Bronaugh, as leading lady at Loew's Seventh Avenue Theater, will conduct a similar column that will attract much attention among the Harlem fair sex.

Dollie Davis Webb Returns to Cast

Trenton, N. J., March 6.—Dollie Davis, in place of Dollie Davis Webb, of the Trent Players at Reader's Trent Theater, who met with an accident recently in which she broke her wrist and suffered other (minor) injuries, which kept her out of the cast for several weeks, was given an ovation on her reappearance in *Lazzybones* in the role of the mother of

STOCK MANAGERS!!!

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UNITED SCENIC ARTISTS

Stock To Continue At Loew's Alhambra

New York, March 9.—Loew's, Inc., which has control of the Loew Alhambra Theater, Brooklyn, and for several seasons past the Alhambra Players at that house, closed the company February 23, and it was announced the house would continue open with a vaudeville and moving picture policy, but this applies to Sundays only, as a newly organized company reopens the house today for an indefinite season of stock. With the closing of the original Alhambra Players and the transfer of Anne Bronaugh, leading lady; Harold Kennedy, comedian; Anthony Stanford, juvenile, and John Dugan, stage manager, to the Seventh Avenue Players at Loew's Seventh Avenue Theater, this city, the remaining members of the company felt they were sufficiently popular in the neighborhood to warrant continuance.

The new company will be headed by Kenneth Imineau and Charles Wilson, alternating leads; Ione Magraine, leading woman, who will open with their company on Monday in *The Masked Woman*. Mary Frey, second woman, Mabel Montgomery and Frank Jamison, of the former Alhambra Players, will continue with the new company under the stage direction of William Davage, who has been engaged for that purpose.

Lyric Players in "The Fool"

Atlanta, Ga., March 6.—Montague Salmon, manager of the Lyric Theater and the Lyric Players, concentrated all his efforts for a few weeks on making a smashing success of *The Fool*, presented here last week. Director Edwin Vail put on a perfect show, even tho he was handicapped with more than 15 amateurs. Manager Salmon climaxed the climax at the end of the third act with Negro spirituals, sung by a chorus of colored people in the gallery. The effect on the audience was greater than expected. As a special policy last week there was a matinee every day, except Monday, to accommodate the unprecedented call for seats.

*The Fool* marked the farewell appearance of the little leading lady, Edith Luckett, who has been with the company since its reopening about 10 weeks ago. Her successor, Helen Joy, arrived in Atlanta February 23 to begin rehearsals in *Dulcy*.

Temple Players

Hamilton, Ont., March 6.—The Temple Players, at the Temple Theater, under the directing management of Cliff Schaufele, are now in their 50th week, with only a two-week layoff and but little change in company. Louis Albion, with the company since its opening last March, will be out of the cast for three weeks while taking treatment for indigestion.

The Temple Players are enthusiastic over the engagement of Howard Blair as guest star in *The Flirting Flapper*, which will be presented under Schaufele's directing management at the Temple in this city and the Majestic in London.

Breaking Records

Vancouver, B. C., March 5.—Verna Felton and the Allen Players at the Empress Theater have broken several records so far this season for long runs of the same play. They presented *Anna Christie* for two weeks, *Red-Light Annie* for three weeks, and *So This Is London* for the past six weeks, to an attendance of more than 50,000 patrons, and there is every indication it will continue for several additional weeks. According to Lee C. Miller, stage director, there hasn't been the loss of a single reservation and the regulars are in their usual seats weekly.

Colonial Players

San Diego, Calif., March 5.—Fritz Fields at the Colonial Theater offered *The Demi-Virgin* recently. Fields taking the part of Billy Dean, Madge Taylor the divorced wife, Joe Carr a picture comedian, Billy Dodge the English Lord and Betty Van Hultren Aunt Zeffie. An addition to the company is Cecil Desmond in ingenue roles.

Murphy Players at San Diego

San Diego, Calif., March 5.—Murphy's Comedians at the Savoy Theater recently played *Three Wives*, with Murphy in the role of Theodore Plinley, William Gould as Dr. Grant, Alfred Stubbell as Hon. James Trumbull, Violet Nietz as Miss Fairchild and Roscoe Karns as Gordon Schuyler, the nephew. Capacity houses are the rule at the Savoy, with a number of late Eastern successes being offered.

The Permanent Players

Regina, Sask., March 5. The Permanent Players at the Regina Theater are in their 26th week, under the direction of J. Frank Marlow, now in his second season.

Of the original company opening September 8, there remain J. Frank Marlow, director of productions and characters; his wife, Mabel Marlow, ingenue; Andrew Leigh, leading man; Harrison Rankin, scenery and general business, and his wife, Myra Kennedy, general business, and Helen K. May, characters. Later additions include Alexander Campbell, second business; Roscoe Patch, juvenile and light comedy; Geo. Secord, stage manager and general business; Beatrice Saville, leading lady, and Grace Witcher, second business.

Mr. Leigh has been in stock in Portland, Ore., and in California productions of *The Miser's Play* and *La Galandina*. Despite the heavy study incident to playing leading roles, he has found time to increase his popularity by appearing at various clubs and benefits, singing and giving readings, and over the radio station CKCK of *The Leader*. Possessed of a wide-range baritone voice, Mr. Leigh has proved a drawing card.

Mr. Marlow, in his second season as director of the Permanent Players, has continued to please his audiences by productions where much attention is given to the smaller details that are the essence of the successful company's plays. Capable stage management by Mr. Secord, for seven years with the Permanent Players of Winnipeg, and the scenery, beautiful, as painted by Mr. Rankin, have had much to do with the success of these popular players.

The company and patrons will be sorry to lose Alex. Campbell and Helen K. May, who are returning to the States following their closing March 7. Mr. Campbell is now the proud father of a daughter, Phyllis Jean. Mrs. Campbell is a nonprofessional.

Melville to New York

New Orleans, March 6.—William Melville, a member of the St. Charles Players for two years, and for the past six months a member of a similar organization in Houston, Tex., visited in this city for a few days en route to New York. He was accompanied by Mrs. Melville.

"Sin and Sable" Is Kettering's New Play

Chicago, March 9.—Ralph Kettering's new play, *Sin and Sable*, will have its trial performances by the Hawkins-Webb Stock Company at the Calumet Theater, South Chicago, week of March 16. Mr. Kettering has arranged to produce the play in the Loop about the middle of May.

Secrest a Comedian

Detroit, March 5.—Cecil W. Secrest, of the Woodward Players, at the Majestic during the current season, has always been cast for handsome juvenile roles, and it was a surprise to the audience the past week when he was selected to succeed Richard Taber in comedy roles. His clever performance in *The Whole Town's Talking* marks him a comedian par excellence.

The Berkell Players

Waterloo, Ia., March 6.—Charles Berkell, directing manager of the Berkell Players at the Waterloo Theater, selected *The Gold Diggers* to close a successful season, which will end March 14. The company will entrain for Indianapolis to reopen at the English Opera House March 29 for its third summer season of stock.

Goodwins Visit Edna Parks

San Antonio, Tex., March 6.—Ted and May Goodwin, members of the Edna Parks Company when it played at Key West, Fla., eight years ago, were visitors to Jack Edwards and Edna Parks during the past week while en route from Rio Grande Valley with the Grand Bros. Company, in which they are now playing.

Tributes to Harrington

Binghamton, N. Y., March 6.—Guy Harrington, directing manager of the Guy Harrington Players at Stone's Opera House, was the recipient from his players and house attaches of many birthday tributes that included a silk dressing gown. Joseph W. Standish, manager of the company, made the presentation speech while the audience applauded.

Lists will appear in the next issue.

Montauk Players Close At Brooklyn Theater

New York, March 8.—The W. H. Wright Montauk Players, at Louis Werba's Montauk Theater, Brooklyn, for the past winter, closed their engagement last night and will transfer their activities to Grand Rapids, where Mr. Wright has presented stock for three previous seasons. Selena Royle will continue as leading lady.

Theatrical Notes

B. W. Elrod has purchased the Strand Theater, Drumright, Ok.

The Temple Theater, Kingfisher, Ok., has been sold by Mrs. J. L. Carr to H. C. Jones, of Sherman, Tex.

George Kurlansik has bought the Fourth Street Theater, Easton, Pa., from Samuel Keys and will manage it.

Helen Fleak sold her movie show at Prospect, O., to Arthur Grill, of Ashley, who has taken possession. The new owner and his family will move soon.

The Paramount, a movie theater at Bridgeport, Conn., has been leased by Usual K. Horton to Irene F. Anger for five years. The house recently was sold by Jesse C. Lund to Horton.

Harvey L. Smith is manager of the new Main Street Theater, Clearspring, Md., and has complete charge of the bookings and the theater in general. The theater is owned by Lewis H. Blair.

The Criterion Theater, Oklahoma City, Ok., used Persian rugs, said to be valued at more than \$20,000, for interior decorations during the recent presentation of *The Thief of Bagdad*.

S. Z. Poli's Palace Theater, Hartford, Conn., recently celebrated its third anniversary as a picture house. Special decorations were used by Manager Benson, the orchestra was augmented and a special picture program was provided.

According to a statement made by Charles Marsh, manager of the new Rialto Theater, Wheeling, W. Va., the (Continued on page 68)

WANTED

Small Dramatic Stock Show to play daily matinee and night on percentage basis at Cozy Theater, Houston, Tex. Wire W. J. LITTLE, San Antonio, Texas.

PEOPLE IN ALL LINES WANTED

FIRST-CLASS ONE-A-WEEK STOCK. Opens Easter Sunday. Leading People, Seconds, Characters, Ingenue, Director and Artist. All must be young, good-looking, with classy, up-to-date wardrobe. Answer by mail and state everything correctly, with photos and several programs, or no answer. Equity, Chicago base. Address

Clyde H. Gordinier, Duluth, Minn. P. S.—House Managers wanting Dramatic Stock, write.

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HOUSE ~ TENT

# REPERTOIRE

BOAT SHOWS ~ TOM SHOWS ~ MEDICINE SHOWS

By EDWARD J. GALLAGHER

(Communications to 25-27 Opera Place, Cincinnati, O.)

## SWAIN'S SHOWS READY TO TOUR

Two Three-Car Outfits To Get Under Way March 23—Each Player Insured

New Orleans, March 7.—The 43d season of the W. I. Swain Shows opens March 23, possibly in Mississippi. The outfit, while not entirely new, is in excellent condition to withstand the elements. At the Swain headquarters mechanics have long been at work preparing for the road. The W. I. Swain winter quarters is located at Cravier and Telemachus streets, adjacent to the Illinois Central tracks, where several switches are laid on the Swain property to care for sleeping and baggage cars necessary for the transportation of the enterprise. The winter quarters proper is a two-story frame structure, 160 feet long by 40 feet wide. On the first floor are located store-rooms for various parts of the traveling amusement enterprise, while work benches occupy a prominent part of the floor space, presided over by mechanics of the various arts. The second floor is devoted to store quarters also, but sufficient space has been allowed for two large rooms suitable for rehearsal purposes. Company No. 1 occupies the front section and the No. 2 Company the other.

An innovation in the repertoire world has been evolved by Col. Swain this season in the issuance to members of his organization of an insurance policy protecting each to the extent of \$4,000 in case of death and 50 per cent of salary for the balance of a natural life in case of permanent disability. The shows also carry insurance on each piece of personal baggage. This policy is handed the artist when he or she arrives and covers loss by fire, accident or theft while in transit or on the lot. These policies were written by a local company, Godechaux & Mayer, and are issued by the U. S. Fidelity Company.

Both Swain companies carry stages with a 40-foot opening, with two Universals of 160 candle power on each show for both stage and house lighting. The tops are practically new this season, one a 90-foot round with two 20-foot and one 30-foot middle pieces, while the other is slightly smaller, an 80-foot round. Each top carries 800 chairs with canvas seats designed to hold two people, and 10 tiers of circus buses.

One of the many features this season will be a dancing octet of four men and four women which is being rehearsed daily and will be produced on both shows. In addition to two big feature acts and the regular dramatic production. Those on the lot today were: Thomas Dillon, E. E. Tittle, Milton Jastram, P. J. Healy, Lucius Jenkins, Carl Millone, C. W. Reddock, Charles Sweeney, Nick Colao, Jack Harrison, Don Lee, E. Perdait, Ralph Wolfe, Raymond Wolfe, Otho Wright, D. E. Benn, Al Tint, Tom Waterall, Jimmie Van, L. W. Williams, Billy Groves, R. F. Wennes, Ned Woodley, Layman Rice, John McLaughlin, Charles Gulf, Milton Carden, Jack Reynolds, Ray Dillon Tittle, Ethel Montrose, Ida Hutto, Marie Jenkins, Mary Appel, Lillian Van Strook, Flo Harrison, Lella Dean, Bernice Remington, Julia Nicolay, Mabel Ford, Babe Winifred Allan, Emily Turner, Dot Groves, Pearl Perry, Bessie Woodley, Adams and Steel, C. B. McKinney, Glen Edwards, Laman Craft, Tom Hutto, Mr. Corley, Jerry Quin, Billy Hallett, Richard Mangum, Mrs. Corley, Alee Crain, Roy Garrett, William Mullins, C. M. Norris, Volter Rasmussen, Dave McKafferty, H. B. Langford, J. D. Thompson, Lloyd Davis, Red Former, Sidney Johnson, Byrd Polk, Louis Billings, James Figerio, Price Wilson, W. T. Lokey, Alfred Young, J. Bedall, R. Bedell, L. W. Stevens, Charles Wesley, Mr. and Mrs. Weideman, Mrs. W. I. Swain, D. Lockhard, P. Swain, Carl Swain, Kennedy Swain and C. E. Neff.

Two bands are yet to be heard from. One of the features of the shows will be the Famous Gold Band, expected to create a sensation in the various towns visited. According to Col. Swain, his two shows, of three cars each, will make an impressive appearance, as the best of material has been used in the decorations, both inside and out.

Col. Swain arrived for the season fresh from a visit to his ranch in Kansas.

Norma Yeager, who has played versatile character leads with many of the best known repertoire companies, was in Cincinnati a few days recently, and called upon *The Billboard* editors.



Philip Van Zandt, leading man this season with the Equity Stock Company, playing thru the Southern States, formerly appeared in motion pictures on the Pacific Coast.

### Movements of Actors

Chicago, March 6.—The Earl Ross Players, which company has been in stock in Waukegan, Ill., for six weeks, has posted closing notices for March 15. Mr. Ross is said to be looking for a good stock location for his company.

Announcement is made that the Harry Minturn stock, which has had a long season at the Temple Theater, Hammond, Ind., will close March 22. It is said Mr. Minturn's desire for a vacation and rest before entering another engagement is responsible for a somewhat earlier closing than had been anticipated.

Frank Winninger, of the Winninger Players, was here Wednesday and said his season has been an excellent one, with but two losing weeks. No date is announced for the closing of Mr. Winninger's season.

M. W. McGee, manager of the Woodward stock, Detroit, is here today for an ingenue. The Woodward company has run for four years steadily in stock in Detroit.

Christina Affeld has gone to New York to figure on an engagement for the new season.

Mabel Page, second woman with the Hawkins-Ball stock, at the Calumet Theater, South Chicago, had the misfortune to lose her six-year-old son by death from fever on Monday. She has retired from the cast and Virginia Calhoun has taken her place.

A. Milo Bennett announces recent bookings as follows: Ethel Wyckmer with the *Is Zat So* Company at the Adelphi Theater, Virginia Calhoun with the Hawkins-Ball stock, South Chicago; William Hancock, Pauline Drake and George Wilson with the Majestic Theater Players, Madison, Wis.; Clyde Weston with Ida Anderson Players in stock, Columbus, O.

### Harris Comedy Players Sadler's Successors

Waco, Tex., March 7.—Harley Sadler sold his company and entire outfit intact to E. L. Harris and the show is now named the Harris Comedy Players. A. C. Hefner joined to direct and play Mr. Sadler's parts. Members of the company now are as follows: E. L. Harris, owner and manager; Mrs. E. L. Harris, A. C. and Fay Hefner, J. C. Broadley, Ted F. Chase, U. E. Ackley, Ora Vanning, Mabel Spencer, M. J. Landrum, Rose Landrum, Bart Couch, DeLoma Couch, Harry Holbrook, Linden Heverly, Ralph Baker, Gladys Cox Baker, Adolphus Yager, Lilly B. Yager, the Shelvis, Speck Lawrence, Ben Morrow, Asa Blankenship, Burnett Massengale, Bobby Best, Mr. and Mrs. Sadler left for an extended trip, combining pleasure with business, to St. Louis, Chicago and New York, expecting to return about May 1 to open with an entire new outfit and company at Wichita, Kan.

### Cast of Obrecht Stock

Chicago, March 7.—Lola Davis writes *The Billboard* that the cast of the Obrecht Stock Company this season will consist of Christy Obrecht, Katherine McCool, Arthur Verner, Johnnie Burris, Lola Davis, Mr. Colton, Mr. and Mrs. Sexton and Billy Hill.

### Flashes From the Folks on the One-Night Stands

Chicago, March 6.—Ned Albert is here as the bellringer ahead of *Flashes From the Great White Way*, trekking from the South on Wingfield Time and destined for Chicago territory. The show has 42 people, jazz band, orchestra and a fine production. The organization is reported to have done some good business.

Fiske O'Hara will close his engagement of *The Big Mogul* in the Central Theater March 14 and go on Wingfield Time for three weeks of one-night stands. The route will land the *Mogul* in Canada for Holy Week. The show will open in Toronto April 13 for a two-week engagement.

Jim Wingfield reports that the *Abie's Irish Rose* Company leaving St. Paul for Wingfield Time opened in St. Cloud, Minn., March 1 and is making a customary *Abie* cleanup. The show will play one, two and three-night stands thru Minnesota and Nebraska into Denver, where the company will open July 12 for an indefinite run. The *Abie* company playing the Garrick Theater, Milwaukee, is doing capacity. A Milwaukee item of importance to shows lies in the fact that the Garrick Theater will go entirely to road shows as soon as *Abie* concludes its present engagement there. The house will be booked exclusively by Mr. Wingfield. This will be the first time in 16 years that Milwaukee has had two theaters playing road shows. During that period the Davidson Theater has had this field to itself.

Harvey's Minstrels, on Wingfield Time in the copper country, report an average nightly intake of \$900 lately. The show will play thru Wisconsin into Minnesota and is said to be giving excellent satisfaction. F. A. McLain is owner and manager.

### Under Canvas in Arkansas

Leslie Kell's Comedians opened under canvas at Lake Village, Ark., recently to good business and with the following people: Amber Wymore and Eddie McKinney, leads; Dolly Seymour and Bob Brewer, heavies; Harry Valpo and Lenore L. Connelly, characters; Leon Phillips, general business, and Leslie Kell, comedian. They carry a 10-piece band of which Harry Valpo is leader, and an eight-piece orchestra led by W. J. Epinger, featuring E. W. Denney in xylophone solos. Bob Brewer is directing stage, while the top is in charge of Howard Irney. Nell Elliott, Mrs. Wachtel and Mrs. Bolt handle tickets and Jimmie McBride is in advance, keeping the show billed like a circus. Mr. Kell has an entirely new repertoire of plays, vaudeville acts and scenery.

On the opening day Eddie McKinney and Nell Elliott were wed, as mentioned in the marriage column of *The Billboard*. Mary Gertrude Young, seven-year-old niece of Mr. and Mrs. Valpo, made her professional debut in specialties at Lake Village and went over big. She is both pretty and clever, and bids fair to become a "real one."

LENORE L. CONNELLY  
(for the show).

### Shortage of Actors Reported by Feist

Kansas City, Mo., March 7.—Ed F. Feist of the Feist Theatrical Exchange states that indications point to a shortage of people for the coming tent season. He says the demand from managers of tent shows in this territory already is so heavy there are not enough people of the good old rep. style to be had, as the shows play week stands and require versatile actors, most of whom should do specialties or double some instrument in band and orchestra. Some managers endeavor to sign people now for early May openings, but the actors prefer to take the first opening that shows up and, as a result, the managers decided to open in houses a few weeks earlier in order to properly fill their casts.

A tented dramatic show has become quite an institution in the Middle West. It not only provides summer work for hundreds of actors but affords them much recreation. There being, as a rule, but one performance an evening, the actors, many of whom have their own cars, after the rehearsal period is over spend a good deal of time at fishing and other outdoor parties. As a result the actors are strong for the "tent opry."

The Mae Edwards Company, which played S. R. O. in Brockville, Ont., as reported in *The Billboard* last week, did the same thing the week following in Kingston, Ont. The company is now touring Ontario after a successful season in Eastern Canada.

### Arlic Marks Players Popular in St. John

Doing Excellent Business in Lenten Engagement at Casino Theater—Will Tour Maritime Provinces Till Fall

St. John, N. B., March 7.—The Arlic Marks Players, now in their fifth week at the Casino Theater, are doing excellent business. Altho using non-royalty plays, they are put on like big-time productions, with vaudeville specialties, Scotch pipe band revue and other features in addition. The company will remain here thru Lent, and about May 1 will begin a tour of the Maritime Provinces till fall. The company includes Lindsey B. Perrin, owner and manager, doing leads and light comedy; Arlic Marks, owner and treasurer, leads; Paul Brady, characters and leads; A. Paul D'Mathot, director, second business; Ray Wasmund, juveniles; William Phillips, stage manager, characters and comedy; Walter DeLuna, heavies; Clarence Kane, general business and comedy; James Daly, general business and comedy; Merle Scott, second business; Agnes Kurtz, characters; Peggy Logan and Louise Adell, ingenues; Susie MacDonald, hits and special dancer.

The company's trip from Sydney, N. S., to St. John was rather thrilling. Director D'Mathot afterward recalled all kinds of experience traveling in the show business, having crossed the Atlantic twice and the Pacific three times, but never encountering anything so rough as the voyage here. The company left Sydney Monday morning on the steamer *Sable*, being due at St. John Wednesday morning. In reality the party landed late Thursday night. The ship was 30 hours ploughing thru 60 miles of ice. Ice was 12 to 16 inches thick, and the boat could make about two miles an hour thru it, sometimes being stalled after failures to buck solid ice. "Land was out of sight," said Mr. D'Mathot, "and ice piled in all directions. You have heard the old joke: 'Captain, stop the ship! I want to get out and walk.' Well, we could have walked anywhere on that trip if we could have jumped over the two-foot space of clear water the ship made as she broke thru. You could see small icebergs 20 and 30 feet high. We finally landed at St. Pierre Island, halfway between Sydney and St. John."

### Cross Enlarges His Tent Show

Now Playing Houses in Oklahoma—Will Open Under Canvas Latter Part of May

Kansas City, Mo., March 7.—Nat Cross, manager of the Nat and Verba Cross Players, writes the local office of *The Billboard* he is enlarging his show for the tent season. He is carrying 12 people and playing theaters in Oklahoma and will open under canvas in Kansas the latter part of May. The summer show will consist of between 20 and 25 people. Besides an acting cast of six and four and a special vaudeville team, this show will carry an eight-piece orchestra. A new outfit has been ordered and Mr. Cross is looking forward to an excellent season.

A new line of royalty plays, with special paper, has been leased for the summer, among them being E. L. Paul's *Valley Center* and *Mystic Island*; J. S. Angell's *Taming a Flapper*, and two from the pen of Niel E. Schaffner, *The Old Grouch* and *What Every Daughter Learns*. Mr. Schaffner's mystery play, *The Vulture*, was featured by the Cross Players last summer and Mr. Cross bought it again for his winter season. He has commissioned Mr. Schaffner to write a special comedy to feature Verba Cross, the diminutive comedienne. The Dunbars, formerly with this show, have been replaced by Mr. and Mrs. Jack Sanford, with the rest of the lineup the same as when opening their winter season.

### REP. RIPPLES FROM K. C.

Kansas City, Mo., March 7.—Fields' Players closed their house season February 28 at Sapulpa, Ok.

Ted North was a visitor in the city this week. He reports a nice business thruout Missouri, playing in houses.

Ward Hatcher, manager of the Hatcher Players, and Mrs. Hatcher were visitors this week. Both look well and report feeling that way.

Mr. and Mrs. Ed C. Ward, who recently closed their show in Arkansas, have returned to Kansas City for the purpose of organizing their summer tent show. They spent an enjoyable few weeks hunting in the Ozarks following the closing of their show.

Mr. and Mrs. Wallace Bruce are spending a few days with the home folk in K. C. Mr. Bruce was compelled to lay off his jazz orchestra for a short time owing to the illness of one of the members. They will soon resume the road tour.

The Feist Theatrical Exchange reports the following placements this week: Marley Streeter with Brunk's Comedians, Richmond Kent with the Dubinsky show, Mr. and Mrs. Lawrence Nolan with the Edgar Jones Players, Mr. and Mrs. Harry Dunbar with the Hughes-Forbes Players.

H. C. Long, advance agent for four years on the Duhinsky Bros.' No. 1 Show, is a recent arrival in the city.

WANTED AT ONCE

Dramatic Repertoire People, Stock People, Specialty Teams, Musical Comedy Principals and Chorus Girls WHO MAKE GOOD And have a record to show it. Send detailed description of yourself, your talents and your past engagements, with late photographs, salary, etc. State whether you do Specialties and what they are. Also whether you double Band or Orchestra. (GOOD BAND AND ORCHESTRA MUSICIANS WANTED, WE'RE CASTING TWO COMPLETE SHOWS AND MANY SPECIAL CALLS.

H&C THEATRICAL EXCHANGE ROOM 2 E. & C. BLDG. DENVER, COLO.

ONE-SHEETS Type or Block. Dates or Posters. Pretty decent service. It suits our regulars. We want a few more. HIRD OF HARVEY, in Iowa.

WANTED Man and Wife for small parts, hokum specialties. One must double Piano. Also Man Pianist who can do Characters, RIPPEN'S COMEDIANS, Gen. Del., Fayetteville, N. C.

WANTED For Bryant's Show Boat, Piano Player and Trap Drummer. Must do Specialties. Also Bill Posting Agent with a conscience. Other people write. No Agency. Elizabeth, Pa.

Lobby Photos—Post Cards 8x10, \$12.00 per 100. \$18.00 per 1,000. GEORGE F. GIBBS, Successor to Commercial Photographic Co., DeWaver, Iowa.

AMONG THE BEST. MAXWELL PLAYS HOFFMAN PLAY COMPANY. 830 MARKET ST. SAN FRANCISCO.

WANTED

People in all lines. Must do Specialties. Ingenue who plays some Piano. People doubling Orchestra given preference. Rehearsals April 20 at Lake City, Ia. TILTON & GUTHRIE PLAYERS. Address M. R. TILTON, La Harpe, Ill.

STOWE'S MOTORIZED U. T. C.

CAN PLACE few more good, useful people, Actors and Musicians. Actors who double Brass or Specialty given preference. Leader for B. & O. Strong Phineas and Legree. Those who write before please write again. State lowest pay own. JOHN F. STOWE, The Hungarlow, Niles, Michigan.

AT LIBERTY FOR DRAMATIC OR MUSICAL DRAMATIC COMPANY Versatile Actor and Musician. Character, Character Comedy, Heavies. Can direct. Specialties. A-1 Alto Saxophonist; do real solos. Experienced, reliable, professional. Not a "movie" amateur. Allow time for forwarding of mail. ACTOR-MUSICIAN, Billboard Office, Los Angeles, Calif.

MACY AND NORD WANT

Reliable Equity People in all lines who double Specialties, for tent season in Oregon and Washington. Also want small "hot" Jazz Orchestra and real Boss Conductor. Address H. R. MACY, Palace Theatre, Houston, Texas.

WANTED for BROWNIE'S COMEDIANS

Under canvas. The old reliable. Small but sure. Piano Player, man preferred, who will do a few bits; Young General Business Team with Specialties, General Business Team for some Characters, good Vaudeville or Med. People who will do parts. Eat and sleep on lot. I pay all after joining. Show opens in Kentucky. PAUL BROWN, Rex Theatre Bldg., Newark, Ohio.

The Princess Stock Co. WANTS People in all lines of Repertoire. Prefer those doubling Band and Specialties. Musicians for Band and Orchestra. Rehearsals April 15. Tell all first letter with lowest salary. Address E. C. WARD, care Coates House, Kansas City, Mo.

Bobby Warren Stock Co. WANTS A-1 Ingenue, small; tall young Heavy Men. General Business Team, Feature Vaudeville Team. Those doing Specialties given preference. All must be young, with good study and A-1 wardrobe. Gollad, Texas.

Sherman Theatrical Agency REAL PEOPLE FOR REAL SHOWS. WANT two Men capable of doubling Piano for Tent Shows. 648-650 No. Dearborn St., CHICAGO, ILL. PLAYS 120 to select from. Catalog Free.

REP. TATTLES

Jim McKay writes that while walking up Main street in Buffalo, N. Y., March 1, he met Dave Barry, old-time Irish character, formerly of the well-known team of Barry and Hennessy. McKay thinks it is about time Barry should get back on the boards.

H. Webb Chamberlain is receiving encouraging reports from all managers who have leased his plays, he reports in a letter to us from Perth, Ont. He remarks he is getting "the fever" and doubtless will be on the boards himself this summer in one of his plays, after an absence of more than a year.

That "Dad" Zelno is still much alive is indicated by the following letter: "Just a few lines to let 'em know we are back in Beaumont, Tex., the fourth time this season. Business is very good, but I never saw so many shows in all of my 40 years in the business as I have seen this winter. I am here for one week, then head for Arkansas and Missouri."

While passing thru Toledo, O., C. C. Cummings, manager of the Bijou Stock Company, stopped to see his old friend M. M. Woodward, and leased several plays. Mr. Cummings expects to open in Easter Monday, getting territory in Maine. "I shall have practically the same members in my company as last season," he writes.

Mrs. Al Thurburn, who recently became the mother of a bouncing son, will resume her duties as pianist with Glen D. Brunk's Comedians in California in a few weeks. She and the baby are getting along nicely at the Thurburn home in Canon City, Col. Al Thurburn is orchestra leader of the Brunk show, with which his wife has been identified for three years.

Lake Reynolds writes from Webb City, Ok.: "Doing a nice business in Oklahoma over the Barbour Circuit, with a good show. In playing this circuit a good show gets good money. Bad ones 'bust'. We have had so many come down here that are bad the ticket agents don't have to look up the rate to New York and other points East."

K. W. Lemmon sends word that he joined the Smith-Willis Stock Company at Mt. Vernon, Ill., March 9, with a musical act in which his sister shares, known as the Lemmon Duo. Miss Lemmon formerly played in Joplin, Mo., at the Electric Theater with the Irene Berry quartet. Mr. Lemmon, as orchestra leader and piano accordionist, closed with Crowler's Comedians in Kosse, Tex., after a successful season of 42 weeks, he states.

Haines' Comedians are playing their 22d week of circle stock in Kansas to excellent business, with Ft. Scott, home of Mr. and Mrs. George P. Haines, as their headquarters. Last week's bill was Robert Sherman's 'Sheriff's Bride'. This company will continue under its present policy of circle stock until April 11, the week following which will find it rehearsing for a long season under canvas over its old territory in Missouri, Kansas and Iowa.

Writing about the reception of the Arlie Marks Players at St. Johns, Newfoundland, A. Paul D'Mathot says: "The people" (Continued on page 86)

AT LIBERTY WILL B. MORSE Parts as cast. MARJORIE SHREWSBURY (MORSE) As cast, except Characters. Experience, wardrobe, ability. Equity. Address 5310 Danview St., Dallas, Tex., Phone, N. 4246.

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SECOND BUSINESS TEAM with Specialties, CHARACTER and GENERAL BUSINESS TEAMS with Specialties, COMEDIAN capable of Light and Low Comedy, with Specialties, strong enough to feature; one PIANIST PLAYER. State if you double Stage. Give your full description with salary. Send photos; will return. Mention if you sing in quartet and what, or if you double orchestra. Long season, all Iowa. Rehearsals April 10. Open at Wilton Junction and at Jewell. Can join at once. Canvasmen write. Address FRANCIS INGRAM, care General Delivery, Indianapolis, Indiana.

LAST CALL Advertising Copy Spring Special Number of The Billboard DATED MARCH 21 Last Advertising Form Closes in Cincinnati March 15 RUSH YOUR COPY TODAY

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WANTED FOR MUTT AND JEFF MOTORIZED, TENT, ONE-NIGHTER, CORNET PLAYER, MUST DOUBLE STAGE; Trombone Player, MUST double Stage; Woman for Small Part, must double Piano. Write fully. Tickets? YES. JACK HOSKINS, Coates House, Kansas City, Mo.

WANTED TAYLOR PLAYERS DRAMATIC REPERTOIRE PEOPLE IN ALL LINES, TENOR LEAD AND BARITONE FOR MALE QUARTET. A-1 Advance Man with ear. Musicians for Orchestra. Boss Canvasman who is good Electrician. All must have youth, appearance and wardrobe. People doing Specialties or doubling Orchestra given preference. People who have worked for me before write. Show opens under canvas April 1, in California, with all new outfit. R. FERRIS TAYLOR, 1016 South Grand Avenue, Los Angeles, California.

Hillman's Ideal Stock Co. Wants Young Ingenue Leading Woman with Specialties. A-1 Specialty Team (Man must double one of the following instruments in B. & O.: Bass, Alto, Clarinet, Baritone, Sax, or Trumpet). A-1 Pianist who can double one of the above instruments in Band. A-1 S. and D. Specialty Man who can double B. & O. or Traps, Boss Canvasman who can double B. & O., Band Men who will assist on canvas. State correct eye, height, weight and very lowest salary. If you have a car, mention the fact. Address F. P. HILLMAN, care The Billboard, 424 Chambers Bldg., Kansas City, Mo.

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JACK KELLY WANTS Dramatic People Doing Specialties FOR TENT SHOW OPENING ABOUT MAY 1. EQUITY CONTRACTS, CHICAGO. Leading People, Feature Comedian and Ingenue. Teams doing Specialties given preference. General Business Man, Heavy and Character Man, Director, Piano and Air Calliope Player. Send photos, programs. State salary, number of Specialties and nature of same, in first letter. Address JACK KELLY, 132 South Larch St., Lansing, Michigan.

WANTED PEOPLE ALL LINES COMPLETE CAST AND ORGANIZED JAZZ ORCHESTRA FOR NORTH BROS. (Frank and Sport). Complete cast and organized Jazz Orchestra for HYATT PLAYERS. Both shows open houses April; tent later. WANT Band Actors and others for PRINCESS PLAYERS, E. C. Ward, Manager. People for HELEN DUVOYLE PLAYERS, TED NORTH PLAYERS, CHICK BOYES PLAYERS, DUBINSKY BROS., STOCK CO., EDGAR JONES POPULAR PLAYERS, WARD HATCHER PLAYERS, BYBEE STOCK and other reliable shows immediately. Especially want Ingenue Leading Woman, Juvenile Leading Man, General Business People with Specialties. Feature Specialty Teams doubling parts, organized Jazz Orchestras and Musicians all lines. Tell everything first letter, giving ages, weights, heights, and if doing Specialties, how many and what kind, also line parts played.

ED. F. FEIST THEATRICAL EXCHANGE, GLADSTONE HOTEL BUILDING, KANSAS CITY, MISSOURI.

WANTED WANTED WANTED FOR WELCH BROTHERS SHOWS Real Wagon Show Agent that can post and drive a Ford. Two Teams that can do two or more acts; state salary; make it right, as you get it. This is a Motorized Show, ten trucks. Agitators and booze bounds, stay away. Jim Hoover, can place you. Grind Store Agents, come on. WANTED TO BUY—10x10 Marquee, must stand inspection, or any Wagon Show Property. Answer as per route: Lilita, 12; York, 13; Cuba, 14; Emelle, 16; Sumterville, 17; Gainesville, 18; Panola, 19; Cochran, 20; Aliceville, 21; all Alabama. D. W. POWER, Manager (HORSE)

AT LIBERTY A-1 Violin Leader, up-to-the-minute rep. of music. Wife A-1 Drummer. Fine rig of Drums and bells. We please the public. W. F. ROYSTER, Denison, Texas.

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# American Concert Field

and American Achievements in the World of Music

Pageantry *By* Izetta May McHenry *Classic Dancing*



(Communications to 1493 Broadway, New York, N. Y.)

## Many Attend Meeting of National Association of Schools of Music

An effort was definitely launched at the special meeting on February 28 called by Howard Hanson at the Eastman School of Music, in Rochester, N. Y., of the National Association of Schools of Music to raise the standard of music courses thru classifying the music schools of the country. The directors of the various music schools, who attended the conference upon invitation of Mr. Hanson, recommended that music schools be classified into three separate classes as follows:

Class A schools, to be those schools which maintain a four-year diploma or degree course, which would be recognized by the association, and possessing a faculty of sufficient strength to produce students of excellent proficiency. Such schools would have to maintain departments in all branches of applied music and theory.

Class B schools, to be those schools which are capable of granting a teacher's certificate according to the course approved by the association.

Class C schools, to consist of those schools which are capable of giving excellent preparatory development and training but which do not grant certificates or diplomas which are recognized by the association.

Certain recommendations were made relative to the awarding of degrees, and, in the opinion of those in attendance at the meeting, a master degree in music should be granted for not less than one year's work in residence at a school after the Bachelor of Music degree has been granted by a school recognized by the association.

A soloist's diploma should be granted only after a four-year conservatory course, which course would be essentially the same as the course for the Bachelor of Music degree, but without any academic requirements. The meeting as a whole recommended that the Teachers' certificate should be granted after at least a three-year course which would include an intensive study of pedagogy and actual practice teaching in addition to the regular work of the first three years of the diploma course. The plan as discussed by those in attendance of the meeting has every indication of filling a need that has long existed in reaching a definite standard whereby musical ratings could be given, and it will eliminate the awarding of the degree of Doctor of Music by certain schools whose requirements have been far below other schools issuing the same degree.

Mr. Hanson announced the co-operation of the Carnegie Foundation had been promised in this new movement and it is possible the foundation will be of financial assistance in the campaign to standardize music courses. Among those in attendance at the meeting were Felix Borowski, president Chicago Conservatory, Chicago; Kenneth Bradley, president of National Association of Music Schools and Allied Arts and director of Bush Conservatory, Chicago; George W. Chadwick, director, New England Conservatory of Music, Boston; Grace Spofford, Curtis Institute of Music, Philadelphia; William McPhail, director of McPhail Conservatory of Music, Minneapolis; Dean Earl Moore, director of University School of Music, Ann Arbor, Mich.; John R. Hatstaedt, president of American Conservatory of Music, Chicago; Harold Randolph, director of Peabody Conservatory of Music, Baltimore; Dean Harold Butler, University of Syracuse Music School, Syracuse, N. Y.; Frederic Cowle, director of Conservatory of Music, Louisville, Ky.; Louise Westcott, Columbia School of Music, Chicago; W. Grant Egbert, director of Ithaca Conservatory of Music, Ithaca, N. Y.; Gilbert Coombs, director of Coombs' Broad Street Conservatory, Philadelphia; Kate S. Chittenden, director of American Institute of Applied Musical Arts, New York City; Earl Rosenberg, director of Horner Institute of Music, Kansas City, Kan.

Announcement has been made that George Engles, well-known concert manager, of New York City, will next season have the exclusive management of Elena Gerhardt's appearances.

## Long Oriental Tour Booked for Ruth St. Denis and Ted Shawn

Ruth St. Denis and Ted Shawn, at the conclusion of the present season, will not give any more performances in this country for the next two years as they sail in the late summer for an extensive tour of the Orient. They, with their company, will leave in August for Tokyo, where they open the tour on September 1, playing a 27-day engagement at the Imperial Theater, and from that city they will continue thru the Philippines, China, Java, Siam and India and close that part of their tour in Egypt. The remainder of the year will be given over to engagements on the continent, and it is unlikely they will be seen in this country again until two seasons shall have passed.

Contrary to a previous announcement, Miss St. Denis and Mr. Shawn will give three performances in New York instead of the one announced for March 17. These performances will be given in Carnegie Hall, with the first taking place March 17 and the last two on March 31, which will be a matinee and evening performance. The matinee is being given especially for theatrical folks who are greatly interested in the work of these celebrated dancers.

## Ralph A. Lyford Re-Engaged To Direct Zoo Opera Company

Announcement was made March 6 by Charles G. Miller, business manager of the Zoological Gardens, Cincinnati, that Ralph A. Lyford has been reappointed as managing director of the Zoo Opera Company for the coming season, which, as before, will be of eight weeks' duration, starting June 21 and ending August 15. Mr. Lyford has been director of the zoo company since its inception five years ago and thru his untiring efforts has been largely responsible for its artistic success.

For the sixth season there will be at least six operas sung which have not been heard at the zoo. These are: *Dinorah*, *Fra Diavolo*, *Daughter of the Regiment*, *Force of Destiny*, *Ernani* and *La Favorita*. Among those which will be repeated are: *Martha*, *Elizir of Love*, *Carmen*, *Madam Butterfly*, *La Tosca* and *Trovatore*.

Mr. Lyford plans to go east shortly for the purpose of engaging artists for the principal roles.

## Mendelssohn Chorus To Present Cantata by Cadman

The Mendelssohn Male Chorus, of Salt Lake City, will give its third annual concert in Assembly Hall the evening of March 20. The program will have as its chief feature the presentation of Charles Wakefield Cadman's cantata for male voices, *The Vision of Sir Lancelot*, which was chosen because of the opportunity it affords to show the ability of the chorus. The soloists will be John W. Summerhays, as guest soloist, and Walter A. Wallace, one of the charter members of the Mendelssohn Chorus. The organist will be John J. McClelland, who was the first leader of this organization, and Becky Almond will be the pianist.

## One N. Y. Performance To Be Given by Schumann-Heink

But one recital will be given in Greater New York by Mme. Schumann-Heink and this will take place on Sunday afternoon, March 22, at the Metropolitan Opera House. This will be the first occasion the noted singer has sung in the Metropolitan since the time she was a member of the company there. This season Mme. Schumann-Heink has been kept busy with engagements which have taken her to the Pacific Coast and back again and at the conclusion of this tour in the East on May 21 she will sail for London to sing in recitals there and in other British cities, and later is to appear in a number of cities on the continent.

## Lawrence Tibbett To Be Heard in Concert in Carnegie Hall

Lawrence Tibbett, who became famous overnight thru his performance in *Falstaff* at the Metropolitan, will give his first concert in Carnegie Hall, New York, March 16. This young American singer will be heard in a most interesting program of songs.

## Princess Theater, New York

Beginning Wednesday Evening, March 4, 1925 The Little Opera of America, Inc., presents "MANDRAGOLA", an opera composed by Ignatz Waghalter. Adapted by Alfred Kreyberg from the Florentine Romance by Nicolo Machiavelli. Ignatz Waghalter, general musical director. Staged by Ulrich Haupt. All settings and costumes conceived and designed by Herman Rosse.

*Dromio, a Go-Between*.....Thomas Conkey  
*Florio*.....Leonard Snyder  
*Ernest Otto*.....Charles Schenck  
*Pandolfo, a Wealthy Senator*.....Ernest Otto  
*Beatrice, the Young Wife*.....Frances Paperte  
*Mother of Beatrice*.....Louise Dose  
*Blanca, Pandolfo's Niece*.....Maria Samson

Other parts by Gladys Durham, Maria Reilly, Sue Lake, Rose Harzell, Myrtle McGovern, Ruth Powers, Bradford Hunt, Michel Sherry, Clifford Crosby, Miller Devereaux and Joe Kayser.

Alternates for leading roles, Edward Johnson, Elizabeth Herr, Paula Avers and End Watkins. Conductor, Ignatz Waghalter.

The Little Opera Company of America gave a dress rehearsal of *Mandragola* the evening of March 4 at the Princess Theater with the composer, Ignatz Waghalter, as conductor, before an audience composed chiefly of musicians and those prominent in the music world. This opera came originally was given in Europe in the Italian language, then later was presented in German, but for the New York presentation an English adaptation was made. The text of this English translation was so risque as to make many in the audience gasp and the Play Jury is likely to get the Little Opera Company of America "if they don't watch out."

The music as written by Ignatz Waghalter is not remarkable and at various times was reminiscent of the works of other composers, and with but little exception proved tiresome and uninteresting.

The costumes, designed by Herman Rosse, were rich in coloring and added greatly to the unusual settings which also were designed by him. Ulrich Haupt staged the production very adequately. Frances Paperte, who sang the role of Beatrice, was pleasing to look upon and was by far the most capable singer in the cast, as her clear soprano voice is of an excellent quality. Thomas Conkey as Dromio brought to his part the ability which his long experience in the light opera field has given him. Leonard Snyder as Florio neither sang nor acted. With as many capable American tenors as there are who would be available for the part of Florio, one found it hard to understand the reason Mr. Snyder was entrusted with the role, as his singing and acting were very mediocre. Maria Samson as Blanca was most vivacious and for the most part sang satisfactorily. Louise Dose as the Mother made a pleasing impression, and Ernest Otto as Pandolfo, the husband of Beatrice, evidently lost sight of the fact that he was representing a gentleman of Florence and ejected a decided German comic effect into the role. An outstanding feature, and one that deserves much commendation, was the clear and distinct diction of almost every member of the cast; particularly praiseworthy was the diction of Frances Paperte, Thomas Conkey and Ernest Otto. The outcome of this movement by the Little Opera Company to present performances of opera conique will be watched with considerable interest by a large number of people in the music world not only in New York but other cities as well.

## Mrs. Darby Resigns

Mrs. Jessie W. Darby, business manager of the Cincinnati Symphony Orchestra for the past two years, resigned last week. Her resignation was reluctantly accepted by the Symphony Board with the understanding that she was to remain in charge of the orchestra until the close of the season May 1. Need of rest was given as her reason for this action. Mrs. Darby prior to becoming business manager served the Cincinnati Symphony Orchestra Association in a secretarial capacity.

## Florence Easton To Sing for Winnipeg Musical Club

Florence Easton, of the Metropolitan Opera Company will give a concert in Winnipeg on March 23. The noted soprano will be presented by the Women's Musical Club in a program at the Walker Theater.

## New York Musical Events

The Stringwood Ensemble, the newest of the New York chamber music organizations, made its debut in Aeolian Hall the evening of March 2 in a program consisting of compositions by Mozart, Stravinsky, Saint-Saens, Krein and Prokofiev. The musicianship of the players was tested in the opening number of the program, the Quintet in A-Major by Mozart, when in tone quality and shading, these experienced artists proved the new organization is one to be reckoned with in the future. Stravinsky's Trio made one think of a small-town band in its early rehearsals, and the audience refused to take it seriously.

Francis Macmillen, who has been known for some time as a good violinist, gave another concert at Carnegie Hall on the night of March 3. He has progressed and improved so greatly that he can now be compared favorably with any of the violin virtuosos appearing today. His program, of a pleasing variety, was made up of Goldmark, Pugnani-Freilster, Laio, Brahms, Chantrelle (Macmillen's arrangement), Randegger and Wintflou Cortelyou compositions. Mr. Cortelyou was called upon, from his seat, to bow in acknowledgment to the repeated rendition of his exquisite Allegro Gracioso. Fortunate in the ownership of an unusually good-toned instrument, Mr. Macmillen confidently can display his powerful bowing and the trickiest kind of technique to the fullest extent and get all possible out of his selections. The applause, not at all perfunctory, compelled the addition of five equally pleasing numbers to the many who eagerly awaited Richard Hageman, as usual, was ever present at the piano to supplement, being particularly brilliant in the Brahms Sonata. Messrs. Macmillen and Hageman would more than satisfy and delight the most exacting concert habitues. The entire concert was broadcast by radio direct from the Carnegie Hall stage and must have added thousands of admirers to another of our own American violinists. A. T. E.

Another soprano, Florence Leffert, made her debut in Town Hall, Thursday evening, March 5, in a program which showed thoughtful arrangement in that it had few of the oft-heard concert numbers. Miss Leffert sang best in the group of German songs, but, in this writer's opinion, she would have done well to have waited until later to make a professional appearance as her singing lacks smoothness of tone and too often was uncertain of pitch.

## Andreas Dippel To Join Staff of Ithaca Conservatory

The Ithaca Conservatory of Music, of Ithaca, N. Y., has added a department to be known as the School of Opera as one of its branches. Andreas Dippel, grand opera impresario, who is well known in musical circles both in this country and abroad, has been appointed director of the new department and will not only manage the new branch of the conservatory but will give personal instruction as well. The course of study will prepare students in operatic roles and both grand and light opera will be included in the training and is open to special students who wish to register for operatic work exclusively.

## Many Distinguished Artists To Give Concerts in Chicago

In the next few weeks Chicago will have opportunity to attend concerts by many celebrated artists of the present day. Maria Jeritzka will be heard in a song recital at the Auditorium March 15, and on the same day, in the Studebaker Theater, occurs the only recital to be given in the city this season by Pablo Casals, cellist. On St. Patrick's Day Clara Clemens will be heard in a concert in Kimball Hall. March 22 has been chosen by four distinguished musicians as the date on which to present programs before Chicago audiences and Jascha Heifetz, violinist, will be heard at the Auditorium; Julia Clausen, contralto, at the Studebaker Theater; E. Robert Schmitz, pianist, will present a program of piano music at the Playhouse; Mario Chantec, tenor, is listed for a concert in the evening at the Studebaker, and at the Blackstone, in the evening, occurs the concert by the New York String Quartet, with Ethel Leginska as assisting artist.

Civic Opera Movement Started in Denver

Another city is interested in having a civic opera organization and this time it is a Western city, Denver. The movement has developed thru the interest of the members of the Denver Community Players, particularly in its musical department, and Will F. Morgan, chairman of that department, has for some time been quietly working toward a civic opera for Denver. According to report, Mr. Morgan encountered much opposition, but due to the support of the entire group of the Denver Community Players and progressive men and women in the musical and business world the work has been steadily going on. It has now reached the point where Wilberforce J. Whitman, well known for his excellent work in the cause of music and also well known because of the work of his son, Paul Whitman, has agreed to assume the leadership of the Denver Civic Opera as a part of the Community-Player movement. With the co-operation of Mr. Morgan and Mr. Whitman it is expected music will be brought closer to the attention of the people of Denver and thru its influence greater community spirit will be aroused. The players expect to put on a production of Pinocchio, the direction of which has been taken over by Mr. Whitman, and under his intensive training this Gilbert and Sullivan opera will be given in about a month.

Claire Dux Making Debut Appearance in Rochester

The distinguished lyric soprano, Claire Dux, is making her first appearance in Rochester, N. Y., Thursday evening of the current week when she will appear in a joint recital with the noted American composer-pianist, John Lowell. The concert, which is being given in the Eastman Theater, is the fourth in Series B.

Concert and Opera Notes

As previously announced, Ethel Leginska will conduct the People's Symphony Orchestra, of Boston, on March 15.

A second recital in Boston will be given this season by Myra Hess, distinguished English pianist, the afternoon of April 4.

Louis Lane, pianist and artist pupil of Edwin Hughes, appeared recently in concert in White Plains and Farmingdale, N. J.

John McCormack is scheduled to sing in Indianapolis on March 22, under the direction of the Ona E. Talbot Fine Arts Enterprise.

The American harpist, Alice Singer, who at present is in Paris, will make her first American tour in 1926-'27. She is making her debut in Paris with an orchestra in June.

The New York debut of Amy Evans, soprano, will be made in Aeolian Hall the evening of March 25. Miss Evans will be assisted by Richard Hageman, at the piano.

On March 15 the first recital will be given in Boston by Dusolina Giannini, in Jordan Hall. This noted young American appeared as soloist with the Harvard Glee Club last month.

Among the distinguished soloists to be heard with the Westchester Choral Society in White Plains, N. Y., this coming May are Florence Easton, Arthur Middleton and Paul Althouse.

Frederic Lamond, celebrated pianist, has been engaged by the Bush Conservatory of Chicago, and will begin teaching in June, continuing his association there whenever his concert engagements will permit.

For the pair of concerts given by the New York Symphony Orchestra in Carnegie Hall, New York City, March 12 and 13, Dusolina Giannini will appear as soloist. Bruno Walter, guest conductor, is directing.

Sergei Dushkin, who is appearing as soloist this week with the New York Symphony Orchestra in New York, will wind up his limited American season in Washington, Baltimore and Philadelphia on March 17, 18 and 19.

The American baritone, Royal Darnley, will make a recital appearance, after several years' absence, in New York City, in Aeolian Hall, April 28. Mr. Darnley is at present touring the Pacific Coast.

Under the auspices of the Buffalo Medical Foundation, the fifth and last of the artists recitals will be presented on March 31, when Marguerite D'Alvarez, contralto, and Gnomar Novaes, pianist, will give a joint recital.

Dusolina Giannini will give a recital in Boston at Symphony Hall March 15.

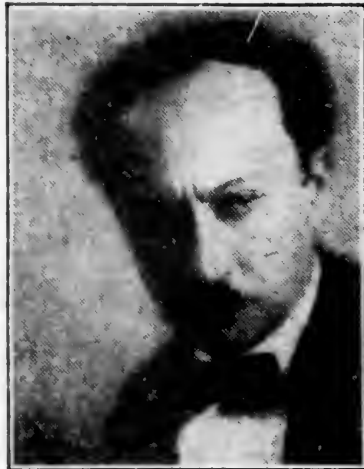
This young artist appeared as soloist with the Boston Symphony and also with the Harvard Glee Club this season, but this marks her first recital in the Hub City.

A young American singer, Helen Traubel, will appear as soloist with the St. Louis Symphony Orchestra when that organization gives its concert in Indianapolis on March 16. Miss Traubel has already met with success in the concert field.

A number of concert appearances has been announced for Carl Craven, tenor, of Chicago. He will sing the role of Faust in a concert-form presentation of that opera given in Chicago April 3; on April 5, in Locustur, he will sing in The Seven Last Words, and on May 12, he has been engaged for a festival performance at Galesburg.

Artist pupils of Robert Gayler, New York vocal coach, recently participated in a benefit concert, also a Lenten musicale. Under the direction of Mr. Gayler, Florence Mulholland, contralto (popular member of Rex's Gang); Robert Quail, tenor, and Anna Welch, harpist, gave a musical program at the Rye Neck High School Auditorium in Mamaroneck, N. Y., for the benefit of the Charles F. Rice Memorial Playground. Mr. Quail was heard in a group of songs by well-known composers, as was also Miss Mulholland, and the duet from Trovatore, which was given by these two capable singers, pleased the audience greatly. Miss Welch gave several harp numbers which were received with much applause. At a Lenten musicale in the Masonic Temple Auditorium in Greenwich, Conn., on March 3, Mabel Lees, soprano, and Gwilym Anwyll, tenor, pupils of Mr. Gayler, presented a delighted program assisted by Sarah Powell, listist. They scored much success in a duet from Madam Butterfly and each earned hearty applause for the group of songs also included in the program.

Motion Picture Music Notes



Hugo Riesenfeld, who has just celebrated his sixth anniversary as managing director of the Rivoli, Rialto and Criterion theaters, New York, has during these years offered musical programs which have had an influence in the cause of music that it is impossible to estimate. The total attendance at the three theaters, in the course of a year, reaches into the millions and among this huge number of people are many who attend Mr. Riesenfeld's theaters principally because of the excellent music which he offers. Then too he has been instrumental in giving opportunity to many young artists who in his theaters received valuable training which later made it possible for them to obtain engagements with the Metropolitan Opera Company, the Chicago Civic Opera Company and in the concert field also. Among these are Anne Roselle, Marlo Chamblak, Jeanne Gordon, Greek Evans, Colin O'More, Mary Fabian, Desire DeFreze and many others. Several conductors well known in moving picture theaters today first came into prominence thru engagements at the Rivoli and Rialto, and these included Erno Rapee, Nathaniel Finston, Joseph Littau and Frederick Stahlberg. Mr. Riesenfeld very generously disclaims full responsibility for the work accomplished at these theaters and gives credit to the many loyal members of his staff who, he states, have worked and striven just as much as he has, and among these men are Josiah Zuro, John Wenger, Emanuel Baer, Max Cooper, R. A. Barnett, Fred Crusto, Max H. Manne, Harry Rubin, Claude Millard and Abe Meyer.

As one of the features of this week's musical program at the Capitol Theater, New York City, S. L. Rothafel is presenting the noted American composer,

Charles Wakefield Cadman. Mr. Cadman is personally conducting a Cadman Cycle of five numbers and introducing the American Indian prima donna, Princess Tsianina, who is singing two numbers from the Thunderbird Suite. Other numbers in the cycle consist of At Dawning, sung by Gladys Rice and Joseph Wetzel; To a Comedian, a composition dedicated to Charles Chaplin and played by the orchestra, and the Wolfe Dance, from the above-mentioned suite, danced by Doris Niles, assisted by Frank Moulton. There are also other numbers by the favorite members of Mr. Rothafel's staff.

On Wednesday morning, March 11, John Priest, organist at the new B. S. Moss Colony Theater, New York City, is to play on the four-manual Skinner organ an exceedingly interesting program. The recital is given under the joint auspices of the National Association of Organists and the Society of Theater Organists.

A soprano solo, from Rimsky-Korsakoff's Hymn to the Sun was given by Mary Slivela, alternating with Cecile Sherman, on last week's musical bill at the Eastman Theater, Rochester, N. Y. A group of Chaminade was played by Harold O. Smith during his daily organ recitals.

Syncopation Week, featuring the stage production The Evolution of Jazz, recently was given by Balaban & Katz at the Chicago Theater, Chicago. Appearing for the week were Flelds and Edwards, phonograph stars; White and Manning, Art Landry and his Syncopators, Craft and Sheehan, Wells and Winthrop, Ossman and Schepp, Will Higgle and his Strutting Dixie Beauties, Nubs Allen, with the excellent theater orchestra under the direction of Nathaniel Finston.

The Frederick Chopin, one of the Famous Music Master series which was presented by the Concert Orchestra at the Rivoli Theater, New York, last week, is visiting the Rialto Theater this week, under the alternate direction of Irvin Talbot and Emanuel Baer. C. Sharpe Minor is continuing for another week with two more of his original novelties.

At the Metropolitan Theater, Manitoba, Can., an unusual number was featured recently in an organ and piano duet with Florence Patterson at the piano and Louis William Atkin at the organ.

The orchestra of the Strand Theater, Seattle, is now presenting excellent programs during the Sunday concerts and in addition to the orchestral numbers there are solo artists from the various musical organizations of Seattle.

Vic Meyers' Brunswick band has been attracting large audiences at the Liberty Theater, Portland, Ore. This well-known organization has made some splendid records for the Brunswick, their present tour being the result, and in the various houses where they are appearing they are proving a "hold over" attraction.

"Sakuntala" (Goldmark) is the overture introducing an unusual musical program at the Mark Strand Theater, New York, this week with Carl Edouarde conducting. Song and ballet pictures, produced by Joseph Plunkett, comprise the principal divertimento in which are Emily Day, coloratura soprano; Judson House, tenor; Amund Sjovik, basso, and the feature dancers.

The film score for the showing of The Phantom of the Opera will be written by the noted light-opera composer, Joseph Carl Brell.

At the Pantages Theater, Seattle, Wash., a feature of the musical programs are the numbers played by Henri S. LeBel, popular organist.

Joseph Gallicchio, violinist, was featured at the Riviera Theater, Chicago, last week assisting the Riviera Theater Quartet in The Concert.

At the console of the Wurlitzer, in the Palace Theater, Dallas, Tex., Dwight Brown recently featured Oh, Mabel. That same week the orchestra, directed by John L. Hathaway, played selections from Pajliacci to open the program.

The supplementary program this week at the Piccadilly Theater, New York, is introduced by the overture Eileen Selection, by Victor Herbert, played by the orchestra, with Fredric Fradkin conducting. John Hammond is offering as his organ specialty Santley's popular melody

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I Can't Stop Babying You, and Mr. Fradkin has chosen for rendition on the violin Zigeunerweisen, by Sarasate, and has compiled two attractive musical scores for the features.

The Society of Theater Organists held the first of several midnight parties scheduled for 1925 recently at the headquarters of the Italian Music League, New York City. There was a splendid attendance and one of the enjoyable features of the evening were songs sung by Edith Gaile in which she was accompanied by her husband, Walter Wild, president of the society.

For four days, commencing March 17, members of the Society of Theater Organists will conduct model demonstrations of film accompaniment at the Wanamaker Auditorium, New York. These programs are given in conjunction with and under the auspices of the Wanamaker Concert Bureau, Dr. Alexander Russell, director.

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## BROADWAY STORY

**Business Starts Slumping---"Louie" and "Sky High" Hits---Three Shows Rehearsing and Several More in Prospect---Grace George To Star---"Katja" Coming**

NEW YORK, March 7.—The usual Lenten slump has set in. The big leaders do not seem to be feeling it so much, but some of the weaker attractions, like *Betty Lee*, *China Rose*, *Natja* and *Patience* down in the Village, are playing to pretty thin houses. Yushny's *Blue Bird* and Balieff's *Chauve-Souris*, because of the fact that this is their final week, are getting a little more than would ordinarily fall to their lot, and even at that they are playing to greatly depleted houses. *The Blue Bird*, after a special midnight performance tonight, will return abroad, while the *Chauve-Souris* will open its road tour in Boston on Monday.

*Louis XIV*, the new Leon Errol show, which opened the new Ziegfeld Cosmopolitan Theater on Tuesday, is an outright hit, and the new Willie Howard show, *Sky High*, which opened on Monday at the Shubert, also is one of the best shows of its type. This will mean more opposition for the less potent attractions. There is a rumor about that *Louis XIV* will be moved to the Cohan Theater at Times Square within a month or so, after the Lillian Gish motion picture, *Romola*, vacates that house. While it is true that Errol would pick up a lot of incidental patronage at the Times Square location, especially during the summer months, the indications are that the latest and most artistic Ziegfeld production is slated to remain at the Cosmopolitan—if the big electric sign on that playhouse and on the north shore of Columbus Circle mean anything.

With the opening of its spring edition on Monday the Ziegfeld *Follies* hopes to take on some new life.

Shows at present in rehearsal include the musical version of *The Charm School*, which the Shuberts have been laboring with for some time, with Florence Eldridge and Eleanor Griffith announced as taking the feminine leads; *Mercenary Mary*, the first of two musicals planned by L. Lawrence Webber; *Sam Shannon's Sinners*, being staged by Walter Wilson, with Larry Ceballos directing the numbers, and *The Fast Workers*, being produced by the firm of Charles Mulligan and Paul Trebitsch. Vivian Martin will star in the latter piece, and others already engaged for her supporting cast include Ray Raymond, Hobart Cavanaugh, James E. Sullivan, Walter Lawrence and Paul Porter. Twelve specialty dancers will form the chorus. The libretto of this musical play is by Roland Oliver, who wrote *The Night Hawk*, also produced by Mulligan and Trebitsch. Charles Dickson collaborated with Oliver. The music and lyrics are by Harold Christy. Arthur Hurley will stage the show and Jack Conner will direct the ensembles.

In the near future Alfred E. Aarons will produce a new musical comedy with book by Fred Thompson and William K. Wells, music by George Gershwin and lyrics by Bud G. De Sylva and Ira Gershwin—the same combination with the exception of Wells that turned out the highly successful Aarons and Fredly production, *Lady Be Good*, at the Liberty Theater. Guy Bolton was co-author on the latter book. Lou Holtz, Phyllis Cleveland and Esther Howard are reported among the first to be engaged for the new piece.

Other productions in the offing include *Lily of the Alley*, which Edgar M. Gregor is to produce with Frances White and Hal Skelly in the principal roles; the Russell Jannet musical version of *If I Were King*, for which Herbert Cortell is said to be signed; a new piece written and to be sponsored by Daniel Kussell, with music probably by Jerome Kern; George White's recently announced *Love for Money*, and a summer musical offering written by Montague Glass and Jules Eckert Goodman for the use of the Avon Comedy Four. Then there is still *The Vagabond*, a musical play based on Villon's which the Shuberts have in mind.

Looking a little farther ahead, Grace Moore, prima donna of the *Musical Box Revue*, is to be starred next season by Sam H. Harris in a new operetta, with music by Irving Berlin. Charles Dillingham also has secured an option on the American rights to *Katja, the Dancer*, originally produced in Vienna and now playing in London with great success, which he plans to present here early next season. Frederick Lonsdale and Harry Graham made the English adaptation and Joan Hay is appearing in the title role. It is said that the part of Katja would fit Marilyn Miller very nicely, but the Dillingham office state that next season's plans for Miss Miller, who is now booked for a long tour in *Peter Pan*, are not yet definitely decided upon.

### H. H. Frazee Is Creating More "Nanette" Companies

Chicago, March 6.—H. H. Frazee was here this week on his way to Los Angeles from New York. The third company of *No, No, Nanette*, opened in Los Angeles at the Mason Theater last Monday under the supervision of Louis Macdon. Taylor Holmes heads the company. Mr. Frazee said that his second troupe of *Nanette*, in which Cecil Lean, Cleo Mayfield and Donald Erlan are playing, is doing splendidly in Philadelphia.

### Buy These Songs?---No

Chicago, March 6.—Charlotte Greenwood sings two songs in Hassard Short's *Ritz Revue* that a lot of people want. They have laid burdens on the shoulders of local music dealers by myriads of phone inquiries about the songs and the dealers haven't the songs and, moreover, they are not going to get the songs yet awhile, anyway. The numbers are *The End of a Perfect Day Is When the Night Begins* and *Too Tall*. Martin Broones wrote both songs for Miss Greenwood. Then it seems the songs led to the courtship that led to the question that led to the wedding. He has refused to publish the songs and is retaining them for his wife's exclusive use.

### Mary Lewis To Sing in Paris in Revival of "Merry Widow"

New York, March 7.—Mary Lewis, an American girl and former Ziegfeld *Follies* star, is to appear in Paris in a revival of Franz Lehár's famous light opera, *The Merry Widow*. Miss Lewis has been singing in the Monte Carlo Opera and is said to have been recommended for her new role by Franz Lehár himself.

### Ziegfeld To Direct Picture

New York, March 6.—Following the launching of the spring edition of the *Follies* Florenz Ziegfeld, Jr., according to an announcement from his offices, will leave for the Coast to direct a picture glorifying the American girl. This will be the first picture with which Mr. Ziegfeld has been directly associated. From California it is expected he will proceed to Florida to join his family.

### Cast of Spring "Follies"

New York, March 7.—The cast of the spring edition of the Ziegfeld *Follies* at the New Amsterdam Theater, which opens Monday night, will include Will Rogers, W. C. Fields, Ann Pennington, Vivienne Segal, Rae Dooley, Irving Fisher, Clarence Nordstrom, Tom Lewis, Brandon Tynan, Kelo Brothers, Serge Pernikoff, Martha Lorher, Elise Cavanna and Olson's Band, in addition to new glorified beauties and a score or more of assisting players. Mr. Ziegfeld states further more that all the comedy scenes of *The Comic Supplement* are to be included in the new *Follies* edition.

### James in Chicago

Chicago, March 6.—Harley James, formerly of the James Family Swiss Bell Ringers, is here after a season spent in the Puget Sound country, where he said weather conditions were ideal during the show season.

### Peggy Wood in "Mikado"

New York, March 6.—It is reported that Peggy Wood is to appear in a revival of the Gilbert & Sullivan opera, *The Mikado*, some time during the spring.

### LEON ERROL



Star of Florenz Ziegfeld's knockout musical comedy, "Louie the 14th", which opened with ceremony last week at the new Ziegfeld Cosmopolitan Theater, New York.

### \$100 More for Toe Injury

New York, March 7.—After a bitter wrangle between lawyers which lasted the best part of a day, Helen Moorehead, dancer, who injured her right toe while appearing at the Century Theater last October, was awarded \$100 more by the referee presiding at the Workmen's Compensation Bureau. The Aetna Insurance Company, which insured the show, refuted the claim.

Miss Moorehead has been devoting most of her time to playing in pictures and declared during the trial that she sought the position with Morris Gest's production strictly for the experience she would gain thru working under a capable dance director. Her salary for appearing in *The Miracle* was only \$30 per week, a mere fraction of what she earns for appearing before the camera.

John Searles, attorney for the dancer, asserted that she was awarded \$164 shortly after the accident, but this did not begin to offset doctor bills and treatment necessary to repair the injured toe. Her own physician is of the opinion that an operation is essential to restore the injury to normalcy.

### Graves Company Moves

Columbia, S. C., March 6.—The Graves Musical Comedy Company ended an engagement of 20 weeks at the Columbia Theater last Saturday night and departed for Savannah, where the company reopened on Monday at the Bijou Theater. Ned Haverley, the popular comedian and dancer of the troupe, is remaining behind for a while. The company and the individual players made a host of friends during their stay here and the season was a very successful one. A packed house was on hand for the farewell performance.

### Tito Schipa Lauds Stones

Chicago, March 6.—Tito Schipa, adored of operagoers, dropped into the Illinois Theater to see *Stepping Stones* one night this week. When the show was over the great tenor asked to be taken backstage so he could meet Dorothy Stone, costarring with her father, Fred Stone, in the piece. Mr. Schipa confided that he has finished a musical comedy along his own ideas and that it is practically ready for rehearsal. He wants to feature Dorothy Stone in the production. The Stones will step over and inspect Mr. Schipa's lyrics and tunes one night soon.

### "Sky High" at \$3.50 Top

New York, March 7.—A departure in the scale of prices for elaborate musical productions has been arranged by the Shuberts for Willie Howard's new show, *Sky High*, at the Shubert Theater. The best orchestra seats will be \$3.50 instead of the four and five dollars customarily charged for productions of this kind.

## ENGAGEMENTS

New York, March 6.—Ted White, a model, and Ann Caldwell, a member of the New York Academy of Fine Arts, this week joined the cast of *Artists and Models* at the Casino Theater.

Vivian Bell, Muriel Seeley and Betty Lawrence have been added to the cast of *The Love Song*, the Offenbach operetta at the Century Theater.

Irving Edwards has been added to the cast of Sam Shannon's *Sinners*, which is now in rehearsal.

### New Producing Firm

New York, March 7.—A new producing firm, composed of Arthur Buckner and Frank L. Teller, has announced itself and made known that its initial effort will be a musical show called *High Lights* at 1925, featuring Bobby Randall, supported by a cast and chorus of 60. The production will be an elaboration of Randall's present vaudeville vehicle.

The new organization also plans to supervise the reintroduction of *Dancing Diane*, the Bobbwell Brown musical comedy which was tried out on the road for a few weeks before the holidays.

Both attractions are scheduled for a metropolitan opening some time in May. Plans are also being formulated for a Broadway opening for Peggy Joyce in *Harold Mustess*, to be presented under the direction of Frank L. Teller, who has secured the play from Samuel Shipman. It calls for a cast of six.

### Carroll's "Pickings" Move to San Francisco

San Francisco, March 6.—Harry Carroll's *Pickings*, the revue that has been playing for 50 weeks at the Orange Grove Theater, Los Angeles, opened here this week at the new Wilkes Theater. The cast is headed by Richard Carle and May Boley and also includes, in addition to Carroll himself, Linda, the phenomenal dancer; Eddie Lambert, Willard Hall, Suzette and Murray, Velma Connor, Zedna O'Neil, Ernest Young, Edie Smith, Dorita, Vivian Hart, Carroll Wines, Ernest Morrison and Sammy Cohen.

### "Sally" Returns East

New York, March 7.—Sally, with Vera Myers playing the title role, will return to this section in a few weeks. The famous Ziegfeld musical success has been doing great business thru the South and West for several months and Miss Myers has scored a personal triumph in every town where she has appeared. The show is booked to play the Majestic Theater, Brooklyn, the week of March 23.

### London Bow of "Rose-Marie"

New York, March 7.—The London premiere of *Rose-Marie*, with Edith Day in the stellar role, will take place Wednesday evening, March 18, at the Drury Lane Theater, according to the cable dispatches. Arthur Hammerstein, who is now in London, will remain there until after the opening, when he will return to New York with Herbert Stothart, who collaborated with Rudolf Friml on the *Rose-Marie* music. Mr. Stothart is conducting rehearsals and will direct the orchestra at the first performance.

### Conquered by Custom

Chicago, March 6.—(Fashion note)—Louise Groody, lovely star in *No, No, Nanette*, at the Harris, has been unyielding in her opposition to bobbed hair ever since it became the vogue. She kept her own attractive tresses unshorn and vowed never to have them clipped. But nearly all of 'em fall for it at last, and so did Louise. "Never any more hairpins" is her new vow.

### Chorus Equity Notes

New York, March 7.—The Chorus Equity is moving its quarters from West 51st street to a more central location at 110 West 47th street, where the chorus branch of the Actors' Equity Association will be nearer the parent body, which is now in its own home at 45 West 47th street.

### Selwyn on the Jump

Chicago, March 6.—The Duncan Sisters stayed so long in the Selwyn that the theater and *Topsy and Eva* came near becoming a composite in the public mind. Now it's different. The *Scandalous* leave this week and *Vanities*, another revue, will succeed it, to stay four weeks, when it will make way for Michael Arlen's *The Green Hat*.

### "Two"---Not "Ten"

In our last issue we carried an article on page 11 that four dramatic and ten musical comedies in New York City were listed for inspection by the Citizens' Play Jury. Instead of "ten" it should have been "two", the error being due to telegraphing.



ON SECOND SIGHT

**CHINA ROSE**—Since its opening at the Martin Beck Theater on January 19 *China Rose* has suffered a change in its trio of comedians and one other principal, has eliminated about 15 members of the chorus and has had a few substitutions in the way of material. Now, at Wallack's Theater, where the operetta reopened recently after a week's rest, it is a somewhat different story.

But the fact that it is different does not mean that it is better. *China Rose* didn't need a change of comedians, nor a thinning out of its none too large ensemble. With all due credit to the masterly work of Jefferson De Angellis and the excellent assistance of Joe McCarthy and Bobbie Moore, the fact remains that these gentlemen fare no better in their tasks than did their predecessors, Robinson Newbold, Harry Short and Harry Clarke.

*China Rose* needed—and still needs—a consistent book with some relevant comedy in it. A little more dramatic element in the story also would not be amiss. Then it needs better costuming. At present this feature of the production makes the affair look too much like a pajama party. And finally it needs better salesmanship ability on the part of the chorus in the song numbers.

The performance as a whole now is run off much better than on the opening nights. The resigned attitude and the hopeless looks on the faces of the chorus members have been wiped out, and in their place is a more encouraging air of assurance. Evidently the gang has made up its mind to go out and win.

J. Harold Murray and Milt Manley continue to be the principal redeeming features of the show. De Angellis is clever, industrious and amusing; Olga Steck pleases well enough, and Billy Taylor injects a few highlights. But it is the hero and the soubrette who do most to keep interest and anticipation alive.

Beth Hardy has replaced Kathryn Milay as Sis Ta, and she fills the small bill to the heart's content.

The reduction in the size of the chorus, which was far from large enough for an operetta in the beginning, can only be ascribed to a desire to economize. Thus with a minimum operating expense, the help of Joe Leblang's cut-rate dispensary, and the psychological effect of announcing "Seats 8 weeks in advance," it is possible that *China Rose* may yet live to celebrate Easter along Broadway.

—D. C. G.

"Jessie James" Back in Philly

New York, March 7.—*Little Jessie James*, L. Lawrence Weber's musical comedy production, will play a return engagement in Philadelphia, starting March 23. Other bookings forced this piece to terminate its earlier engagement and go on the road.

Matinee Weekly for Jolson

New York, March 6.—Starting this week Al Jolson will eliminate the regular mid-week matinee given on Tuesdays of *Big Boy* at the Winter Garden and play only the one on Saturdays.

"Moonlight" for Chicago

Chicago, March 7.—Julia Sanderson in *Moonlight* will open at the Apollo March 15. Hassard Short's *Ritz Revue* will end its engagement in that house March 14.

ANN MILBURN



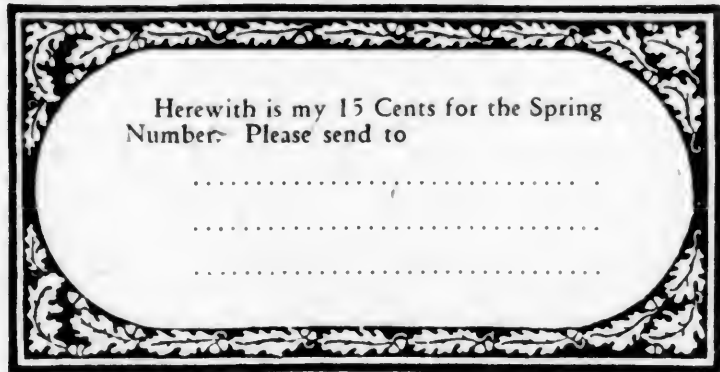
One of the bright spots of the new Willie Howard show, "Sky High", at the Shubert Theater, New York.

WHY NOT BOOK THE BEST?

BILLY MAINE AND (20) TWENTY OTHER PEOPLE

"SOMEWHERE IN FRANCE" "GOLDBRICK'S RETURN" "THE DUMBELL"

Return date at Huntington, Ind., broke our previous record of four weeks before. SOME BUSINESS, Open three April and May. Write COL. J. L. DAVIS, Room 304, 36 West Randolph St., Chicago, Ill.



Two To Leave Chicago

Chicago, March 6.—Next week will end the engagement of *The Dream Girl* in the Studebaker. The *Girl's* successor has not been announced yet by Frank A. P. Gazzolo, manager of the Studebaker. Another change will occur when *White Cargo* leaves the Curt two weeks hence after having played its 200th performance there.

"Bringing Up Father" Opens

New York, March 7.—Gus Hill's special Broadway company of *Bringing Up Father*, which is to enter the Lyric Theater about the end of the month for an indefinite run, will have a try-out opening in Patchogue, L. I., Monday. Baltimore and other out-of-town stands will be played before the New York premiere.

Richard Carle Is Wife's Heir

New York, March 6.—Charles N. Carleton, known on the stage as Richard Carle, is the sole beneficiary under the will of his wife, Mrs. Ella S. S. Carleton, also known as Ella S. Carle. Mrs. Carleton died January 16 and her will was filed in Surrogate's Court yesterday. The estate is estimated at "more than \$5,000."

British Houses Dropping Vaude.

London, March 7 (Special Cable to *The Billboard*).—Recently Sir Alfred Butt, after a trial run of first-class vaudeville at the Empire Theater, Leicester Square, stated that variety had lost its hold on the British public and withdrew the vaudeville bill in favor of pictures. The movies shortly will give place again to musical comedy. *Boodle* being slated to appear there shortly. It is hoped this fine house will recover popular prestige under the new regime, for recently the Empire's luck has been bad.

Another house also falling as variety and shortly likely to accommodate plays is the Oxonian, where, probably, Charles B. Cochran will revive *Kismet*, in which Oscar Asche made a great success before the war.

Members of "Charlot's Revue" Sailing for England

The passenger list of the White Star liner Baltic, sailing from New York at noon last Saturday for Queenstown and Liverpool, carried the following: Robert Hobbs, Jessie Mathews, Peggy Wynne and Carrie Graham of the cast of *Charlot's Revue*.

NOTES

James Barton, late star of the short-lived *When Summer Comes*, is appearing at the Hippodrome, New York, this week.

Helen Bolton, of *My Girl*, playing at the Vanderbilt Theater, New York, is building a bungalow at Santa Monica, Calif.

Lupino Lane, the English comedian, formerly with the *Ziegfeld Follies*, has been held over for another week at the Hippodrome.

George Tripp, who played Tommy Tinker in a road company of *Little Jessie James*, is now in New York preparing to go into vaudeville with Florence Hedges in an act called *Return Postage*.

Edith Alexander, a protege of Geraldine Farrar, has been made understudy for Ilse Marvenca, prima donna in the New York company of *The Student Prince*.

A new musical comedy entitled *Comical Charley* has just been completed by Vera Michelena and Fred Hillebrand, and is now awaiting the verdict of a New York theatrical manager.

Cliff Edwards, whose tinkling uke is one of the features of *Lady Be Good* at the Liberty Theater in New York, has a new song, entitled *Who Takes Care of the Caretaker's Daughter* while the *Caretaker Is Busy Taking Care*.

Florenz Ziegfeld's newest musical comedy, *Louis the 14th*, starring Leon Errol, broke all records since 1872 at the National Theater, Washington, D. C., the week before last, doing a total business for the week of almost \$40,000.

A new song by Edward Kunneke, entitled *Follow the Flag We Love*, was introduced last week by Percy Hemus and the male chorus in the first act of *The Love Song*, the Offenbach operetta at the Century Theater in New York.

Adrian S. Perrin, of the Rycroft & Perrin offices in New York, is producing a musical comedy of his own composition, entitled *Now Listen*, for the Tambourine and Bones Club of Syracuse University. It is to go on at the Wieting Opera House, Syracuse, N. Y., March 27 and 28.

Isabelle Rodriguez, Spanish dancer in *The Love Song* at the Century Theater, New York, performed a special dance, *El Bandolero*, last Wednesday night in honor of Madame D'Alvarez, Spanish mezzo-contralto, who attended the operetta.

Fred Astaire, of *Lady Be Good* at the Liberty Theater, New York, has been commissioned by a leading newspaper syndicate to write a series of articles entitled *Rhythm—Its Mysteries*. With his sister and partner, Adele, Mr. Astaire will pose for photographs to illustrate the stories.

George Reinher, who is now singing a leading role in *Natja*, the Tschalkowsky operetta at the Knickerbocker Theater, New York, has been elected official judge of the foil, duelling swords and sabers by the Amateur Fencers' League of America. Mr. Reinher is a champion with all three weapons.

Rufus LeMaire, producer of *Betty Lee* at the 49th Street Theater, New York, gave a theater party to his entire company last week to see William Gaxton in the opening performance of his new act at the Palace. Mr. Gaxton is the husband of Madeline Cameron, who plays one of the leading roles in *Betty Lee*.

Alfred Goodman, musical director for Messrs. Shubert, and orchestra conductor for Al Jolson in *Big Boy* at the Winter Garden Theater, New York, has just completed the score of a new operetta. The work is called a jazz opera and interprets in a musical way current phases of New York life from the Ghetto to Washington Heights.

Karl Hajos, composer and adapter of the Tschalkowsky score of the operetta *Natja*, now playing at the Knickerbocker Theater, New York, and Bela Loblow, concert master and first violin with *Natja*, played the Tschalkowsky melodies featured in that operetta over the radio last week. Hajos and Loblow, both Hungarians, are famous in Europe as concert orchestra directors, each having toured extensively with his own symphony orchestra.

Valodia Vestoff, principal dancer in

EDWIN FORREST HOME IS SOLD

Philadelphia, Pa., March 7.—On account of the board of managers of the Edwin Forrest Home deciding that the place was no longer suitable for retired actors and actresses it has been sold. The plan is to purchase or rent a place that will conform more to what Forrest intended when he willed the home, which was formerly his own, to those who were no longer active in the profession.

The estate is composed of 110 acres and has a typical old mansion on it that the occupants lived in. The home was opened in 1876, the will being drawn 10 years previous.

Artists and Models at the Casino Theater, New York, and head of the Shubert Free Dancing School, is directing a dance recital to be given at the Comedy Theater in New York Sunday afternoon March 22. Sarita Watie, the Spanish dancer from *Artists and Models*, will be the only other professional dancer on the program, the others being chosen from the Shubert School.

Elsie Janis, star of *Puzzles of 1925*, at the Fulton Theater, New York, is offering a liberal reward to anyone who finds and returns the valuable jade and diamond brooch which she lost at the benefit given Sunday night, March 1, for the fund of the Cathedral of St. John the Divine. Miss Janis wore the pin to the Palace Theater, where she acted as "master" of ceremonies during the benefit performance, and did not miss it until her return to her apartment.

Eddie Cantor, star of *Ziegfeld's Kid Boots* Company, now appearing at the Colonial Theater, Boston, put over a neat publicity stunt in that city last week when he phoned for the hair-dressing department of R. H. White Company to come over to the theater and dress the hair of the girls in the show. A photograph was taken of the White hair-dressing staff at work on the heads of Gladys Keck, Elizabeth Dougher, Leslie Grey, Francine Dowd, Carola Taylor, Florence Ware, Beth Berl and Marle Callahan, with Cantor supervising. The White Company published the picture in a half-page space in *The Boston Globe*.

Milwaukee Theater Broadcasts

Milwaukee, Wis., March 7.—A friendly attitude toward radio is evinced by the Saxe Amusement Co., Wisconsin's largest theater operator, by the installation of equipment connecting the stage of the mammoth Wisconsin Theater and the Wisconsin Roof Garden on top of the same building with broadcasting station WHAD, *Marquette University-Milwaukee Journal*. Every Wednesday and Friday evening the Saxe organization takes complete charge of the program put on the air. On Wednesday a dance program from the roof garden orchestra is broadcast, while on Friday evening the special weekly concert by Rudolph Kopp's Wisconsin Theater Orchestra, as well as all musical numbers staged in connection with the picture program at the theater, are offered for the radio audience. All productions booked into the Wisconsin Theater are included in the radio presentation.

Law Proposed Against Bare Legs on Pennsylvania Stage

Pittsburgh, Pa., March 7.—Showing of more than the bare face and hands while acting on the stage of theaters in this State will be made unlawful if a bill passes the legislature which was presented by Representative T. J. Burke, of Philadelphia, Tuesday. The wording of the bill in part is: "Prohibiting at any regular exhibition, show or theater performance, male or female performers to appear on the stage with legs or any part thereof bare and uncovered by tights or other clothing, or with any other unconventional exposure of the naked body."

Long-Run Musical Play Records Appear on Page 64

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SEVERAL COMPANIES we haven't heard from lately. Letters are in order. LOTTIE GRAY is the new ballet mistress with Milton's *Musical Merry Makers* at Denver, Col.

MR. AND MRS. HARLEY A. GREEN, better known as Green and Anderson, closed at Tulsa, Ok., with Allen Fort's *Pepper Box Revue*, and have joined the *High Speed Company* at Okmulgee.

THE SUNNY SOUTHERN FOUR have severed connection with the Jimmy Burns show, we are now told, and in place of McDonald, bass in the quartet, Les Applegate has been secured for vaudeville bookings.

THE BIJOU THEATER, Savannah, Ga., has adopted a tabloid policy, presenting the *Saucy Baby* Company, with Billy Graves as principal comedian. The engagement is for an indefinite period, Manager Morrison states.

ALICE N. MELVIN, who for some time has been with the Clark Sisters' *Revue*, was married a couple of weeks ago to the musical director of that company, Miss Melvin neglected to send in the name of the lucky man.

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 name in print correctly. Please help us to be authentic.

HI TOM LONG wishes to acknowledge cheery letters from the following tabloid performers: George W. Milton, Alice N. Melvin and Lew Green. "More the merrier," adds Long, whose address is Hospital Ward No. 7, Soldiers' Home, Dayton, O.

SCOTTY McKAY reports that Clarence Wurdig, straight man with the Garden Players, Kansas City, and Virgil Hudson drove to St. Joseph, Mo., to meet their friends with the Lolie Bridge Company. The California Quartet entertained them at the Elks' Club, where luncheon was served.

A TABLOID COMPANY recently playing Martin's Ferry, O., utilized the services of a dwarf for juvenile roles. Beaming with a peppy, irrepressible personality, he proved one of the biggest hits of the show, being, in addition, an unusually good musician, particularly in the banjo line.

SINCE TERMINATING his long engagement at the Strand Theater, San Francisco, Will King enjoyed a brief rest before making his return appearance this week at Beatty's Casino in the same city with his company "bigger and better than ever." It was at the Casino that King established a five-year-run record.

IRIS J. NEWMAN, who has been engaged as pianist with tab. shows in Georgia, Tennessee and Virginia, called at the Cincinnati offices of *The Billboard* while journeying to his home in Kendallville, Ind., for a brief rest. Mr. Newman was with Tom's Comedians on their successful tour under canvas last year.

BRENT & CHALMERS' *American Beauty Girls* Company is at the Alvin Theater, Mansfield, O., this week. The show is working regularly and finding business good, we are informed by Speed Eastburn, black-face comic, who joined in Cleveland a few weeks ago, replacing "Happy" McNally. The attraction is booked on the Gus Sun Time.

BILLY GILBERT claims his *Musical Comedy Girl* Company is playing to packed houses at the Marple Theater, Wichita, Kan., adding: "I now have 'Ding' Hamlin and wife added to the cast, 'Ding' doing his Dutch opposite me in my Hebrew character. Also I am working a vaudeville team in specialties every week, and am booking vaudeville out of Kansas City."

ROY CLAIR'S cast at the Palace-Hip.

FRANK F. KOOPS



This straight and leading man has been with Marshall Walker's "Whiz Bang Revue" for the past year. He sings baritone in the Whiz Bang Four and also offers several dancing specialties. Frank is the proud father of an infant girl, Patricia Blanche. Mrs. Koops, professionally known as Hazel Taft, is a dancer.

# TABLOIDS

By EDWARD J. GALLAGHER

(Communications to 25-27 Opera Place, Cincinnati, O.)

Seattle, Wash., was increased last week by the addition of Howard Russell, popular local actor, who made his bow in tabloid musical comedy in *How Come*, Clair's new revue. Clair still appears in the featured role, and others who assist in the merry-making are Lou Davis, Bill Rose, Florence Clair, Mabel Gardner and Dee Loretta, new leading woman and singer.

PETE PATE and HIS Company at the Jefferson Theater, Dallas, Tex., are becoming quite popular as radio entertainers. They broadcast at frequent intervals from WFAA, *The Dallas News* station. Bernie Clements and His Syncopated Jazzers, from the Jefferson, also are getting to be well-known wireless entertainers. Manager Dent says attendance at the Jefferson is greater because of the popularity of the broadcasters.

FREDDIE FORD, tenor of the Ross Lewis *Radio Dolls* Company, sends a brief note from Morgantown, W. Va., saying the roster remains the same as when the company started out this season, "as Manager Lewis prides himself on never making any changes in the cast during the season." Mr. Ford reports some wedding bells will be heard when the company plays the Globe Theater, Philadelphia, in May.

THE EDDIE VAN ALLEN *Follies* of 1925 opened the Blue Mouse Theater, Depew, Ok., February 26. The cast is as follows: Eddie Van Allen, owner and manager; Ole Janerud (Swede comic) and producer; Earl Carey, straight; Leila Kane, soubret; Jessie Davis, prima donna; Electra Davis, character; Albert Stisser, Emma Smith, Mildred Nelson, Pearl LaVerne, Bobby Walters, chorus and the California Trio, Morris Moss, Jack Baird and Al Weber.

SEIDMAN THEATER is the new name of the former Novelty Theater at Baltimore, Md. Mr. Seidman advises he is well pleased with the tab. show which has played there the past 26 weeks, changing bills from three to four times a week. The *Broadway Follies* of 1924-'25, now playing this house, includes such well-known players as Miles Murphy, Jack Snyder, Billy K. Shaw, comics; Cecil Slovik, prima donna; Margaret Baer, soubret, and a chorus of four.

GEORGE S. LECROY opened at the Columbia Theater, Ashland, Ky., March 2, with his *Sunshine Beauties* to very good business. The roster: Carl Wamsley, producing comic; Fritz Dupont, second comic; C. F. Bounce, straight; Joanna Sherrill, ingenue; Ailne Sullivan, characters and specialties; Alma Robison, soubret; Billie Barton, Ruth Gurnett, Julia Bostie, Violet Warner, Billie Wallace and Flo Haynes, chorus. Mr. Lecroy says he is organizing a No. 2 show to take the road March 15.

NEWS IS RECEIVED from Danville, Ill., of a slight accident which befell Jack Menzies. While waiting off stage to make an entrance at the Central Theater a loaded gun exploded accidentally, and the missile entered Menzies' left shoulder, leaving a rather ugly wound. The bullet was a 38 special, heavily loaded with black powder and sealing wax. The victim was under the doctor's care, and, tho' the blood poisoning seemed inevitable for a time, he is in fine shape again.

BILLY WILSON, playing the Majestic Theater, Lamesa, Tex., this week, has 14 people in his show. Having discontinued the title of *Dixie Darlings*, the show is now known as Billy Wilson's *Powder Puff Revue*. When sending us his route list Billy wrote: "Business is very big down in Texas now, where the Corigan Amusement Enterprises, located at Oklahoma City, Ok., book all the better-grade houses. Bryan Corigan and 'Red' Crain, chief field man, have arranged dandy routes of good, consecutive time at substantial guarantees for the various shows working the territory."

NEGOTIATIONS ARE PRACTICALLY completed for a summer engagement in stock in Illinois for the Bijou Comedy Company, of which Stued and Franks are the owners. The company has rotated tabloid for several months past in theaters in and around Cincinnati. In the Bijou cast are Billie Stued, producer and comedian; Bob Snyder, straight; and characters; "Dutch" Dlesle, comedian; "Curly" Stewart, ingenue; Elsie Frank, soubret; Katherine Johnson, Nora Johnson, Naomi Wiggins, Kathleen Wiggins and Pinkie Esberger, chorus. Karl Franks is musical director.

FRANK SOBER'S *Pretty Nifty Revue*, after playing the Park Theater, Brooklyn, N. Y., was increased to a company of 25 people to play the Globe Theater, Philadelphia, with other bookings to follow. Martie Dupree just finished a tour of the Poli Time and is starting over the Gordon Time for the second trip. She opened her show at the Codman Square Theater, Dorchester, Mass., last week. Hoyt's *Revue*, which has been playing thru Pennsylvania, is returning to New England, opening at the Keith house in

Woonsocket, R. I. It will remain in New England for the balance of the season. These three attractions are booked by the Brewster Amusement Agency of Boston.

JACK MENZIES, doing straight with Bert Peck's *Revue* at the Central Theater, Danville, Ill., hastens to express gratitude for the two writeups of the company published last week, in the form of a parallel, showing the sizing up of the show made by an independent observer (J. L. Hibbard) in comparison with an article based on information furnished by a member of the company. As readers will recall, there was but slight divergence. Menzies says: "Thanks for the co-operation. At the time our show was reviewed in *The Billboard*, February 22, it was rather weak. Since then certain changes have been made and the cast and chorus enlarged. Changes are still under way to make this one of the best, if not the best, shows in tabdom."

General Manager H. M. Addison, of the Binghamton Theater, Binghamton, N. Y., while presenting *Beau and Bows*, a miniature musical comedy, recently received considerable response to an appeal for amateur talent to try out between the shows. The invitation read: "If you can sing, dance, recite, play an instrument, give imitations or have another type of stage ability, you are eligible to enter this contest. The B. F. Keith office will give any unusual talent an opportunity to appear at a New York theater for a tryout, and, after viewed by the Keith booker, if talent is shown, the act will be given a Keith route. Acts are wanted. Have you talent? Apply to Manager Addison now." The Binghamton lays claim to being New York State's "most beautiful atmospheric theater."

BABY PEARL WARNER, hailing from New Orleans, and who will be six her next birthday anniversary is one of the features with Leo Adde's *Olympians* on the Spiegelberg Circuit, and is giving the folks thru the South something to talk about. Her parents, Mr. and Mrs. Earl Warner, were with the Sim Williams show in burlesque before working tab., and next season expect to go into vaudeville, featuring Baby Pearl, who works in blackface, as "a bit of color from the South." She is now doing three numbers, gags and dance, as her specialty in the show, also a Jackie Coogan impersonation that gets her some mighty good press notices. She was at Raleigh, N. C., when Neil O'Brien's *Minstrels* were there, and Mr. O'Brien, after seeing little Pearl work, said: "It's a good one who can make me laugh, and that baby sure did make me laugh, and right out loud, too." This, coming from Mr. O'Brien, made the Warners feel very proud of their little girl.

"RED" MACK and his *Sweet Stuff* Company are now in their sixth week at the Liberty Theater, New Castle, Pa., tho' originally booked there for only two weeks. The company is playing the same bills that it played at the Capitol Theater, Lansing, Mich., for 63 weeks. The show is booked by the Gus Sun Agency. The roster reads: "Red" Mack, principal comedian; Stanley Gordon, leading business; James K. Dunsleth, director and characters; Edna Brewer, prima donna; Howard Sybert, second business and bass in quartet; Lucy Neal, characters; Little Mae Mack, ingenue; Walter D. Jinkins, manager, second comic and characters; Bartley Cahill, juveniles and top tenor; Helena Bowman, chorus producer; Lew Patch, general business; W. A. Mack, general business; Kay Hedrick, stage center; Walter Pollett, musical director; Nora Del Marr, Billy Markell, Lilly Shea, Marie Clark, Yvonne De Marr, Eileen Hart, Holda Stock, Charlotte Stock, Corrine Earl, chorus. Miss Bowman, producer, heads the chorus. Manager Jinkins writes: "We are featuring the Capital City Four, which we claim is the best quartet in musical comedy today."

GEORGE DEMARA'S *Record Breakers* opened February 23 at the Strand Theater, Woonsocket, R. I., doing splendid business for the week. The company is equipped with new scenery, painted by Mr. Demara, and new wardrobe. Al Lemons, who heads the list of 18 artistes, recently closed a successful three-month stock engagement at the Strand, Woonsocket, for Mr. Demara. The company will play New England territory, with Pennsylvania and New York to follow. Last week the show was at Taunton, Mass., and this week at the Strand, Fitchburg, Mass. Looking over the *Record Breakers* we can see variety enough to suit any audience. The cast includes Lemons, French comic dancer; John Fagan, Irish comic dancer; George Barker, producer and straight; Morrie Denney, prima donna; Velma Lee, dancing soubret and chorus producer; Rose Lemons, ingenue; Strad and Legato, European novelty musical act; Eddie Whelan, musical director; Alma King, Leslie Russell, Helen Gray, Gladys Brown, Ray Mason, Jacky Roy, Betty Gloux, Dot La Mar and May Wright,

chorus; Geo. Demara, owner and manager.

JOE MATEL sends a clipping of Larry Mac Lean's review of Margaret Lillie's show at the Regent Theater, Muskegon, Mich., last week. Here's some of it: "Margaret Lillie and a company and chorus, which never in this world of care was recruited anywhere else than in the land of hot biscuits and hominy grits, yanked more laughs per given second out of a Muskegon audience than it has been our lot to hear for 10, these many moons, 'Maggie' herself, even when she lost her lips, proved that there is an artistry even in slapstick, for the revue is candidly and unashamedly of that brand. She sings a mean shoulder and has a voice that is in a class by itself (to draw it mildly). But she can sure put over her song and her patter, as last night's customers will willingly testify. Betty Connors, a winsome and attractive ingenue, proved a clever songstress as well as being exceedingly easy to look at. This young lady was just naturally Peachtree Street, Atlanta, Down-in-Dixie, in person, and higher than that we are unable to go. George M. Hall, with a Jiggs make-up and brogue, did his stuff acceptably in support of the fair 'Maggie', while Billy Elliott, with an Alabama accent you could have cut with a shovel, made an instant hit with a clever song or two and a pleasing tenor. And a male quartet, remarkable chiefly for an errorless judgment which made them refrain from the usual sentimental pathos to which such quartets are addicted, and a sub-cellar basso, who has Buster Keaton lashed to the mast for a frozen face, was recalled time and time again. Moreover, this show carries a chorus that knows how to dance and does it as tho' it liked it."

JACK NEVINS, well known for his accomplishments as a musical director, recently left Cincinnati to join the La-

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THEATRICAL BOOKING AND PRODUCER. 305 Shubert Theatre Building, Philadelphia, Pa. Please people for Musical Comedy, Tabloid Vaudeville, Circus, etc. Managers wanting reliable people get in touch. Chorus Girls wanted at all times.

## Wanted for La Salle Co.

Useful People. Al DeKirk, Frenchy Debow, people who answered before, wire again. All mail lost. Hippodrome Theatre, Covington, Ky., week March 8; March 16, Middleburg Theatre, Logan, W. Va. JACK BAST

## LINTON DeWOLFE WANTS

REAL TOP TENOR. Juvenile Straight. Height about 5 ft., 10; weight, 150; for quartette. Must be good harmony man. Young, good-looking, with wardrobe and ability. Prefer clever Specialty Team, wife for Chorus. Preference given man with I. A. road card. CAN ALWAYS PLACE real talented Specialty People. Let me hear from you. State all fact communication. Week March 9, Grand Theatre, Washington, Ind.; week March 16, Grand Theatre, Bloomington, Ind.; week March 23, Indiana Theatre, Bedford, Ind.; week March 29, Strand Theatre, Louisville, Ky.

## WANTED QUICK

Musical Tabloid People, all lines. Those doing Specialties given preference. Experienced Chorus Girls, not over 3 ft. Submit photos. State lowest. Also just what you can and will do, if interested in long engagement with sure salary. Bookers and trouble makers by off. Pay our wires. Address: CHAS. W. BENDER, this week Columbia Theatre, Alliance, O.; week March 16, Liberty Theatre, New Castle, Pa.

## Wanted A No. 1 Musical Comedy Tab. Co.

Of eleven people, six in line, to open for indefinite stock at the World Theatre of Sioux City, Ia., at once. Wire all details as to lowest salary expected, prepaid, to NATHAN DAX, Sioux City, Iowa.

## WANTED Musical Comedy People

In all lines. Stock engagement. Frank O'Rourke, Hubby Vail, Ina Clifford, wife Diamond Divue.

W. D. SACKER, Manager Kyle Theatre, Besoumont, Tex.

Safie Musical Comedy Company at Anderson, Ind.

THREE CHANGES a week are the rule with the *Town Folies* Company, Grayson Theater, Kansas City, Mo. Two hit bills and one script bill are offered each week.

MANY TABLOID folks have just learned with great sorrow of the death of Ernest M. Mallory at Pierce, Neb., some weeks ago. Mr. Mallory was active in the tabloid field.

A TABLOID AND CHORUS girl department has been added to Gus Sun's Detroit office, an expert of long experience in these lines being in charge and having many friends among artists and managers, it is said.

BERT (SLATS) WILSON informs the world he is tired of producing shows for other people and at present is busy in Cleveland, O., getting together a 10-people company, known as *My Own Show*, that will be "just a little different."

DOROTHY CHASE closed with the *Pasco Frolics* in Moose Jaw, Can., a fortnight ago and is staying with relatives in Calgary. Due to overwork she suffered a nervous breakdown, and, although still in a serious condition, hopes to go back to work in a few weeks.

HERALDED AS A "blues" singer extraordinary as well as a talented leading woman, Dee Loretta has arrived in Seattle from California to join the *Key* (Hilran) Clair company at the Palace-Hip Theater. She succeeded Ruby Lang, who recently left the company.

MR. AND MRS. G. W. DUNN, who have been engaged on tabloid productions with the Mildred Austin Stock Company at the Ada Meade Theater, Lexington, Ky., are passing a few weeks in Cincinnati, developing a vaudeville act which they are presenting in neighborhood theaters.

E. R. R. LUDWICK'S *Carolina Beauties* company is having a successful engagement in the De Luxe Theater, Johnson City, Tenn. Bevo Barrett is featured in the cast, which also includes Lillian Rossoun, subret; Fagan and Fagan, singing and dancing; Mickey Henley, blackface; Rose LeMarr, song and dance comedienne, and the Carolina Trio.

THE GUS SUN BOOKING EXCHANGE is getting out its catalog, which, it is promised, will be more elaborate than usual. A representative of the agency is now on the road visiting the different shows with the object of getting all of them listed. Shows are also at this time being signed for the 1925-'26 season.

BUDDY VERNON, ingenue with the *Broadway Flappers*, at La Plaza Theater, Toronto, is a native of Pittsburgh, Pa. She played with some of the largest tabloid companies in the United States, having closed with "Red" Mack's *Attractions*, a 30-people show, in Lansing, Mich., December 27, 1924, and has signed with Manager Bloom of La Plaza Theater for 30 weeks.

THE MAVETY THEATER at Toronto has adopted the practice so popular in a number of houses of publishing a biographical sketch of each individual in the cast, using one sketch in the printed program every week. The series started March 2 with an article about Harry DeWitt, comedian of the *Broadway Masqueraders*, now in their 64th week at the Mavity.

THE CALIFORNIA QUARTET featured with the Lole Bridge Company at the Tootle Theater, St. Joseph, Mo., is reported to be getting more popular each week. One of the four, Scotty McKay, has a letter from his former buddy, Lassie White, challenging him at golf when they take their vacation this summer in Dallas, as they are both products of the Texas city.

CHANGES HAVE BEEN made in the *Hits and Bits* of Broadway Company, Lode & Bengar, managers, the correct roster now being: May Eriel, prima donna; Margie Dubdin, subret; Ned Noble, straight; Charles Bengar, comedian; Jack Preston, character man; Ralph McGuire, juvenile; the Musical Seldons; Lena Uelas, Betty White, Helen Engle, Pauline Johnson, Mary Belcher and Bobby Lavelle, chorus.

CHARLES SOLADAR BRINKLY'S *Gilbes* Company is now working on the Gus Sun Time and meeting with success. The attraction is under the management of Bob Shinn, the roster being Billy Starr, ingenue; Shinn, straight; Madeline Lee, prima donna; Frank Flynn, comic; the three Musical Del Monte; Shield Sisters, Schlenk Sisters, Val Berg Fragg, Luzon Sisters and Helen Asch, chorus; Charles Asch, musical director.

GEORGE B. FLUHRER, formerly owner of *The Oriental Maids* and well known in vaudeville and tabloid circles, writes: "Closed my show December 20, and am comfortably located in Toronto with Eddie Ford's *Broadway Masqueraders* at the Mavity, doing general business. Mrs. Fluhrer is doing bits and chorums. This is a real little show. All script bills, seven principals and eight girls in line."

UNDER DATE of March 2 Frank C. Arena wrote: "We have opened an indefinite engagement at People's Theater, Beaumont, Tex., of Frank C. Arena's *Pretty Baby* Company, this being our third week, and business is constantly increasing." Mr. Arena plays straights, and others in the cast are Steve Reed, black-face comic; Paul Serpas, producing comedian; Lester Cooper, character man; Hazel Unwaded, subret; Thude Hewitt, general business; Ernest Barlay, musical director; Mary Gordon, chorus and specialties; Inez Callero, Norman Gerard, Emily Denlos, Inez Adams, Edith Stinnett and Bessie Pierman, chorus.

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Featured Blues Singer for "Smiling Eyes". Salary no object. Buff Circuit. Two medium Characters for "Losey Mine" show, Empress Theatre, Omaha, Neb. Two medium Characters for "Bastime Wonders", Wilmer-Vincent Circuit. Good Quartette for summer Musical Stock. Specialty People and Harmony Singers write. State lowest salary what you can and will do. Russell Clutterbuck, Mary Dean, Ruby Dillgreen, wire. Address all communications to BERT SMITH, week March 8, Hippodrome Theatre, Reading, Pa.; week March 15, Colonial Theatre, Bethlehem, Pa.

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805 Delaware Building.

IN REFERENCE to the *Frisco Frolics* playing at Moose Jaw, Sask., we are informed the company showing at the Capitol Theater was Joey Johnston, the "Scottish Laugh", and his musical comedy organization, including the well-known performers, Dennis O'Brien, Irish baritone and leading man; Christine Johnston, subret, and Kitty Salmon, of the Salmon Sisters, in characters, presenting high-class comedies. Mr. Johnston writes: "We played to practically capacity houses during our season, twice breaking the house records. We are now routed on the Capitol Circuit, playing the Capitol Theater, Brandon, Man., at present."

HONEY GAL COBB and his *Honey-Tune* Players have been well received on a Pennsylvania tour. The *Daily Dispatch* of New Kensington said: "This tabloid revue is exceptionally well put together and contains about everything that the larger musical comedies include in their performances. Honey Gal Cobb's delineation of the typical Southern girl is a screen. Best of all his gags and bits are for the most part new. The chorus is neat and to use a trite phrase 'is nifty', the gowning being well varied and fitted with a style that seems to imply these costumes were made for the present chorus and not for one some months back."

ARTHUR HIGGINS' *Folly-Town Maids* closed a successful eight-week stock engagement at the Lyric Theater, Fort Dodge, Ia., March 7, and opened the next day at the Lyric, Boone, Ia., for two weeks. A six-week engagement is scheduled to open March 22 at the Newtonia Theater, Newton, Ia. This company has lost only two weeks since September 7, and has played stock dates exclusively. Mr. Higgins has bought three motor trucks, one a passenger bus, and intends to motorize the company following the Newton engagement. Mr. Taylor, business representative for Mr. Higgins, is very busy between attending to the advance and supervising the building of the motor equipment.

THE ROSTER of Irving's *Kate Knack Revue* includes Al Pharr, producer and first comic; I. J. Irving, owner, manager, second comic, magic and illusion specialties; Lee Smith, subret and blues singer; Harry and Jeanne Vine, straight; Ingenue and specialties; Harry West, characters; Leon Smith, musical flash; Betty Sohler, Yolande Stone, Hazel Anderson, Jeanne Vanhart, chorus. Al Pharr's work has been receiving much praise from newspaper critics. New scenery recently was purchased from Billie's at Charlotte, I. J. Irving is well-known thruout the Southern territory, where the show is playing, and is renewing old acquaintances at every stand. He reports business generally picking up, and all of the theaters are doing well.

WE REPRINT extracts from a review in a St. Joseph (Mo.) paper about the Lole Bridge Players as follows: "The bill was thoroughly pleasing. Lole Bridge drew the lion's share of the applause, both as a principal in the tab, and in a solo number. Edgar Barnett gives an excellent impersonation of an old man, Jess Phillips, Dorothy Raymond and Tom Wiggins are responsible for a great portion of the laughter. The story deals with an aged couple who have lived peacefully 50 years and take a family 'jar' to show their daughter and son-in-law the foolishness of domestic quarrels. The California Quartet featured with the show, was well received. Ed. Hefferman, Art Bowman, Frances Weldon and a member of the chorus provided music between the acts."

AFTER THE FIRST WEEK'S appearance by George Clifford's *Pop and Ginger Revue* in the Park Theater, Havana, Cuba, the management gave Mr.

Clifford an indefinite contract, this being the first American tabloid show to be booked at the Park. Before going to Havana this little show played 25 weeks on the Spiegelberg Time and, while filling a two-week engagement at Miami, Fla., the Havana manager saw and signed it to play Havana. All members have been with Mr. Clifford for from two to five seasons. The roster includes Marion Mason, prim; Tommy Burns, first comic; Harry Pierce, second comic; Glenn Mason, musical boy; Dolly Greenfield, subret; May Lang, characters; Robin King, Marie Burns, Bobbie Burt, Marion Miller, Aldora Roberson, Peggie Lindsey, Beatrice Moore and Ruby May, chorus.

CHICK BREWSTER of the Brewster Amusement Company, Boston, reports Frank Soper and his *Pretty Nifty Revue* as meeting with great success in New York and Pennsylvania. The company, a New England organization of 25 people, opened at the Globe Theater, Philadelphia, March 2, after completing a record week's business at the Park Theater, Brooklyn. The cast includes Frank Soper, producing straight; Bobs Ackerman, subret; Freddy Wheaton, light comedian; Felix Martin, comedian; Florence Pipin, prima donna; Danny Cavanaugh, juvenile tenor; Myles Oliver and Veronica Wallace, double accordion specialty; Pauline Metcalf, classic dancer, and Ed. Soper, character. The chorus has 12 girls. Frank McDonough is at the piano and Joe Brownwell is carpenter. New scenery and costumes help make this one of the outstanding tabloid companies this season.

PETE PATE is evidently not so impressed with Broadway as the locale of all tab. offerings, and he sprang a surprise last week by producing a melodramatic comedy, *Better Days*, at the Jefferson Theater in Dallas, Tex., with the scenes laid on a Texas ranch. Pate as Dimples and Bud Morgan as Little Bit, being the comedians of the piece. Florence King also adds a bit of "yellow" humor to the sketch. Lois Mason in the role of Billie is loved by two men, played by Gilbert Mack and A. L. Darr. Others in the cast are Ida Clare, Billie Long, Bugs Randolph and Tommie Pickert. Morgan has a good part in the sketch and makes the most of it. Pete's work also is said to be excellent. Musical numbers given were *Watch Your Step*, Florence King; *It's All the Same to Me*, Lois Mason; *I Ain't Got Nobody to Love*, Ida Clare, and an overture, *I Can't Stop Babbling You*, by Bernice Clements' Synco-Jazzers' Orchestra. Tommie Pickert also scored with banjo numbers.

ROTARY STOCK is becoming very popular with neighborhood theater patrons in Toronto. William S. Gourley of the Ontario Booking Offices is responsible for the rotary idea in three playhouses there. The Madison, Crystal and Greenwood theaters have been employing this policy for the past 10 weeks and business has been on the rise, which means satisfied customers. The rosters: Number one company, Russell Lavery, producing comedian; Harry Dunlop, straight; Billy Franz, second comic; Isabel Livingston, prima donna; Troya Franz, characters; Dolly McManus, Bessie (Ginger) McNaughton, Mildred Doherty, Mary Connell, Miss McPherson, chorus. Number two company, Fred G. Browne, producer; Humie Williams, straight; Winnie O'Donnell, prim.; Dick and Alice McAvoy, characters; Jean McNaughton, Quenie Hinson, Edna Miller, Jessie Richards and End Cockerill, chorus. Number three company, Leo Frazer, producing comedian; Frank Noble, straight; Helen Reid, Leonore Wilber, Jacqueline and Fern McGuire, chorus. The latter is a small revue, the management reporting its work as par excellence.

DAVIS AND CARROLL'S *Midnight*

*Serenaders* Company has been playing for the past 28 weeks at the Suberba Theater, Baltimore. Each of the 11 people has made a host of friends, wherefore the long stay at one house is easily explained. The company is playing script and bit bills, headed by the well-known comic, Milton Davis; Lew Carroll, second comic; Geo. Carroll, straight; Peggy Johnson, characters; Bernadette Smith, subret; Moll Smith, ingenue, and a chorus of five lively steppers.

LEO F. KELLER, general manager of the Columbia Amusement Company, operating theaters in Louisville, Lexington, Paducah, Owensboro, Princeton, Mayfield and Irvine, Ky., sends a number of newspaper clippings and programs along with this message: "I believe Mary Brown's *Tropical Maids*, featuring Doc Paul, comedian, deserve a great deal of credit and for this reason I am advising you of their success in my Orpheum Theater in Paducah. The company was engaged for two weeks to play my house, but by popular demand it has been necessary to hold it over, and it is now in the eighth successful week. We are doing capacity business and each member of the company has proven a popular favorite in Paducah."

WITH THE BAD WEATHER this winter in so many parts of the country, and epidemics of cold and flu, actors as well as other folks have been obliged to perform their daily tasks under the handicap of feeling considerably below par. While non-professionals may carry on without disguising their actual suffering, the persons making stage appearances have to do their best to act as if nothing is wrong, and this job is no sinecure. Recognizing that performers are only human, managers should not expect the impossible under these conditions. This situation is well set forth in the news program of the Rivoli Theater, Denver, Col., which said recently: "Many times we wonder why a performer is not as brilliant as when we last saw him or her and seldom do we stop to think that they might be trying to please you with their own sorrows, aches and pains in the background. For instance, our popular comedian, Hoyt (Bozo) Smythe, was ordered out of the show last week because he had a severe attack of laryngitis. Even after the doctor had ordered him home, he insisted upon appearing, as he knew there were thousands of people 'out front' waiting to see him perform in his usual lively manner. It was only after his voice gave out entirely, that he was persuaded to go home and take a much needed rest of four days. Several of the other performers have slight attacks of the same thing and may be ordered out at any time, so do not feel that your favorites are out of the cast because they want to be. They have the one fault you all have, they are human beings."

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To open Crooks' New Theatre, Howard, Kan., for two nights, a good Tab. Show or Revue. Must have sixteen or more people and a good show. House seating capacity eight hundred (800). Stage opening twenty-five feet (25 ft.). All on to date. Address W. S. STODDARD, Manager Crooks Theatre, Howard, Kan.

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To Enlarge Show  
PROFICER with good Script Bids. MUSICAL COMEDY PEOPLE who do Specialties. PIANO PLAYER with good openings. VAUDEVILLE ACTS, play Paris; CHORUS GIRLS, PRIM, SOUBRETTE. This show works all year. Week March 9, Liberty Theatre, Ellwood City, Pa.; week 18, Lyceum Theatre, Beaver Falls, Pa. GUY AND ELSIE JOHNSON, Dolly Dimple Girls Co.

**WANTED BADLY**  
Checker Girls  
CAN PLACE 8-piece Jazz Band for Musical Comedy for year-round work, to travel. Good Chorus Girls, \$30.00 week. Others need not apply. Actors in double brass, also good Trumpet Player. Also Stage Varienter. Must have road card. Pay wires; I pay mine. Strand Theatre, Philadelphia, Pa., week of March 9; Globe Theatre, Philadelphia, March 16 to 23.  
HARRY INGALLS' CHECKER GIRLS.

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## RIVAL PRODUCERS OUTBIDDING EACH OTHER FOR PRINCIPALS

President I. H. Herk, of Mutual Burlesque Association, Makes Statement Regarding Alluring Offers Declined by Performers

NEW YORK, March 7.—When executives of the Columbia Amusement Company decided to act as financial sponsors for The Columbia Burlesque School of Dancing and Instruction they were highly commended by everyone in any way allied with Columbia Circuit houses and shows for the progressive step. That reception in all probability led them to believe that they also could establish a

other interests should attempt to secure leading featured players now with our shows," continued Mr. Herk, "and from the information that reaches me I am convinced that others than Mr. Sacks have been similarly approached. But I have yet to hear of a single instance where such overtures were successful. Not only have there been no desertions from our ranks, but I have had repeated assurances from our stars and featured players that they shall be glad to continue with us next season.

"The Mutual Burlesque Association has been established upon the solid foundation of good will and loyalty. Its success has been truly amazing, and has been due to the continuance and intensity of this feeling."

"President Herk intimated that when the plans of Mutual for next season were definitely announced some surprising developments may be expected."

### Matt Kolb Vindicated

New York, March 7.—Some time ago a report from Indianapolis was published relative to the action of local police warning Matt Kolb, producer of burlesque stock in that city, to change the caliber of his shows or that all performances would be stopped legally.

As the local newspapers played the matter up it was evident that such action had been taken.

What happened since that time is problematic, but the fact remains that Mr. Kolb, in a recent communication, makes a request that *The Billboard* give space to a copy of a letter which he had photographed.

This letter, on the stationery of the City of Indianapolis, Office of the City Council, and without date, reads as follows:

To Whom It May Concern:

We, the undersigned members of the City Council of the City of Indianapolis, having witnessed each and every show presented by Matt Kolb at the Capitol Theater in the City of Indianapolis, herewith deny that his shows were of such an indecent nature as to deserve condemnation. On the contrary, they were all that could be desired, and outside of the fact that the girls were bare-legged there was nothing that would shock the morals of anyone with a half-decent mind. We particularly reviewed the show in question before this agitation started and can truthfully state that there was nothing offensive in it, which can be attested by the large attendance of ladies in the daily matinee.

Mr. Kolb has been made a victim of a rank injustice and it is our desire to see that he gets an even break. We would be pleased to have him continue as manager of the Capitol Theater, presenting burlesque, as long as he sees convenient to do so.

(Signed)

BEN H. THOMPSON, President;  
OTTO RAY, Chairman Board  
of Works Committee;  
JOHN E. KING, Pres. Pro. Tem.;  
HENDON N. BUCHANAN,  
WM. E. CLAUSER.

### Engagements

New York, March 7.—Recent engagements reported by Nat Mortan include the re-engagement for next season of Gene Shuler and Tommy Levine, now in "Uncle" Bill Campbell's *Go To It* Company on the Columbia Circuit.

### Inez Mortan III

New York, March 7.—Inez Mortan, wife of Nat Mortan and well known to burlesquers in general, is seriously ill at her home on the Concourse, where she is being attended by a specialist.

### VIOLA ELLIOTT



Singing and dancing soubret specialist in her own show, "Bashful Babies", on the Mutual Circuit.

### VIOLA ELLIOTT

Started as Amateur, Graduated to Chorus and Then a Principal Role and Now Heads Own Company

Miss Elliott was born in Russia, being brought to this country at an early age by her parents, who settled in Baltimore, Md., where Viola received a public-school education supplemented by vocal and instrumental music.

At the age of 14 she became a student in Jack Gold-nberg's Dancing School, graduating from there into club work and later on with various carnival shows en tour.

Sam Williams, producing manager of *The Girls From Jopland*, seeing Viola dancing in a carnival show, engaged her for his burlesque company. After a season in burlesque Miss Elliott joined Joe Perry and appeared in a double singing and dancing act in vaudeville, billed over Loew Time as Perry and Elliott.

After an extensive engagement in vaudeville Perry and Elliott joined the George Jaffe Academy Burlesque Stock Company, Pittsburgh, Pa., and later Jack Reid's *Record Breakers*, the Chateau Cabaret, Baltimore, Md., and then Minsky Bros.' National Winter Garden Burlesque Stock Company, New York.

This season Joe Perry took over George Jaffe's Mutual Circuit show, *Bashful Babies*, whereupon he installed Miss Elliott at the head of the company. The recent presentation at the Prospect Theater was reviewed in the last issue of *The Billboard*, in which our reviewer said: "Viola Elliott is a pretty-faced, modisque-formed, thirty-eyed, bobbed-brunet soubret, full of pep and personality and the life of the presentation in leading numbers and specialties."

### "Uncle" Bill Campbell's Dis-cernment

New York, March 9.—"Uncle" Bill Campbell, franchise-holding producing manager of *Go To It*, on the Columbia Circuit, is sufficiently discerning to appreciate the value of Gene Shuler, Dutch comique of his *Go To It* show this season, to warrant his continuance by a supplemental contract that calls for two additional seasons under "Uncle" Bill's management.

### In Again Finnegan

New York, March 9.—A communication from St. Louis evidences the fact that Billy S. Finnegan, out of burlesque for many years, is in theatrical business again as a producer and principal comique of an act with Louise Cavanaugh, offering a society comedy sketch in vaudeville.

## Steppe Show Draws Columbia Summer Run

New York, March 7.—As usual toward the close of a season there are now rumors and counter-rumors as who will capture the summer run at The Columbia and a recent announcement in a theatrical journal (not *The Billboard*) to the effect that Gus Hill had already copped it and was organizing a colored company to play that coveted time caused numerous discussions and debates among Columbia Burlesquers, who felt that they were more entitled to a summer run for their show at The Columbia than Mr. Hill, with a colored show, even though he is a director of the Columbia Amusement Company.

After a consultation with J. Herbert Mack, president of The Columbia Amusement Company, *The Billboard* carried a denial of The Columbia Amusement Company's intention to permit Hill placing a colored company in The Columbia for the summer, altho Hill persisted in claiming that he would have a colored show in that house for the summer run.

So bitter did the controversy become among Columbia Burlesquers as to who would have the summer run that the matter was brought to the attention of Columbia Amusement Company executives, and they finally decided to give the summer run to Cain and Davenport for their *Happy Steppe Show*, one of the biggest money-getters on the Columbia Circuit this season.

The regular season for Columbia Circuit shows will close Saturday, April 25, and the Columbia Theater will end its regular season on that date and remain dark until the following Saturday, May 2, when the *Steppe* show will open its summer run, and in all probability continue there, if business warrants it, until the reopening of the regular season in August.

This arrangement for the closing of the regular season and opening of the summer run is subject to change by Sam A. Scribner, general manager of The Columbia Amusement Company, on his return from Florida about March 28.

### Wee Mary for Scotland

New York, March 9.—Wee Mary McPherson, singing and dancing soubret in Chester (Rube) Nelson's *Bobbed-Hair Bandits*, on the Mutual Circuit, likewise the wife of Walter Austin, straightman in the company, will embark for Scotland on a visit to her father at the close of the current burlesque season.

### Sheriff Levy En Tour

New York, March 9.—"Sheriff" Jack Levy, agent in advance of Jimmy Cooper's *Beauty Brews* in the early part of the season, and later in the season in advance of Rube Bernstein's *Bathing Beauties*, is now in advance of Jack Reid's *Record Breakers*, all three shows being on the Columbia Circuit.

### Craerin Succeeds Weedon

New York, March 9.—R. G. Craerin, formerly manager of houses for the Shuberts, likewise for Poli, is a Columbia Amusement Company appointee to manage the Jefferson Theater, Portland, Me., succeeding Jimmy Weedon, who recently resigned the management of the Jefferson.

### Step Along Kept Stepping

New York, March 7.—When Morris & Bernard's *Step Along* Company, on tour the Mutual Circuit, played Baltimore an old playmate, Arthur Stone, was on hand to act as host after Monday night's performance aboard a merchant marine ship docked at that port. Benjie Bernard was absent from the party due to a sudden call to his parents' home in Rochester, Minn., where his father was seriously ill.

### Prima La Barr Closing

New York, March 6.—Bernice La Barr, prima donna of Jacobs & Jermon's *Step This Way* Company, has handed in her notice to close at the Empire, Brooklyn.

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

# MUTUAL CIRCUIT

## Prospect Theater, New York

(Reviewed Tuesday Evening, March 3)  
"Round the Town"

A Mutual Burlesque attraction. Book by Sam Raynor. Music by Herman Morholtz. Staged under the personal direction and presented by Ed Ryan week of March 2.

**THE CAST:** Pauline Russell, May Raymond, Mabel Lea, Gladys Clark, Lottie Lea, Henri Kellar, Al Martin and Sam Raynor.

### REVIEW

The scenery, lighting effects, gowning and costuming of this production are equal to any on the circuit and evidenced careful handling during the season, for it is apparently as fresh today as on its opening presentation.

The book, by Sam Raynor, includes many familiar burlesque bits seen in other shows and worked along the same lines according to bits and numbers. Sam Raynor, comique-in-chief, is working with little or no facial makeup and makes frequent changes of comedy clothes a la John Barry. Raynor has a likable personality and evidenced talent and ability and we are of the opinion that he is sufficiently able to originate a characterization in which he could distinguish himself as a laugh-evoking, applause-getting comique, for he is an exceptionally conscientious worker and would appear to far better advantage in a characterization of his own origin than he does at the present time.

Al Martin, comique, is doing a non-descript characterization, in which he makes a suitable foil for Raynor until down in the middle of the second act, when he distinguishes himself in a drunken bit a la Harry (Heine) Cooper that fully merited all the laughter and applause given his bit. Martin is also a singer and dancer of ability.

Henri Kellar, a clear-dictioned, nattily attired, vocalistic straight man, fed the comiques in an able manner and kept them at top speed thruout the entire presentation.

Mabel Lea, a pretty, petite, bobbed brunet singing and dancing soubret, is there with the pep and personality so desirable in that role, and there wasn't a minute that little Mabel wasn't in it leading numbers, doing a specialty in ragged urban attire and working in scenes.

Pauline Russell, a pretty-faced, model-esque-formed, black-haired singing and dancing soubret, was all that could be desired, personally and artistically, for she put pep into her numbers and in scenes worked like a thoroughly seasoned burlesque leading woman, and this was especially applicable to her singing of sentimental ballads and jazz numbers and her acting in a dressing-room scene, in which she pulls the pathetic, emotional protector of a little chorus girl invited to a booze party and then switches to the wild woman ready to take her place at the party.

May Raymond, an intellectual, refined, appealing brunet, put her numbers over in a pleasing manner and in scenes evidenced real dramatic ability supplemented with the versatility that enabled her to humor her lines for burlesquing purposes.

Gladys Clark, a Dresden-doll singing and dancing soubret, distinguished herself admirably in her every number.

All three of the aforementioned soubrets appeared at different intervals in silk tights, during which they gave a dash of form that was an optical feast to those out front.

Lottie Lea, a slender, stately, auburn-haired ingenue, led several numbers and worked in scenes in an able manner, and as a high-kicking one-foot was the personification of gracefulness.

A special feature of the presentation was the appearance of Pat White as an added attraction with his Labor-Leader Specialty, his cuckoo song, hard-shoe dancing and ball-playing dog, Jack, and if there is any doubt as to Pat White's popularity it was dispelled by the ovation given his appearance and the continuous applause that rewarded his act.

The choristers for the most part were notable for their youth, beauty, talent and ability, for they sang in harmony, danced in unison and put far more pep and personality into their dances and ensemble numbers than is usually found in burlesque shows, and in a pick-out number Soubret Lea could have held the stage indefinitely and this is especially applicable to a Dresden-doll blonde on the end, a bobbed brunet on the opposite end and an exceptionally pretty, slender, symmetrical-formed brunet third from the end on the left and a pretty, vivacious red-head second from the end on the right. Taking them individually and collectively it is one of the best-drilled and hardest-working choruses that we have seen in burlesque during the current season and it would have taken a

close observer to determine if they were working in silk stockings or bare legs.

While there was considerable double entendre thruout the presentation, it was camouflaged sufficiently to overcome any real obscenity, and taking the show in its entirety as seen Tuesday night it will please regular patrons of Mutual Burlesque.

### Band Box Stock

Cleveland, O., March 9.—The S. W. Manheim Band Box Theater will continue with its present stock company policy under the general management of Bert Todd with a company of burlesquers that includes Frank Wakefield, producer and character; Charles Raymond,

### Redelsheimer's Mutual Office

New York, March 9.—Louis Redelsheimer, booking agent, specializing in booking principals and choristers for companies on the Mutual Burlesque Circuit, will accompany the Mutual Burlesque Association into its new offices in the Powers Building, 48th street and Seventh avenue, where he will continue booking burlesquers for Mutual Circuit companies under the name of the Mutual Booking Office.

### Dane's Music Hall Stock

St. Louis, March 9.—Newcomers to Oscar Dane's Liberty Music Hall Burlesque Stock Company include Billie Farrell, Irish comedian, and his wife, a clever soubret, with Ray Kolk, the eccentric comique. A carpeted runway with a large ensemble of clever choristers is a big attraction at the Liberty.



Conducted by ALFRED NELSON

(Communications to 1493 Broadway, New York, N. Y.)

### Al Hicks' Course of Study

Sixteen years ago Al Hicks decided that a showman he would be and towards that end he became a candy butcher in New York, then a talker on the front of shows for the Benny Krause Shows and later operated a show of his own at Luna Park, Coney Island.

After he had considerable experience in various branches of the show world Hicks came to the attention of Claud Saunders, who made him advertising agent for Famous Players feature films out of Charlotte, N. C. Since then Hicks has exploited various shows thru the Carolinas. At present he is at New Kensington, Pa., as publicity director for the Hamovitz enterprises, likewise for the Columbus Amusement Company's circuit of theaters, presenting motion pictures, vaudeville and road shows. Hicks also issues a breezy little magazine to which he contributes worth-while editorials.

### De Angeles Expands

Phil De Angeles, who operates a modernized billposting and outdoor advertising plant for Broadway theaters, has increased his advertising crew to care for increased billing for many featured films.

### A Humanitarian

In opening a recent meeting of the Theatrical Press Representatives of America Wells Hawks explained that Secretary Reid was absent owing to confinement in his room after an operation. Wells added that he had commissioned

Brentanos to send Reid some books appropriate for a convalescent and that Reid rang him up and said the books came in a box that was marked for an ocean voyage and that the first volume was *Outward Bound* and that every time he looked up all he could see on the New York telephone directory was the advertisement of an undertaker. Francis, while naturally optimistic, said he didn't like the suggestive circumstances at all.

### Hawks Expresses Gratitude

As a rule press representatives complain that they have no time for personal correspondence. Wells Hawks is not one of them, for he never passes up an opportunity of showing his gratitude to editors. Witness this brief but instructive note:

"This is to inform my friends that I have resigned as press agent for the Duncan Sisters and the *Topsy and Eva* show. I wish to thank the dramatic editors for their very generous help in putting over this attraction.

Very gratefully,  
(Signed) WELLS HAWKS."

### Resourceful Hilliar

Dr. William J. Hilliar, press representative extraordinary of the Zeidman & Pollie Shows, brought his resourcefulness into play recently by making interesting copy for advance notices of the birth of lions in the shows' winter quarters at Spartanburg, S. C.

John Pyne closed with Company F of *The Ten Commandments*, featured film,

at Winnemucca, Nev., and jumped to Chicago for a visit ere going to his home in Winchester, Va., prior to joining the John Robinson Circus brigade.

William Carlton Flemming, general representative of the Johnny J. Jones Exposition, paid a hurried visit to New York last week.

"Big Hat" Al Fisher, general representative of the Abner K. Kline Shows, writes from San Bernardino, Calif., that he hopes to visit New York soon.

Ben H. Vorhees, manager and press representative of the Nardor Bros. Indoor Circus, caused the natives of New Brunswick, N. J., to sit up and notice his progressive methods in exploiting  
(Continued on page 43)

## WILLIAM F. ADER

The Theatrical Lawyer

11 South La Salle Street,  
CHICAGO.

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## Burlesque People Wanted

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### More Burlesque News

Will be found in the general news pages further up front.

AMBASSADOR THEATER, NEW YORK

Beginning Monday Matinee, February 25, 1925

Lee Shubert Presents

"THE VIRGIN OF BETHULIA"

Adapted From Henri Bernstein's Judith By Gladys Unger

—With—

JULIA HOYT AND McKay MORRIS

Staged by Lawrence Marston Settings by Watson Barratt

CAST OF CHARACTERS

- (In the Order of Their Appearance) Abigail Marjorie McLucas Judith Julia Hoyt Addah Ann Davis Sarah George Baxter Charmel Albert Howson Hasphenor Thurlow Bergen Beross Fred Beane Astouber George Allen Sissaroch Lee Boggs Isrlm Warburton Gullbert Holophernes McKay Morris Vagoo Effingham Pinto Chinchacour George Rogers Ennoch Gus Alexander Dancer Elaine Lettor

ACT I—Judith's Oratory in Bethulia. ACT II—Holophernes' Camp—the Council Chamber. ACT III—Scene 1: The Anteroom. Scene 2: The Sleeping Chamber. Incidental Music and "The Song of Ishtar" Composed by Alfred Goodman

From the pages of the Apocrypha, by way of Henri Bernstein's Judith, comes The Virgin of Bethulia. The scriptural narrative tells a story of infinite charm, thrills, and is beautiful in its simplicity. Highly theatrical, unconvincing, complicated and for the most part poorly acted is the adapted version at the Ambassador. It cannot be said that the minutes of sustained interest total more than half an hour, with due consideration for the few spots that may be called entertainment.

The story of Judith, in its original version, concerns the inspired efforts of a fair daughter of Israel to go forth from the beleaguered city of Bethulia and put an end to the cruel conqueror, Holophernes, who is about to make his final attack. Her extreme beauty would entice the soldier, and while under the spell she would cut off his head and display it from the ramparts, thus demoralizing the followers of Nebuchadnezzar.

According to the adaptation Judith arrives with her girl servant in the camp of Holophernes and straightway is this sensual conqueror under the spell of her beauty. He would love her unto death, but she remains cold. As a last resort he offers his sword to her so that she may cut off his head or just run the blade thru him, for he knows for what she came and is willing to sacrifice his life so that she may triumph. At this supermanly proposition Judith quails and falls across his reclining form unable to take advantage of the opportunity, a weakened woman ready to give herself to him. Subsequently, while Holophernes is asleep in an anteroom, she listens to Vagoo, who fears his master, and she plunges the blade into the sleeping conqueror.

Julia Hoyt, as Judith, undertook no easy role when she decided to play it. Undoubtedly older and more experienced actresses would hesitate before attempting so difficult a part. The first act provided Miss Hoyt with ample scope for doing her best and whatever she saw fit in the way of putting herself and "Judith" over. Referred to in the program as "Judith's Oratory", it was more or less a monolog. She delivered it in monotonous tones, posing here and there, in the regulation attitudes, giving the audience meantime extended views of her classic profile. Early in the act Ann Davis, as the Moabite maid of Judith, receives a long and uninteresting tirade on too much love. Evidently she had been caught entertaining a visitor, and is even threatened with something terrible by the way of punishment. Miss Davis due not only to a more pleasing voice but stage presence, seemed to shine as a better actress than Miss Hoyt.

The second act gave it all to McKay Morris. In his council chamber, regaled in gorgeous raiment, showing he-man physique, with his generals around him, he sat high on his throne as the beautiful Judith and her maid were dragged in chains and all. The generals were choosing the captives as their own, but the sphinxlike Holophernes gave orders to the contrary. Later in the act, as well as the succeeding one, the various emotions of the principals were torn and mended from moment to moment.

Mr. Morris, however, did nothing with his part, being well suited to it. His voice, stalwart figure and command of the situation resulted in his contributing the only saving grace of the play. But he, too, suffered from endless lines of dialog, and managed to instill more life into the role by being an ardent lover who was not above biting his lady fair on the ankle. Also he broke up an occasional lethargic scene by rebelling at a servant or the coldness of the girl.

Effingham Pinto, as Vagoo, who attends Holophernes, was always adequate and donated toward the few bright spots of better acting. Elaine Lettor, as the dancer, supplied a few moments of diversion. Her artistry is limited, as proven by her recent vaudeville engagement, but she makes an attractive picture and did well enough upon this occasion.

No expense has been spared in the production by Lee Shubert, who gave it more than it deserved in the way of handsome costumes and colorful settings.

THE NEW PLAYS ON BROADWAY

BOOTH THEATER, NEW YORK

Beginning Tuesday Matinee, March 3, 1925

The Reed Producers, Inc. Present

"THE COMPLEX"

By Louis E. Bisch

Staged by Miss Percy Haswell

(Cast in Order of Their Appearance)

- Blink Robert Montgomery Miss Septima Winkle Miss Percy Haswell Terry Peters George Backus Mr. John Weston Paule Ripple Felicia Winkle Dorothy Hall Roger Amory Weston William A. Williams Dr. Hale Robert Harrison Miss Birch Mildred Lee Felix Whitledge William Balfour

SYNOPSIS OF SCENES

ACT I—Room in a hotel near New York City.

ACT II—Office of Dr. Hale.

ACT III—Office of Dr. Hale.

Robert Montgomery, Stage Manager

The Complex is a dip into psycho-analysis. Since Freud and his doctrines are credited with having furnished the idea for the play, one might have the advance impression that it deals with one of the popular Freudian sex complexes. But it doesn't. The complex that is expounded in this laboratory mind concerns the workings of the subconscious mind, the longing of a young wife to see her long-lost father, whom she believes to be alive despite the representations of her guardian aunt that he is dead.

It is contended by Freud and his disciples that such a complex is quite prevalent, and that it often plays havoc with the lives of young persons. At any rate, it certainly does raise a rumpus in the present case. The supposedly fatherless girl, on her wedding night, suddenly develops a case of the parental complex—albeit the nature of her ailment is not made known until well along in the second act—and it drives her into running away from her perplexed husband. The second act and much of the third are given to analyzing the case and effecting a cure, which is in the form of bringing about the father's return and exposing that gent as being unworthy of the daughter who has caused herself and others so much trouble over him.

The action is amusing and tragic by turns. There is much wailing and weeping, a good deal of fluttering excitement, an unnecessary amount of "sugar stuff" between the newlyweds in the first act, a lot of mechanical dialog and not a few incongruous comedy injections. Also there are three out of place and altogether uncalled for "damns" in the bridal suite.

Outside of this the play is quite interesting—to those who belong to Freud's church. It will not get much sympathy from the crowds at large, however.

The excellent acting of practically every one of the players helps a great deal to make the piece bearable. Every character is so alive and real that the action is made to appear convincing largely because of the natural manner in which it is presented. Dorothy Hall, who plays the part of the complex wife, is charming and appealing and handles her complicated part in a deft manner. Percy Haswell has an almost equally difficult role as the aunt, but she carries it off most creditably. Robert Harrison, the psycho-analyst in the case, portrays the part of the doctor as neatly as a Freudian practitioner himself. His appearance, his professional bearing and the tempo in which he reads his lines are admirably suited to the role. William A. Williams also suits and acts well the part of the temporarily deserted husband, while George Backus gives a smooth and well-rendered portrayal. Paule Ripple, Mildred Lee, William Balfour and Robert Montgomery are all satisfactory in their parts.

Particularly noticeable about the performance as a whole is the fact that every word is clearly spoken and every movement clean cut. On the program the play is divided into three acts, but each act is split up into two scenes, and the fact that this was not designated made it rather disconcerting each time the curtain was rung up for the second scene. Furthermore, altho it is evident from the dialog that the action is not continuous, no mention is made on the program about the lapses of time between the various scenes. These things should be attended to.

For special matinees The Complex ought to be able to find ample audiences for a while, particularly among that class of dames who have a Freudian complex.

DON CARLE GILLETTE.

How true the settings are as to the Biblical days in which the story is set no one knows of course, nevertheless they smack wholly of the theatrical, that is, of the kind usually associated with that word, with no attempt to be different. In all it makes a pretty picture for the eye and makes up for much that is lost in the rambling talk and inconsequential acting. Probably the person for whom The Virgin of Bethulia holds most as a virgin who would thrill at the love scenes of Judith and Holophernes on an off afternoon. The play has been well received in Paris, and last season had a production in Baltimore with the same principals.

M. H. SILAPIRO.

Lists will appear in the next issue.

SHUBERT THEATER, NEW YORK

Beginning Monday Evening, March 2, 1925

THE MESSRS. SHUBERT

(In Association With Eugene Howard)

Present

WILLIE HOWARD

—In—

"SKY HIGH"

A New Musical Play by

Harold Atteridge and Captain Harry Graham

Musie by

Robert Stolz, Alfred Goodman, Carlton Kelsy and Manrie Rubens

Additional Lyrics by Clifford Grey

Staged by Fred G. Latham and Alexander Leftwich

Dances Staged by Seymour Felix

Settings by Watson Barratt

Orchestra Under the Direction of Alfred Goodman

Entire Production Under the Personal Direction of J. J. Shubert

CAST OF CHARACTERS

- (In the Order of Their First Appearance) Cloakroom Girl Dorothy McNulty Barnard Lily McNeil Florence Horridge Joyce Barbour Marian Marcella Swanson Altendant Emily Miles Montague Lush Walter Johnson Patricia Devere Roland Hogue Lord Brancaster Edward Douglas Argie Ann Milburn Sammy Myers Willie Howard Bert Shadow Mr. Gray Thomas Whitley Delphine de Lavalliere Vannessi Horace Dorrledge James R. Liddy Alfred Horridge Esq. Florenz Ames Dr. Carter Thomas Whitley Mrs. Horridge Violet Englefield Duke of Bulchester Roland Hogue Lily, a Manipulist Stella Shiel Phillips Walter Johnson Ushers, Manicure Girls, Gosses and Dancing Girls Lucile Vink, Elsie Frank, Norma Gould, Bolla Heyman, Billie Smart, Billie Wagner, Carol Grey, Marcy Lane, Yasael Carter, Gladys Smith, Mildred Morgan, Catherine Huth, Lorene Lumma, Betty Shelton, Jeanne Tanny, Luella Osborne, Emma Wyche, Mary Whittney, Emily Sherman, Emily La Mar, Gene Phillips, Ethel Gerard, Beatrice Weiss, Marie Warner, Marcia Mack, Betty Lee, Ruth Mayon, Peggy Brown, Helen Veronika, Hazel Beamer, Edith Pierce, Dorothy McNulty, Charlotte Ayres, Dorothy Hathaway.

Johnnies, College Boys, Guests and Patrons—Wallace Milam, Allen Blair, Freddie Murray, Albert Rosal, Joe Hughes, William Barde, Arthur Appel, Jack Baker, John Creighton, William Brown, Hal Gibson, Charlie Dodge, Specialty Dancers—Marge Whittney, Emma Wyche, Peggy Brown, Freddie Murray.

The Six Little Dippers—Ruth Mayon, Dorothy Hathaway, Ysobel Carter, Dorothy McNulty, Hazel Beamer, Charlotte Ayres, Marjorie Lane.

SYNOPSIS OF SCENES

ACT 1.—Foyer of the Majestic Music Hall, London.

ACT 2.—The Horridges' House, "The Pines", at Grouch End.

ACT 3.—Antoine's Beauty Shop in Bond Street.

Sky High is good old-fashioned musical comedy brought fairly close down to date. It has plenty of excellent low comedy, some jingling tunes, a wide variety of fast dancing, an abundance of beautifully costumed girls and a clean and wholesome atmosphere throughout. The book doesn't seem to need much of a plot and isn't heavily burdened with one. But what there is of it serves all hands very nicely.

The production is a reconstructed version of Andre Charlot's Whirled Into Happiness, which was presented in London a few seasons ago. It retains much of its English flavor despite the fact that the Kentucky settings used in The Magnolia Lady, a recent and short-lived tenant in the same theater, are with some minor alterations employed again for this piece.

Willie Howard, of course, is the big noise in Sky High. This is Willie's first musical comedy venture in which he has not had the efficient feeding service of his brother, Eugene. But the loss is easily made up. Instead of one, Willie now has about half a dozen feeders, each of whom contributes more or less to his continued success as a burlesque. Willie himself is in sure-fire form. His imitations of Harry Lauder, Eddie Cantor and Al Jolson are as good in their way as Elsie Janis' imitations. The only difference between Howard and Miss Janis is that Elsie appears to live the characters she imitates, while Howard just imitates, albeit he does it very good. Howard does not melt into his impersonations like Miss Janis does. Nevertheless his efforts are just as enjoyable. And then it must be remembered that Miss Janis is essentially a mimic, while Howard is essentially a comedian.

Howard also is endowed with a substantial voice, which he uses to excellent advantage. It is his effective selling of Let It Rain that is going to do a lot to make this song one of the outstanding hits of the day. If Howard would only supplement his vocal efforts with more inspiring body work he could stir up a greater degree of enthusiasm in his audiences.

Joyce Barbour, who heads the list of principals in support of Howard, is a sweet young thing from England. She is nice to look upon and acts well, but her singing and dancing talents are practically nil.

Ann Milburn, in the part of an Irish colleen, makes a hit for herself despite

the limited opportunities allotted to such a clever performer. Miss Milburn is not only a good little netress but an unusually good singer as well. She has a full, rich voice, and if Arthur Hammerstein ever hears her singing the Love Call from Rose-Marie as she sang it on the occasion of this review he may be moved into offering to make peace with the Shuberts if they will give him the fair Ann for another company of his Rose-Marie. If memory serves Ann also is there with a style of her own in the dancing line.

James R. Liddy makes a fine appearance in the hero part. He, too, has a fairly good voice and an engaging manner. Florenz Ames, who creates a good share of the comedy, wears an unnecessarily dirty makeup. It is too much of the slapstick burlesque variety and injects a discordant note in the otherwise tidy order of the play. The barber shop incident is the only exception. This is about the biggest riot in the show. Liddy's duets with Vanessa are very funny, and they make a nicely contrasted pair. Vanessa herself is as radiant and graceful as ever, with her old peacock train kicking up the dust in the faces of the surrounding chorines as she glides thru her familiar White Peacock Dance.

Edward Douglas plays the part of a sportive lord in fine style. Dorothy Hathaway makes a couple of brief but pleasing appearances, and Violet Englefield, Roland Hogue and Stella Shiel handle their respective roles with credit.

As for the hurricane of dancing there is so much of it that only a few of the highlights can be mentioned here. These include the cartwheels and such done by Dorothy McNulty, the topspinning of the girl who turns with such speed that she appears doublefaced, the toe work of the group of specialty dancers, the individual stunts and ensemble work of the Six Little Dippers—the spirited performance of the Lancashire Lassies and some of the out-ensemble effects. In the big mass of girls there are two or three, possibly more, who can neither move their feet nor regulate their movements in harmony with the others, and the clumsiness of these few sticks out as prominently as a sore thumb.

The best song numbers are Let It Rain, which is accompanied by a real rain effect in one of the scenes, and Give Your Heart to June, Victor Herbert's last waltz. The other tunes, the not notable are pleasing enough. So is the singing in general, which is of average musical comedy caliber. The former Magnolia Lady settings have been converted into suitable backgrounds for the present plot, and the costuming, especially that of the chorus, is strikingly colorful, altho it doesn't always blend in well with the scenic background.

All told Willie Howard has a first-rate show of the popular appeal type.

DON CARLE GILLETTE.

BOSTON PLAYS

TREMONT THEATER, BOSTON Week Commencing Monday, March 2, 1925

MALDAY PRODUCING CO., INC.

Presents

"BACHELORS' BRIDES"

A Comedy in Three Acts

by Charles Horace Calton

Staged by J. C. G. M. T. Davis

Music Direction, Wm. H. Capron

- (Characters as They Appear in the Play) Robert Kingsford Walter Kingsford Mary Bowring Odette Nesmith Capt. Percy Ashfield Geoffrey Kerr Lady Ashfield Aline McDermott Rev. Thomas Blauvelt Leslie Palmer Catherine Tweed Ann Delefield Margaret Olive Caldwell Chaucery Hammer Ben Johnson Mrs. Paul Lambourn Beatrice Terry Earl of Aberton Horace Terry Cecil Comber Charles Brown Last Post Harry Hockey

Time—The Present.

Scene—Ashfield House, Sussex, England.

Bachelors' Brides as viewed the opening night proved disappointing after reading the advance announcements of this "smart comedy with a new idea." There is nothing new about the plot, setting or action; the comedy on the whole is very weak—extremely wretched at times, yet has brilliant moments. The story is inconsistent throughout and very obvious; one just knows there will be a happy ending and when the time comes for it, in the last scene, it is so poorly handled that one leaves with a feeling of disappointment. There isn't a moment of suspense in the entire three acts. The second act contains a dream fantasy much on the order of the one in The Beggar on Horseback now current at a house just two blocks away from the one in which Bachelors' Brides is playing.

The action takes place in a house in Sussex, England. There are constant references during all three acts to the age-old English code of behavior referred to at times as "good cricket", at other times as "playing the game", and at still other times as "doing the right thing". Almost everyone in the play makes some reference to this rule of conduct, yet we failed to divine just what was the author's purpose in harping on this so much.

It looks like the author got an idea here, an idea there and put them all to-

(Continued on page 50)

MUSICAL MUSINGS

By THE MUSE (Communications to 25-27 Opera Place, Cincinnati, O.)

Carl Maples communicates that he has joined to play bass drum with the Nat Boss Show. He formerly was with Chick's Band in the L. J. Heth Shows.

Les Cook and Frank Craven, with Paul Springs' Philadelphia at the New Asia Restaurant, 111th St., N. Y., write that they are in the Sunny South, having played last season with the Virginia Serenaders.

An article on jazz music by O. A. Peterson, which appears in a double-column box in the Classified Advertising section, this issue, should be of interest to readers of this column.

George B. Reardon, formerly with Lee Brown and His Band, recently joined his own orchestra in California, where he is presenting a skit, "A Night With the Serenaders," in Vandeville. The personnel: Al E. Horn, Harold Hardt, Al Liberty, Alex Morina, Walter Waring and Reardon.

W. H. Greer and His Orchestra are meeting with success in the Middle West, broadcasting and featuring their own numbers. The musicians are: Willard Newmark, R. E. Spurrier, Frank Bach, Ray Miller, Harry McCrever, Raymond Eisle, Dean Handley and Greer.

Don R. Schaus, of the Virginia Ramblers, informs us that the orchestra opened a few days ago at the State Fairgrounds, Wheeling, W. Va., for an early season, and states that their roster has been improved by the addition of Al C. Jones, pianist, and "Tusty" Larson, Sausaphone.

The manager of the Crawford Orchestras of Asheville, N. C., is anticipating a splendid summer season with nine units on the road. Horton's Peacock Orchestra is now playing under the Crawford banner and a lullaby orchestra, to be known as the Carolina Beauties, is being organized.

The report in The Billboard last week of the death of Gabe Boone, widely known trouper, was read with regret by musicians of circosdom. A letter from Mrs. Boone, which contains a message from Gabe to his former friends and associates, appears in "Under the Marquee" of the Circus Department in this issue.

The six orchestras formerly associated with the Dick Hyland Corporation have been sold to Matt Finkel, Chicago, according to Mrs. C. B. Walte. They are: Sally Borden's Jazz Band, Henry Harcourt and Her Canadian Coeds, Elsie Oventhal and Her Boys, Margie Jones' Orchestra, Jean Beaman's Orchestra and the band with the Morgan Twins. The contracts of the organizations will not be affected by the deal.

"Arrived here from Dallas last week and am putting in my time around Moon Bros' Circus quarters until the show opens late in March," writes Harry Shell, bandleader, from Ada, Ok.

"Have all of my former men lined up and prospects look good. Will open with 18 men and feature a sax sextet. 'Fat' Hurley, bass drummer, reports from Burlington, Vt., that he is on his way to winter quarters and hopes to be thawed out by spring. L. J. Moss, Louis Shaw and several other boys are due soon. Many will regret to hear that John Lardes, bass player, lost his mother early in February. He will be in Kinksville, Mo., until spring."

"I note Jim Flinn's comment on my letter concerning the late Milt Hall," writes H. H. Whittier, director of the Chicago Moose Band. "Wonder if Jim remembers when we were with Josh Samplings and he had the band. We featured a swag called Lemon Drops. In the band that season were Ray Proctor, George Schilling, Don Whitcomb, Harry Brooks, Tom McAllister, Jack Parsons and others whose names I do not recall. Many of the oldtimers are still in Chicago, some of them with the Moose Band. Chet Genter is still tooting a bass and Spike Lester is in evidence with his cornet. Harry Kriek finds time to get away from his duties as consulting engineer of the International Harvester Company to attend rehearsals."

Harry Spindler and His Orchestra left Cincinnati nearly two years ago. Since that time they have advanced rapidly, playing theaters thru the East. They have been under contract at the Schizbaum Hotel, Lakewood, N. J., since last December and will leave there early in April for another tour. While playing in Montreal recently the boys were made honorary members of the Army and Navy Veterans of Canada in recognition of services to the veterans of that city. The personnel, according to a clever little card sent the Moose friends: Bob Erickin, "Fiddlers"; Jake Lucko, "Pianist"; Don Hook, "Banjo"; Ray Raitbourne, "Little Drummer"; Russ Schuck, "Big Hornist"; and Harry Spindler, "Noise-maker and Director".

BOOKS AND OTHER READING Reviewed by DON CARLE GILLETTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

GIL ROBINSON'S CIRCUS REMINISCENCES

OLD WAGON SHOW DAYS, by Gil Robinson, with an introduction by Hon. William H. Taft. Published by Brockwell Company, Cincinnati. \$2.50.

Books dealing with circus life are comparatively few. That is, they are few compared to the wealth of material that the field contains. Romance and adventure follow the big tops and a complete history of the circus from its small beginnings to its present stage would make a mighty interesting narrative. But circus folk, for the most part, live their colorful life instead of writing about it, and only those who are fortunate enough to meet these nomads and listen to their reminiscences can get a true idea of the interesting life they lead.

In his book, Old Wagon Show Days, Gil Robinson has set down a collection of reminiscences that is both entertaining and informative. He covers a wide span of years in a 250-page book and consequently he only touches the top layer of the big tops' romantic and adventurous progress during those years. But all that he tells is worth while and will prove interesting not only to those of the tented world, but to the general reader as well.

Gil Robinson is the son of John Robinson, the first of three generations of circus owners of that name. He was born and brought up with the circus, absorbed its atmosphere and traditions, and therefore writes about it with a sympathetic hand. He goes back to the old wagon show days of his father, and beyond that to the year 1805, when the American circus was born in Somers, N. Y., with a single elephant imported by Hackallah Bailey, who took the pachyderm around and exhibited it for a small fee.

The growth and progress of the circus from that time on is revealed in a string of amusing anecdotes, among which is woven much historical data. The chapters, Circus Lights and Shadows, Growing Up With the Circus and Old-Time Circus Men are particularly interesting because of the many famous names that figure in the various stories, and a human interest vein runs thru the whole book.

Of special interest is a list of traveling shows from 1865 to 1889, giving the names of the shows that held forth in each of those years. Then there is a list of the managers, agents, performers, bosses, concerts and others who traveled with the John Robinson Shows from 1857 to 1893. The rosters are given separately for each year.

Some interesting old circus bills also are reproduced. One used by the Lion Circus at Cincinnati in 1838 and another, the first Chinese poster ever printed, which was used by the John Robinson Show thru California, would delight the eye of Roland Butler, who already has the largest collection of these bills in existence.

Old Wagon Show Days is a valuable addition to the history of the circus. It is, as a note on the outside cover modestly states, "a simple narrative of romantically heroic adventures in the development of the circus by one of America's most famous pioneers of the show business." It makes no pretense at being a comprehensive work. No one man will ever be able to write, from personal knowledge, a comprehensive history of the circus. But if more circus folk will do as Gil Robinson did and record what they have seen, heard and learned of big-top life in their respective periods, some day somebody will be able to take these collected efforts and from them compile a completed history of the most fascinating and healthful callings in the world. Such a book, if justice is done to it, should rival the Thousand and One Nights.

IN THE MAGAZINES

Theater Arts Monthly for March contains an article, entitled On Some of the Old Actors, by Walter Pritchard Eaton; The Spirit of the Classic Dance, by Andre Levinson, and Recollections of the Theater Libre, by Andre Antoine.

Dance Lovers for March has an interview by Rutgers Neilson with Joseph C. Smith called The Harlequin—King of Pantomime, in which the most agile character in the world of the theater is revealed; Why the Waltz Will Never Die, an interview with Charles K. Harris by Nell Anthony, and The American Dance Invasion of Europe, by Gretchen Dick.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas. 899 Main Street, Buffalo, N. Y.

Office of the Grand Secretary-Treasurer

The most vital and important time of every two years is fast drawing near and it is time that our lodges awake to the fact that we are on the verge of either staying in the cut, as we have been for a good many years, or stepping out and keeping pace with other organizations.

Every day and every week we read in various periodicals devoted to theatrical and amusement people of this order and that founded for the same purpose we were that professional people are jumping at the chance to join. Why? Because of the protection offered. You cannot blame them for needing and wanting protection. That is what we promise, yet we do not offer it to those who are hungry for it. Think this over, and then make up your mind to go out after the other fellow. We cannot do anything, however, unless every brother interests himself in the movement and gives his moral support to the uplifting of T. M. A.M.

Our Biennial Session will be held at San Francisco the week of July 13. The lodge in that city has gone to extremes to make this a grand success. They are bubbling over with enthusiasm to make your visit a pleasant one, having spared no expense. Special rates have been secured over these different railroads, taking you thru the most beautiful parts of your own country. Stowaways have been arranged and everything done for your comfort and pleasure in the hopes of having each lodge send a delegate to help enact laws, a course of action that

will mean a great deal to us in the future. Are you going to sit back and let things run on in the same old way or are you going to join the progressive ones and send some one to help us get on top or at least in line with the leaders? Do not let our past be in vain. Look forward to a greater future so that when we observe our anniversary this year we will be proud of what we have done.

Contributors this week include Brothers Schmidt, of the Long Island Lodge, and Nutvhill, of New York Lodge No. 1.

Long Island Lodge No. 67

Long Island Lodge No. 67 installed the following officers January 9: Past president, Frank Lachman; president, Simon Terr; vice-president, John Wedekind; recording secretary, Henry E. Schmidt; financial secretary, Henry Luck; treasurer, Max Silverman; chaplain, Thos. H. McDonough; physician, Samuel Lubin; marshal, Christopher J. Walsh; sergeant-at-arms, Edward Lawlor; outer guard, William Cohen; trustees, Chas. F. Elehorn, James Sinclair, John Timmerman, Sam Kaplan and Morris Sternberg, and assistant financial secretary, M. Heller.

Buffalo Lodge No. 18

Buffalo Lodge No. 18 held its regular meeting Sunday, February 22, with a record attendance. The brothers are beginning to get interested in the lodge and are now planning for social gatherings to try and get better acquainted.

The first social will be held after the March meeting. Each member will be requested to invite at least one prospect.

(Continued on page 51)

Stage Employees and Projectionists

By G. V. WALES

(Communications to New York Office)

J. M. McLaughlin, property man for the Shubert Theater, New York, has written an interesting article for The Theater Magazine in which he depicts the trials and tribulations of a man in his line of work. According to Mac the entire piece, whatever it may be, is entirely dependable on the property man. He is supposed to have everything exactly right, and when it isn't so everybody from the ushers to the manager of theater, not to mention the cast, blame him and shout "negligence".

The author of the article has a few nifties also to spring on his readers. He explains at length the funny side of his job as well as the serious. Everything considered, the property man made a good job of his story.

Three road calls were issued this week. The Lyceum Theater, Bay City, Mich., a vaudeville and tab. house, was the first to have trouble with the stage hands; the Academy of Music, Roanoke, Va., a road show and tab. house, was second, and the Howard Theater, Washington, D. C., a colored show, was the last. They all registered the same complaint, a week's salary was not paid and after due time, with notice, the men refused to go back on the job until they have been reconpensated.

This column has been asked to announce the Annual Ball of the Jersey City Local to be held there on St. Patrick's night, March 17, at the Masonic Club. The funds received will be added to the Sick and Death Benefit Fund. A gala program has been arranged by the committee in charge, according to James Walsh, who is at work on the affair. More than 1,000 members and friends have attended the past several years so that those from locals in the vicinity who will visit will have an opportunity to renew old acquaintances, it is announced.

Assistant President Spencer was of the opinion that the different locals would do far better by not making their Sick and Death Benefit Funds separate and alone from their regular treasury, in discussing the many bills and attractions that are given at this season of the year. He averred that because the locals had created a separate account for these affairs the different branches thruout the country were unable to use these funds in case of emergency. Spencer declared that separate insurance ought to be provided for these drastic measures. He cited several instances where locals had large sums that amounted to as much as \$25,000 in their Sick and Death Funds, but not a cent in the bank to take care of immediate necessities. Recently the officials of the union in New York went into this matter with two insurance companies whereby a blanket policy to cover all illness and deaths would be cared for. The figure estimated by the insurance people would be between \$8 and \$10 per member. This was found to be more than some of the small locals could afford to pay so the plan was dropped.

Differences have arisen between locals and theater managers in the following places and Representative Raoul has been assigned to patch up the trouble: Tulsa, Ok.; Corsicana, Tex.; Mobile, Ala., and Chattanooga, Tenn. Raoul was successful in installing a new local at West Palm Beach, Fla., he wrote in his last report, and the addition to the union will be No. 623.

Representative Dillon has gone to New Britain, Conn., to settle disputes that have arisen over contract interpretations. Representative Timney is off for Omaha, Neb.; Minneapolis, Minn., and Janesville, Wis., to wield an authoritative hand in matters that are perplexing these locals.

Officials at the New York local wish to emphasize once again the fact that this city has a sufficiency of stagehands and projectionists at this time. To members out of town who are contemplating a trip to the metropolis it is pointed out that those who have been working in this neck of the woods will have to come first in employment. This will necessitate delay for work for those who are recent arrivals, so those who are not equipped with a goodly "sack" will find themselves in an embarrassing position.

Ren Marsh, of Local No. 265, Greensburg, Pa., and J. T. Shannon, of the Lexington (Ky.) local, visited The Billboard office while in Cincinnati last week with the House Box Bunch.

INSTRUCTIVE ENTERTAINING BOOKS Illustrated Catalogue Free. COLLINS CO., 197 Fulton Street, Brooklyn, N. Y.

# ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, *President* ~ ETHEL BARRYMORE, *Vice President* ~ GRANT MITCHELL, *Second Vice President*  
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**The Sunday Bill Again**

The annual pilgrimage of officers of the Actors' Equity Association to Albany to head off the legalization of Sunday shows by the New York Legislature is on again. The pilgrimage and its objective, as described by Ashby Deering in *The New York Morning Telegraph*, read:

"For the third time in successive sessions of the New York State Legislature an act to amend the penal law in relation to theatrical performances on Sunday will come up for a hearing before the Codes Committee of the Assembly."

"This amendment would permit performances in all the Broadway and regular theaters in New York City and other cities of the State by cutting out of the present law the prohibition against tragedy, comedy, opera, ballet, farce, Negro minstrelsy, Negro or other dancing."

"Three officers of the Actors' Equity Association, which has always opposed the amendment, will go to Albany to be on hand for the hearing, which is called by Burton D. Esmond of Saratoga. These opponents are Frank Gillmore, executive secretary of Equity; Grant Mitchell, second vice-president, and Elsie Ferguson, member of the council. Their position is and always has been that the actor—apart from any religious consideration—actually needs one day in the week for rest and recreation."

"In this position the Actors' Equity Association is supported by the New York State Federation of Labor, which will be represented at the hearing by Secretary-Treasurer J. M. O'Hanlon."

"The Lord's Day Alliance opposed the bill, obviously on religious grounds, at the previous hearings, and will in all probability do so again."

"Eliminating performances of tragedy, comedy, opera, ballet, farce, Negro minstrelsy, Negro or other dancing" from Section 2152 of the Penal Code, Mr. Samberg's bill would still prohibit wrestling, boxing, with or without gloves; sparring contests, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise of jugglers, acrobats, club performances or rope dancers" on the first day of the week."

**Faversham Appeals for Clean Stage**

An indication that the entire membership of Equity is behind the efforts of the officers and council to avoid political censorship of the stage thru a cleanup of obnoxious productions in New York was the telegram sent to the executive secretary by William Faversham on behalf of his company, *Foot Loose*. Mr. Faversham telegraphed from Louisville, Ky.:

"All our players join me in hoping that you will stand solidly behind the authorities in their endeavor to put a stop to the production of immoral and unclean plays that the city of New York is permitting. It is a debt you owe to the fine men and women of our profession, to their mothers and fathers, to their children whom they are trying to bring up in an atmosphere of dignity and art and a respect for the law and order. It is no exaggeration to state that the theater in general is undergoing an immoral state such as it has never known in the world's history. We appeal to you to help save our great art, our great power for education and the years of work and hard-earned money put into it by splendid endeavor by fine artists, both men and women. Imagine what our fathers and grandfathers would have thought and acted under similar conditions and let that thought guide you. This is not sent in a spirit of narrow-mindedness or with any puritanical ideas, but in a spirit to restore our art in the communities that patronize us."

To that wire Mr. Gillmore replied:

"We were all very glad to receive your inspiring telegram. It is a great encouragement to know that our members are behind us. They must all realize that we are not of necessity thinking of the theater of today and tomorrow, but of next year and of future generations. It will be a sad commentary on the actors of today if at the end of their life's work they leave the stage in an inferior condition to what it was when they came in."

"The theatrical business in New York City is good, but if it continues to decline in other parts of this large country there will be less work for our people and the cultural value of the spoken drama will be lost to large masses of the population."

"Please thank the other members of your company for supporting you in your protest."

**1,000 Consecutive Performances**

The claim to a record for the road for having played 1,000 consecutive performances in one part is made by John F. Webber, the Father Whalen of a road company of *Abie's Irish Rose*. Mr. Webber wrote to headquarters:

March 4 I play my 1,000th consecutive performance of Father Whalen in *Abie's Irish Rose*. I think this is a record for the road and I doubt if *Lightnin'* actors reached this consecutive run; most of them are broken by a layoff or by illness for a day or more. I think I have the record—it's going some at that. Am feeling good and enjoying the good air in this Indian country. Business is big, we play two and three-night stands, then into the Shubert-Jefferson, St. Louis, March 29, for a run."

*The Joplin News-Herald*, in commenting on this record, said:

"In speaking of his attainment of his record performance Webber attributes his success largely to the ease with which he is able to take the part of Father Whalen and to his mode of life. A Catholic himself, Webber knows much of the ways of the priests, altho he holds no such office. His gestures are priestly, his posture and his countenance remind one of the stateliness of that officer of the church. And Webber, who is slightly more than 50 years old, uses no make-up whatsoever to portray Father Whalen. Webber is instinctively 'at home' in the part. The robes of the priest are the sole articles used by the actor in preparing to take his place on the stage."

"Webber, who began his career with

the company in Baltimore, Md., Christmas Day, 1922, boasts another unusual record with the company playing here. Having outdistanced all of his fellow actors and having set an all-time record for consecutive performances, he also has outlasted the scenery used in presenting *Abie's Irish Rose*. When the company left Kansas City it left behind scenery and equipment which had been used since the Baltimore opening. Upon arriving in Joplin the company had an entirely new set of scenes and fixtures installed. This equipment had been ordered that it might be ready for the opening in St. Louis."

Mr. Gillmore, on hearing of this extraordinary run, wrote Mr. Webber:

"Heartiest congratulations on your 1,000th performance of Father Whalen. I don't know whether that is a record or not, but it certainly deserves to be one. I know the council will be interested to learn about your long run. It is fine, too, that your health is so good and that you are enjoying every moment of your life. Good boy, keep it up!"

"I wish I could be present at Oklahoma City March 4, but that is impossible. I have to go to Albany March 3 to fight Sunday bills in the legislature, but on your 2,000th performance, which I fully expect you will play, let me know and I

will make a particularly big effort to be present."

**Shuberts Make Generous Gesture**

To a young actress the business of the part for which she was cast became distasteful and finally she decided to leave. Unfortunately for her, this action was not taken until after the seven-day probationary period had expired.

The Messrs. Shubert demanded two weeks' compensation, which was their right. A check for that sum was sent to them and it was immediately returned with a statement that they had no wish to take the money, but only wanted their position vindicated.

"This was a very generous action on the part of this firm, but the moral is that actors and actresses should be most careful to find out all about a play before they are obligated to remain in it or pay the penalty for retiring."

**Booth for Hall of Fame**

The leading actors and actresses of America have nominated Edwin Booth for recognition in the Hall of Fame next June—and why not? He manifestly belongs to the Hall of Fame as much as statesmen, soldiers, poets, artists and preachers, for he contributed something big and fine to the culture of the country. The people of England like to recall the days when Burke made immortal speeches, Sheridan wrote immortal comedies, Reynolds painted immortal pictures, Goldsmith wrote immortal poems and David Garrick immortalized himself upon the stage. These men were linked together by friendship and in achievement, and no one would think of striking from the list the name of Garrick. All that Garrick was to England, Edwin Booth was to America, and while failure to place him in the Hall of Fame will not give him to oblivion there is an injustice in denying him a recognition so richly earned.

**Tent Enemies Dig Up Hatchet**

The enemies of tent-show theaters in Texas are at it again. One bill before their legislature calls for a heavy city license, good for only one city in every county. The provisions of the proposed law, as explained in last week's issue of *The Billboard*, are designed for "all portable theater companies, and license is not transferable." One demand would have "all seats nailed or screwed to the floor," which is impossible for a tent-show theater.

Equity will fight these bills as it did before. It is our duty, altho a great strain on our finances.

When certain tent-show owners and managers condemn our organization we wonder whether they ever give a thought to the time and money Equity expends in trying to preserve territory for them.

**Deny Signing With Swain**

A few weeks ago a paragraph in *The Billboard* announced that Mr. and Mrs. E. Everett Evans (Bunch Hughes), had signed with W. I. Swain for this and succeeding seasons. They both forcefully deny the rumor and protest in sincere and eloquent language their loyalty to Equity.

Other rumors of a similar nature have proved to be equally unfounded.

**Hallett Forum Merits Success**

Louis Hallett, who writes for the magazine, *Theater and Drama*, has started a good idea. Besides articles and discussions on *The Actor and His Art* in the pages of that publication he announces that Forum meetings will be held in New York once a month for the discussion and exchange of views on this subject by the actors themselves.

We have always felt that Equity ought to take the initiative in such a plan, but at the moment we are far too busy to do so. We sincerely hope that Mr. Hallett will make a great success of it.

**ACTORS' EQUITY ASSOCIATION.**

Executive secretary's weekly report for council meeting March 3, 1925:

**New Candidates**

Regular Members—Beatrice Banyard, Gladys Dupell, Camilla Lyon, Wally Wanshugh, John W. Wilson, James Keane.

Members Without Vote (Junior Members)—Mischka Auer, Gladys Hureh, William Coolray, Vincent Comavale, Diane

(Continued on page 49)

## CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President.* DOROTHY BRYANT, *Executive Secretary.*

**TWENTY-FIVE** new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Dorothy Allen, Bernette Hampshire, Frank Casey, Florence Dean, Jean Dean, Portland Hoffa, Lebanon Hoffa, Peggy Shannon, Sophie Howard, Gordon Merrick, George O'Brien, Pauline Luce, Bob Case, Fred O'Brien, Blanche O'Donahue, Dave Morton, Betty Whitney, Marena George, Frances McHugh, Catherine Martin, Mae Girard, Katherine Durban, Katherine Mullin, Lee Eldridge, Richard Dieus, Elizabeth Huyler, Walter Twaroshk, Nancy Mayo, Frank Shea, Hazel St. Amant, Carol Raffin, Christie Le Bon, Stella White, Jack Varley, William Perloff, Lorenzo Vitale, Percy Richards and Emilia Pratesla.

The so-called "bonus" cannot be made to cover salary for extra performances. If your contract reads \$35 a week, but you have been told that you would get \$40 and have been paid \$40 each week for eight performances you are then entitled to \$45 when you play a ninth performance. Members who allow the manager to violate this rule and who do not report to Equity may be suspended from the association.

A Chorus Equity representative was told by a delinquent member of Equity, who has been working in a New York production since early last summer, that she didn't see any reason for paying dues to Equity, she had been working for a reliable management for years and always got her salary. "But," said the representative, "didn't you, for instance, get paid for two extra performances recently for matinees given on Lincoln's and on Washington's Birthday?" "Oh yes," said the delinquent member, "but the Equity didn't have anything to do with that, my manager paid me." It is a question whether this member is as stupid as she sounded or whether she was willing to

give the impression that she was mentally defective in hope of escaping the payment of five years' back dues which she owed. Because few of our members have been called upon to fight since August, 1919, some of them are getting "soft." To those who went thru the strike of August, 1919, the statement that "the manager had paid for extra performances, the Equity had nothing to do with it," is either cause for laughter or a speedy and terrible revenge, according to the temperament of the person who is so unfortunate as to have to listen to such rot. It happens that pay for all performances over eight in the week was a clause put in the contract after the strike of 1919—and the managers objected to that contract so strongly that they allowed the actors to remain on strike six weeks before they would agree to issue it. And then a girl who has sacrificed nothing for the association, but has reaped the benefit of the sacrifice of others for six years, tells an Equity representative that "there is no use in belonging to Equity, my manager pays for extra performances, not the Equity."

We are holding letters for the following members: Joseph H. Riley, Rowena Ray, Mae Romaine, Nan Rainsford, Lee Rex, George Randall, Sonya La Mar, Eleanor Reece, Fred G. Ross, Imelda Sopoto, Billie Sawyer, Minnie Shaw, Mary Smith, Neil Shayne, Arvik Smith, Peggy Shipman, Kittie Scott, Ella Somlathy, Betty Sheldon, Wilma Stuart, Le Moyne Squires, Frances Stone, Anna Stewart, Vincent Suarez, Zara Swade, Elaine Thaller, Gwen Tremble, Teddy Tremaine, Mary Taylor, John Tregget and Richard Taylor.

Saturday, April 4, the Chorus Equity will move to its new headquarters, 110 West 47th street, New York City.

DOROTHY BRYANT, Executive Secretary.

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Phonetic Key

- 1. He is met there at my. (hi: iz met ðə æt maɪ)
- 2. Who would throw water on father? (hu: wəd θəʊ wə:tə ən fɑ:ðə)
- 3. Bird above. (bɜ:d əbʌv)
- 4. Yes, the singer's thin whisker shows (jes, ðə sɪŋəz θɪn hwɪskə ʃəʊz θru: ðə ru:ʒ)

Speeches of Iago

O villainous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury I never found man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea hen I would change my humanity with a baboon.

Virtue! A fig! 'Tis in ourselves that we are thus or thus. Our bodies are gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions; but we have reason to cool our raging motions, our carnal stings, our unwhipped lusts; whereof I take this, that you call love, to be a sect or scion.

It is merely a lust of the blood and a permission of the will. Come, be a man; drown thyself! Drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness. I could never better stead thee than now. Put money in thy purse; follow thou the wags, detect thy favor with an usurped beard; I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor—put money in thy purse—not he his to her; it was a violent commencement, and thou shalt see an answerable sequestration; put but money in thy purse. These Moors are changeable in their wills—fill thy purse with money. The food that to him now is as luscious as locusts shall be to him shortly as bitter as coloquintida. She must change for youth; when she is sated with his body she will find the error of her choice; she must have change, she must; therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst, if sanctimony and a frail vow betwixt an erring barbarian and a super-subtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her; therefore, make money. A pox of drowning thyself! It is clean out of the way; seek thou rather to be hazarded in compassing the joy than to be drowned and go without her.

Thou art sure of me; go, make money: I have told thee often, and I retell thee again, and again, I hate the Moor; my cause is hearted; thine hath no less reason. Let us be conjunctive in our revenge against him; if thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse; go; provide thy money. We will have more of this tomorrow. Adieu.

Thus do I ever make my fool my purse; For I mine own gain'd knowledge should profane. If I would time expend with such a snipe but for my sport and profit, I hate the Moor; And it is thought abroad that 'twixt my sheets He hath done my office: I know not if't be true; But I, for mere suspicion in that kind, Will do as if for surety. He hold me well.

The better shall my purpose work on him. Cassio's a proper man; let me see now; To get his place, and to plume up my will In double knavery. How, how? Let's see.

After some time, to abuse Othello's ear That he is too familiar with his wife. He hath a person and a smooth dispose To be suspected; framed to make women fools.

The Moor is of a free and open nature, That thinks men honest that but seem to be so; And will as tenderly be led by the nose As asses are.

I have't. It is engender'd. Hell and night Must bring this monstrous birth to the world's light.

Othello—End of Act I.

The colloquial facility and nimbleness of Baljol Holloway's speech in the part of Iago was so modern and familiar sounding that the auditors tuned in on these speeches with a warmth of interest and an immediacy of understanding that made a noticeable rapport between the actor and his listeners. They thought with him and felt with him without any sense of listening to a speaker standing apart. Mr. Holloway paid little attention to the "empty words" in his speeches and went sailing on to the meat and substance of his argument. I recall *Why Men Leave Home*, the Avery Hopwood



play of 1922, which furnished some illustrations of "good" colloquial speech. One of these that stuck in my memory was "Why don't you go to her and talk to her," which read (hwaɪ dəʊnt ju: ˈɡoʊ tu: ə, ən 'tə: k tu: ə) with "her" reduced to the weak form of (ə). And so when Iago made "than to be drowned and go without her" into (ðən tə bi: 'draʊnd ən 'ɡoʊ wiðəʊt ə) there was a point to fasten to. All these speeches to Roderigo (Act I, Sc. III, text) were so familiarly potent in phrase it was decided then and there that they must be taken down for a phonetic transcription. The interview came at the last minute, but it turned out very well, for Iago and I had a phonetic breakfast at the Times Square Hotel and went over the whole matter. Mr. Holloway was interested to find that I had not considered him too colloquial. "Of course," he said, "all parts cannot be read in this way. They are not written for it." But Mr. Holloway recognizes that Shakespeare wrote Iago in this familiar style of speech—in true

Elizabethan fashion—and he does not hesitate to treat his text in this spirit. For that reason he does not hesitate to turn "let us" into (let's), "and it is" into (ən tɪz), "I have" into (aɪv), and "I have't. It is—" into (aɪ hæv ɪt. 'ɪz—), for this is the spirit of the writing, making the throat to fit the mouth. In respect to these things Mr. Holloway has the backing of the best modern scholars. Wyld says (Hist. of Modern Colloquial English): "The intimate relation between the highest type of colloquial English and the English of literature (period of Henry VIII and Elizabeth) cannot be too strongly insisted upon. The 'tongue which Shakespeare spoke' was the tongue which he wrote." Wyld goes on to say that "features which we should now consider 'vulgarisms', or too slipshod even for colloquial use, were in the 16th century current in Court English, and that they find their way into works of first-rate literary importance." Wyld refuses to call this usage slipshod: "When we consider the various kinds

of eminence collected together at Queen Elizabeth's Court, the mental and literary attainments of many of the foremost men, and the general standard of taste and refinement among the courtiers of that age, we shall assert that the English which they spoke was the best attainable. We shall not assent to the view that certain habits in this politer form of Elizabethan speech, the outcome of natural linguistic tendencies, which are different from those now prevalent among the best speakers, are 'slipshod' merely because a later age, wishing to be more 'correct', has discarded them. If the speech of the great men we have been considering was unaffected and natural it certainly was not vulgar. . . . The absurdity of such a contention is manifest, and it will not be seriously made by those who are properly informed of the facts."

We need a few speakers like Mr. Holloway to show us that Shakespeare is more modern than the moderns. There was a meeting of high-school teachers of New York City at Hunter College the other day to hear an address by Professor Tilly on *Some Common Mistakes in Pronunciation*, and the question was put to Mr. Tilly: "Which is correct, necessary ('nesɪsəri) or (nesɪsəri)? This sort of question is such an old story that Mr. Tilly no longer gets red in the face when he confronts them, and the least he could say was that either one is correct—in other words say ('nesɪsəri) if you like it better. But of course the weight of his argument was that cultured usage is the only thing that determines what is good. And Wyld has already said for us what Mr. Tilly would say about the "natural linguistic tendencies" which have obscured unstressed vowel sounds in English from such an early period as the second half of the 15th century.

Another question put to Mr. Tilly was of very different caliber. A teacher in the public schools asked: "Which is preferable, singer ('sɪŋə) or ('sɪŋ-gə)? Even this didn't ruffle Mr. Tilly's hair a jot, but somewhere in the course of his talk he found time to say that the "mongrel" speech of New York City was about the worst that could be imagined. The fact that ('sɪŋ-gə) went out of use in the 17th century explains why it is now the earmark of the foreigner or of the vulgar speaker. Hence why should a teacher of English-English (?) in the public schools ask which is what? New York!

It is for the benefit of some of these teachers of mongrel-English and "book-words" as Tilly calls them ("sounding all the letters") that the English-English of Mr. Holloway's Elizabethan Iago is brought to this page. After the transcription of Walter Hampden's speech appeared Mr. Tilly kept sending in word, give us more *Othello*.

Now the thing that is not colloquial in Mr. Holloway's speech is his artistry in elocution. The instinct of his tongue and lips for finding the mold of the sound in use was an interesting thing to watch. What he said, or he halfbacked about the molding of colloquial speech. Here was the real artist alive in mind and body. Mr. Holloway is a famous triller of r-sounds (little one-flap trills), but he tells me that he practically never trills the r-sound in his habitual speech, and he reported that Charles Francis, who played Cassio, has the same practice of trilling the "r" on the stage but not in private life.

The fact that Mr. Holloway cannot play all parts in the same dialect was emphasized by his reference to *Othello's Venice Preserved*. He tells me that Jaffier in this old classic (1682) is one of his favorite parts. I had a mind to get

(Continued on page 41)

Baljol Holloway as Iago

Reading of Iago in Walter Hampden's *Othello*. A slightly trilled r-sound is represented by (r).

1  
 's: 'vɪlnəs! aɪv 'lekt ə'pən ðə 'wə:ld fə 'fə: 'taɪnz 'sevn 'jɪəz: ənd 'sɪnz aɪ: kəd dɪs'tɪŋgwɪʃ bɪ'twɪkst ə 'benɪfɪt ənd ən 'ɪndʒəri. aɪ 'nevə 'faʊnd 'mæn ðət 'nju: həv tə 'læv hɪm'self. 'fɔ:ətɪd 'seɪ 'draʊn mɪ'self fə ðə 'læv əv ə 'gɪn'hən, aɪd 'tʃeɪndz mɪ hju:'mænɪtɪ wɪð ə bə'bu:n.

2  
 'vɔ:ntʃu! ə 'fɪg. tɪz ɪn ə'selvz ðət wɪ ə 'ðas ə 'ðas. əvə 'bɔ:dɪz ə 'gə:dnɪz; 'tu: ðə hwɪtʃ əvə 'wɪlz ə 'gə:dnɪz; sɔv ðət 'ɪf wɪ wɪl 'plə:nt 'netlz ə 'sɔv 'letɪs, set 'hɪsəp ənd 'wɪ:ð əp 'taɪm, sɔ'pləɪ ɪt wɪð 'wæn 'dʒendər-əv 'hə:ɪz ə dɪs'trækt ɪt wɪð 'ment, 'aɪdə tə hæv ɪt 'stɛrəl wɪð 'aɪdnɪs ə mən'ɪʃəd wɪð 'ɪndəstrɪ, hwaɪ, ðə 'pəʊə ənd 'kɔ:rdɪzɪbl ə:θɔ:ɪtɪ əv 'dɪs 'laɪz ɪn əvə 'wɪlz. ɪf ðə 'hæləns əv əvə 'laɪvz 'hæd 'nɔt 'wæn 'skel əv 'rɪzɪn tə 'pəɪz ə'næð əv sɛnʃʊ'ælɪtɪ, ðə 'bləd ənd 'beɪnɪs əv əvə 'neɪtʃəz wɪð kən'dækt əs tə mɔvst prɪ'pɔ:stərəs kən'klɜ:ʒnz: bət wɪ hæv 'rɪzɪn tə 'ku:l əvə 'reɪdʒɪŋ mɔv'fənz, əvə 'kɑ:nl 'stɪŋz, əvə ən'bɪtɪd 'læsts; hwɛərəv aɪ 'teɪk 'dɪs, ðæt 'ju: kɔ:l 'læv, tə bi ə 'sekt ə 'sæɪən.

3  
 ɪts 'mʌl ə 'læst əv ðə 'bləd ənd ə pə'mɪʃn əv ðə 'wɪl. 'kæm, bɪ ə 'mæn: 'draɪn ðaɪ'self. 'draʊn 'kæts ən 'blaɪnd 'pəpɪz. aɪ həv prə'fest mɪ 'ðə 'frɛnd, ənd aɪ kən'fəs mɪ 'nɪt tə ðaɪ dɪ'zɔ:vɪŋ wɪð 'keɪblz əv 'pə:dʒɛərəbl 'tæfnɪs: aɪ kəd 'nevə 'stɛd dɪ: ðən 'nəʊ. 'pət 'mæni ɪn ðaɪ 'pə:s; 'fə'lɔv 'ðəv ðə 'wɔ:z; dɪ'fɪ:t ðaɪ 'feɪvə wɪð ən ju: 'zə:pt 'bɪəd; aɪ 'set, 'pət 'mæni ɪn ðaɪ 'pə:s. ɪt 'kənɔt bɪ: ðæt ðeɪdɪ'mɔvə fəð 'lɔv kən'tɪnju: hə 'læv tə ðə 'mʌs—pət 'mæni ɪn ðeɪ 'pə:s—nə 'hi: 'lɪz tə 'hə:; ɪt wəz ə 'vəɪɔlənt kəm'mensmənt, ənd ðəv fəlt sɪ: ən 'ə:nsərəbl 'sɪ:kwe:s-tʃeɪʃən; pət 'mæni ɪn ðaɪ 'pə:s. 'dɪ:z 'mʌs ə 'tʃeɪndʒəbl ɪn ðeɪ 'wɪlz:—fɪl ðə 'pə:s wɪð 'mæni. ðə 'fʊ:d ðət tə 'hɪm 'nəʊ ɪz əz 'læfəs əz 'ləʊkəsts, fəɪ bɪ: tə hɪm 'fɔ:tlɪ əz 'bɪtər-əz kɔlə'kwɪntɪdə, fɪ 'mæst 'tʃeɪndz fə 'ju:θ: hwen fɪ ɪz 'seɪtɪd wɪð hɪz 'bɔdɪ, fɪ wɪl 'faɪnd ðɪ 'erə əv hə 'tʃeɪs; fɪ 'mæst hæv 'tʃeɪndz, fɪ 'mæst: 'ðeɪfə pət 'mæni ɪn ðaɪ 'pə:s. ɪf ðəv 'wɪl 'nɪ:ds 'dæm ðaɪ'self. 'du: ɪ ə mɔ'ðelɪkət 'weɪ ðən 'draɪnɪŋ. meɪk 'ɔ:l ðə 'mæni ðəv 'kænst: ɪf 'sɛntɪməntɪ ənd ə 'fræl 'vəʊ bɪ'twɪkst ən 'ə:ɪŋ bə'beɪəriən ənd ə 'ʃju:pəsətɪl vɪ'nɪ:ʃn bɪ nɔt 'tu: 'hæd fə 'mæ 'wɪts ənd 'ɔ:l ðə 'traɪb əv 'hel, ðəv 'fælt ɪn'dʒəri: hɔ:; 'ðeɪfə, 'meɪk 'mæni. ə 'pəks əv 'draɪnɪŋ ðaɪ'self. ɪts 'kɪ:t 'æt ə ðə 'weɪ: 'sɪ:k ðəv 'rə:ðə tə bɪ 'hæŋd ɪn 'kæmpəʃɪŋ ðaɪ 'dʒɔɪ, ðən tə 'draʊnd ən 'ɡoʊ wɪðəʊt ə.

4  
 ðəv aɪt 'fɛər-əv mɪ: 'ɡoʊ, 'meɪk 'mæni: aɪ həv 'təʊld dɪ: 'ɔɪn, ənd aɪ 'rɪ:tɪl dɪ: ə'geɪn ən ə'geɪn, aɪ 'heɪt ðə 'mʌs: mæ 'kɔ:z ɪz 'hæ:tɪd; 'ðæn hæð 'nəʊ les 'rɪ:zɪn. 'lets bɪ: kən'dʒæŋktɪv ɪn əvə rɪ'vendʒə'sɛŋst hɪm: ɪf ðəv kəʊst 'kəkɔld hɪm, ðəv 'dæst ðaɪ'self ə 'plezə, 'mɪ: ə 'spɔ:t. ðeər-ə 'ment ɪ'vents ɪn ðə 'wɪ:nb əv 'taɪm, hwɪtʃ wɪl 'bɪ: dɪ'lɪvəd. wɪl hæv 'mɔ:əv 'dɪs tə'mɔ:rov. ə'dʒu:.

5  
 'ðas ðu: aɪ 'evə 'meɪk mæ 'fʊ:l mæ 'pə:s; fɔ:ət mæm 'əʊn 'geɪnd 'hɔldɪz fəð prə'feɪn, ɪf aɪ wɪð 'taɪm ɪk'spænd wɪð 'sætʃ ə 'snaɪp bət fə mæ 'spɔ:t ənd 'prɔfɪt. aɪ 'heɪt ðə 'mʌs; ənd tɪz 'θɔ:t ə'brɔ:d, ðæt 'twɪkst mæ 'shɪ:ts, hɪ hæð 'ðæn 'mæ 'ɔfɪs: aɪ 'nəʊ nɔt 'ɪft bɪ 'tru:; bət aɪ, fə 'mɪs sɔs'pɪʃən ɪn 'ðæt 'kaɪnd, wɪl 'du: əz ɪf fə 'ʃju:ɔ:rɪtɪ, hɪ 'həʊldz mɪ 'wel; ðə 'bets fəɪ mæ 'pə:pəs 'wɔ:k ən 'hɪm. 'kæstɔv ɪz ə 'prɔpə 'mæn: 'let 'mɪ 'sɪ: 'nəʊ; tə get 'hɪz 'pleɪs, ənd tə 'plʌzɪn 'əp 'mæ 'wɪl ɪn 'dæbl 'neɪvəri—'hæv, 'hæv?—'lets 'sɪ:;—aɪ:tə 'sæm 'taɪm, tə ə'bju:z ə'ðeləʊz 'tə ðæt 'hi: ɪz 'tu: fə'mɪljə wɪð hɪz 'wæɪf. hɪ hæð ə 'pə:sn ənd ə 'sætu:ð dɪs'pəʊz tə bɪ sɔs'pektɪd; 'frɛmɪd tə meɪk 'wɪmɪn 'fɔ:l. ðə 'mʌs ɪz əv ə 'frɪ: ənd 'əʊpən 'neɪtʃə, ðæt 'θɪŋks nɪn 'əntɪst ðət hət 'sɪ:m tə 'bɪ: sɔv; ənd wɪl əz 'tendəɪ bɪ 'led bæt ðə 'nəʊz 'æz 'æ:sɪz 'ə:.

aɪ 'hæv 'ɪt, 'tɪz m'dʒendəd. 'hel ənd 'næɪt mɔst 'brɪy dɪs 'mɔnstɪəs 'bə:θ tə ðə 'wə:ldɪz 'laɪt.

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## Stage Style Revue

### EDITH SHAYNE IN "HOUSES OF SAND"

at the Hudson Theater, New York, wears the very newest straight lines, supplemented by slight fullness. We have in mind particularly a design by Mme. Elize, composed of black georgette, straight of line, over a cream-tinted lingerie eyelet slip, gathered into slight fullness on the hips. A border in a faint crystal headed pattern outlines the rounded decolletage, continues down a front panel and trims a deep bordered hem. One is at once aware of the beauty of this combination, but analysis requires concentration, which is just another way of saying that the gown is mysterious in its beauty.

### ELISE BARTLETT WEARS TAFFETA

Miss Bartlett, also in the *Houses of Sand* cast, is strikingly attractive in a youthful evening frock of white taffeta. The bodice is fitted and low set and the skirt is very bouffant, higher at the front than at the sides and back. A huge pink chrysanthemum is posed on the left shoulder, another on the left hip and a third one half way down the right side of the skirt. Mme. Conti is responsible for this charming design.

### CHARLOTTE WALKER WEARS LONG SKIRTS

After gazing on the very abbreviated skirts in the current New York plays the appearance of Charlotte Walker in ankle-length skirts in *Tico*, by Theo, at the Selwyn Theater, New York, gave us quite a thrill of pleasure, principally because she looked very graceful and secondly because we have a theory that after a woman has passed 30 she defeats the purpose of looking young by wearing exceedingly short skirts.

MISS WALKER wore in one scene an evening gown of striped brocade, carried out in steel and sapphire blue. The bodice, with square decolletage, was slightly molded to the figure, which is, by the way, a new fashion note straight from Paris, and was composed of fabric with vertical stripes. A tier of the fabric, the stripes running horizontally, contradicted the bottom of the skirt with stripes running vertically. A harem hemline with looped panels caught into a slight suggestion of a bustle lends piquancy to the design, which is from Bergdorf Goodman.

### Fashion Notes

As French fashions set the pace for New York styles, it is interesting to note: PATOU sponsors the high waist, a tendency to get away from straight lines, English mixtures in tailleurs and coats, lingerie touches on dark frocks, molded lines softened by jabots, right embroideries for evening, three-quarter length coats in suits, with long blouses and sports suits of wool jersey.

BEER stresses circular effects with godets to give fullness, bias pleatings, slit and paneled tunics and trains and bustles for evening gowns.

DOFFLLET shows a preference for pleats in varied forms, elaborate sleeves for afternoons, knotted girdles and sashes and printed material featured in ensembles.

DRESCOLL shows models distinguished by the flare, introduced low on sheath lines, low-waisted gowns with front fullness and molded bustline.

LENIEF introduces what is termed "discreet pantalette" dinner models, cape-coats and fitted capes, molded lines with low flare, the extensive use of embroidery and a separate cascade (a short basque) for evening and sportswear.

CHANEL shows designs displaying an approach to the normal waistline, novelty jumpers, circular effects, two-toned lace gowns and coque feather trim for evening wraps.

MOLYNEUX is introducing sheer frocks to be worn at the racing meets, with flare to skirt and sleeves and a modified bouffancy for evening wear.

JENNY is sponsoring fewer circular effects, combining prints and chiffons with dark fabrics, fetching new collar and yoke ideas, touches of metal and plenty of buttons, a high waistline suggested by boleros and two-tone color effects.

MADELINE ET MADELINE feature youthful types with Peter Pan collars, soft and frilly frocks for afternoon, the Directoire influence in ensembles and evening gowns with a hint of the Empire mode.

WORTH is conspicuous in adherence to the new youthful type, with its two-piece jumper, two-piece afternoon ensembles, jeweled chiffons for evening, the normal waistline and short silhouette.

brows which formerly sold for \$1 is now offered to theater folk at 50 cents. It is unaffected by water, perspiration or tears and is applied with a small brush, being easily blended.

Since using Beecham's Alabastrine, which sells for 75 cents a jar, we have discontinued our weekly visits to the manicurist, for Alabastrine does the work of a manicurist without danger of irritation and at about one-tenth the cost. This preparation positively cures hangnails and sirrings the ragged cuticle to a pleasing evenness. When applied to the hands and a few drops of water added Alabastrine assumes a milky consistency, providing a splendid hand lotion which softens and whitens.

## The Shopper

### Important!

When writing The Shopper please bear in mind that the descriptions in this column are not advertisements. They are simply The Shopper's discoveries in the shops.

No charge is made for the services of The Billboard Shopper.

When ordering, please do not send personal checks. The shops refuse to accept them. A money order is always acceptable.

All letters are answered promptly by The Shopper. If you do not hear from her within a reasonable length of time you may conclude that the letter has missed you somewhere on the road and will be advertised in our Letter List when returned to this office.

Please enclose a stamp with your letter for reply.

Dear Girls—The other day we visited the famous House of Littlejohns, rhinestone specialists, to learn the latest news about rhinestones. We intended to visit for just a half hour, but stayed for an hour and a half, so wonderful were the newest creations designed by Mr. and Mrs. Lewers, lately of the profession, each having played many Shakespearean roles. The grace of the designs and the sparkling fire of the stones, a radiance that does not grow dim with time, inspired us with all sorts of grandiloquent ideas for the stage wardrobe. We noted, too, that while pure-white stones still predominate, attention has been given to artistic color blending, one design being a colorful and gorgeous butterfly.

However, we selected three articles which we thought would interest you particularly. The artist has sketched them faithfully, altho unable to convey a true impression of their sparkling brilliance.

**THE TRUE LOVER'S KNOT**, a romantic theme, is a thing of lovely lines and pleasing flexibility. It may be worn across the bosom or waist of the abbreviated dance frock or posed below the waist-line or on the hip as a finish for the gown of forward drape. The price of the ornament is \$10.50.

**THE LARGE EARRINGS**, measuring one inch in diameter, suspended from a chain measuring one inch, are incrustated with large rhinestones which appear, even on close inspection, to be genuine diamonds. They are ablaze with light. May be ordered for \$5.

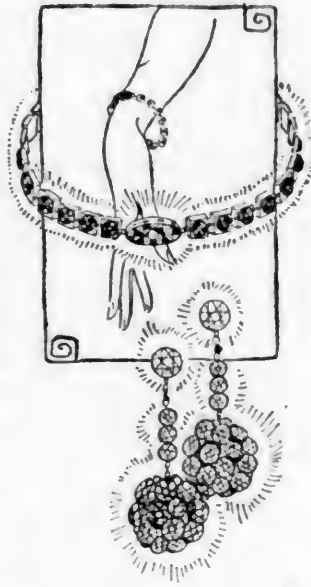
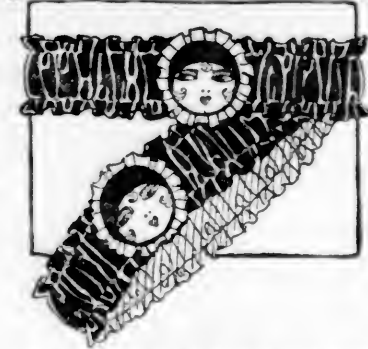
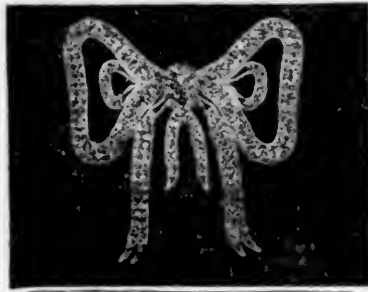
**THE FLEXIBLE BRACELET** illustrated is composed of two karat stones, set in an imitation platinum setting, 23 square links and a jeweled clasp to match. It may be had in diamonds, sapphires, emeralds, topaz and aqua marine. Many Broadway players buy these bracelets, which are selling for \$3 each, by the dozen. They are not only becoming to Milady's rounded arm, but suggest affluence. The stones in the bracelet are the famous Littlejohn rhinestones, with all the fire of genuine pure-white diamonds. A solitaire ring, at \$1, is another novelty.

Loose rhinestones, with a patented method of attachment so simple that a child can operate it, are sold as follows: One-half karat, \$2 per 100; three karat, \$3 per 100, and seven karat, \$5 per 100. Ruby, emerald, topaz, sapphire aqua marine and Oriental-colored stones, \$3 per 100. A 10 per cent discount in 1,000 lots.

Very amusing are the Pierrot garters pictured. A gay little Pierrot head, with black satin cap, is snuggled in a white satin rosette, set on a black satin shirred garter, one and one-quarter inches in width. They are offered at the special price of \$1 a pair, neatly boxed. White and black only.

Since period plays became the vogue many of our readers have written us for quotations on hoops for hoop skirts. The prices we had quoted for them by costumers were quite exorbitant, since they were experiencing difficulty themselves in procuring sufficient hoops to make up ensemble costumes for the big shows. One customer to whom we have given orders for hoops advises that he has solved the problem of furnishing reasonably priced hoops. He will make these to order, either singly or in quantities, for \$5 per skirt, these to be made on tape and plain steel hoops. If the hoops are

## A True Lover's Knot, a Flashing Bracelet, Showy Earrings and a Pair of Amusing Garters



These articles are described and priced in The Shopper column, this page.

## Wigs Decried for the Bobbed-Hair Woman

At the time of going to press the Master Hairdressers of America were in convention at the Waldorf Astoria. They were finding the question of dressing the boyish bob for the formal occasion a most absorbing topic. At the conclusion of a long debate it was decided to cater to Milady's desire to stay bobbed, and yet be up to date by permitting her to remain bobbed and provide wigs for her use on formal occasions. This means that Madame may be a brunet on the golf links and a blond before the footlights, or perhaps a Titian-tinted type. The bobbed hair is reserved for the tailored or sportswear hours, and artificial hair pieces cover its boyish nakedness when evening attire is donned.

Of course, there are many women who will balk at the very thought of a wig depriving all the little hair cells of their rightful supply of fresh air, and for these the hair pieces of the hour will prove a welcome substitute.

We have described two bob disguises in past issues of *The Billboard*—one at \$25, consisting of two switches of naturally wavy hair, set on a hairband which is fastened securely at the nape of

to be enclosed into casings the charge will be \$2 extra per skirt.

A jobber of trunks is offering a special price on trunks to the theatrical profession. This price, he tells me, is lower than the wholesale prices and is offered as a special inducement to outdoor show people who, of course, need luggage at this time. The price of this trunk is \$15, guaranteed for five years by both the maker and the seller on a money-back basis. This jobber has been selling to the theatrical folk for years and states that this is positively the lowest price he has ever quoted on such merchandise. He adds further that the trunk in question, which is a wardrobe style, is sold at some stores for more than twice the price asked. Write The Shopper for details.

A Canadian costumer is sending out an illustrated costume catalog with price list to all who ask for it. It is replete with illustrations of costumes—Harlequin, Pierrot, Columbine, Yama, Ballet, Pierrette, Hindu, Nautch Girl, Arabian, medieval, Juliet, comic, Hawaiian, Gypsy, Argentine, Carnival, Spanish, Chinese.

(Continued on page 43)

the neck with a rubber band, providing sufficient hair for the arrangement of swirl, buns or coils; the other, a chignon, at \$19.50, consisting of two fluffy switches, about shoulder length, set on an elastic band with tension buckle and provided with two combs for holding in place.

The newest hair piece is simpler, covering the back and sides of the head, and sells at \$10; \$5 extra for white or gray. It is a light-weight piece, and while not offering the versatility of arrangement possible with the two pieces previously mentioned it is naturally curly with curly ends, which makes it very becoming. The curls, of course, may be pinned under, in case one is a classic beauty, disdaining the frivolity of curls. If you wish to order the new hair piece send along a lock of your hair, which will be matched carefully.

The woman who finds it necessary to cleanse her face frequently should guard against the use of soap which secretes substances that clog and irritate the pores. An efficacious substitute for soap and water is Hepler's Desolvane. This preparation does all that its name implies, dissolving the fatty excretions of the skin, thereby removing blackheads. As it is slightly astringent, it firms the flesh and keeps it fair. It comes in two sizes, 75 cents and \$1.50.

Primrose House, one of New York's leading beauty establishments, advises a liquid powder when the usual kind of powder does not adhere to the skin, especially when same is very oily. The name of the liquid powder is Petal Bloom. It is a delicate, pure powder in fragrant liquid form, which imparts to the skin the silky bloom of a flower petal. After using Petal Bloom no recourse to the powder puff is necessary for an entire day. It is a splendid protection to the skin, comes in four shades, cream-white, natural, light brunet, dark brunet, and is quoted at \$1.50.

Kiss Proof is the favorite lipstick of the hour. It is popular because of its water-proof quality, lack of greasiness and natural tint. It does not rub off, making it unnecessary to renew makeup. In one color only, which blends harmoniously with all types of complexion. It costs but 50 cents.

A water-proof darkener for lashes and

MILLIE IMPOLITO



The Spanish beauty, who is to play the role of Dona Christina in Marc Nostrum, to be filmed by the Rex Ingram Company, wears the mantilla just as it should be worn to express coquetry and mystery. The white rose, posed on the black mantilla just beneath the ear, emphasizes the brilliance of Miss Impolito's flashing eyes.

### Star of "Natja" Believes in Early Vocal Training

Madeline Collins, the charming star of *Natja*, at the Knickerbocker Theater, New York, who is hailed as a second Della Fox because of her sparkling and vivacious stage presence, and who looks very much like our Billie Burke, began practicing vocal exercises at the age of five under the tutelage of her mother, an opera singer, known as Countess D'Chautard.

When she told us this we expressed surprise, having been informed by some of the best vocal teachers that early training often spoiled a good voice.

Miss Collins then cited Melba, who had been taught singing at a very early age, adding: "If I had a child I should give it singing lessons at no later age than 10 or 12."

We were surprised, too, when Miss Collins told us she was born in Sydney, Australia, of English parents, and had lived in England since she was five years old, for her accent is very much like that of a cultured American. And she is so exquisitely unaffected that we curled up in a big chair and felt right at home with her.

As she applied stage makeup to her pliant countenance she told us that she made her first appearance on the stage at the age of five, with her mother, on a concert tour.

"So unconscious was I of the importance of my surroundings that I ate chocolates on the stage so that my nurse couldn't take them away from me," said Miss Collins amusedly.

"As a result of early training I was able to sing all of the roles sung by my mother in opera at an age when most girls are just beginning vocal training."

Madeline Collins made her debut in opera as Juliet at Drury Lane in June, 1918, and was acclaimed as one of the loveliest Juliets London had ever seen, with laudatory comments on her dramatic instinct in singing and the lyric beauty of her tones. She has sung in all the standard operas with success, and was chosen the year before last by Puccini himself to create the star role in his *Gianni Schicchi*, in which she appeared before the King and Queen of England.

It was Miss Collins' pleasure to change the topic of conversation from herself to her handsome husband, Leonard Celley, the dramatic tenor, whom the matinee girls adored last year in *Lollipop*. Miss Collins was studying with young Celley's father when he returned from a successful operatic tour of Italy. Mr. Celley promptly fell in love with his father's fascinating pupil. The wedding followed shortly and the honeymooners went to live in a romantic old farm house in Kent, next door to Ellen Terry. As sightseers were in the habit of seeking this cottage, the Celleys decided to keep it just as it was, slanting roof and all, with the exception of the addition of a modern bathroom.

While in America the two gifted singers find domesticity at Riverside, Conn., where they have a quaint home and a place for Miss Collins to indulge in her love of gardening.

In England Mr. Celley is famed as a polo player, a sport which his wife shares with him. "Why," admitted Miss Collins, "in Kent I just live in a sweater and walking skirt, for when we are not singing we are playing polo, tennis or golf."

Being a great lover of the drama Miss Collins forsook the operatic and concert stage to appear with Sir Tree in the spoken drama, but altho she received fine notices opera, after all, held the deepest appeal for her.

The bright star of *Natja* paid tribute to the American woman and American people in general.

"The American woman is so chic," she exclaimed warmly; "so beautifully groomed! And American people are the most hospitable of any I have met, barring Kent." (Miss Collins is qualified to make comparisons, having traveled extensively.)

"To demonstrate to you the charm America holds for me I am going to tell you that when I received an offer to travel to England to play in *Madame Pompadour* I refused the engagement, giving as my reason that I had not had

enough of beautiful America, land of sunshine."

"Another thing I like about America is its wonderfully made stage cosmetics," she added, waving her hand to a group of preparations on the dresser.

"But please don't look at the confusion of my dressing table," explained Miss Collins, now transformed into the dashing young count of the play in mock alarm. "You see, in England we have a tradition to the effect that decorations must not be moved from one's dressing table for a week if the play is to prove a success!"

And then she dashed forward to the fray—the play—borne by two very shapely reasons why she reminded the play reviewers of the Della Fox of old times. ELITA MILLER LENZ.

MADELINE COLLINS



The charming star of "Natja", at the Knickerbocker Theater, New York, who has been hailed as a second Della Fox, and who resembles Billie Burke. Miss Collins, born and bred in England, is a daughter of the celebrated opera singer, Countess D'Chautard.

### Press Agents

(Continued from page 37)

the merit of attractions with that show during its engagement in that city.

Harry Mack closed as press representative in advance for Tommy Martelle in *Some Girl*, a George M. Catts production, March 7 and entrained for Macon, Ga., to start three weeks ahead of the Sparks Circus.

Jack Welman, formerly with the I. J. Polack Indoor Circus, is now exploiting the tour of *The Bat* thru the Middle West, en route to the Central Theater, Chicago.

### Billing Houston, Tex.

The balmy weather at Houston, Tex., has been a treat for agents and second men who arrived there of late from the North.

"Spike" Hennessy, with *The White Cargo* Company visited Houston recently. Bernie Head, with *Flashes of the Great White Way*, lately plastered the town with his girle girl paper. Ned Alvord, press representative in advance, packed the dailies with classy advance notices for a two-day engagement.

Ed Schwartz was in Houston ahead of *The Unwanted Child* for a one-day stand.

Louie G. King, after a successful season in advance of *Flashes of the Great White Way*, returned to New York and signed to go in advance of the Matthew J. Riley Shows.

### \$3 an Hour for spare time at Home



A fascinating new way to earn money at home! Women wanted everywhere to fill openings in our national organization as Permanent Wave Specialists. No previous experience necessary. We teach you quickly by mail and furnish everything to start.

### PERMANENT WAVE OUTFIT FREE!

Complete outfit for giving real permanent wave absolutely FREE to our members. Used in any home with electric light. Gives beautiful, natural, lasting wave and curls to any head of hair. Write today for FREE Book explaining this wonderful new way to earn a handsome income in spare time at home. Address: BEAUTY ARTS SOCIETY, Dept. 34, New York City.

### GOWNS, \$5.00—For Formal and Street Wear

We have a large selection of slightly used Gowns designed by the foremost modistes of the world's fashion centers, which we procure from society women who have no further use for them. Most of these can not be distinguished from new ones. If in New York call at the address below. If out of town, write to The Billboard's aboppor for details. We also are closing out our stock of Fur Coats at unheard-of prices. 808 Sixth Avenue, New York City.

### INDESTRUCTIBLE

SILK HOSE. Guaranteed. Repaired free. \$1.49 Pair. LITTLE HOSIERY SHOPPE, 117 West 42d St., New York City.

### Youth-Ami Skin Peel

A New Scientific Discovery which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope. Youth-Ami Laboratories, Dept. B.K.30 E. 20th St., New York



### FOR THE STAGE STEIN'S ABSOLUTELY GUARANTEED MAKE-UP FOR THE BOUDOIR



### How to Manicure without scissors or stick

Today thousands of women keep their fingers immaculately groomed and perfectly conditioned—true beauty spots—by caring for them—

### The Alabastrine Way

No orange stick, knife or acids are necessary. See how simple—

1. Dip a piece of wet linen in Alabastrine.

2. With thumbnail, covered with the linen, gently mould the cuticle and work up surrounding fragments.

A perfect manicure results. Avoid harsh methods and you will avoid hang-nails, irregular edges, swelling, thickening of cuticle, damage to enamel, roughened finger tips, brittle nails, etc.

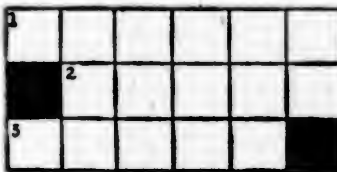
The Alabastrine way is the safe, sure way to preserve the nails and keep them always good looking. Excellent for children's nails.

FOR THE HANDS—A soothing lotion of Alabastrine and water emulsion leaves the skin soft and white.

Alabastrine is 75c the jar at all good toilet goods counters, or may be had direct, with booklet describing other Beecham preparations, from

Service Department BEECHAM'S LABORATORY Oscawana-on-Hudson New York

### Girls—Win a Prize!



- 1—A popular pre-war drink. 2—What the flowers do. 3—For the lips and cheeks.

Solve this and send it in with your name and address and you will receive a 50c size "Scotch Bloom Rouge."

Enclose 10c for packing and mailing.

SCOTCH BLOOM CO.

135 Liberty Street, NEW YORK.

Advertisement for INECTO hair treatment. Includes a portrait of a woman and text: "Gray Hair Banished in 15 Minutes. Thousands of women of the most exacting discrimination are insisting upon INECTO RAPID NOTOX, for this one reason. INECTO RAPID NOTOX created by science expressly for coloring the sensitive organism of human hair, is specifically guaranteed to reclaim permanently the original color of gray, streaked or faded hair. It may be had in 15 shades from radiant blonde to raven black, and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine, Turkish or Russian baths. It will not affect permanent waving and permanent waving does not affect INECTO RAPID NOTOX. Contains no paraffine or ammonia. The highest class Hairdressers from coast to coast use and endorse INECTO RAPID NOTOX, as do the many thousands of American women who apply it with invariable success within the privacy of their own homes. Beware of imitations—look for NOTOX on the package. It is your protection. SEND NO MONEY. Merely ask us to send you full particulars about INECTO RAPID NOTOX and our Beauty Analysis Chart GG16. INECTO, Inc. Laboratories and Salon 33-35 West 46th St., N. Sold by best Beauty Shops, Drug and Department Stores.

### Diabetes

My book, "Eat and Get Well," sent FREE to all sufferers of this dreaded disease. No Dieting or other drastic treatment. M. Richartz, Dept. 616, 220 W. 42d St., New York

### The Shopper

(Continued from page 42)

Crinolin, Georgian, Mid-Victorian, Early Victorian, historical and others—for men and women. The prices are extremely low, from \$2.50 up. When requesting copy of this catalog please enclose stamp and remember that it is necessary for us to send to Canada for it.

Thinking of replenishing your supply of lingerie? We have on hand a booklet showing dainty designs which you may order from a little French woman who makes the lingerie she offers.

A well-known hosiery shop, with a theatrical department, is offering 49-inch, all-silk opera hose for \$5; tightest, worsted and mercerized, \$6.95, and all-silk tights at \$18. Special prices are offered on bathing suits in lots, in gay poster colors. Further particulars on request.

## The Outfitters Art COSTUMERS

By Ray Powell

(Communications to 1493 Broadway, N. Y.)

Schneider-Anderson, of New York, who for years have designed and executed costumes for Flo Ziegfeld, did those for his latest, and, some say, his best production, *Louis XIV*. They are specialists in women's costumes, but those for the men were done under their direct and personal supervision. Mr. Schneider is now leaving for Europe, for a stay of seven or eight weeks, to study the latest developments over there and to gather ideas and material for his work here next season.

Arlington-Mahieu, of New York are hard at work on costumes for the Ringling-Barnum Circus, which is scheduled to open in Madison Square Garden March 28. The contract calls for 250 costumes in all, and includes elephant covers and camel covers. In addition there are costumes for guards, clowns and occupants of the various floats. There will be a Dragon Float, filled with Chinese; a Cleopatra Float, a Lalla Rook, or Indian Float, and Cinderella's Coach. There are also innumerable oddities in Chinese costumes and papier mache heads. Judging from the costumes, it is going to be a gorgeous and colorful spectacle.

Romaine de Tiroff Erte, Parisian designer of women's costumes, recently arrived to assist the film company, Metro-Goldwyn-Mayer. In what looks like a desperate attempt to outdo Florenz Ziegfeld in glorifying the American girl, M. Erte is a man of great ability, although some of his ideas may seem somewhat advanced.

Rene Hubert, designer of historic costumes and scenes for the Famous Players organization, recently arrived in New York from Paris. En route Mr. Hubert enjoyed the unique distinction of being in charge of Gloria Swanson's four-year-old daughter, likewise named Gloria, and also Miss Swanson's two-year-old adopted son, Joseph.

The Brooks Costume and Uniform Company has just sent out its 1925 calendar. In explanation of the delay, the following verse was printed on the envelope in which the calendar was delivered:

"Your calendar is here, but we must relate  
The printer most certainly delivered it late.  
We send it along with our apologies due,  
And assurance BROOKS' service is prompter to you."

The calendar may be late, but it is certainly worth waiting for. It is a handsome reproduction in colors of an original creation by Charles LeMaire, of Brooks' staff of designers.

Mme. Ellze made the gowns worn in Michael Mindlin's production, *Houses of Sand*, at the Hudson Theater, New York, and Mme. Conti made the afternoon and evening frocks.

Jo Mielzner designed the women's gowns used in *The Wild Duck*, the Actors' Theater play at the 48th Street Theater, New York, and they were executed by Mme. E. S. Frelsinger. The men's costumes were by the Eaves Costume Company.

The Color Studio supplied the gown and shawl worn by Percy Haswell in the first act of *The Complex*, first of the special matinees at the Booth Theater, New York. Her gown in the second act was from Bendel. Mme. Haverstick supplied the gowns worn by Dorothy Hall and Georgia Backus, in the same piece.

Costume houses issuing a descriptive catalog are invited to send copies to Elita Miller Lenz, editor of our Feminine Frills department, who will make comment in her columns about the various costumes and other items contained in the catalogs that would be of interest to the members of the profession.

Bergdorf & Goodman Company supplied the gowns, wraps and hats of Charlotte Wadker and Minette Buddecke, in *Two by Two*, at the Selwyn Theater, New York. Beatrice Herford's gowns came from Alice Maynard.

Schneider-Anderson executed the "Tan-toes" costume used in the play of that name at the 39th Street Theater, New York. It was designed by Florence Disney. The gowns used were created by Stein & Blaine.

Bendel made the gowns used by Laura Hope Crews in the Theater Guild's play, *Ariadne*; those of Frieda Inescort were by Samuel Lorber.

**MILLER THEATRICAL COSTUMIER**  
236 So. 11th St. PHILA., PA.  
COSTUMES-WIGS ETC. TO HIRE FOR ANY  
PLAY (ANTATA-OPERA-TABLEAUX ETC.)  
CATALOGUE & ESTIMATE FURNISHED

## REFLECTIONS OF DOROTHEA

Sail right in with a bulldog grip,  
Keep your vision true;  
Lift your thoughts to the things you want  
And make your dreams come true.

THE RECENT storm of protest against indecent plays on Broadway seems to have been mostly wind fanned by the newspapers. To the best of my knowledge there was only one casualty, and that play probably would have died a natural death by this time anyway. While the newspapers attracted a lot of attention to the evil, they incidentally attracted a lot of patrons to the theaters involved, thereby doing much to defeat their own ends. That kind of publicity is a poor weapon with which to combat the filthy play. The producer usually maintains that he is catering to the public demand and the box office will bear him out. It is a sad commentary on the situation that the recent inquiry involved at least two producers who posed as champions of the theater. That there is a certain demand for the indecent play is unquestionable, but it is equally true that there exists a certain demand for indecent resorts and gambling dens, yet the law prevents catering to that demand. Why should not the same rule apply to the theater? I remember speaking to the manager of a hotel where I was stopping some years ago and I mentioned that his competitor was doing capacity business, to which he replied: "Miss Antel, when I have to cater to that class of patronage to make my house pay I'll close the doors and retire." The same spirit on the part of a few theater managers would soon put an end to the menace that now confronts the theater.

Bobby Graham, of *The Toronto (Can.) Daily Star*, was in town for a few days and paid me a pleasant visit. He found

food of happy memories to talk over when she calls. There are tears and smiles and sometimes hearty laughter as we recall the days when my dear "Chasik" and I tramped together. She was a faithful guardian and a wonderful companion.

Walter Naylor and M. G. Doherty, well-known company manager, are planning to send one or more attractions on tour next season.

Ella Willard tells me she recently closed a short season in vaudeville. Mary Moore is nearing the end of her long fight to regain her health and strength. She now feels sufficiently recovered for a European trip, which she plans to make in a few weeks.

Recently in this column I mentioned an interesting letter containing the observations of an old stage doorman who had modestly signed it with his initials only. I have another communication from him, and because his views indicate that he is a real friend of the theater a number of performers who played the Orpheum in Minneapolis, Minn., may be interested to know that he is C. H. Cushing.

My mail is growing all the time, but not nearly fast enough. Address me at 600 West 156th Street, New York City. Sincerely,

*Dorothea Antel*

### The Spoken Word

(Continued from page 41)

a transcription of some of the speeches, but when I turned to the text written in

## HARD WORDS

FLOTOW (f'lot'aw), Friedrich von (German composer).  
GAHAGAN (ga'heigan), Helen, American actress.  
GEDDES (g'edis), Sir Auckland ('s:kland), British statesman.  
DELYSIA (di'li:si'a), Alice, French actress and singer.  
DOSTOYEVSKY (dost'jefski), Feodor M., Russian novelist.  
DU MAURIER (du 'ma:rier), Sir Gerald, English actor and manager.  
HALPERIN ('hælpərin), Nan, Musical comedy actress.  
HOLLOWAY ('holəwei), Balfour ('bælfə), English dramatic actor.  
HOUSTON ('hu:stən), City in Texas.  
For Key, see Spoken Word.

a lot of interesting things in my little shop, too.

Prof. Art Edmonds, physical culturist and health expert, also from Toronto and well known to many readers of *The Billboard*, met with a painful accident in a Times Square hotel when a hot-water pipe burst, badly scalding his left hand.

I had a pleasant surprise one day last week when I turned the dials on my radio just in time to hear Francis Wright Clinton, president of the Danbury Hat Company, broadcasting a mighty fine story about me.

Blanche Yurka is scoring a big personal success in the Equity Players' production of Ibsen's *The Wild Duck*.

I'm sure now that I must be getting well. I always believed my spine to be as sensitive to vibration as a seismograph, but it never recorded the recent earthquake that was felt over half the country.

Emma Chase Colligan, who was the finest stage mother I ever had, spent a couple of pleasant hours with me one day last week. We never fail to find a

more formal English I saw that nothing could be gained. For instance,

Jaff. By heaven, you stir not!

I must be heard, I must have leave

to speak.

Thou hast disgraced me, Pierre, by a

blow.

Had not a dagger done thee nobler

justice?

But use me as thou wilt, thou canst not

wrong me.

For I am fallen beneath the basest in-

juries:

I have forgotten to say that Mr. Holloway is an English actor, the general loca-

tion of his education being Southern England, and his professional work being chiefly devoted to classical drama. As an

Englishman and an American at the breakfast table we were able to converse

without the aid of an interpreter.

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

## The Best Speech in America Is Heard on the Stage

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## Of Interest To SCENIC ARTISTS

By Ray Powell

(Communications to 1493 Broadway, N. Y.)

Members of the United Scenic Artists Association in New York recently turned out en masse to attend an entertainment staged by President Charles E. Lessing at the American Legion Hall, Mineola, L. I. A *Humorous Night* was the title of the affair, according to the billing, but Lessing's friends thought so much of it that they promptly rechristened it with the more glorifying name of *The Follies of Lessing*. In the same week that Lessing was directing rehearsals of the show he also was doing jury duty in addition to looking after the many duties of his office, and those who attended the performance voted that, all things considered, he did a pretty good job of the production.

Also on the social calendar of the United Scenic Artists is a grand ball to be given some time in the fall, similar to the affair held at the Waldorf Hotel, New York, in 1920. Popular demand by the members is responsible for a repetition of the event, and preparations are now under way to set the date and work out the various other details.

Four new members were elected to the United Scenic Artists' Association at the meeting February 20. They are John Held, Jr.; Gretl Urban, S. T. Stearns and Nicholas Acampora.

Gretl Urban, who by the way is the daughter of Joseph Urban, famous artist and painter of stage settings, did the sets for Flo Ziegfeld's latest production, *Louis the 14th*.

Vincent DeVita, whom we remarked last week had closed in Dallas, Tex., is back in New York.

John Luppe left New York last Saturday for Miami and Palm Beach, Fla. He is motoring down.

Herbert Ward sailed February 28 on the Levathan to look the field over in Europe. It also is understood that he intends doing some special work while in London.

Charles Squires will close at the Lyceum Theater, Paterson, N. J., May 3, and will open at the National Theater, Washington, D. C., May 10.

Robert Bergman, who recently underwent an operation for appendicitis, is now able to be up and around, although he is not yet strong enough to resume his work.

William Sheafe, who has been laid up in Baltimore by a nervous breakdown, is getting better.

Willy Pogany of the Pogany-Telemer Studios is doing the interior decorations for the new night club, *Rue de la Paix*, located in the Automobile Club Building, New York, where *The Fay Follies* formerly held forth. The atmosphere is decidedly Parisienne, and to judge from the scenes Willy has painted—with intricate dyes on pure white silk—he certainly has done his part.

James Reynolds has been commissioned to design the settings for the forthcoming Shubert production of *The Yagabond*, in which Walter Woolf will be starred.

Frank H. Powell, clever scenic artist of the Edna Park Players, San Antonio, Tex., created a mild sensation in that city two weeks ago by his artistic painting of a tapestry in one of the scenes of *Connie Goes Home*. So clever was Powell's product that many in the audience were of the impression that the painting was a real piece of tapestry hanging on the wall. The work of art was a reproduction of *Hero and Leander*, a celebrated painting by Ferdinand Keller. *The San Antonio Evening News* published a reproduction of the tapestry, together with Powell's photograph and a complimentary paragraph about the artist.

Jo Mielzner, said to be the youngest stage designer in America, and who painted the settings for Molnar's comedy, *The Guardsman*, one of the big New York hits of this season, designed the settings for the production of Ibsen's *The Wild Duck*, by the Actors' Theater.

Norman Bel-Goddes has been commissioned by Wendell Phillips Dodge to design the scenery for the Biblical drama, *Esther*, which Dodge is finally going to produce. There will be nine distinct scenes in addition to a prolog.

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RULES FOR PLAY CONTEST OPEN TO AMATEURS ONLY

The rules for the Play Contest now being conducted by The Morning Telegraph of New York are as follows:

1.—The contest is open to amateurs only. That is to say, to writers who never have had a play produced in New York.

2.—Scripts must be confined to English prose plays. Musical works will not be eligible. The author may select any theme that suggests itself to him.

3.—Prize to the winner: (a) Immediate payment of \$1,000 cash, which will be applied as advance royalty. (b) Guarantee of a public production of the play during the season of 1925-26 as soon after the award as is expeditiously possible. This production will be made under the auspices of The Morning Telegraph and will be given the benefit of the best professional talent in every department that money can secure. (c) Further royalties will be according to the standard contract of the Authors' League.

4.—Contest is now open; scripts are invited, and readings end August 7.

5.—The Board of Judges, selected from the leading folk of the literary and stage world will qualify to sit in judgment. It will be odd in number—probably seven—to prevent the contingency of a tie vote arising.

6.—All manuscripts submitted must be typewritten and only on one side of the paper.

7.—Address your scripts to the Contest Editor, The Morning Telegraph, New York.

LIVERY-STABLE DRAMA AND BACK-YARD TECHNIQUE

is the title of a humorous article on the Little Theater by Stanley Kahn appearing in the February issue of Theater Magazine. Mr. Kahn undertakes to explain "How little a Little Theater may be and still be a theater."

"Is the Little Theater movement really little or just conducive?" asks the author, adding:

"That is the question which is confronting every down-town alley and many of the suburbs of our larger cities. Is it not true that the Little Theater movement is increasing most rapidly in order to supply the great demand of actors for some place to act? It is getting to be that every little theater has a movement all its own. They are springing up everywhere. Hundreds of 'em. Years ago when the automobile began to supplant the horse people wondered what would become of the barn and livery stable. Today it is most evident."

An exterior view of "one of New York's leading little theaters," showing a small wooden structure resting on its side amidst wreckage, is used as an illustration, with the explanation: "This picture was taken shortly after the ushers had started too many people on one side of the house." The article concludes with: "Ah! But how many little homes have been broken up by these little theaters! After all, is a woman's place in the home or in somebody's barn re-housing parts? Is it ever so humble, the Little Theater movement has no place in the home."

MR. GILLMOBE ON LITTLE THEATERS

If you read the column entitled "Little Theaters Laboratories of Steam" in the Actors' Equity Association page of The Billboard, page 40, issue of March 7, if you did not miss a very charming discussion of the Little Theater by Frank Gillmore, executive secretary-treasurer of the Actors' Equity Association. He says in part:

"In my opinion the Little Theater group is the dilettante of the theatrical world. Its scope is much more ambitious than that of a tryout theater, which I understand some people suggested it should be. I am enthusiastic enough to believe that it is a laboratory of the theater in which the research work of the theater can always be conducted. Its work has been truly amazing. Look what the Provincetown Players have done. That playhouse has introduced to the regular stage such permanent art as Eugene O'Neill. And without the aid of either John Howard Lawson would have found the opportunity to present such a play as The Processional."

MINIATURE INTIMATE ART PLAYERS

The Alvene Intimate Art Players of New York journeyed to Lyceum Hall, Spring Valley, N. Y., Friday evening, February 27, and produced *Crushed Youth*, a one-act comedy, and a vaudeville program under the auspices of the New York and New Jersey Volunteer Firemen's Association before an enthusiastic audience of more than 1,000 people. The association was the guest of the following fire companies: Bowser Engine Co., Monsey; Hillcrest Fire Dept., Spring Valley; H. & L. Co., and Rockland H. & L. Co.

We are advised by a member of the group that "The entire company motored from New York to Spring Valley and, despite the severe cold, thawed out enough to give an excellent performance. The cast which ably portrayed the various roles included: Anna Holton, Ruth McLeod, Edith Lavitz, Josephine Apté, Emerson Elpers, Raymond Lund and Charles Lubelski.

"Grace Angelo's rich and colorful contrasted voice made a distinct hit in the vaudeville program which followed. She was forced to give four encore numbers and the audience was far from satisfied

LITTLE THEATERS BY ELITA MILLER LENZ

(Communications to 1493 Broadway, New York, N. Y.)

at her finish. She closed the program in a duet with George Raymond Holmes. "The long and varied vaudeville program included the following specialties by the players: Lillian Field and Mercedes Krug, in a Spanish fandango and a dance of high action; Jessie Arthur, in a monolog, *The White Stag*, a baseball story which registered well with the male audience; Marjorie Trik, dancer, in *Too Polkaise*; a pantomime in three scenes, *The Usual Day*, with Edith Lavitz, Raymond Lund and Marion Bennett in the accompanying pianolog, and Olive LaMoy, *Seesaw* in a chair.

The Alvene Intimate Art Players appeared at their own playhouse, 43 West 72d street, New York, the entire week of March 2 in a three-act comedy-drama, *When Mother Steps Out*, with a matinee on Saturday.

MONTICELLO GROUP GIVES "MERTON OF THE MOVIES"

St. Peter's Dramatic Society, composed of members of St. Peter's Church, Monticello, N. Y., has produced no less than 12 full-length plays since last September, the latest offering being *Merton of the Movies*, given February 10. This group has assured the success of its offerings by retaining a professional director, James W. Castle, a veteran of the pro-

WHAT A HIGH SCHOOL GROUP ACCOMPLISHED

We have received a letter from Barbara Wellington of Fall River, Mass., telling interestingly what the High School dramatic club members accomplished:

"The pupils of the Durfee High School of Fall River recently rebuilt their auditorium platform in order to produce dramatic club plays. The school has a daily course in drama open to the juniors and seniors, but many outside of the drama course co-operated in building the new proscenium. The students gave three one-act plays earlier in the year—*A Game of Chess*, *The Turtle Dove* and *A Night at an Inn*—which showed the limitations of the high school platform.

"In order to raise funds for the new materials the club gave an amateur *Chore-Sonnet* called *Norelly Niv*, a series of pantomimes, songs and sketches. With this nest egg they bought twill, the carpentry class stretched it on frames, the art class designed and painted these 'blats', the dressmaking department stitched and hemmed stage curtains of Victory cloth and the new front was up for the performance of *The New Lady Banker*, by Jerome K. Jerome, February 19 and 20. For the setting the pupils tacked wall paper with borders, completely covering the gray interior. Char-

A SETTING FOR "TRAGEDY OF NAN"



Produced by the Little Theater of Dallas, Tex. The role of Nan was played by Mrs. R. E. L. Knight, who is shown giving poetry at a flower. Mrs. Knight recently played in a professional production of "The Fool" with the stock company at the Circle Theater in Dallas. And while playing in "The Fool" she was rehearsing the title role in the "Tragedy of Nan".

fessional theater, who has produced plays in New York and on tour.

Last plays given by this ambitious society were *Saucer's Day*, *Adam and Eve*, *The Hotpot*, *Ruddick's Macintosh*, *The Meanest Man in the World*, *Charley's Aunt*, *The Damsel*, *The First Year*, *Torn to the Right and Trew*.

Individuals in the cast of *Merton of the Movies* were Augustin Hanlon, Arthur Rank, Steve Andrews, Mary Curley, Mrs. George Dugan, John Kenney, John McCreem, William Leahan, Joseph McGarvey, Mary Rank, William Murrigh, Alice Dougherty, Ida Willis, Margaret Brown, William McEligan, Mrs. Nicholas McQuade and Edward Ryan.

THE PASADENA PLAYERS IN "THE ENCHANTED COTTAGE"

During the week of February 23 the Pasadena (Calif.) Community Players gave *Pinner's The Enchanted Cottage* and attracted capacity audiences, due, it is said, to "the haunting sweetness of theme" and a capable cast, consisting of Maurlee Wells, Dorothy V. Hinds, Ralph Hilliam, Bertiam Hameck, Guy R. McComb, Gertrude Pettigrew, Marcella Burke, Anthe Miller and George Tappier. Maurlee Wells and Marcella Burke played the leading roles. *The Pasadena Star* devotes more than a column to a review of the play, which the critic said was "like a lovely flower on an old man's coat."

The current bill at the Pasadena Community Playhouse is *Heritage*, by Bosworth Crocker (Mrs. Ludwig Lewisohn), presented for the first time on any stage. On the *Living Line*, by O'Higgins, was given during the week of March 2.

THE HENRY PLAYERS IN FOUR-ACT PLAY

The Henry Players of the Henry Street Settlement, 201 Henry street, New York, gave Hetman Hagedarn's *The Heart of Youth* at the Henry Street Settlement Sunday and Monday evenings, March 8 and 9. The entire production, including costuming, was developed in the Settlement studios under the direction of Jane Inge, who also acted as coach.

coal was used to suggest shadows on white paper moldings over doors and windows.

"The class in dressmaking hung window curtains and made several costumes for the play. An art student painted a portrait hung on the wall. The lighting was arranged by students of the electrical department. A fading sunset and an open fire were suggested. The department of graphic arts printed the programs. The ushers were costumed and named on the program as the many servants hinted at in the play. Properties, prompting, lights, curtain, were all handled by the pupils and only the makeup was undertaken by the coach, Miss Wellington."

LITTLE THEATER MOVEMENT IN CONNECTICUT

With the Connecticut Agricultural College as the headquarters for the Little Theater movement in the Nutmeg State, groups of players go out into the towns and cities of the State, putting on one-act and three-act plays at frequent intervals. These players are students at the college and are under the direction of Prof. H. A. Seckerson, head of the English department.

Beginning in the fall of 1923, soon after the opening of the college, students interested in theatrical work were enrolled in a course to put on these little theater plays. Work went very slow the first year. It was hard to get publicity to draw good crowds to see the performances and many attempts were financial failures. Transportation was a difficult matter, as there was little money for use and most of that had to go for properties.

With the opening of college in 1924 a good organization had been formed and was well able to function smoothly and in perfect running order. People of the State woke up to the things, the organization was trying to accomplish and extended a welcoming hand wherever it journeyed. It found itself overwhelmed with applications to give plays from points over the entire State. It was in demand nearly everywhere, but had to

limit its productions as all players had studies to pursue. It has added to its properties so it now has complete equipment to put on a play under almost any circumstances, there being quite a variation of conditions for production.

For transportation the group is planning to secure a light truck for the property manager, and touring cars of the sedan type for the players. Most plays usually require about 12 players in addition to manager and coach. It is planned to try to put on two plays a week, within easy traveling distance of the college. Longer trips are made over the week ends so the students will not miss any classes.

EX-AMATEURS OF IOWA IN NEW YORK PLAYS

During the current season Iowa's University Theater has contributed two young players to Broadway productions: Alan Ward, appearing in *Processional* at the Garrick Theater, was for three years an outstanding player in the productions at Iowa. His appearances included parts in *Beyond the Horizon*, *Pillars of Society*, *The Faith Healer*, *The Merchant of Venice* and *Clarence*. Robert Eaton, who is doing a small part in *Desire Under the Elms* at the Earl Carroll Theater, was a member of the Iowa University Theater Company last year and the University community remembers him especially for an interpretation of *The Sparrow* in the first amateur production of *Lilhom*. Ruth Abbott, formerly a player in the University Theater, is with the Wilcox Players in Baltimore.

PASTOR IN LEADING ROLE

Bayard Veillier's mystery drama, *The Thirteenth Chair*, was the March presentation of the Little Theater of Gainesville, Tex., with the Rev. W. Harrison Baker, pastor of the First Methodist Church, in the leading male role.

Other members of the organization taking prominent parts in the play were Martha Liddell, Hettie Green, Caroline Williams, Ruby Reed, Gertrude Lay, Winifred Ramsey, Elsie Narrel, Arthur Lee Joyner, A. Morton Smith, E. McCoo, Theodore B. Crumly, Raymond Allen, Ward Henderson, John J. Lindsay, Joseph B. Pettit and William T. Johnson.

The Little Theater will close this season, which is its most successful, April 17 with a comedy yet to be selected, and is planning for a post-season showing of *Judge Lynch*, the Belasco prize play.

AMATEUR GROUP PROSPERS IN A "DOG TOWN"

Wilmington, Del., long known as a "dog town" by the profession, has a little theater group entering its second season and known by the inspiring name of The Alreastle Players.

The Alreastle Players had their beginning a year ago when a dozen interested people began rehearsing in the studio of Walter Kümme, portrait painter. To date the organization has been steadily increasing its membership. Next season the players expect to be installed in their own theater. During the first season three bills of three one-act plays by eminent dramatists, including Shaw, O'Neill and Brighouse, met with favor. This season was begun with the dif-

(Continued on page 68)

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#### On Music Publishers

Long Prairie, Minn., March 3, 1925.  
Editor *The Billboard*:

Sir—I notice that recent statements of phonograph companies to the big publishers are as bitter as the statements they send the little publisher, namely, "Create a demand!" Yes, rainy days come to the big as well as small and to the just and unjust.

(Signed) PETER P. NEUMANN,  
Music Publisher.

#### Defends W. I. Swain

Sinton, Tex., March 6, 1925.  
Editor *The Billboard*:

Sir—In a recent issue of *The Billboard* an item concerning the W. I. Swain Show came to my notice. Not being connected with show business now I do not read your publication as often as I used to, so I am probably a little late. However, it is never too late for one to do his bit toward righting a wrong.

I spent a great portion of my life in show business, both as an actor and as a manager. I was under Mr. Swain's management as a comedian for nine years (1909 to 1917) and I don't hesitate to say that they were nine happy, profitable trouping years. During the entire time I was with him I was treated as a man should be and we always had the fairest of business dealings. I was always paid in real money and accepted it with a clear conscience, happy in the thought that I had earned it. I don't know of any of the numerous things mentioned ever happening. My experience with Mr. Swain showed me that he is a real showman, runs his own show—does a pretty good job of it, too, and doesn't need any help. Yours for a square deal.

(Signed) TOM O'KEEFE.

#### Courtesy in Theater Pleases

New York, March 4, 1925.  
Editor *The Billboard*:

Sir—Congratulations and thanks for expressing an appreciation of the kindly courtesy enjoyed at the Capitol, Rivoli and Rialto theaters. I refer to your splendid article, entitled *Courtesy in the Theater*, in your issue of February 28.

I am the actress who suffered a broken neck and fractured skull more than three years ago. As a result I was temporarily crippled. The first time I was out alone was when I sneaked away one day when my dear mother and father were out together. They are so devoted to me and would have been afraid for me to go out, but I got a taxi to take me to the Capitol Theater.

I bought my ticket and started to walk thru the lobby, holding my hand against the wall. A page, who had been standing beside the ticket taker, observed my effort and instantly came to my aid. He offered his arm and escorted me to a seat, assisted me to remove my coat, and when I mentioned the time I had to leave he said he would be back at that hour to assist me. He was, showing me every courtesy and helped me to a taxi, warning the chauffeur to drive very carefully.

My first day out in nearly three years! It was a happy one and such courtesy and attention deserves broadcasting. The same sort of treatment has been accorded me at the Rialto and Rivoli theaters on subsequent trips alone. But you have missed the Strand in your article. It, too, deserves mention and commendation. I am of the legitimate theater and I resent it when staffs of those theaters cannot stand comparison with picture houses, which are only their subsidiary offsprings.

There are, however, joyous exceptions to the crude and bored house attendants. First, the Belasco Theater runs with an attention to detail such as the productions are commended for. The Lyceum runs it a close second, and then the Gaiety, Fulton, Globe and Longacre theaters are commendable, and I wish to congratulate their managers for it. Gratuities were refused and I would like them to know that my appreciation was not satisfactorily expressed by a verbal "thank you".

(Signed) MARY MOORE,  
216 W. 46th street.

#### Sponsors the Spoken Drama

Sacramento, Calif., March 3, 1925.  
Editor *The Billboard*:

Sir—In line with your editorial comment in *The Billboard* of February 14, viz: "With the backing of a powerful organization it would be possible to revive interest in the spoken drama, etc." may I call your attention to the enclosed clipping from *The Sacramento Bee* of February 21, relative to what we are attempting in this city?

Organized labor here is about 7,000 strong, most of the members being affiliated with the Federated Trades Council. This does not include members of the Railroad Brotherhoods who make

this city their home, Sacramento being a division point for the Southern & Western Pacific roads.

You will note that, although the project will be controlled by the two-thirds majority of organized labor, we also expect to appeal to the outside ranks of labor. The organized members include two who carry Equity cards—Harry Hayes and William Heater.

This effort is the outgrowth of the destruction by fire of the Little M. & M. Stock Theater last December, concerning which you carried a story at the time.

It will also be an attempt to realize what has for some years been so strongly my personal desire—to see in this city a legitimate theater with a strong resident stock company presenting the best in clean drama.

Altho vaudeville and movie patrons are well provided for, Sacramentoans who prefer the spoken drama have little opportunity to hear it, as the only theater where road shows can get bookings plays Orpheum vaudeville for four days each week, and convenient days for companies traveling this way cannot always fall on open dates.

We believe the time is opportune for the building of such a theater as we have planned, and by selling the stock to a large number of purchasers in small blocks rather than to a few subscribers of larger amounts, the strength of all workers, who are the real patrons of all amusements, will be thrown behind the project and the self-interest will be created, which will secure the patronage of the house.

We selected the name, Argonaut Theaters, Inc., because we feel that we are really pioneering in this plan to revive

interest and supply a need for the spoken drama.

Any comment which you or your readers might care to make would be appreciated, for I believe that all who have faith in the work of the legitimate theater must co-operate as far as possible in overcoming the peculiar difficulties which attend any attempts to serve the public with the spoken drama.

(Signed) ARCHER C. SULLIVAN,  
2314 V Street.

(Editors' Note—The item enclosed reads:

"A semi-community theater sponsored by organized labor which will cost approximately \$250,000 and which it is hoped will attract to Sacramento clean dramas and stock shows is the aim of the Argonaut Theater, Inc., for which articles of incorporation were filed today with Frank C. Jordan, Secretary of State.

"The new venture is headed by A. C. Sullivan, president of the Federated Trades Council, who will also act as president of the theater company. The other officers and directors are labor leaders and business men.

"Organized labor is backing this project to give something worth while to the community—a family theater, where clean dramas and stock shows can be seen at a reasonable price.")

Plans have been prepared by the Royal Theater Company for a 2,084-seat theater to be erected in Joliet, Ill., that will cost \$2,750,000. Besides the theater, the building will include a department store and a recreation parlor. The formal opening will be held during the fore part of March, 1926.

## AUSTRALIA

114 Castlereagh Street, Sydney  
By MARTIN C. BRENNAN

SYDNEY, Jan. 21.—Sydney is experiencing the coldest summer in many years. When we should be sweltering in a temperature of somewhere in the vicinity of 100 degrees the mercury registers at about the 60 mark. This means that the seaside resorts and cabarets are doing very poor business, while the theaters in the city and suburbs have put up figures which will be hard to beat for a corresponding period in future years, unless the old globe has taken upon itself the task of changing the seasons.

During the Christmas and New Year holidays theater business was wonderful and has so continued up to the present. January 26 is Anniversary Day, and if the weather is mild most every house in the city should play to capacity attendance.

Sir Benjamin Fuller, who is expected back here in a few weeks, has had a long spell abroad, and it is said that he secured several big attractions for the coming months.

If Hugh J. Ward, who also is abroad, returns before Easter, it is fair to assume that he will bring along a number of new musical comedies—in which branch of entertainment he is more directly concerned. At present his *The Rise of Rosie O'Reilly* looks like creating fresh box-office figures at the Grand Opera House.

Phil Coleman and Lydia Alexandra, who present the *Good Luck Girl*, arrived here from America two weeks ago and

their manager, Dave Heenan, arrived this week. The turn was a big sensation in London and Paris some few years ago. Coleman is asking a large salary for his novelty, but theaters here seem to be overstocked with acts, and it looks as if the show will have a hard time convincing managers of its value. The press notices carried are by far the best ever brought to this country.

A December issue of *The Billboard* reported John De Lacy's death. He was an American actor who played long in this country, where his wife once conducted a little business. He supported Fred Niblo and is remembered by many here as a fine type of American.

Eldred and Ceelle, an American act, terminate their Fuller contract next month. They may remain in this country if a certain commercial proposition eventuates. Rose and Carmen Coleman, now in the United States, are sisters of Ceelle.

The Versatile Three, American colored performers, are a big success at the Tivoli. They have been London favorites for seven years, and it is likely that they

will go back to the States inasmuch as they are booked far ahead in England. The Van Cellos, who present in Risley act on the Williamson Time, are Americans who have made good here. Van's presentation is easily the best of its kind yet seen in Australia.

Many thanks to the scores of performers and others who have sent New Year greetings. Needless to say your representative appreciates every kind thought sent across, and takes this opportunity of acknowledging their receipt.

*Cappy Kicks* will be presented at the new Athenaeum January 31. Drank Talbot stated last week that the production would not be played with an American accent.

David Heenan, manager for Lydia Alexandra, *The Good-Luck Girl*, was the only professional aboard the S. S. Ventura, which arrived here from San Francisco yesterday morning.

The Waratah Theater, Ascot Vale (Vic.), will be opened about three weeks before Easter. The new theater will be under the direction of the Eclipse Pictures Pty., Ltd.

The J. C. Williamson film attraction, *Captain Blood*, completed a second city season of a week at the Melba Theater, Melbourne, last Friday.

Tom Clare, whose songs at the piano have won him popularity in England and South Africa, is due to arrive in Australia on the S. S. Maloja January 23.

George Welch, after a long term with the *Serenaders* at Manly, will leave for Perth, where he commences a season at the Shaftesbury under the direction of T. A. Shafto.

Ward Lear, endman and all-round entertainer, has been specially engaged by Harry Clay to augment the minstrel first part being put on by that management this week.

The Four Ortons, who for years were in the circus field, are entering vaudeville, and left for the Tivoli, Melbourne, last Thursday.

The Buckleys, card manipulation and mind-reading act, may sign with the Fullers. This act spent the past several years in America.

Will Lea, here years ago as Lueller, strong man and athlete, is billed as "The Man Who Has Made Millions Laugh". He has for 45 years been an acrobat, clown, actor, strong man and general entertainer; has been 10 times around the globe; has entertained soldiers at the Boer War, Spanish-American War in the Philippines, at the Boer uprising, and was for 14 months in France with the American forces. His present tour will subsequently embrace America. He will play picture dates.

The Stuffy and Mo Company will commence its Melbourne season at the Bijou February 7. Judging by the success attained in other capital cities, a banner season seems assured.

Chung Wah Lee, Chinese magician, will appear at the old Lyric Theater, St. Kilda, commencing January 31. It is stated that the bill will be changed weekly.

John Fuller is in Melbourne this week on one of his regular business visits.

The Six Brown Brothers and Yerkes' Flotilla Band are performing a much-needed charity by giving the unfortunate sick in our hospitals a welcome break in the monotony of their lives. The Brown Brothers visited the Caulfield Military Hospital, Melbourne, last week, and entertained more than 100 patients with their saxophone playing.

G. D. Portus, who was in charge of the world's tour of the Newcastle Steel Works' Band, arrived in Melbourne last week from London looking fit and well. His future movements are uncertain.

The Milano Brothers, who featured an aerial act in a couple of Fuller pantomimes and have toured the circuit of that firm several times, are at present planning a tour of the Victorian towns. They state that they will take a company of 75 people out on the road.

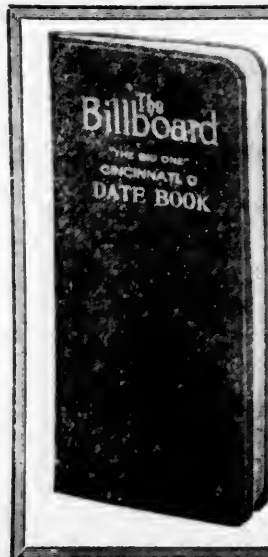
Reg. Wentworth, light comedian, who just finished a successful tour of the Williamson Circuit, left for England Tuesday.

Long Tack Sam arrived back in Sydney from China on the S. S. Talyuan last Thursday with a new company.

This week the Selznick corporation is holding a conference at the Sydney headquarters. Among the firm's exchange managers here are Messrs. Hardie, Melbourne; Shurack, Brisbane, and Fuller, New Zealand.

During the week it is probable that an appointment will be made for the position of film censor at Sydney, which was rendered vacant by the death of Joe Brown some months ago. Sydney occupies a position of much importance in film censorship, for more than 90 per cent of the films reaching Australia are dealt with here by the local censor. Those of a doubtful character are forwarded to Melbourne to the Chief Commonwealth Censor, Prof. R. F. Wallace, M. A., of the University of Melbourne.

Amey Rochelle, Australian songbird, leaves for New Zealand next Friday, accompanied by her manager, H. R. Kitchin. (Continued on page 47)



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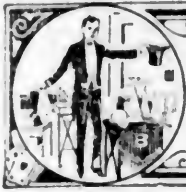
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# MAGIC AND MAGICIANS

(Communications to 1493 Broadway, New York, N. Y.)

## Spore Spirit Pictures Still Drawing in Fourth Month

The Marian Spore exhibition of spirit decorative art at Belmont's, New York, has been extended indefinitely. Paintings, "sculpture in oil" and other creations in exotic, symbolic style were put on exhibition early last December and, after the first rush of business, settled down to a steady stream of trade sufficient to make the venture worth while.

Miss Spore appears at the salon at four o'clock in the afternoon and at nine in the evening, answering questions pertaining to the spirit world, but does not touch on personal matters save occasionally for close friends.

The standing invitation "to any reputable committee of scientists or body of physicians, or a board made up of scholarly students, interested and honest of purpose, to investigate the psychic powers of Miss Spore which direct her hand in doing the paintings," is taken advantage of occasionally. The invitation is extended by Miss Spore in the hope that investigators may lend greater light to her strange manifestations of psychic phenomena.

Included in the many documents now being submitted to the public is a letter from Walter Franklin Prince, executive officer of the American Society for Psychical Research, Inc., which states that he has devoted much study during the past five years to Miss Spore's remarkable phenomena, that he attests to her honesty and character, and that her development in artistic expression, untaught but for some interior process, a development which is still going on, was sensational and more than impressive. "Her 'message' work," writes Mr. Prince, "interests me still more. . . . No psychic in the world gets every detail at all times with all people correctly, but she has told me a series of things, month after month, happening in my family and in my office which she certainly could not have learned by any normal means. Hers is a remarkable and perplexing case. . . ."

## S. of A. M. Holds Third Ladies' Night of Season in New York

The Society of American Magicians held its third ladies' night of the season at a recent meeting in New York. More than 300 friends and members were present and enjoyed a most interesting entertainment. B. M. Ernst, vice-president, made a brief and pleasing address in opening the program, and also introduced Chris Monohan, who did a piano solo. Charles Andrews, the "Grand Old Man From the Far West", showed the youngsters magic as he performed it 50 years ago.

Jack Miller was next with some great giant card stunts. A feature of his routine was the backpalming of cards five times the size of ordinary playing cards. Jean Schwilber entertained with his cells and provided an accomplished artist. Dr. A. O. Smith did a spiritualistic effect, as did Dr. Chas. Diestel, who followed, but with different apparatus. Chas. Nagle again showed his versatility by doing an entirely new program.

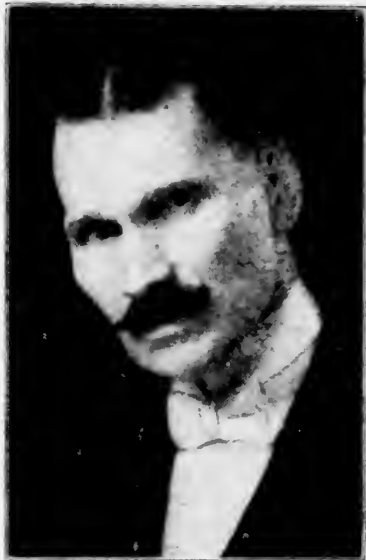
Jule Dalores scored with some good singing and Jean Irving kept them laughing as well as mystified. Fred Estelle and Company did their *Spirit Flowers* act, which is always enjoyable. Prof. Krieger, who is the oldest magician in the East, closed, doing the cups and balls as only he can do it.

## I. M. F. Elects New Officers

At the annual meeting of the Indiana Magicians' Fraternity, held recently in Indianapolis, officers were elected as follows: President, A. W. C. Brimfield; Vice-president, Bert Servas; Secretary, Chas. J. Maly; Treasurer, J. S. Harto; Entertainment chairman, Thomas Roberts. It was unanimously voted that Maly be made grand scribe of the fraternity and that all correspondence from other societies in the interest of magic be addressed to him.

## Houdini Lectures Ministers

Houdini addressed the ministers of Greater Pittsburgh March 3 in the Davis Theater, that city, at a special morning performance. The preachers and members of their congregations were invited to attend, the meeting having been arranged by the Pittsburgh Council of Churches. Houdini lectured on spiritualism and psychic research, and exposed the methods of fraudulent mediums, showing stunts in slate-writing, beheading, table-moving and other so-called phenomena.



PROF. S. W. BLANKENBAKER, well-known magician, of Louisville, Ky., is the author of the article pertaining to the "human pin cushion" which appeared in these columns last week.

## Another Reno in Magic

Edward Reno, who for the past 20 years has been one of the stellar attractions with the Redpath Chautauqua Bureau and still is playing for it with his magic show, now has another representative of his family in the art of magic in Edward A. Reno, Jr., who has organized his own show and is traveling under canvas with a program of magic and illusions which includes the glass trunk, sawing a woman, tea chests, substitution trunk and flytoo. The show travels by auto trucks and at present is playing small towns in the South.

## Marine-Firestone Show

The Kansas City office of *The Billboard* has been informed by H. J. Crabtree that he is now in advance of the company featuring Madame Marine, mentalist, and the Great Firestone, magician and illusionist, now playing thru Southern Indiana and Illinois to reported good business. The show offers several acts of vaudeville and special scenery, it is said. The other members are Mlle. Zano, violinist; Signor Ricardo, saxophonist, and the Musical Zanos.

## Uses Magic To Exploit Auto

A clever stunt in exploiting automobiles to the public was used by B. F. Stout, a dealer of Pittsburgh, Pa., who employed an illusion that created town talk for several days and also grabbed off valuable space in the local dailies. Stout hooked up an apparatus in his car whereby it talked, sang, answered questions and otherwise performed in a manner positively uncanny.

Arthur L. Haag, magician, writes of having visited the Bryants on their floating theater in Elizabeth, Pa., last week. He states that the Bryants greatly improved their boats, which have the appearance of a first-class hotel and theater.

## Craig To Play Movie Houses

Charles H. Craig will close his season with the Columbia Lyceum Bureau this week in Kansas and begin playing a string of motion picture theaters in Nebraska next week. He has been showing to big crowds in Leigh, Dodge and Hooper, Neb.; Earlham and Altoona, Ia.; Worth, Mo., and Kansas towns during the past fortnight.

## Magic Notes

Sherman H. Epler was in Ripley, N. Y., recently and gave two performances of magic, chalk and rag picture work.

Richard L. Kenny, magician, advises that he was compelled to postpone the tour of his show, *One Mysterious Night*, owing to the serious illness of his wife.

M. V. Gill, better known as Hi Gill, former advance representative for Frederick Karr, mentalist, is spending a few weeks in Kansas City, Mo.

Dr. Nickola, hypnotist, will enlarge his show and play the larger motion picture theaters this summer. During the past month he has been playing in suburbs of Dayton, O., to good business.

Al Flosso, magician, Punch and Judy worker and mindreader, assisted by Madame Xenia, mental marvel, will open with Miller Bros.' 101 Ranch Show April 18 at Mariand, Ok. Al will also be side-show manager and inside lecturer.

William Kreiger, wand wielder, ventriloquist and inside lecturer, joined Lee Bros.' Circus in Port Arthur, Tex., March 9 and will tour the South and Midwest with the show. "K", mindreader, also is with the show.

Indianapolis is becoming quite a town for magic. Two weeks ago at Keith's Theater Judson Cole was one of the big hits of the bill. Last week Le Roy, Taima and Bosco headlined there and were a solid success. Thurston is playing the Hoosier capital this week and will be given a big party and entertainment during Thursday night by the Indiana Fraternity of Magicians of Indianapolis.

## Australia

(Continued from page 46)

This popular artist, who never played the Dominion, will appear on the Fuller Circuit at a salary said to be far in excess of that paid an Australian vaudeville artiste.

Harry Weidon and Hilda Glyder leave for America next week on their way to London.

The Hadji Kader Arabs have completed their season here and leave for America next week.

Members of the Edmund Duggan Dramatic Company, who are touring the northern towns of N. S. W., were traveling in a motor bus last Saturday, and, about midnight, came to a level crossing over a railway. There was no light on the railway gates and the bus crashed into them before the driver could pull up. The players' property and the scenery were damaged, and the company had to cancel some engagements.

Stella Power, the "Little Melba", has been appearing at His Majesty's, Hobart (Tas.), twice daily this week.

George Coulter, well-known scenic artist and picture theater proprietor, returned to Sydney from New Zealand this week. Michael Terry, who last crossed Australia by motor car, and has been in London lecturing on his travels, will return shortly to explore and film the Northwest from Pine Creek to Marble Bar. Stuart P. Doyle, of the Australasian Films directorate, has returned here after

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a few days in Melbourne, during which he was accompanied by P. W. Dive, secretary.

United Artists (Aust.), Ltd., holds both records for the Grand Theater, Christchurch, N. Z. When *Way Down East* played the Grand the business during its run was far in excess of anything hitherto put up by that house, and stood until the recent run of Douglas Fairbanks in *The Thief of Bagdad*, which on the opening day broke the existing figures by no less than £10.



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# MINSTRELSY

By EDWARD J. GALLAGHER

(Communications to 25-27 Opera Place, Cincinnati, O.)

Harry Shink could make this page sizzle if he would only grant the favor.

If you cannot use dialect, don't use corks. They will mix well if properly adhered to.

If White led his 11:45 across Field's, and met Pop Coburn, would O'Brien say they looked like Chesterfields?

This page should be full of interesting reading matter each week. It is Minstrelsy's own.

Those boys in Texas with the Chesterfields would confer a favor upon their minstrel brethren if they would write in and tell us all about it.

Could Lew Hawkins, the grand old veteran of burnt cork artistes, be prevailed upon to write an article for this department?

Lee Edmunds is framing a med. op'ry for the spring and summer season. Lee is classified as one of the oldtimers, his last 11:45 doings being with the Lassies White Show.

Texas bears the distinction of having presented more black-face comedians to the profession than any other State. Their names will appear in these columns in the near future.

Lassies White finds time to write a letter now and then to Hi Tom Long at the Soldiers' Home, Hospital Ward 7, Dayton, O. Hi Tom says letters from any of the fraternity are always welcome, as they serve to cheer him.

"Slipfoot" Clifton, who lingered a few days in Cincy while on his way to Louisville, was inveigled into putting on the cork at a few suburban houses, where he did a monolog and his justly famous hoofing.

Eddie Jones, formerly tenor singer with the Al G. Field Minstrels, but now located at Orlando, Fla., certainly did the honors upon the recent visit of the Coburn Minstrels to that city. Ed fed the boys up on oranges and grape fruit, fresh from his own groves.

A prominent black-face comedian recently wrote to one of our readers and classified the four big ones thus: Field, for spectacular features; Lassies White and J. A. Coburn, all-round comedy, and N. B. O'Brien, the all-round minstrel show. Take your pick.

Hy Heath, with Johnny ("Bozo") Mattise's Duric Darlings, advises from Durham, N. C., that he has written the feature afterpiece for the Lassies White Minstrels for next season and is in receipt of a letter from Lassies saying it is one of the funniest acts he ever read.

Moreno Lippitt, well-known citizen of Albany, Ga., writes us on the letterhead of the Albany Exchange National Bank in this wise: "Billy Beard, favorite monologist, surely scored heavily with

his straight single during the O'Brien visit here. His songs, dialog, monolog and recitations add a great deal to the great success the show is meeting with this season. The ever-popular Billy is surely a box-office attraction, for he drew many to the O'Brien show in Albany that seldom visit a theater."

P. M. Crooke is enjoying a rest at his home in Worthington, Ind., after his season with the Van Arnam Minstrels. He was formerly with the "Coke" troupe. Making a brief stopover at Cincinnati he called at the offices of *The Billboard*. Another Cincinnati arrival shortly after the closing of the Van Arnam op'ry was Francis Muto, flute and piccolo player on that show.

"Zip" Lee, to whom a frantie S. O. S. was sent, was heard from in due course, his response being: "Just turned to *The Billboard* and saw where I was requested to get with the parade and send something to the 11:45 editor. I'm now in Carlisle, Ky., producing a minstrel show for the Chamber of Commerce March 3-4. From here I go to Georgetown, Ky., and stage a revue for the Commercial Club March 17. I saw where my friend, Kewpie Jack Hayes, is encoring this season on the Lassies White Opera. I would like to know if Jack is using the latest improved 'winter' cymbals."

Lassies White tunes in from Sedalia, Mo., with this: "First I want to say I have been a little off in feelings the past few days, as I lost my dearly beloved father by death February 16, and it was a shock to me and my family. Business looks to be pretty good thru Missouri for us this week, and we hope to do well thru Illinois, Iowa and Indiana until we get back to Ohio and our closing point the first part of April. All of us take a lot of interest in the minstrelsy comm and it's our first thought on receiving a *Billboard*. Cross-word puzzles still have us all in the air; in fact, my wife threatens separation if I don't quit keeping her up so late at night working on them."

Billy S. Garvie, Hartford, Conn., is a contrib. this week. He remarks: "What an array of talent was with Dockstader's troupe of 1905. There was Dockstader and Neil O'Brien, J. B. Bradley, Wm. Hallett, Tommy Hyde, Carroll Johnson, Matt Keefe, Leighton and Leighton, John King, Harry Ellis, Gray F. Weller, Wilson Miller, Harry Leroy, Billy McDonald, Clarence Marks, Geo. Jenkins, T. V. Wood, Ed. Wing, Bill Cawley, John Daly. Also John and Willie Foley, dancers. Dockstader featured *Everybody Works But Father*."

"I just closed my fifth season with Van Arnam's Minstrels," writes "Jolly" Bill Conkling. "My old friend Billy Bryant, of the Bryant Family Showboat, visited me at McKeesport, Pa., and invited me to dinner on the boat. I accepted and we talked over the times when both the Conkling Family and the Bryant Family were on the Water Queen 29 years ago. I also met Roy E. Fox at Braddock, Pa. He is now with the *Song Box* Rerie Company, playing vaudeville. I was with Mr. Fox when he was in Texas

years ago conducting Roy E. Fox's Lone Star Minstrels. The show was under canvas and carried a band of 27 pieces. I have never heard a better minstrel band. I will rest for a few weeks at my home in Troy, N. Y."

The Memphis Minstrels are doing a nice business on the Pacific Coast and are headed East. The show is routing from San Francisco to Ogden, Utah, with the S. R. O. sign up at lots of houses. Percy Dunn, of the Micklejohn & Dunn Vaudeville Exchange, Los Angeles, is general manager, and Frank and Claude Burns are producing the show. Mr. Dunn has spared no expense, and the show has proved one of the brightest and snappiest of its kind on tour. Jack Lewis, well-known producer of musical comedy, and also comedian, has again proved he is still as good an agent as ever. Lewis is a Cincinnati boy, but has made his home on the Pacific Coast the past eight years. As general agent he has lost but one town out of 30 independent bookings. Joe Myers, formerly of the publicity department of the Plaza Theater, San Francisco, is second man.

The Hank Brown-Gus Hill Show closed in Morgantown, W. Va., February 28, on account of Lent and will reopen April 13 in Brooklyn, N. Y., for three weeks, and close the season the week of May 18 in Providence, R. I. The show will open early in August under the name of Hank Brown's Novelty Minstrel Revue with 22 people, featuring Hank Brown and a jazz band of 10 pieces. Scenery, wardrobe and paper will be new, and a dancing chorus will be included. Brown and Swift are the owners of the show, which will be transported in two large motor trucks. Hank says it was hard sledding for 27 weeks, but the ghost walked every Wednesday, and he adds: "I made a little money and had no partner. I will go out a little stronger next season with a 'younger generation'. Ed Nickerson will have charge of the band of 12 pieces. We will play one, two and three-day stands."

With the death of Joseph M. Norcross, the distinction of being the oldest minstrel performer still before the public passes to George R. Guy, of Guy Brothers' Minstrels, who has been in the game 61 years. Guy Brothers' organization, with a record of 50 years, is the oldest in the world. Mr. Norcross, who died at Springfield, Mass., February 28, aged 84, as recorded in last week's issue of *The Billboard*, spent 64 years of his life in vaudeville and minstrelsy. He was continuously engaged as interlocutor and bass singer or as a vocalist in vaudeville. On his last long tour he was 80 years old, and his wife, who appeared with him on the Keith Circuit, was 68. Their singing act was widely known as that of the "oldest couple in vaudeville". For several years Mr. Norcross held the distinction of being the only survivor of the group of theatrical men who formed the Benevolent and Protective Order of Elks. He belonged to "The Jolly Corks", predecessor of the Elks, joining in February, 1867. A year later this organization became the Elks. Mr. Norcross was the seventh man to sign the roll of the New York lodge and was in continuous good standing. In 1871 he helped organize Philadelphia Lodge No. 2, of which he was a charter member, first treasurer and later exalted ruler.

Joseph M. Norcross was born in New York in 1841, the son of Mr. and Mrs. Elisha William Norcross. His father, the first city marshal of New York City, died when the boy was only four years old, and when he was 10 he became the sole support of his mother. He drifted into the minstrel business in 1857 as bass singer and interlocutor with William and Byron Christy's Minstrels, who were among the first to have a minstrel company in a semicircle. His stage career after that involved many names well known to theatergoers of an earlier generation. As "Joseph Norrie" he appeared with Sharpley & Norrie, Camp-

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Actors' Equity Association

(Continued from page 40)

Dawn, Catharine E. Downey, Sam Keawe, Yvonne Levy, Dudley Marwick, Worthington C. Miner, Roberta Pierre, Leona Roberts, Vaughn Roger, Myrtle E. Theobald, Betty Welsh, Fannie Welsh.

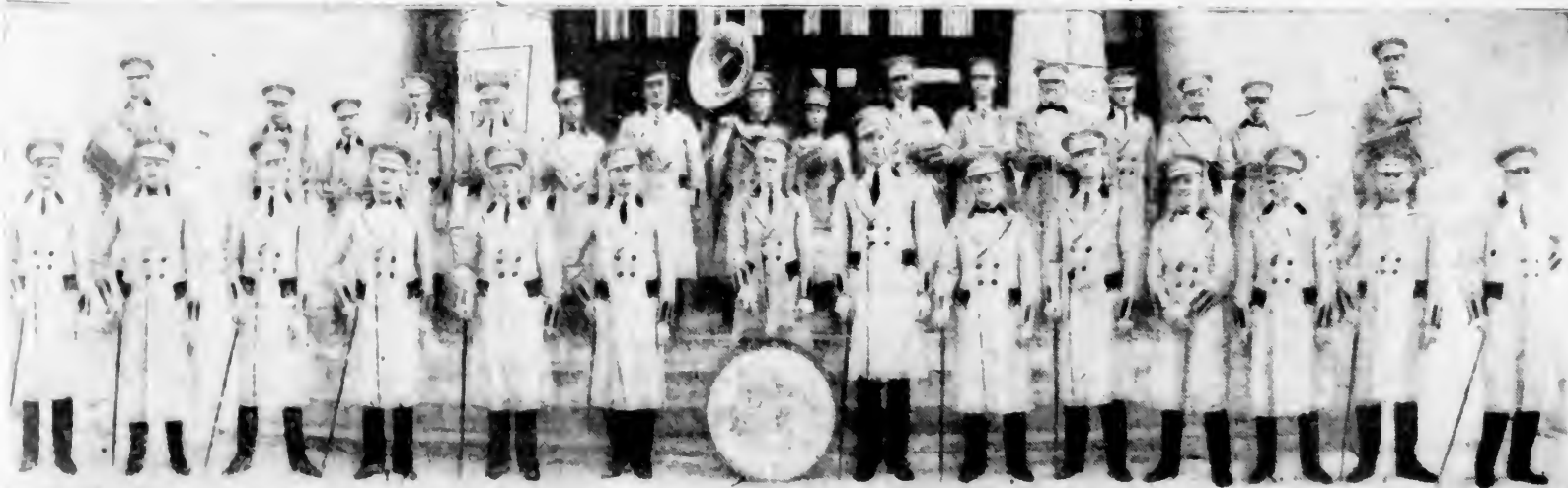
Chicago Office

Regular Members—B. Druce, Dan O'Neil, Josephine Van Bergen, Sam Lederer.

Members Without Vote (Junior Members)—Jack Herman, Alice Louise Hotcomb, Beth Stanley.

Kansas City Office

Regular Member—Octavia Powell.



Reading from left to right, top row: Eugene McGuire, Charles Batts, Eugene Eisenbarth, Don McAdoo, Jack Henderson, George Hunt, Bert Proctor (band director), Bert Weir, Jimmie Allen, Gray Huffman, Joe Flisk, Ray Van Dusen, Leonard Proctor, Roddy Jordan, Ben McLee, Jimmie Guyan. Bottom row: Hank White, Eugene Franklin, Larry Propper, Dale Carty, John Carpenter, Nate Mulroy, Jimmy Granley, Charlie (Slim) Vermont, Morris Nelson (who submitted the photograph), Norbert Lion, Charles Donlan, J. E. Carpenter, Carl Munch and Joe McAnolou, all of whom are upholding the glory of minstrelsy with the J. A. Coburn Show.

## A LONDON LETTER

By "COCKAIGNE"

## Stage Guild's Foliaged Dream

LONDON, Feb. 20.—The Stage Guild had a housewarming Sunday at its new premises, the one-time Cinema Club, in Great Newport street, a stone's throw from the A. A. headquarters. Sir Johnston and Lady Forbes-Robertson were host and hostess, and a large gathering, including many well-known West End actors, was present.

Sir Johnston announced that the three sections of the Guild, actors, touring managers and dramatists, now comprised 1,200 members. He said some of them felt that the stage would create an institution that would eventually mean employer and employed coming together and by which disputes would be settled not by the sword but by the rise of peace. In the Guild employer and employed went hand in hand. They were entirely opposed to violence. It would be beautiful if the stage could produce the seed that should flourish into a beautiful foliaged dream of the coming together of employer and employed.

Sir Johnston spoke in deadly seriousness.

## Tearle's Explanation

Godfrey Tearle explained that the Guild was formed by A. A. members with a grumble to protect the smaller members against strikes. (Whose strikes, Mr. Tearle? What sort of strikes, Mr. Tearle? Anything like Equity's strike, Mr. Tearle? If so, surely 'tis the sweat-shop manager who needs the Guild's protection, Mr. Tearle!) He alleged that the A. A. stood for the political government of the theater. The Guild wanted to tap the musical comedy side of the profession. He thought there were many unscrupulous actors and had been amazed to find how broadminded were the views of the managers when they came to discuss the Stage Guild Contract. He read a letter to show that an actor had secured an engagement thru the Guild agency at no cost to himself. The Guild stood for no coercion, but for amity between employer and employed.

Tearle was speaking for the actors' section. The touring managers' point of view was expressed by

## Carlton Wallace's Speech

which referred to the fact that people might think the Guild tainted because the A. T. M. had had the idea of starting it. The managers wanted peace where there was no peace, he said. He thought the Guild contract would be universally used, given good will and time. He thought that the non-compulsion idea would be a source of strength. If they could get a membership of 3,000 or 4,000 there would be a rush of managers to the Guild and the stalwarts would be able to tell members what they would do with them.

(Why the managerial rush would occur and how the Council is to enforce its will remains unspecified.)

## Dramatists' Section

Arthur Shirley, the bearer of paternal greetings from the Dramatists' Club and the Society of Authors, spoke of the need of practical ideas. He wanted the Guild to recognize the interdependence of author and actor and urged that the actor-members should present author-members' plays.

## Irish Comedy

Since the star of the Abbey Theater, Dublin, declined, and the Irish players used to delight us with occasional tours of the English towns, we have had all too little of this type of work. Occasionally we are reminded regrettably of the old pleasures when we see Fred O'Donovan, Arthur Sinclair or Marie O'Neill in a West End piece. All three will appear in Lynn Doyle's *Persevering Pat*, a comedy of Irish life, the first of a series which Archie de Bear hopes shortly to present at the Little. It is sincerely to be hoped that he will succeed with this interesting venture, and that we may see a long-overdue revival of some of the *Synge* plays, notably *The Playboy of the Western World*, one of the few modern masterpieces of character-comedy. Perhaps, too, de Bear will let us see Shaw's *O'Flaherty*, F. C., which I think has never been done on the London stage save by the Stage Society for a couple of matinees. And *John Bull's Other Island* would not be unwelcome.

## His Majesty's

With Drury Lane soon to be handed over to musical productions, for Shakespeare's *A Midsummer Night's Dream* ends with the month, it seems a great pity that another big theater capable of staging dramatic spectacles, His Majesty's, must also continue to house musical comedy.

I hear, however, that Messrs. Grossmith and Malone resolutely set their faces against the big house in the Haymarket reverting to legitimate drama, and, as *Patricia* is to be moved to a smaller theater at the beginning of March, they have let the house to Charles Gulliver, who is undecided whether to produce *The Bamboula* or *Lumber Love* there first.

The fact that several theaters are now occupied by musical shows does not mean that the public is clamoring for this type of entertainment. From careful inquiries and from using my cars in all parts of the London theaters I visit night by night, I am steadfastly convinced that a big and immediate future awaits the im-

presario who would come out with a policy of strong dramatic and spectacular legitimate pieces. But he has to put up real plays with real actors. If one-half the selective skill and care in production went to the choosing, casting and mounting of a drama that goes to the preparation of a well-turned-out musical show, the former would beat the latter hands down.

As a chronicler of theatrical history, I hold no brief for one or the other type of show, but it seems rather foolish that managers should be following each other like sheep, and handing one house after another over to musical shows, when there is a definite public demand for other wares and when this musical-comedy craze can only end by ruining even the musical-comedy market.

## Actors as Censor

The action of a number of American actors in binding themselves not to appear in any place in which obscene lines occur has had certain repercussions here.

Owen Nares rushes into print this week in one of our daily papers to protect against what he calls a growing tendency toward indelicacy. Shades of Marlowe, Dekker, Congreve, Ben Jonson—not to mention Shakespeare!

Nares hopes that the women (women, mark!) of the audience will help to taboo the "sexy" play.

Commenting on the action of the U. S. artists, he says:

"I don't say such a step is necessary in this country, where the plays produced have not yet sunk to the level of some that are seen in America, but it does look as if we are moving in the same direction, and several of us think that a stand should be made before things go further.

"In America, I am told (old, mark!), a certain play is openly advertised as 'sexy'. We haven't got as far as that yet, but two or three plays now running in London (specify, specify, Mr. Nares!), do not blatantly advertised in this way, are the same type. In my opinion it is up to women to bar them."

He also holds strong views about choristers' dresses "obviously designed to make a sexual appeal to the men." (For what else were "beauty choruses" introduced but to bore the intelligent and excite the aging erotic? But if we are to go deeply into the cause and effect of sex attraction, why else have some of our male matinee-maidens' and old-maidens' idols such a following. 'Tis not I' faith for their great histrionic ability, Freud be our witness!)

Come, let us gather together, ladies and gentlemen of the major constellations. Let Marie Tempest Bowdlerize *Hamlet*, what time George Robey hacks the indelicacies out of *Faust*. Let Marie Lohr preside over a Select Committee of Morality to inquire into the adumbrations of the Elektra-complex in relation to *The Hairy Ape*, while Edna Best and Dorothy Minto pontificate upon what revivals of Ellzabethan and Restoration Plays the Phoenix Society shall be permitted to portray.

A great world, my masters, when the

ensorship of plays passes into the hands of the actors and actresses. We have seen what great contributions to the improving of the intellectual content and literary value of the stage our actor-managerial dispensation has made. Have we not today Matheson Lang in *Caraval* and Arthur Bourchier in *The Thief* as evidence of the insistence of the actor-manager on the improvement of dramatic standards? Have we not Phyllis Nielson-Terry out in the provinces with *Bella Donna*? Has not Marlet Tempest proved to us her own opinion of the kind of plays which, by her own choice, she considered best suited to her own talents and the intellect of London Town? Has not Marie Lohr given us testimony of her own vigorous and original taste? Did not Cowen Nares himself select *Diplomacy* and appear in an impossible adaptation of a sentimental-romantic Hutchinson novel of late?

By their work ye shall know them.

Personally, I prefer to intrust the choice of dramatic currency to the impresarios, watched over by His Majesty's censor of plays, rather than leave it to the taste of such people, of whose intelligence and delicacy we have such overwhelming evidence.

## New Plays

(Continued from page 38)

gether; the result is a sorry jumbled mess. Kipling and other poets are quoted during the reading of lines. Even Freud is dragged in for the grotesque dream scene, which smacks very much of cheapness.

The honors of the evening are divided between Geoffrey Kerr as Captain Percy Ashfield, the lead, and Walter Kingsford as Robert, the butler, Kingsford getting a shade the better of it. The author did a better job with the characterization of the butler than he did with any of the others in the play. It's a fine character and is skillfully handled by Kingsford.

Kerr played the role of the young captain with a flair for pretty women with ease and naturalness. He is a good comedian. No one else in the cast had parts of moment. They all seemed to be incidental to Kerr and Kingsford. The leading lady, Ottola Nesmith, as Mary Bowling, Capt. Ashfield's American fiancée, gave a creditable performance. She had but one opportunity for any real acting and that was when she broke her engagement and handed Ashfield back his ring. Here she is called upon for a few brief moments of emotional acting which she is quite equal to.

The story tells of a young English captain who, upon the eve of his wedding to a young American heiress visiting abroad, finds his past is popping up to ruin his happiness. When the wedding presents are being opened a live baby is discovered among them whom the author would have you believe for the nonce is the captain's son. Then an affair with the wife of his best pal is dragged in just by way of a complication. The uncle-guardian of the American girl arrives posthaste from the U. S. to have a look at the groom before the wedding. He is an amateur student of psycho-analysis and boasts of an uncanny sixth sense, which leads him to believe his prospective nephew-in-law has a past. The captain intimates something of his predicament to the uncle and is ordered to dream out his own solution of his difficulties, so Capt. Ashfield falls asleep on a divan and his dream is enacted, showing him he must "do the right thing", which is marry the mother of his son.

This leads up to the last scene in the play which should have been the biggest one, but it fell far short of being that.

## NEW THEATERS

J. W. McFadden, of Portland, Ore., will erect a \$60,000 motion picture theater in that city.

The Ocean Gardens Development Co., Sheephead Bay, L. I., is erecting a \$350,000 theater in Ocean avenue. The house is to have a seating capacity of 2,000.

C. A. Goebel, manager of the Isis Theater, Bristol, Va.-Tenn., is erecting a new house in that city for road shows and pictures.

The Society Theater, the new \$40,000 house of Vancouver, Wash., opened recently to good business. The premiere attraction was *Captain Blood*.

The magnificent new Illinois Theater, Macomb, Ill., opened March 2 with a special "Dedication-Week" program of pictures and vaudeville.

Plans are rapidly being completed for a theater at the Kenmore Theater, Kenmore, N. Y. The house will seat 2,000 persons and is expected to cost \$300,000. First-run pictures will be shown.

Ground will be broken immediately for a theater at Clintonville, a suburb of Columbus, O. The James Amusement enterprises, controlling seven theaters in Columbus, will operate the house.

The new Ohio, a motion picture theater at Lorain, O., opened March 5. August Hig is owner and manager. This is the first theater erected there since the disastrous tornado of last year.

The new \$75,000 theater building in course of construction at Daytona Beach, Fla., will have a grand opening March 15. It was announced by Messrs. Randall and Viall, the managers.

'Tis reported that 1,200 people attended the opening of the new Grand Theater, Lancaster, Ky., recently. Messrs. Raymond and Sam Haselden are the managers.

Irwin R. Franklin, manager of the New Broadway Theater, Charlotte, N. C., reports that the house will open at an early date. Pictures will be presented, while special prodos and miniature musical comedies are to be featured.

Work on the new Fabian Theater and office building in Paterson, N. J., is well under way. It will be an elaborate structure, and, when finished, will have cost \$1,000,000. It will be ready for occupancy by Labor Day.

The Chamberlain Amusement Enterprises, Inc., added another unit to their rapidly growing chain of palatial playhouses when they opened the new Victoria Theater, Mahanoy City, Pa., March 2.

The National Theaters' Syndicate, Marysville, Calif., is erecting a modern playhouse in that city to cost in the neighborhood of \$300,000. Marysville is considered a good show town, with room for a theater like the one in construction.

The happy ending must be dished up, so Ashfield's affair with the wife of his chin is satisfactorily explained, leaving only the baby, whom the mother of it announces is not Ashfield's son but the son of another man to whom she had been secretly married some time previous.

The dream fantasy is in five scenes, the first being the Farmers' Ball at which Ashfield is supposed to have become enamored of Catherine Tweed, the daughter of an Innkeeper, who was dressed as Cleopatra. It was at this ball he was supposed to have had his affair. A word of commendation must be said for Ann Delfield's Cleopatra dance. It was clever and nicely done.

The second scene portrays the incident in the bedroom when Ashfield is found under Lady Combemere's bed. The third takes place in the garden of Lord Allerton, Ashfield's uncle. Ashfield is the logical heir to the earldom and both he and his mother are just waiting for Allerton to die. A burlesque bout takes place between Ashfield and his 80-year-old uncle, Ashfield losing and Allerton living forever. The money Allerton will leave is needed by Ashfield to re-establish himself, as he has bet his last five-pound note on his race horse, "Last Post", who seems destined to lose. The fourth scene shows the race, "Last Post" winning after being doped by the uncle. A horse a la Spark Plug is introduced here, only this horse talks to his owner and cracks a joke at the expense of the American uncle about the way the Prince of Wales wears his hat brim.

The final scene of the dream fantasy shows Ashfield being married to both the Tweed girl and Lady Combemere, he having forgotten to wear his trousers to the wedding.

Who the director of the play, Lt.-Col. C. T. Davis, is we know not. He could have done a much better job of it. One set is used thruout the entire play except for eyes, during the dream. The set is a credit to whoever built it, as are the lighting effects. Particularly striking was the lighting of the stage for the beginning of the second act. During the dream a color wheel was used from the booth to produce a vari-colored effect while the stage was being reset for the various scenes, and just before the dream ends we find flames arising from the apron.

A dull, disappointing play, poorly written, poorly directed and poorly acted, except for the work of Kerr and Kingsford. Poor entertainment.

JACK F. MURRAY.

## What the New York Critics Say

## "The Virgin of Bethulia"

(Ambassador Theater)

EVENING POST: "The simple truth is that about the whole show there is an infinite amount of false pretense."—J. Ranken Towse.

EVENING WORLD: "It adds something colorful and something very different to the list of current entertainments."

HERALD-TRIBUNE: "The play consisted largely of long conversations between Miss Hoyt and Mr. Morris. Lacked, I fear, what used to be known as human interest."—Percy Hammond.

TIMES: "There are times when Mr. Morris makes the manuscript vital, but Miss Hoyt is not wisely cast as Judith."

## "The Complex"

(Booth Theater)

TIMES: "Incredibly wordy. Actine satisfactory thruout."

TRIBUNE: "Almost as distressing an experience in the theater as the season has afforded."

WORLD: "Held a tense and vivid interest."

POST: "Psychoanalysis daintily illustrated in a well-acted drama."—J. Ranken Towse.

TELEGRAM: "An odd and artless waif from the hinterland of science."

## "Sky High"

(Shubert Theater)

TRIBUNE: "A grand dancing show."—Percy Hammond.

WORLD: "A pleasant show, but it makes no crech."—Hexwood Brown.

TIMES: "Acceptable entertainment."

TELEGRAM: "A fast, rhythmic, more or less musical comedy of Anglo-Saxonish origin."—Gilbert W. Gabriel.

POST: "A prattling gowzaw which has not yet reached the age of disrepution."—Jesse Anderson.

## What the Boston Critics Say

## "Bachelors' Brides"

(Tremont Theater)

TRANSCRIBER: "Flirtatious and fatality. A smart comedy that proves to be a common farce. 'Bachelors' Brides' and a patient audience. Players gone to waste. Common and servile as the framework and incidents."

POST: "It is a veritable farce, but when all is said and done there are quite a number of points that are a little obscure."

GLOBE: "The action even in its liveliest moments, seemed to drag, and there was little of the suspense and surprise that may be fairly expected from a successful farce, however preposterous its situations may be."

TRAVELER: "It is a strange combination of farce, fantasy and satire."

# Income Tax Department

Conducted by M. L. Seidman, C. P. A., of Seidman & Seidman, Certified Public Accountants

This is the 13th and last of a series of articles on how to prepare income tax returns. Mr. Seidman is chairman of the Committee of Tax Consultants of the Committee of American Business Men. He is a well-known tax expert and has written numerous articles on taxation.

### Net Losses

Q. Is it permissible to carry forward the following net income loss established in 1923 as a credit on a 1924 return: My income from salary was \$3,500 and after all deductions left a balance of \$1,350. Among the deductions was a loss on stocks of \$1,500. My personal exemption was \$3,300, which exceeded my income of \$1,950 so as to make a net loss of \$1,350. Can either the loss on stocks of \$1,500 or the net loss of \$1,350 be carried forward in any way as a credit to the 1924 report?—G. K. B.

A. Net losses from business may be carried over from one year and deducted from the net income of the following year. In the case cited in your letter, however, no net loss was sustained, since the example is not one where the net income is less than the exemption. This does not result in a net loss. The unused part of an exemption of one year may not be carried over and deducted from the net income of the following year.

### Securities Under a Passive Trust

Q. Several years ago I became jointly interested with two others in the ownership of some stocks which were carried in the name of one of our number as trustee. The trustee died during the past year and our matter was taken over by his executor for settlement. In making up our income tax statement the executor insists that we establish our profit on the stocks distributed to us the same as tho they were sold. I take the position that this distribution was not a sale and that we would not establish our profit and pay tax until such time as we actually sold said stocks. Kindly let me know your opinion of the matter.—E. L. B.

A. From your letter it appears that the trust was a so-called "passive trust," the trustee merely holding securities in name only, the actual beneficial interest being in those jointly interested. To the extent, therefore, that the stocks distributed represent original purchases with your own funds, the distribution by the executor is not a closed transaction and no profit need be reported until the securities are actually sold and the profit realized.

### Head of a Family

Q. Will you kindly advise me if my mother is entitled to an exemption of \$2,500 on her income tax return as "head of family." My father is dead and my mother, sister and myself live in the home owned by my mother, who pays all expenses connected with the house, including taxes, food, etc. My sister and myself are both of age. My sister has an income of about \$1,500 per annum from securities and I, too, have an income from securities in addition to a salary.—C. H. B.

A. Neither yourself nor your sister is dependent on your mother. Your mother therefore cannot be designated as head of a family, since no one in your household is dependent on her for support.

### Exempt Compensation

Q. (a) I have drawn Placement Training pay and Disability pay from the Veterans' Bureau at different times in the past year and would like to know whether I am to put them down under income and then deduct them under deductions, or do I leave them out? (b) I have profits of about \$200 from the sale of stocks. Where do I list them?—H. J. K.

A. (a) Amounts received as compensation under the Vocational Rehabilitation Acts and similar acts are exempt from the income tax. This would exempt the amounts you received from Placement Training pay and Disability pay. (b) The profit on the sale of stocks can be shown under item 4 (other income) if you report on Form 1040A.

### Carrying Over Net Losses

Q. Kindly let me know thru your column the meaning of the provision of carrying over net losses. Where the loss results from an investment in notes and stock of a corporation in which I was director exceeds my income by \$8,000, is this loss deductible?—J. H. C.

A. Unless your business consisted of investing money in corporations and loaning money on notes to corporations, your loss on this transaction is not a business net loss. Only business net losses can be carried over and deducted from the next year's income.

### Support of a Dependent—Losses

Q. (a) My three sisters and myself, all single, make our home together. We have as a maid a woman who is mentally deficient, whom we feed, clothe and room. Is there any deduction that we can make for her, and, if so, would it have to be divided amongst the four or could one take the entire deduction? (b) Some years ago my sister made an investment

which has resulted in a total loss. She deducted the loss of dividend for the last two years on her last two reports, which has not been allowed. Can she deduct the entire amount invested on this year's report? They went into bankruptcy in 1924.—G. S.

A. If either you or any of your three sisters individually contribute more than 50 per cent of the amount necessary to support your maid who is mentally deficient, the one making such contribution is entitled to deduction for a dependent. The deduction cannot be divided among the four under any circumstances. (b) In connection with the loss sustained, your sister on the investment, if in 1924 it was ascertained that there would be no distribution to stockholders by the company that went into bankruptcy, the loss on this investment can be deducted.

### Loss on Failure of Stock Broker

Q. In 1922 the stock broker with whom I carried on went into bankruptcy. In December of 1924 I received a first and final payment in liquidation of my account. I sustained a substantial loss in the transaction. May I in your opinion deduct this loss from my 1924 income?—R. W. H.

A. You may deduct from your 1924 income tax return as a bad debt the loss which you finally determined upon receipt of the dividend in liquidation of the stock broker in December, 1924.

Mrs. J. L. Carr has purchased the Pollard Theater of Guthrie, Ok.

## Theatrical Mutual Assn.

(Continued from page 36)

tive member to join in the affair. The committee in charge is composed of Brothers D. Hunter, chairman; Al Laughlin, D. Thomas, J. O'Mella, P. J. Sullivan, Charles Staples, James Fahy and J. W. Fryer.

Brother Marty Connor, who has been on the sick list for some time, is improving and attended the meeting.

Brothers Cognito and Foster, of this lodge, were in town the week of March 2 with the *Sped Girls Show* at the Garden Theater.

There is talk of holding another card party and dance after Lent, as the last proved very successful.

Brother Fergy Malone, of New York Lodge, was at the Majestic Theater the week of February 23 as property man with the *Next Door Company*.

### Oakland Lodge No. 26

Oakland Lodge No. 26 has installed the following officers for the year: Past president, B. F. Gavica; president, B. C. Taylor; vice-president, E. K. Hoffman; recording secretary, William Daul; financial secretary, F. C. Casey; treasurer, C. P. Brown; chaplain, Leon Friedman; physician, R. L. Newell; marshal, W. G. Sundin; sergeant-at-arms, B. G. Gillard; trustees, E. C. Downer, R. F. Ford, R. C. Miller, L. C. Gibbs and Leon Friedman.

### New York Lodge No. 1

New York Lodge No. 1 holds its meetings on the first Sunday evening of every month, except during the summer, at 307 West 54th street. Brothers visiting this city are requested to attend. After each session there is a social, the brothers dancing until the wee hours of the morning. These monthly affairs are grand social successes, so brothers get in line and spend an enjoyable evening with us.

Don't forget the annual ball, March 21, at Engineers' Hall, 153 West 64th street.

This lodge raised its weekly sick benefits to \$15 a week.

any such person who recurrently fails to pay salaries, wages, remuneration or traveling expenses for which he is liable to theatrical performers. This last clause is the new version wherein it was sought to make such traveling expenses obligatory. The amended clause throws the onus back to the wording of the contract. This was the A. A. idea to the contrary part of its Standard Touring Contract in this form and guise. That was one reason why the managers opposed the bill. Another offense will be if any person is, or acts or purports to be or holds himself out to be or carries on the business of a theatrical performer, either without being registered or after his certificate of registration has been canceled by the order of any court or during any period for which his certificate of registration has by any court been ordered to be suspended. Then if any person supplies false or misleading or incorrect particulars to the registration authority or fails within a reasonable time to inform the registration authority of any change of circumstance. This would be such as change of address or dissolution of partnership or alteration in the company or directorate or the addition of another show or shows to his enterprise. And last, and not least, at the hearing of any charge against him under this act he fails to produce to the court his certificate (if any) of registration without lawful excuse, or produces a false certificate. In this case it means that every latitude will be allowed and that it would not be absolutely necessary to carry the said certificate about with him day and night.

### Punishments Thereunder

That is what the most of them are worrying about. Any offense as above under the act would render the person committing the same liable on summary conviction—namely a police court as against the obsolete and futile efforts in the court of small debts—they would be liable to a fine not exceeding \$250, with or without imprisonment for a period not exceeding six months, and in addition the court may in its discretion make a declaration that the person convicted is unfit to be a theatrical employer; order the certificate of any registered theatrical employer to be delivered up to be canceled, order the certificate to be suspended for such a period as the court may deem meet, and order the person convicted to pay the whole or any part of the costs of the prosecution. This part would seem hard of enforcement if the man was proven to be absolutely bogus and at the same time it would effectually keep him out of the show game for years, wouldn't it? If a man be fined and he doesn't pay the fine, he may be sent to jail for six months. This latter part goes further and is an attempt to better the L. C. C. regulations for a like offense against them by agents, but altho the magistrate can fine a man he cannot inflict jail for non-payment. The V. A. F. and the A. A. desired to forever bar a man from re-entering show business after having been once convicted, as happened to Willie Edelsten, who is forbidden to act as an agent in the London County Council area, nor is any agent licensed by them allowed to engage Willie Edelsten to act for them here. But the managerial amendment here is that a man convicted can apply to a court of summary jurisdiction and if the magistrate thinks he has sufficiently purged his crime and is again a fit and proper person to act as a theatrical employer, then he can regrant him a license. This gives the man another chance. Failing him so applying, it is agreed that it shall be an offense if he acts as servant (except as a theatrical performer) of or as agent for a theatrical employer. The object of the managerial amendment is that he can still earn his living as an actor, but must not have anything to do with the business side. A bogus manager might be a very good actor, and when he came out of jail it would be his only means of getting a livelihood by acting—if anybody would engage him. The managerial amendments are not at all bad, and with the exception that they want the bill to apply only to "theatrical performers", and have deleted the clause relating to musicians and theatrical employees, the bill is an agreed one. The term "theatrical performer" as interpreted in the bill leaves nothing whatever for the imagination and covers every conceivable form of entertainer. Maybe the third time will come true.

## QUESTIONS AND ANSWERS

H. L.—Al G. Field died at his home, Columbus, O., April 3, 1921, of Bright's Disease.

E. F.—Denman Thompson lived at Swanzy, N. H., and his old home is now the property of the Knights of Pythias.

H. C.—We do not know of any law which requires you to secure written consent from the nearest of kin for the display of celebrities in wax figures.

M. M.—There is a stock company at the Mission Theater in Long Beach, Calif., and we suggest you write the manager of that house for the information concerning Rose Ludwig. Or you may write Miss Ludwig care of the Mail-Forwarding Department of *The Billboard*.

## FROM LONDON TOWN

The Vaudeville Field

Billboard Office, 18 Charing Cross Road, W. C. 2

By "WESTCENT"

### Registration of Theatrical Employers Bill

LONDON, Feb. 21.—They say the third time "pays for all." Well let's hope that comes true as regards the above bill, which was reintroduced into the House of Commons the other night by the vaudeville knight, Sir Walter De Frece. On the two other occasions the bill was handled by C. W. Boverman as secretary of the Trade-Union Congress. It was only a "private member's" bill, and as such

it never really had a chance, the more so as on both occasions it was "blocked," and that by the present proposer. Ever since the famous "Arnold" case theatrical managers have been aroused to the necessity of recognizing public opinion that all touring managers should be licensed. Consequently meetings had been held between themselves, and the bills considered were the V. A. F. Bill (Boverman Bill), and, we believe, one fathered by the A. A., which had its being in a form suggested by the Women's Joint Parliamentary Committee. The Managerial Associations favored the V. A. F. ground-work and the alterations suggested by them do not adversely affect the initial object aimed at, namely, every theatrical employer who does not already hold a license to produce stage plays, or a license for music and dancing, or a cinematograph license, must register himself as a theatrical employer with the registration authority of the area where he resides or carries on business. This registration authority in the administrative county of London is the London County Council and in every other administrative area the public authority which is lawfully empowered to grant licenses to houses or other places for the public performance of stage plays or for music or dancing shall be the registration authority. Every such person desiring to act as a theatrical employer shall not register more than six weeks nor less than 21 days before registering himself as a theatrical employer, insert in a London newspaper devoted to the interest of the stage profession in two different issues a notice stating that he intends to do so; register. This will give the "protective" societies ample time to make inquiries as to the man's bona fides and get their plans ready to oppose same if necessary. The idea also is that if a man in Newcastle or Plymouth or in the wilds of "woolly" Wales wants to register he must advertise this fact in one of the four "trade" papers and mention the district where he desires to register. The alternative was that he should have to make personal application to a Central Board in London, but the V. A. F. preferred the simpler way as above.

### Form of Register

This is the crux of the whole matter and the first schedule of the bill deals with this in a very comprehensive manner. The applicant has to give his full, true and correct name, also the name under which the employer carries on business. If he carries on business under any other than his true name, it has to be recorded thus: "Joseph Jones, carrying on business as 'The Hambone Minstrel Troupe'." He has to register his address where he sleeps; that's a point some of them will worry over; and also where he carries on his business. This will be interpreted as to where he does his booking

or his "permanent address". As some of these "fix-by-nights" give the local G. P. O. or an accommodation address, there will be trouble here for the bogus fraternity.

### How It Affects Stock-Holding Companies

The law over here as regards the limiting of liability will be concerned here, because experience has shown that many men of big reputations—as regards producers—have gone bankrupt and that many companies associated with them have been bankrupt also.

Further, some of these shows are private companies, therefore there has been no chance of getting at their secrets. In the case of a partnership firm particulars must be given identical as to each partner as if he were but a one-man company. In the case of a corporation the true name, business and private addresses of all the directors, the secretary and any person who acts as manager, as well as the name and registered address and place and places of business of the corporation must be given. In addition there must also be given the other business or profession or calling of every person referred to above, also of every director, etc. That will disclose some very startling things, and the composition of some of these concerns will make curious reading and maybe give a reason why some of the shows are staged.

### Big But Not Insuperable Snag

One section of managers insisted upon the insertion of a clause that every entry in every register throuth the country should be sent to London to the Home Secretary, who should compile a "key" register of the theatrical employers so registered in this country, and it should be open for inspection by the general public on the payment of a fee. We see no reason for this, and this may cause the government officials on the score of economy to put an objection against this. The V. A. F. accepted the clause as a non-controversial one, but they would jettison it if it were any danger to the passage thereof. It's not their suggestion but that we believe of the T. M. A. In view of the fact that with the registration of theatrical and vaude agents in London, Manchester, Liverpool and Glasgow, and the satisfactory working thereof, points to the fact that the Home Secretary will have practice on his side in resisting that this additional and unnecessary work should be imposed upon his department, to which must be added the weightier reasons of the "economy ax".

### Offenses Under the Bill

Any theatrical employer shall be guilty of an offense under this proposed act who with intent to defraud or to avoid the payment of wages, salary or other fees due or payable or accruing due or payable to a theatrical employer absconds. Or

## Picked Up by the Page

With Some Thoughts Laid Down

THE NATIONAL ASSOCIATION OF COLORED FAIRS has held its third meeting, this time in Norfolk, Va. It is slowly growing, very slowly. It must be admitted, and that because of the personal bulldog tenacity of a few men with vision. The majority of the Negroes in whose keeping the fairs of the Race have been entrusted fail to see the responsibility that rests with them. They still have the dilly-dally way of doing business. Ninety-six fairs are known to exist within the Race. Less than 22 were represented at that meeting, and not one among those made public its date for this year's fair.

Just how they expect that sort of negligence to obtain the interest of exhibitors who buy space and route demonstrators with elaborate exhibits; concessioners who must know where they are going to be each week so as to arrange for fresh supplies; amusement devices and carnivals that must contract continuous engagements, all sources of profit to fairs that will enable every one of them to become sources of real education to the people. Folks, get behind your fair officials and jack them into activity, for the fair belongs to every citizen of its community.

The *Billboard* wants to help them, but they must help themselves at least to the extent of letting the date be known.

LLOYD HICKMAN is billed to appear at Chickering Hall March 14. The Columbus (O.) baritone has been slowly climbing to the top of the concert ladder since his arrival in New York. He has reached very complete recognition in this appearance.

ALBERTA HUNTER, the little blues singer, knows cabarets from the professional end. The frugal young lady, however, has little knowledge of the costs of these institutions, even tho she knows the salaries to be high, and her own "way up". Not long since the birthday anniversary of a girl friend prompted her to take a group of half dozen girls to a popular Harlem resort where two rounds of ginger ale and six small sandwiches was the menu of the party as they listened to the music. Alberta asked for the check and her economical soul was stunned when she saw the total. It was \$23.70. She says that she is thru with night clubs, as sources of pleasure.

"SLOE KID" THOMPSON, of the FLORENCE MILLS show, playing a run in Philadelphia, was a visitor in New York over Sunday. The show is doing a consistent business of around \$15,000 per week.

JACK CARTER is back in town, having closed with the ROBERT LEVY group of dramatic players at the Dunbar Theater, Philadelphia.

JAMES THOMAS and his wife, ETHEL RIDLEY, who with JOE SIMMS composed the now disbanded Ebony Trio, came into town from the West last week.

JIM AND JACK, the dancers with the really original act, jumped to Portland, Me., where they joined Waldron's *Broadway Nights*, a Columbia Burl-sque Circuit show.

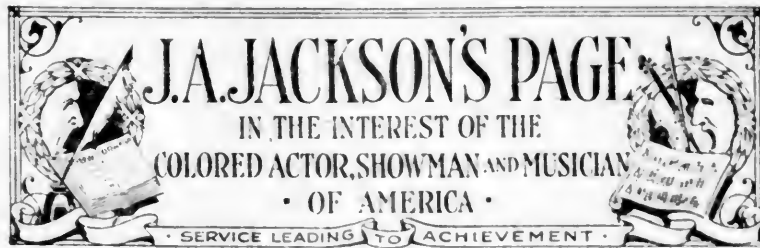
WILSON AND GILES furnished the laughs, RIGGO AND DOROTHY, the daintiness; the THREE DANUBES provided the thrills, and the Duke Ellington Band with GERTRUDE SANDERS, the inimitable, and BROWN AND MAC-GRAW, as featured entertainers, the big splash act that crowded the Lincoln Theater for the first week of March. MANAGER SNYDER certainly can assemble a lot of talent on a small bill. The house invariably has a strong film program.

"BASS" FOSTER, who with five people has been collecting favorable newspaper comment in New Brunswick and Nova Scotia, is back in Harlem, where he promises to stay to do a bit of chamber singing now and then until the Shelbourne Hotel at Ocean Parkway opens for the summer.

From what is observed in the way of an early start, CHARLES THORP, Imperial Marshal of Patrols of the A. E. A. Nobles of the Mystic Shrine, proposes to show Kansas City, Kan., some parade of patrols, for already he is getting out his drill regulations, headquarters orders and other advance details that only a military man realizes to be essential to a properly conducted parade and pageant. If one doubts Charles' ability in this direction look over your war histories and ascertain who it was that trained the officers of the 92d Division in guard mount, the most impressive ceremony in the military manual.

HARRY F. LISCOMB, 19-year-old messenger in the Custom House, whose home is in Harlem, is the author of a book from the press of the Frederick A. Stokes Company, entitled *The Prince of Washington Square*, that has received much publicity in the daily and Sunday papers. He is a Negro, but his book is just New York with a white newshov as the central character. The big thing about the youngster is that he has hurdled the limitation of Race insofar as his mental conceptions are concerned. He helps tell the world that we do not always think in the circumscribed terms of Race; that we have ideas on every subject. Much luck to the boy. His avowed purpose in life is to do scenarios for the films.

GILBERT ANDERSON, conductor of the Renaissance Theater Orchestra, tendered his group a dinner February 20,



**J.A. JACKSON'S PAGE**  
IN THE INTEREST OF THE  
COLORED ACTOR, SHOWMAN AND MUSICIAN  
OF AMERICA  
SERVICE LEADING TO ACHIEVEMENT

(Communications to 1493 Broadway, New York, N. Y.)

his 51st birthday anniversary. It is significant that he has just succeeded in placing a real symphonic orchestra of colored artists in a Negro-owned theater catering to audiences of his own people, and how it gratifies his soul to know that patrons are actually lining up on the street awaiting the chance to enter the nights his orchestra plays. There's a lesson in persistency and hope in that for all of us.

### Kaplan Talks to Business Club

Harry Kaplan, owner of the Dunbar Theater, Columbus, O., and of the Grand Central and Temple theaters, Cleveland, was the guest of the Negro Business Club at a dinner at the Spring Street Y. M. C. A., Columbus, February 27. The affair was prompted by the difficulties encountered in the employment of Negro operators of projection machines and a colored billposter for his theaters.

Mr. Kaplan has been loyal to the people who patronize his house. He co-operates

### Playing Fontenelle Theaters

The Ted Pope Entertainers, a tabloid company, are in their fifth week at the Lake Theater, Omaha, Neb., one of the 25 theaters in the Fontenelle Film Exchange Circuit. They do three different programs, and the long run in a house, where a show usually remains but one or two weeks, is indicative of the success being achieved.

It is the first colored group presented in these houses, and it is reported that Ted and his players will tour to the Coast over the time.

The *Omaha New Era* says of them: "Ted Pope's Entertainers are packing 'em in at the Lake Theater. The clean comedy, good dancing and diversified program has made the remodeled theater one of the show spots of the North end."

### A Local-Talent Drama

*Ethiopia at the Bar of Justice* is the title of a dramatic pageant by the Rev.

### IMPORTANT FACTORS IN "HAREM ROUNDERS"



J. Rosamond Johnson, one of the famed team of Cole and Johnson, later head of a standard big-time vaudeville act and the composer of many popular numbers. He is responsible for the music and conducts the orchestra that works in the pit and on the stage. Some of his old compositions have been revived in the piece now offered at the Lafayette Theater, New York. Sam Craig, stage manager of the Lafayette since its erection, and an entirely Negro stage crew is handling the big scenic production with speed and precision. He supervised the assembling of much of the material used in the show.



with the Deacons' Club in keeping traveling performers in contact with the local body and with the Y. M. C. A. He also is a stickler for clean shows. Columbus colored people appreciate the little Hebrew who so fully recognizes their natural rights.

### A Letter

The Page has a letter from T. L. Corwell, musical director and assistant business manager of the recently closed *Shuffle Along* Company. The communication is a masterpiece, and we regret that it did not reach us before other reports on the closing of the show had been printed. The chronological history of the brief the eventful career of the attraction explains the character of two real men, George Wintz and Clem Shaeffer, whose actions marked them as managers deserving of a high place in the history of colored show business. Incidentally, T. L. has a record for square dealing and loyalty to the bunch that was augmented by his work with the folks in that attraction. Al Watts also came in for some praise.

### Charlie Mitchell, Notice!

The *Billboard* has been informed that Corinne Mitchell, wife of Charlie (Ala Slick) Mitchell, is very ill of pneumonia at 412 South Spring street, Wilson, N. C., and would like to hear from her husband. Anyone knowing his whereabouts is requested to notify him of his wife's illness.

E. J. McCoo, of Memphis, Tenn., that is being presented under local auspices in the Southern territory. March 20 it will be presented in Dallas, Tex., under the management of Mrs. C. W. Abington for the Bethel Evening Chapel and St. James Church. The piece has 26 characters who portray the history of the Race from the "First Slave" to the present day with symbolic characters representing all of the elements of Race life. Madame Sidney Pittman is the featured singer. The pageant has been seen in Detroit and other Northern cities.

### To Meet in Washington

Nashville, Tenn., March 6.—Milton Starr, president of the T. O. B. A., has announced that March 18 officials of the organization, including himself, S. H. Dudley, vice-president, and Samuel E. Reavin, treasurer and general manager, will meet with officials of the C. A. U. in the T. O. B. A. office at Washington, D. C., to discuss policies of co-operation and mutual assistance.

Andrew Copeland always had a penchant for banks, and he knows what they are for as well as many agents who have tried to wait until he was broke before offering him a date, or who offered "enke and coffee" figures to him. Therefore we were not surprised to find that the first communication from Copeland and Jones, who opened in Quebec February 16, took the form of a postcard pleading the bank of Montreal. The net went big with the Canadians.

### W. H. Vodery Honors Mother And Is Honored by Church

William H. Vodery and His Orchestra, playing in Philadelphia with *Dizzie* to *Broadway*, recently gave a musical at the Lombard Street Central Presbyterian Church. Mr. Vodery rendered this service in memory of his mother, who until death was a member of the choir of the church and one of its most faithful and beloved workers. Mr. Vodery for a number of years was pianist in the Sunday school of the church.

Members of the congregation and other friends on this occasion presented Mr. Vodery with a baton of rosewood, sterling silver mounted. On the box containing the baton is a sterling-silver plate with the following inscription: "To William H. Vodery in memory of the services in his youth at Lombard Street Central Presbyterian Church and on Sunday, February 22, 1925. From his many friends."

Miss Ward, Lillian Brown, Juan Harrison, Rudolph Damar and William Tyler, all of the *Dixie to Broadway* Company, rendered solos accompanied by the orchestra. The pastor, the Rev. Wm. Lloyd Jones, in a short address, used for his subject, *And Her Children Shall Rise Up and Call Her Blessed*, and lauded motherhood.

### Denishawn Dancers at Hampton

There is food for thought for theater managers who persist in the notion that Negro audiences do not appreciate real art in the story released by *The Hampton News Service* that tells of a "packed house and an enthusiastic audience" that greeted the Denishawn Dancers when they were presented in Hampton, Va., late in February, under the auspices of the Musical Art Society, of which H. Nathaniel Dett is director.

At the fall of the final curtain, Ruth St. Denis and Mr. Shawn went before the curtain and expressed thanks for the generous hospitality and approval with which the audience had received the work of their troupe. Five numbers were presented, one being in an African tempo and costume, one Algerian, another Gypsy and a set of five American dances. The other was a bit of classic divinement.

Hampton has for some time been a poor theatrical town, as many percentage-playing tabloid managers will confirm. It is one of perhaps a dozen college towns with a big, intelligent population. Atlanta, Tuskegee and Montgomery are others. Augusta, too, is one. They are amusement hungry and local clubs take up the burden of providing entertainment that meets the taste of the community. If the theaters would recognize these tastes and cater to them to some extent they would profit by attracting patrons who, under present conditions, do not even regard theaters in their plans for pleasure. The business of these lower intelligence is sure. Why not take the tip and secure the business of both groups?

### A Big Group of Deacons

The *Chocolate Dandies* Show has become an almost complete Masonic outfit since "Rastus Airship" joined. The attraction left New York with a number of Masons in its cast, six of whom also were Deacons. So frequently were these fellows entertained in different cities played by the show that others joined the club from time to time. "Rastus Airship," a national officer, joined the show that already had a national director in the person of Mr. Sissie. Between them they arranged for the Grand Master of Missouri, Eugene Lacey, to complete the raising of 11 candidates on the show who were applicants in a Kansas City lodge. They were made Deacons while the show played St. Paul under the supervision of Regional Vice-President Joseph Sherwood. Now the show has 22 members of the club of Prince Hall Masons, the largest traveling group of any one fraternity in our Race.

### Oil Scandals

Freddie Johnson, with 25 people, opened March 2 in a new show at the Dunbar Theater, Philadelphia, under the odd title of *Oil Scandals*. It is a musical comedy for which Freddie wrote the book and lyrics and staged the dance numbers, while Porter Grainger composed the music.

It is reported that the date is but a "break in," and that the aggregation is intended for a burlesque attraction, tho the connection has not yet been announced. It is known that Ike Weber is agent for the group, which includes Dodo Green, Troy Brown, Monette Moore, Kitty Aublanche, L. Tonda, James Fuller, Harold Douglas, Goldie Ewing, Mildred Bean and J. Fraetion.

### Shettell's Revue

The Shettell Revue played Columbus, O., at the Lyceum Theater, and a local reviewer says it is a clean and fast attraction. Minto Cato, Bob Williams, Lillian Godner, Wilbur Holton, Leon Cassidy, Millard McMann, Mercia Marquee, Bobbie Lee, Chite Campbell, Bernice Miles, Ruth Nash and Dimpie Woodson constitute the little company that has been reported upon favorably from New York to the Pacific Coast and back.

# Minstrel and Tent Show Talk

## Charles Collier Injured

Charles Collier, owner of the Silas Green From New Orleans Company, one of the most successful attractions of the kind, was injured at Leesburg, Fla., while supervising the loading of the show. He was caught between the loading door of one of the show's railroads cars and a two-ton motor truck. Injuries of the left arm, shoulder and chest were sustained. He is able to continue with the show, which went into Jacksonville March 5.

## Hendon Heir to Rich Estate

Coy Herndon, hoop roller and manager of the Silas Green Show, is heir to an estate estimated at \$25,000. He is playing Florida for the first time in many years. He left the State while a minor and his mother has since died, leaving a plot 50 by 50 in Miami and two lots in Lakeland. These properties have been in the care of a guardian for Coy and a sister, who also has passed on. The Herndon is 20 years of age, the guardian has never been discharged. The property has increased from a \$300 value to great figures due to the growth of the resort interests thereabout. Steps are now being taken to give Coy full possession of his inheritance.

## The Harveys

Sunday, March 1, the Harvey Minstrels gave three performances at Appleton, Wis., to packed houses, and since then good business has been reported at stands in that State and Minnesota. F. A. McClain, the manager, has ordered new costumes and scenery to be delivered before they take up a series of week stands, beginning at Milwaukee April 20. March 13 the show played Red Wing, Minn. The town in which "Slim" and Jesse Austin were married. The form of celebration has not been announced, but it will be a real one, for this team has always stuck together. Both are with the show now, with the long fellow as band-leader.

Harry Fidler, Chinese impersonator and feature comedian, has rejoined the show.

## The Georgias

The Page is in receipt of a beautiful five-part picture of the Georgia Minstrels that we hope space will permit presenting to our readers in the near future. It includes Stage Manager and Producer Tom Owsley, Muzle Campbell, Thomas Harris, Johnny Woods, Arthur Malone, "Big Boy" Anderson and Allen Coleman as comedians. The vocalists are Walter Robinson, J. S. Reeves, J. R. Johnson, J. Nelson Anderson, Ed. Anderson, Ed. Carr, Charles Williams and Williams Booker. The orchestra, under direction of George Bryant, includes Arthur Jarratt, Oscar Lowe, W. A. Kelly, W. McDonald, George Williams, Fountain Wood, Duke Lankford, Nick Vasquez and Bill Israel.

The show is on the Pacific Coast and booked till late spring. The 1925 edition will carry 50 people. Arthur Hockwald owns the show and Arthur Filkins is manager. Two men are in advance.

Members of the Down in Dixie Minstrels who were abandoned in upper New York early in the winter and who carried on co-operatively for some time have joined Bernard McGraw's Way Down South Company. That attraction now totals 15 people, with its own band and orchestra. J. Norman Ebron has charge of the music. He, Gilbert Glover, Clarence Scott, Ted Dunham and Harold Oliver are the former Down in Dixie people with the show. McGraw's company is now playing thru Ohio.

George C. Christian will have the direction of a 14-piece band and a 10-piece orchestra with the New Orleans Creole Beauties, a 40-people attraction that C. C. Smith will present under canvas for three-day stands in the larger cities. The Smith Brothers have been operating a minstrel with the Model Shows, and Christian is with that attraction, he writes from Ashburn, Ga. Headquarters of the Smith attractions is at Troy, Tenn.

James Ross, wire walker, has broken boss with poetry in his correspondence. *Look Up* is the title of a group of stanzas he has sent in. It expresses a beautiful sentiment. He has joined the Virginia Minstrels for the season.

Frank Blankenship and Jerry Barnes, of the Model Shows, played a date at the Dreamland Theater, Lagrange, Ga. They met the John Berringer *Black Cat* Company there, and at Grantville had the pleasure of meeting Anne Sanford, record singer, and Robert Smith, pianist. The Page wonders if this is the same Jerry Barnes who 20 years ago was producing comedian at John Jennings' place in Chicago. If so, we should like to see or hear from him for old-time's sake.

## Nays Boys Notes

The Creole Steppers and Busby's Minstrels continue to do a successful business. They drew great at Ada and at Muskogee, Ok. In addition to that the members of the company have been enjoying the social phases of life in these towns. In the former city they were the

guests of the *Bringing Up Father* Company, and at Muskogee Rastus Haynes, of the show, was initiated into the Elks. Most of the fellows, being members of the order, participated. There are now but two boys of the show without antlers. Alfred Williams met some boyhood friends in the city and they made it nice for the old gentleman and his associates. Esther Hoops has joined her husband on the show. Lawrence Nays has a new saxophone. A French horn is to be added to the band soon. The girls have been provided with new lights. The show is following the Happy Days in Dixie show for a few stands, and because of the good impression left by that attraction the receipts almost doubled the expected sum. It's a pleasure to follow a good show, reports John Mitchell, the correspondent.

## Young Show With Corey

The E. S. Corey Greater Shows will carry a plantation show of 18 people this season, including band and orchestra. The organization is intact, as Julius (Slim) Young has had the people touring under the title of *The Dixie Follies* all winter thru Pennsylvania, Maryland, Virginia and West Virginia. Helen Young has been starring the piece. Mr. Corey has just called them in for the opening of his carnival season.

Burr Brown, pianist last season with the C. F. Zeiger Shows, has been spending the winter in Youngstown, O.

The Shufflin' Sam From Alabam' Company began rehearsals at Little Rock, Ark. "Slim" Thomas is again in charge of the stage.

John Webb, cornetist, rejoined the Harvey Minstrels at Hancock Mich., replacing Samuel Waiter Lee.

E. H. Rucker, who has been touring Southern Florida with a small troupe,

has headed north. "The Chocolate-Colored American" has not announced his connection for the summer.

Frank Clemons and his Texas Steppers are with the Embree United Shows and are reported to be making the folks like their fast entertainment along the Mexican border. They played San Diego, Tex., week of March 2.

While the Broadway Rastus Company played an engagement in Alexandria, La., Irving Miller, the owner, was the guest of E. D. Lee, owner of the Creole Belles Company, and who makes his home in that city. Mr. Lee's show goes into rehearsal for the summer season next week.

Nathan Robinson and James E. Lewis, of the Monumental Shows, now playing thru Florida, are recent additions to the Deacons' Club. The outdoor boys are rapidly becoming interested in this fraternal organization.

W. H. Rold's Dixie-land Minstrels have been contracted to tour with the World at Home Shows for the 1925 season.

Cliff Morgan, 19, heads a minstrel troupe of a dozen young people who have been appearing in the vicinity of Savannah, Ga., their home town, with considerable success. They call themselves the Charleston Strutters, have their own jazz band and are ambitious to conquer the lovers of blackface in the larger cities of the North.

Sid Isles, who is a bandmaster in summer and promotes bazaars in and around Houston, Tex., during the off season for outdoor shows, is with the Embree United Shows. He celebrated Washington's Birthday by attending a bull fight in Mexico. He says a minstrel show was as big a hit with Mexicans as with our own folks.

# Here and There Among the Folks

Taylor and Pegge and their *Sunshine* Company did a successful week at the Peoples Theater, Chicago.

Johnson and Lillard are doing their harmony stuff in and around Boston to the satisfaction of the public, according to recent word from them.

Dancer Dickson, formerly with *The Oh, Honey* Company, is trying his hand as a single vaudeville offering in and around Boston.

Boy (Porkchops) Gibson—The Page is in receipt of a letter from P. J. Stinson, of 65 Claxton street, Elba, Ala., requesting you to communicate with your mother. Boy, don't forget Mother!

Slipple Wallace is the newest record singer to be presented on the T. O. B. A. Circuit. She opened at the Roosevelt Theater, Cincinnati, March 2. Miss Wallace is of the Okeh staff.

Phil and Clarice, Ralph DeMund, the Nina Marshall Trio and the team of Phoebe and Russell made up the bill at the Douglas Theater, Macon, Ga., week of February 16.

The 15th Regiment Band of the N. Y. N. G., alternating with Sam Taylor's Orchestra, furnished the music for the ball given by the Elks in Washington at Convention Hall inauguration night.

The old Putnam Theater, Brooklyn, N. Y., remained the Supreme, opened under the new management March 9 with vaudeville and pictures. Howard M. Scott is handling the house.

"Kid" Easley is the name of the colored man who won the dance contest at the Empress Theater, Denver, Col., February 21. He was the only Negro entry and was awarded \$10 and a blue ribbon.

*Shake Your Feet*, the Will Masten and Virgie Richards revue, is getting feature billing in the papers of the cities that comprise the Poll Circuit, and is justifying it.

White and Moore finish a tour at the Lincoln Theater, Pittsburgh, Pa., and

jump to Washington March 15 to be present at the C. A. U. meeting. Jules McGarr, president of the union, will come from Birmingham for the affair.

Joe Stewart and His Six Syncopaters, formerly with Sophie Tucker at what is now the Music Box in Cleveland, O., are in the eighth month of an indefinite engagement at a restaurant in Buffalo, N. Y.

Fletcher Henderson, director of the Roseland Orchestra, has made a donation of \$25 to the Brotherhood Fraternity, an organization that assists worthy and ambitious young men to secure higher education.

Bill Potter, erstwhile theatrical writer on *The Philadelphia Tribune*, has gone to Chicago to become assistant to Tony Langston on *The Defender*. He succeeds James Cooper, who became manager of the Washington office for the same publication. Mrs. Potter, the recent bride, accompanied her husband and they have taken apartments at 4133 Michigan boulevard.

Charlie Clark, who is now a soap manufacturer, saw W. M. Bright's *Serenaders* at Charlotte, N. C., and reports that it is an entertaining show except for the suggestive comedy about a snake and a woman that "Hambone" pulls.

Sanpson & Jackson is the firm name of a new publishing concern in St. Louis, Mo. They have begun business exploiting a composition of their own, entitled *Doubtful Blues*, which promises to become a hit.

Lo D. Bonds, soprano; Lawrence G. Abernathy, harpist; Evelyn Brantley, dramatic reader, and T. Theodore Taylor, pianist, were offered on a concert program at Lincoln Center, Chicago, February 27. Percival Pratis and a pair of associates were the promoters.

A public reception is scheduled for "Sunshine" Sammy Morris March 12 at the Bijou Theater in Nashville, Tenn., during the engagement of the little film star for a week at that house. It is a

stunt arranged by W. R. Arnold, T. O. B. A. publicity director.

A new park will be opened near Norfolk, Va., about May 1. A. W. S. Epps will manage the property. The Tribune Amusement Company, of New York, has been engaged to install the rides. It is reported that it will be the largest park devoted to Negro patronage in the South.

Luckyth Roberts and His Band are playing chamber dates at the winter homes of some of the exclusive set at Palm Beach. Since going to Florida they have played for the Wanamakers, Astors, McCulloughs and Warburtons. Prior to this trip the band acquired much complimentary publicity in Canadian papers.

Mabel Whitman, the fast-working woman business manager who has been directing *Whitman Sisters' Gang*, one of the fastest tabloid shows we have seen, has been obliged to repair to the Pythian Sanitarium at Hot Springs, Ark., for a rest. The company is playing T. O. B. A. dates without her for a brief period.

*A Duel of Wits* is the newest piece being offered by the No. 2 group of Lafayette Players, headed by Evelyn Preer and Edgar Thompson. Manager Charles Moore put the show on as the opening bill for the company on a return engagement at the Bijou Theater, Nashville, Tenn., February 23 to an instantaneous success.

While Evelyn Preer and her associates in the Lafayette Players played the Lincoln Theater, Louisville, Ky., they were the recipients of a number of social attentions from residents of the city. One of the nicest affairs tendered them was a dinner at the home of Sarah Martin, record singer, who was spending a week there.

Sylvester Russell in *The Chicago Press* publishes a story to the effect that the Civic Opera Company, of Cleveland, O., declined to put on *Cleopatra*, under Mary Garden's direction, when the lady insisted upon using George R. Garner, a Negro, in one of the principal roles. While in the Forest City Garner and Marlon Anderson appeared in a joint program.

The Page received a letter from Will Henry Luchs, monologist and characterist, of Wilmington, O., that will long be cherished. Some day we hope to show it to Salem T. Whitney and D. Ireland Thomas, for the correspondent has sent some words of cheer that are mighty pleasant to the eye or ear of these writers who are trying to improve our profession and its chances.

There will be a colored amusement park in the Harlem district of New York this summer, the Tribune Amusement Company having contracted to operate a resort on a plot of city-owned property along the east bank of the Harlem river between 153d and Exterior streets, near the 155th street bridge, for the Travelers' Benevolent Association of America. Dan Michaels negotiated the matter with city officials. The location is north of and across the river from his former location.

J. A. Bailey, the Norfolk Park owner, who entertained the National Association of Colored Fair officials when they convened in that city February 19-21, proved an ideal host. Since the local fair organization has dissolved the whole burden of the meeting fell upon his shoulders, and he delivered the goods in the hospitable style for which Virginia is famed. In addition to his courtesies to the group at large he found time to take

(Continued on page 68)

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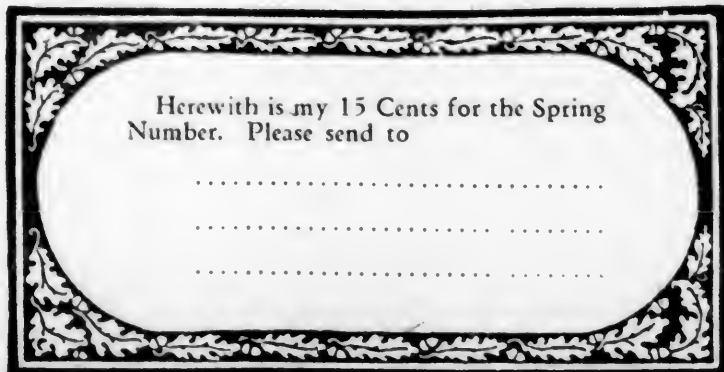
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31ST YEAR

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## Editorial Comment

**N**OW our dear friend, the theater-going public, is being blamed for the growing number of immoral plays.

Randolph Somerville, director of the Washington Square College Players of New York University, expressed the opinion several days ago that the most practical dramatists write for audiences. Says he: "They (the dramatists) are nearly always influenced by their conviction of what the audiences most like. When an outburst of paganism occurs,

attended by great financial success, actual or potential, one might conclude that many pagans were buying tickets. When a litter of nasty plays is delivered from the producers' offices the reasonable conclusion is that there are many nasty people willing to support them." And so forth.

The public is blamed for dirty plays because the public patronizes them. By the same token the public is responsible for the bootleggers because the public buys their illicit hooch.

**BUT**—if there were no bootleggers the public could not patronize them, and if there were no producers of filthy plays the public would not have any filthy plays to attend.

To cure a disease it is necessary to

perception and taste on the part of the individual."

Everybody knows that. But the individual and the public can never be cultivated along these finer lines as long as there are authors and producers who will turn out smutty stuff and then try to justify their action by pleading that THAT is what theatergoers want.

There are lots of things—and very nice things, too—that theatergoers could want, such as free orangeade between acts, a couple of feather pillows to each seat, proper ventilation without sudden changes of temperature, hat-racks under the seats that will actually hold hats, and courtesy from all house attaches. But these things are not to be had, and so theatergoers manage to exist without them. The same principle

Failing that, then he IS getting something for the money which he pays to the orchestra, and NOT giving music away.

Is it possible that William A. Brady produced *A Good Bad Woman* with the deliberate intention of precipitating the crusade against filthy plays? There have been rumors to this effect, and Brady, as everyone knows, is a man whose purposes and professed ideals usually are hard to figure out.

Fred M. Barnes' announcement in the last issue of *The Billboard* that he was resigning from the World Amusement Service Association at the end of this year created quite a stir in outdoor circles. All who know of or are acquainted with him are now anxious to know what Fred has up his sleeve as concerns his future plans.

Church plays have obtained quite a foothold in London, Eng., altho the idea is frowned upon by many bishops and congregations. One church in particular, St. Paul's in Covent Garden, has been giving a performance every Sunday afternoon since last year in aid of its financial resources. Its most successful play was Houseman's *The Cure of the Souls*, which was recently produced with a cast including a number of noted British actors and actresses. The church was filled to its utmost capacity. One of the players was Edith Craig, who also was the producer. Miss Craig is the daughter of Ellen Terry, who herself sat in a front pew.

Applause is conspicuous by its absence at these church plays, the crowds confining themselves to congratulating the pastors as they file out. Furthermore, the pastors do not wish to have the onlookers referred to as audience—they prefer congregation.

It's plain hoggishness for one branch of the amusement business to try to cripple or kill another—and just as legitimate—one. A way to realize what this means is to put oneself in the position of the other fellow.

Nobody loves an unfair fighter. Then why be one?

One of the best-liked men around Equity headquarters was big, jolly George S. Trimble, whose sudden death cast a shadow of gloom over the entire force. He was a thoroughly experienced executive in every sense of the word.

Cecil de Mille's *The Ten Commandments* goes on record as having the world's longest run of motion pictures. Sixty-two consecutive weeks, opening at the Cohan Theater, New York, in December, 1923, and, and later transferred to the Criterion. *The Covered Wagon* ran at the Criterion for 59 weeks, and the next best record was made by *The Birth of a Nation*, with 44 weeks to its credit, with *Way Down East* following with 40 weeks.

Scientists tell us that a fox can scent a human being a quarter of a mile away. Human beings can do better than that. They can scent a bad-smelling play on Broadway clear across the continent.

Only those who not know name titles in show business would refer to Gordon W. Lillie as "Colonel". It's "Major", if you please. And we believe he dislikes, if not resents, being referred to as anything but "Major".

Systematic advertising and publicity is a subject that cannot be given too much thought by amusement men. It's the "busi" of business.

Beaumont, Tex., is to get a new \$500,000 theater to house legitimate plays. A conference of the Jefferson Amusement Co., of Beaumont, and the Saenger Co., of New Orleans, ended in the combine of the two companies to build and operate the new house. The Jefferson Company is now operating two motion picture houses in Beaumont, while the Saenger people have a string of first-class theaters thruout the South.

## THE TENT SHOWS AND THE MOVIE INTERESTS

**T**HE Motion Picture Theater Owners of Texas are at it again.

Two years ago, it will be remembered, they tried to promote legislation that would have driven the tent show business out of the Lone Star State. But Equity took a hand in the situation, and thru diligent effort succeeded in frustrating the movie men's plans.

Equity did a great service at that time not only for the tent-show managers and actors but also for the entire population of Texas, which otherwise would have been deprived of practically all the spoken entertainment available to them.

Now the Texas movie interests are preparing to strike another blow at the tent shows. It is reasonable to assume that since their first defeat they have enlisted stronger support—perhaps the backing of the big producing and distributing corporations—and are now in a position to strike harder than they did before.

It goes without saying that Equity, too, will again take steps to meet the attack. And Equity likewise is stronger now than it was two years ago.

But fighting the organized motion picture interests is no sinecure, and unless Equity has the support of an equally formidable organization it will have a mighty tough job on its hands.

The fight to keep Texas—and all other territories in the South and West—open to tent shows is the entire theatrical industry's fight, because these tent shows at present are the only means of keeping the spoken drama alive in thousands of communities where the motion pictures are trying by fair means and foul to kill it altogether.

If the competition of the movies were fair and aboveboard, there would be no complaint to make. But in the majority of instances it is unfair and underhanded. It is absolutely un-American! It cares nothing about giving the other fellow a chance to live—cares nothing about giving the public its choice of entertainment. It has only one desire—to kick the other fellow out and get all the money for itself.

There is no valid objection that the motion picture interests can present against traveling tent shows—or any kind of road shows. They are just as necessary to the entertainment, education and cultural advancement of a community as the motion pictures are. And the public wants spoken entertainment just as much as it wants silent drama. In fact, a little mixing of the two would prove beneficial to both.

But the motion picture interests don't give a hoot about these things. They are in the business for everything they can get out of it. When they see an opportunity to grab they make the most of it. And the poor unprotected and unorganized legitimate theater industry is nearly always the victim.

There is only one way to stop this encroachment, and that is for all the legitimate theater interests to band together and line up against the motion pictures as a solid unit. Equity, brave and persevering as it is, cannot fight all the battles alone. It shouldn't be expected to. Theater owners, producers, playwrights and all others who have interests of one kind or another in the legitimate field have just as much at stake. All should chip in and do their share.

And the Advisory Board of the Theater can direct the work.

get at its source. The practical source of immoral plays is right with the producers who put them on. They do it to make money, of course. Theatrical producers, after all, are business men, in the business to make money, and if a dirty play will make money for them it is not strange that they should put it on. It does not mean that these producers are themselves immoral, but simply that they do not let moral principles interfere with their moneymaking.

But what is to prevent the law from interfering with these gentlemen? If they will not consider the general welfare of the public at large, there are statutes under which they can be prosecuted just as bootleggers are prosecuted—when caught.

Randolph Somerville also says: "The only practicable means I know of to eliminate objectionable material from the stage is the cultivation of a finer

applies to dirty plays. If there are none, the people will do without.

It all resolves itself down to the principle of supply and demand. If there were no supply there would be no demand. Therefore the solution of the immoral play situation is to cut off the supply, even if legal action is necessary to accomplish that end.

When a hotel engages an orchestra to play in its lobby is it giving music away or is it selling it? We read last week where a hotel manager argued that he was giving the music away. On the surface that looks true, because there is no charge for it. But—and a big BUT—in reality he is SELLING it—selling it in the way of advertising. Can he deny that he has engaged the orchestra as an aid in holding his present patrons against possible competition and to encourage new trade?

# REAL BRITISH BALLET

By CHARLES B. COCHRAN

IN ALL departments of show life there has been a tendency of late years over here to let any supremacy we might have slide and to relinquish our particular native attributes in favor of foreign products. The show life of London today is so cosmopolitan as to be almost indiscriminate and I am inclined to think that one reason why the entertainment world of Great Britain as a whole is in nothing like so prosperous a state as it ought to be is that we have allowed cosmopolitan London to set a certain standard of shows which is not altogether acceptable to the great mass of the people. Of course, I myself, in some ways, have been guilty in this respect, but I hope I am not too old to learn. At any rate I am going to apply this theory, which has hardened out lately in my mind, and try in one sphere at least to see what can be done in the recovery of the native English spirit in one department—and that by no means an unimportant department—of show life, the ballet.

In part, I must confess, I have been forced to this conclusion by my American experiences. For there are certain types of American shows which seem to me essentially a product of the modern American mind and which use, to their fullest capacity, types of artists that are just as American as hominy and the Woodworth Building. These shows may go all over the world because they have a definite something about them which can appeal to other peoples, but which, divorced from their national origin, become only weak imitations with the life-blood gone out of them. A George Cohan show or a Eugene O'Neill play—to mention two extremes of excellence—are just as American as Balleff's *Chauv-Souris* is Russian or the revues of the Bataclan are French.

Now if there is one province in which we English ought to excel and from which we ought to produce work to catch the attention not only of our own metropolis but of the world at large, assuredly it is in the province of the dance. It has been my ambition for many years to establish, or at any rate to experiment in the direction of establishing, a really native British ballet. I think I may fairly claim to have kept the flag of first-class ballet flying in various ventures with which I have been associated, but so far this activity has been incidental and not predominant. During the last few months, however, I have had the opportunity of devoting my attention more definitely to this matter, and after one highly successful trial I am now launching the first serious attempt, or rather two attempts, at giving the British public a taste of real British ballet. It may be argued that there are several organizations which have out on ballets with English performers, but this is very far from my meaning when I speak of British ballet. What I want to see is a group of first-class English executives, principals and corps, working out under the direction of a choreographer ballets whose subject and plot are intimately connected with our national life and character of past and present times. I look forward to such an organization using scenarios drawn up by English authors with music by English composers played by a first-class orchestra of English instrumentalists (than whom the world boasts no better) with our finest native conductors wielding the baton. For the decoration I hope for the earnest collaboration of English artists.

### Ample Material at Hand

Now for all these components of success—save one, of which I will speak in a moment—we have ample material in this country. To begin with the dancers themselves it is no exaggeration to say that the dancing potentialities offered by English physique and temperament are equal to those of any other nation and are in certain respects unrivaled. Could further proof of this be given than the fact, now ceasing to be considered a secret of the theater, that the famous Russian Ballet of M. Serge Diaghileff has, since it left Russia and toured so extensively in other countries, been more heavily recruited from English schools of dance than from the schools of any other country? We are gradually beginning to identify, under the unfamiliar form of some of the Russian-sounding names that this ballet prefers to use for program purposes, many disguised British surnames, and, indeed, the dancing world in general is rather fond of adopting foreign surnames, due, presumably, to the fact that British ballet has not yet made its value known either in this or other countries. So we may find that Mr. Brunswitz may well be Mr. Brown and Mesdames Hobina and Smiltoff actually Miss Robinson and Miss Smith of the suburbs.

As for the subject and plot of ballet, our national life and character are full of material. Our history is rich in incident and variety and our national characteristics have been faithfully enough reflected for generations past in our literature and art to provide a storehouse of possibilities. Add to this that we British are a dance-loving people. We still have, for example, folk dances in our tradition which offer as rich a fund as do those of, say, the Russians. The various old English country dances, the

hornpipe, the morris dance and the Sir Roger, to name only a few of the outstanding items of our dance heritage, are as interesting and delightful a groundwork for pure folk ballet as could be desired.

On the musical side we are very fortunate. I need not dwell on the excellence of English orchestras and at the present time we have a large number of composers capable of handling British subjects. The work already by say Dr. Vaughan Williams, Eugene Goossens, Frederick Austin, Percy Grainger, Granville Bantock, Roger Quilter and others shows us that we have a source of national work of surpassing ability. It would seem that they but want the stimulus of possible production to turn out ballets of an excellence equal to those fine works which various continental composers have written for M. Diaghileff's use.

What is true of the musical side is also true of the decorative side—costume and setting. We have first-class artists who could probably be induced to turn their attention to this aspect of the theater. Some of them have already proved their capacity for this aspect of creation, such men, for example, as Augustus John, Ricketts, S. H. Sime, Nicholson, Wilkinson, Rutherford and the two Nashes having already produced highly original and interesting decor.

But, as I have already hinted, we lack

pect of his blending all these into his great art.

Our first two collaborations, which are to form a part of the revue that I am soon to present at the London Pavillon, will consist of one historic and one modern ballet, both of which are English in subject. I may add that they are quite different in character, yet both as British in essence as the Tower of London or roast beef and Yorkshire pudding. For the first I have gone back to that great English draftsman, Hogarth. The decorative treatment will be modernized and is in the hands of William Nicholson, whose work admirably represents the spirit of the period. Roger Quilter is responsible for the musical side of this ballet. Some clever and amusing grotesque masks are being carried out by Miss Muniz, a young Canadian artist whose creations are distinctly original.

The other ballet in this Pavillon revue is more or less allegory, suggesting the spirit of modernity ousting tradition. The music will be founded on selections from the popular music of the day and the decorator will be a young artist, Gladys Calthrop. Every element of this ballet, again, will be English, except as I have said, the choreographer, M. Massine. Chief among the young English dancers of whom I have high hopes may be mentioned Lena King, who has done remarkably well in *Coppelia*, the classic ballet I recently produced at the Trocadero Restaurant; Greta Fayne and Pat and Terry Kendall, the three last having made a great hit by their work in the *Midnight Follies* at the Metropole. The

For, altho it may be pointed out that various attempts have been made in the past to establish some such movement, it must also be remembered that these have failed to succeed to the extent that the Russian ballet undoubtedly did succeed—not because they were British and so less interesting to the British public, but because the technique of the various elements of ballet was not so highly developed or skillfully displayed. Such dancers as Russian and Swedish troupes that have established an unusual contact with the London public have not accomplished this because of their foreign subject matter but because of the extraordinary finish of their show craft. We must see that we offer no inferior product if success is to be assured. And by virtue of making the best of our material we should be able to found a great representation of the color, vitality and many-sided character of our Race.

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Lena King and Sofia Iljinka, in the classic ballet "Coppelia", which Charles B. Cochran recently produced at the Trocadero Restaurant, London, Eng.

one all-important factor or rather personage. We have no great choreographer. Dancers, composers, conductors and the rest are not of themselves sufficient. All their separate contributions to the art of dancing must be welded and made practical by this one powerful guiding hand, and so far, unfortunately, Britain has not found one of its own flesh and blood. If we are to create great national ballet we must have such producers. No doubt they will be evolved when original successes have been made and the demand for this important work is realized. But until then we must avail ourselves of the services of great foreign choreographers.

### Collaboration of Leonide Massine

FOR my first efforts in sounding English tastes in this matter of fostering an English ballet tradition I have been fortunate in securing the collaboration of probably the greatest master of ballet now living—the talented Leonide Massine. This artist's original and imaginative mind has already proved on this side and in other countries how it can absorb and represent the spirit of other races besides his own. He has shown us how he can give us an intimate picture of another people in, for instance, his ballet, *The Three-Cornered Hat*, which was praised by Spaniards as a perfect expression of Spanish folk art. And no one who was present at the first night of *Children's Tales* in London will forget the enthusiasm which this imaginative work provoked. Massine has for some years now familiarized himself with English life, music, art and personality, and I am delighted at the pros-

per of his blending all these into his great art. Our first two collaborations, which are to form a part of the revue that I am soon to present at the London Pavillon, will consist of one historic and one modern ballet, both of which are English in subject. I may add that they are quite different in character, yet both as British in essence as the Tower of London or roast beef and Yorkshire pudding. For the first I have gone back to that great English draftsman, Hogarth. The decorative treatment will be modernized and is in the hands of William Nicholson, whose work admirably represents the spirit of the period. Roger Quilter is responsible for the musical side of this ballet. Some clever and amusing grotesque masks are being carried out by Miss Muniz, a young Canadian artist whose creations are distinctly original.

### Pavilion Ballets Purely Experimental

THE two Pavillon ballets must be looked upon in the nature of an experiment, for I do not consider that English ballet will find its fullest expression sandwiched into the varied contents of a revue bill. I hope, indeed, that this new departure will lead to much bigger developments and that the idea which first found expression in the ballet at the Trocadero will pass from the Pavillon to something much bigger. There seems no reason why our great metropolis should not support a great ballet organization at least as important and effective as that which a much smaller capital, St. Petersburg, maintained for many years before the war. Indeed, I look forward to the presentation of a whole bill of ballet on English subjects danced by a fine company of skilled performers with a first-class orchestra in a first-rate West End theater, giving expression to all our great contemporary heritage of music, mime and design. And I believe that the support of such a venture would come not from State subsidies, as in the case of the old Imperial ballet of St. Petersburg, but from the British public itself. The people would, I am sure, support it just as eagerly as they flocked to the performances of M. Diaghileff's troupe on the occasions of the latter's visits to London.

I cannot overstress my belief in the possibilities of a really native ballet.

# MOTION PICTURES

EDITED BY ARTHUR W. EDDY

COMMUNICATIONS TO  
NEW YORK OFFICE

## Lacking New Features, Rialto Has Quiet Week

**Broadway Interest Focused on  
"The Thundering Herd",  
Which Received Good  
Press Notices**

New York, March 7.—Without the introduction of a single superfeature all has been quiet along the Rialto this week. Principal among the films to offer themselves for public inspection was *The Thundering Herd*, Paramount's story starring Jack Holt and Lois Wilson, which is on exhibition at the Rivalto Theater. The press reviews were practically unanimous in patting the film on its back and some of the critics even went so far as to associate it with *The Covered Wagon*. The opus has had a rousing week at the Rivalto, as is indicated by the fact that it is playing next week at the Rialto, another Famous Players-Lasky house.

With the exception of *The Miracle of the Wolves*, being screened twice daily at the Criterion, all the superfeatures apparently are doing passably good business.

Business took a slump in the Broadway houses last week evidently largely because of the drop in temperature. Even Washington's Birthday did not greatly improve the situation.

At the Capitol *Daddy's Gone A-Hunting* dropped a little below average. A number of the critics treated the film unkindly. *Salome of the Tenements*, on exhibition at the Rialto, did more business than *The Top of the World*, the attraction at its sister house, the Rivalto. The unfavorable weather conditions apparently stopped some of the crowd which had intended to see *Learning to Love* at the Strand, although nevertheless the film made a good showing. *Oh, Doctor*, the comedy presented at the Piccadilly, made a hit and justified holding itself over this week. At the Colony *Charley's Aunt* continued in good form.

Among the superfeatures *Romola* was reported as attracting better business than in past weeks.

## Urge Tax-Free Music

New York, March 7.—President I. W. Rodgers, of the Motion Picture Theater Owners of Eastern Missouri and Southern Illinois, has sent to *The Billboard* a copy of a resolution adopted by the executive committee of the organization urging producers to use tax-free music in the preparation of cue sheets. The letter, signed by Secretary L. C. Hill, follows:

"In one or the other, and in some cases in all of our theaters, we use more or less of your service, and this letter is written for the purpose of calling your attention to the music cue sheets that you publish on your pictures.

"We desire to use at all times a music-cue sheet made up of music that is tax free. There is a tax-free music bureau in New York, of which Harry Sigmund is the manager. We think it is his intention to discuss with you this question and we want to go on record as being in sympathy with this idea, and we are getting this letter before you with that purpose in view.

"We want to state kindly but firmly that we will give preference in the booking of pictures to those pictures which have tax-free music-cue sheets accompanying them."

## New Distributing Company

Kansas City, Mo., March 9.—The Midwest Film Distributors, Inc., has been organized here. E. C. Rhoden, former branch manager of First National, heads the concern. Other officers of the organization are: Vice-president, L. M. Miller, owner and manager of the Palace Theater, Wichita; treasurer, Stanley Chambers, managing director of the Miller and Palace theaters, Wichita. Thomas D. Byrle, First National city salesman in Kansas City, has succeeded Mr. Rhoden as branch manager of First National's local exchange.

## Fight Standing-Room Bill

St. Louis, March 9.—Missouri exhibitors are assembling their forces to oppose the standing-room bill which has been introduced into the State Legislature. Should the measure become a law theater owners would be prevented from selling more tickets than there are seats in a house. It is believed that the bill has only a fighting chance of being successful.

JANE WINTON



This former "Ziegfeld Follies" beauty is doing excellent work under a Paramount contract. Possessing all the qualifications of stardom, Miss Winton ought to have a splendid future on the screen.

## New Jersey Theater Owners Honor Mayor of Newark

Newark, N. J., March 7.—About 1,200 residents of Newark and vicinity went "star gazing" last night when the Motion Picture Theater Owners of New Jersey held a movie ball at the Robert Treat Hotel. The function was given in honor of Newark's mayor, Frederick C. Breidenbach, and R. E. Woodhull was a prominent guest. Preceding the ball was a dinner.

As midnight approached the stars came out. Among them were Richard Dix, Louise Glaum, Edna Murphy, Clara Kimball Young, Johnny Walker, Virginia Lee Corbin, Dorothy Mackall, Niles Welch, Irma Harrison, Eddie Burns, Rod La Rocque, George Hackathorne, Lincoln Steadman, Douglass McLean, Marguerite de la Motte and Francis Howard. One feature of the proceedings was the taking of a film of about 800 feet with several of the screen luminaries participating. Pathe News pictures of the inauguration of President Coolidge were shown. Ed. Hurley, of the New York office of Associated Exhibitors, arranged the entertainment.

In every respect the affair was a "wow" and showed credit upon the following committee on arrangements: Louis Castelbaum, chairman; Louis Rosenthal, Eugene Steinhart, Jack Halperin, Dave Mate, George Jacobs, Henry Austerman and Charles Robinson.

## Trade Follows Film Stars

New York, March 7.—Trade no longer follows the flag, but instead trails after American film stars, according to a recent editorial in *The London Post*. The English paper declares that Yorkshire and Northampton industrial companies have been compelled to change over their plants in order to furnish their Near East customers with American styles which have been popularized by the movies.

## Universal Gives Party

New York, March 7.—Universal effectively introduced Glenn Hunter and Edna Murphy to New York's newspaper and trade-paper workers Tuesday noon at a party at the Fox studio, where *Once a Peddler* is being made. The luncheon was excellent. Henry Clay Gate, publicity director for Universal, and Lily Shadur, business manager of the unit in production, did the honors for the company and did them flawlessly.

## Fire Under Theater

New York, March 7.—Fire which started in a basement under two buildings at Broadway and 64th street recently drove several hundred patrons of the Arcade and New Comedy, motion picture theaters, into the street. The audiences left the houses in an orderly fashion.

## Legislatures Are Busy With Censorship Bills

**Wisconsin and Missouri Measures  
Would Empower Boards To  
Pass Judgment Upon Film  
Advertising**

New York, March 7.—Motion picture censorship bills continue to descend upon State Legislatures and to provide conversational topics for exhibitors throughout the country.

In Wisconsin Assemblyman Paul D. Raffile, of Cadott, has introduced a measure which orders State-wide censorship of films. Exhibitors thought that they were going to escape censorship bills, but at the 11th hour, just before the expiration of the time set for the introduction of new measures, the Raffile Bill put in its appearance. It seeks a board of reviewers and appropriates \$20,000 for its conduct. Heavy penalties are provided for the exhibition of pictures in violation of the board's rulings.

A bill similar in nature has been presented to the Missouri Legislature by Senator O. A. Pickett. The measure provides for a board of censorship comprising a man and woman, which would also pass judgment upon picture advertising as well as upon films shown in the State.

Possibilities are that Oregon will emerge from the legislative year with a censorship act upon its statute books. Recently a minority report presented to the Assembly urging junking of Representative Tucker's Bill was rejected by a vote of 41 to 15, which apparently gives the measure a practically clear field. A substitute bill has also been offered. This provides for a board of three persons with a salary not to exceed \$2,400 per year. Viewers would receive not more than an aggregate of \$2,000 per annum. Fees for services would be \$5 for each 1,000-foot reel, with a \$1 charge for each additional 1,000. According to advocates of the plan, including a number of organizations, the board would pay its own way.

## Equipment Dealers Plan Convention at Milwaukee

New York, March 7.—The Equipment Dealers' Association of America will hold its annual convention in Milwaukee during the gathering of the M. P. T. O. A. May 12, 13 and 14. Arrangements for transportation facilities to the theater owners' convention are being made here by Clarence A. Cohen, who has established headquarters at 25 West 43d street. Associated with him on the committee are representatives of the trunk line railroads of the country.

All theater owners and others interested in the convention may have train and hotel reservations made by writing for them or otherwise communicating with the national headquarters of the organization.

## Tax-Free Music Sheets

New York, March 9.—In accord with the recommendation of the M. P. T. O. A., Vitaphone today inaugurated a tax-free music cue service for exhibitors in connection with its release of *School for Wives*, Victor Hugo Halperin production. The Vitaphone statement reminds house managers that the music will only be free until the date of publication. The purchase thereafter of any music, the copyright of which is held by a member of the Authors and Composers' Association, carries with it the same annual charge that has been imposed in the past. Tax-free cue sheets are to be issued in addition to the service previously in operation.

## To Film Cooper Story

Los Angeles, March 8.—*The White Desert*, written by Courtney Ryley Cooper, well known to *Billboard* readers, will soon be started by Metro-Goldwyn on the West Coast. The film will be made in Colorado and the Continental Divide, on the exact locations used by the author in his story. Reginald Barker will direct the picture.

## Cameraman at Carthage

New York, March 7.—A Pathe cameraman, Maurice Kellerman, is a member of the expedition of archaeologists which has gone to the north coast of Africa to excavate the ancient city of Carthage. The venture is under the auspices of the leading educational and scientific institutions of the world.

## Films on Broadway

Week of March 15

Capitol—*Seven Chances*, Metro-Goldwyn, featuring Buster Keaton, with Ruth Dwyer and T. Roy Barnes.  
Rialto—*The Air Mail*, Paramount, with Douglas Fairbanks, Jr.; Warner Baxter and Billy Dove.

Rivalto—*The Dressmaker of Paris*, Paramount, starring Leatrice Joy, with Ernest Torrence and Alan Forrest.

Strand—*Sally*, First National, with Colleen Moore, Lloyd Hughes, Eva Novak and Leon Errol.

Piccadilly—*Bad Company*, Associated Exhibitors, starring Madge Kennedy and Conway Tearle.

Central—*Man Without a Country*.

Astor—*The Lost World*.

Apollo—*Quo Vadis*.

Cohan—*Romola*.

Criterion—*Miracle of the Wolves*.

## O'Reilly and Cohen Accept Nominations of T. O. C. C.

New York, March 7.—At a meeting of the board of directors of the T. O. C. C. Tuesday an outstanding feature was the acceptance of nominations for the offices of President and Chairman of the board by Charles L. O'Reilly and Sydney S. Cohen, respectively. Acceptance of nomination virtually amounts to election.

In connection with the session the following statement was issued by Secretary S. A. Moross: "Sydney S. Cohen, former president of the Motion Picture Theater Owners of America and its present chairman of administration in accepting the nomination to the office of chairman of board of directors will undoubtedly bring the independent theater owners throughout the country into closer co-operation. For some time past this organization has regarded with the gravest concern the aggressive, greedy and selfish disposition of certain powerful interests in the motion picture industry and their determination to dominate its activities in all its branches.

"Nathan Burkan has been engaged as counsel by the Theater Owners' Chamber of Commerce for the purpose of securing relief for those theater owners who are now oppressed, or threatened with oppression by this ever-growing system of absolute control and domination of first-run product by these combinations. Mr. Burkan has sought thru conferences with Will H. Hays, president of the Motion Picture Producers and Distributors of America, ways and means to safeguard the interests of the independent exhibitor. Mr. Hays and his associates have expressed willingness to cooperate in every way to protect the independent theater owner, producer or distributor who finds himself a victim of the conditions complained of. Mr. Hays realizes the seriousness of the existing aggressions and of the dispositions and tendencies of a few groups to virtually dominate the motion picture industry.

"Mr. Hays feels that he has a plan to submit by which he hopes to give the desired relief. Should the Hays plan fail the Theater Owners' Chamber of Commerce is prepared to fight for the independence of its members to the utmost and will enlist investigations by every department of the State and national government for the relief desired and, wherever evidence warrants it, action will be brought under the trust laws for the protection of those whose rights have been jeopardized."

## Affiliates With A. M. P. P.

New York, March 7.—Associated Pictures' Corporation is the latest addition to the personnel of the Association of Motion Picture Producers. A membership in the West Coast division has been issued to Herbert Lubin and Arthur H. Sawyer, executives of the company. The corporation has become affiliated with the West Coast division of the Hays organization owing to the fact that it maintains production headquarters in Hollywood.

## Extra Girl Wins Success

Pittsburgh, Pa., March 6.—Alyce Mills, a Pittsburgh girl, answered an ad for extras in a local movie production many months ago. Last week she appeared at the Blackstone Theater in person in connection with the presentation of the first picture in which she played an important part. She left Sunday for Hollywood to begin fulfillment of a contract with R. P. Schulberg Preferred Pictures. Helen May Mills, her sister, is also a movie actress. She and her mother accompanied the new star to Hollywood.



REVIEWS

By EDDY

"Taming the West"

Universal

In the part of a millionaire tenderfoot who finds romance out in the great, open places, Hoot Gibson breezes thru Taming the West, his latest Universal vehicle. The picture, which is typical of Gibson's Westerns, is absurd in situations, old in plot, but nevertheless will be liked because of its entertaining characteristics, of course it wasn't made for a Broadway first-run house.

Wary of the jazz existence of his son, John Carleton, Jr., a moneyed dad sends him to his Montana ranch for reformation as screen fathers not infrequently do. There John runs up against Terrence Weaver, his father's deadly enemy, but the dad does not interfere with his falling in love with Weaver's pretty daughter, Beryl. He does his customary bronco-busting stunts, beats up one of Weaver's men and finally does a "young Lechivar came out of the West" when he heads down the matrimonial lane with Beryl in her own roadster. The marriage transforms their dads from bitter enemies into old cronies.

Hoot Gibson plays John Carleton, Jr., in perfectly normal form and Marcelline Day makes Beryl charming. Others in the cast are: Morgan Brown, Edwin Booth Tilton, Herbert Prior, Louise Happe, Albert J. Smith, Francis Ford and Frank Wade. Direction of the film, which has a footage of 5,304, is by Arthur Rosson. The story is based on B. M. Bowers' novel, The Range Rascals.

"Breed of the Border"

F. B. O.

Breed of the Border is enough to make any self-respecting Western ashamed of its relationship. To say that the plot is writ is to put it mildly, and furthermore, to thrill register. The acting is ridiculous. Any exhibitor who signs for this picture, the direction of which is charged against Harry Garson, is picking a lemon.

After the robbery of the Inspiration gold mine a stranger, Circus Lacey, drifts into the little mining town of Esmeralda. Wells, the crooked sheriff, has some of the stolen gold "planted" on the property of Slocum, who is then accused of the crime. Lacey, in spying the camp of Wells' band of outlaws, is captured. But he is original if not sensible in his plan of escape. Lying to his captor about gold mine hidden in a cavern he induces the man to go there. Then when the outlaw is dying of thirst and lost, Lacey's price to save him in his freedom. Our hero comes thru the adventure without signs of thirst although the beguiled had nearly died despite the fact that he has had more water to drink than Lacey. The dashing cowpuncher returns to the village in time to prevent a bank robbery and then shows up Wells as a crook with a sheriff's badge. Lacey, who is in reality a detective or something like that, concludes his performance with a love scene with Slocum's daughter.

In the cast are: Lefty Flynn, Dorothy Dwan, Louise Carver, Milton Ross, Frank Hagney, Fred Burns, Joe Bennett and Bill Donovan. The best acting honors go to Dorothy Dwan; Flynn is almost humorous. The titles border upon the ridiculous sometimes and the photography is mediocre. Footage of film, 4,350.

"Mansion of Aching Hearts"

Schulberg

An achievement in absurdity and stupidity is The Mansion of Aching Hearts. B. P. Schulberg production which brings Ethel Clayton back to the screen. The characters act without reason. Bad as the story is, the cast makes it worse by ignoring proper restraint in the dramatic scenes. Attempting to be profound, the titles do a flop. The camera work is just ordinary.

John Dawson, banker and power in a little Maine fishing village, suspects the legitimacy of his son and drives his wife and child from home coincidentally with the departure from the town of a man who is in love with the wife, Pauline. After rowing to the mainland Pauline loses control of the skiff which carries her boy out to sea. She believes the youngster drowned but instead he is rescued by fishermen.

When he grows to manhood the boy, who calls himself Bill Smith, develops a deep hatred of his mother, as he believes she deserted him. The girl he is in love with, Martha, is driven from the village by a flimsy scandal story and goes to New York. After falling in an attempt to commit suicide the young lady is taken to the "mansion of aching hearts," an institution for "fallen girls." Pauline, the mother, decides to go back to the village with the girl and help her clear her name. As they approach the island a storm drives the boat on the rocks and Bill Smith saves his mother without knowing who she is. Later his father, narrow-minded and revengeful, reveals the identity of the woman. This calls for an unlogical and improbable scene in which the youth leads a mob to drive his mother out of town. After she has

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been seized he abruptly turns around and rescues her. The picture ends with the husband and wife approaching a reconciliation and her old lover in South America entirely out of the story.

Ethel Clayton is unaturally emotional as Pauline. Others in the cast are: Barbara Bedford, Priscilla Bonner, Philo McCullough, Edward Delaney, Lullen Landis, Son de Grasso, Eddie Phillips, Edward Ribbbon and Helen Hoge. James P. Hogan directed the film, which has a footage of 8,147. This picture will not bring much business to any exhibitor, especially in the cities. From the box office standpoint it cannot even be rated fair.

"Jimmie's Millions"

F. B. O.

Richard Talmadge is an able comic actor and there is ample verification of this statement in his latest F. B. O. release, Jimmie's Millions. The film is replete with both physical action and absurdities. Despite all handclaps it manages to turn out an entertaining program picture.

The plot (to be gracious in using the description) revolves around one of these inconvenient wads, this one in particular requiring Jimmy Wischery to report to his attorney on a certain day for three months in order to take an inheritance of \$2,000,000. But there is dirty work pending. A disappointed relative plans to stop Jimmie from gaining the fortune and employs a bruiser to beat him up. Instead James does the beating and later believes that he has killed the man. After playing tag with officers and sleuths over house lids, lumber yards, etc., he is captured. However he escapes, captured the supposedly "dead man" and returns to court to expose the heavy, to clear himself before his sweetie and to win the legacy.

Numerous tight scenes and burlesques provide Talmadge with an opportunity to be acrobatic. Acting is in unknown quantity as far as the film goes.

Supporting Talmadge are: Betty Franckee, Charles Barry, Brinsley Shaw, Dick Sutherland, Ina Anson, Lee Moran and Wade Boteler. James P. Hogan directed the picture.

"The Rag Man"

Metro-Goldwyn

Metro-Goldwyn's newest Jackie Coogan picture, The Rag Man, is not as entertaining as most of his recent releases. There is little in it of the human interest variety which generally is a high spot in Coogan pictures. But Jackie is his usual clever self, and in addition to his playing the sub-titles are humorous, as they are obviously intended to be. The story is typical of most of the films this youngster appears in, it serving only as a feeble background for him to do his stuff. After surveying the opus from every angle the decision is that the picture ought to do a fair amount of business for any house.

Timothy Kelley escapes from a burning orphanage and annexes himself to one Ginsburg, dealer in high-class junk, second-hand bottles and the like. It seems that this Jewish business man has a melancholic complex because he was once cheated out of a valuable patent for a sewing machine attachment. When one of the two swindlers thinks he is heading toward St. Peter's gate he urges his companion to make the theft good to Ginsburg. After some indecision on this chap's part he finally does and the junk man experiences an improvement in health.

The plot is as feeble as it sounds. There is an amusing scene when a friend of Ginsburg learns that some of the liquor he is drinking was sold by his little son Jim for one cent per bottle.

Willard Mack wrote the story for Jackie and Eddie Gine directed it. Supporting the youngster are Max Davidson, Lydia Yamans Plus, Robert Edeson, William Conklin and Dynamite, a horse. Footage of film, 5,368.

"Oh, Doctor"

Universal

Surprisingly good work on the part of Reginald Denny, formerly champ of screen fistle encounters, is an outstanding feature of Oh, Doctor. Universal picture. Cast as a dissipated youth, he successfully increases the amount of comedy in this amusing film. Not only does the cinema contain goodly comic lines, but also there are numerous thrills provided when Denny proves that he is a brave young man. Excellent are the titles, which go to keep the story fast-moving. The

film will appeal to any class of audience and incidentally to any box office.

The theme concerns Rufus Billups, Jr., as reticent and girlish as his name suggests, who believes that his health is sufficiently bad to insure him of death very shortly. As he needs money in order to die comfortably he borrows \$150,000 on his coming estate of \$750,000, the deal being transacted with three old, sly and frequently humorous business men. They make the investment after physicians assure them he will not die within three years, when his inheritance is due.

As one of the precautions against an altogether-too-soon demise they replace "Death Watch Mary" with a "beautiful view", personified by Dolores Hicks, trained nurse. But when Rufus learns that she admires big, dare-devil men he immediately begins flirting with death and nearly gives heart failure to the three business speculators. Subsequently he gets banged up in an auto race, also wins more bandages thru a motorcycle upset and caps his previous stunts by climbing a flag pole on top of a high building. When the unscrupulous trio see him up against the sky while workmen, unaware of his position, are taking down the pole, they sign a paper which returns his inheritance to him. The attractive nurse, whose scorn has grown to love, puts the deal across.

Altho Denny looks fairly substantial for a youth headed toward a coffin, he does well with the role. Mary Astor, as the improved "vi-w," is splendid. Others in the cast are Otis Harlan, William V. Mong, Tom Ricketts, Lucille Ward, Mike Donlin and Blanche Payson. In directing the picture Harry Pollard sustains his reputation as a first-class comedy maker. The adaptation is from The Saturday Evening Post story of Harry Leon Wilson. Length of film, 6,587.

"The Thundering Herd"

Paramount

To your list of genuine box-office attractions add The Thundering Herd, another Paramount picture of the plains and pioneers. Altho the film is not as appealing as The Covered Wagon it is a worthy relative and bound to do business for any theater. Generally speaking, the roles are ably handled, the photography attains extra good heights and the titles are fine. The Indians do their work like originals (obviously they are) rather than like painted white men. Randall Jett, with his step-daughter, Milly Fayre, goes into the West in search of buffalo skins. One night the girl visits a saloon to see a lawyer and is saved by Tom Doan from an assault. Later, when they meet out on the prairies, Jett has Doan tied to his horse, which is let loose, the animal returning to the camp of Doan's friends.

The Indians decide that the white men are becoming too destructive with the herds of buffalo and launch a warfare to drive them from the plains. They attack the pioneers and after nearly overcoming their opponents are repelled. These scenes are produced without the taint of artificiality, but on the other hand do not make your hair stand on end. The usual "climb," in this instance between Tom and Billy, ends the story, which is simple, as undoubtedly you have learned after reading this synopsis.

William Howard wins commendation for his direction of the film, which presents the following cast: Jack Holt, Lois Wilson, Noah Berry, Raymond Hatton, Charles Ogle, Col. T. J. McCoy, Lillian Lightfoot, Enidale Jensen, Stephen Carr, Maxine Elliott Hicks, Ed. J. Brady, Pat Hartigan, Fred Kohler and Robert Perry. There can be no fault found with the performances of Holt and Miss Wilson, both offering understanding portrayals. Length of film, 7,187.

"Too Many Kisses"

Paramount

A Man Must Live had a weakening effect upon Richard Dix's reputation, but Too Many Kisses evens up the score and perhaps gives him a lead. Paramount's conception of A Maker of Gestures, by James Monk Saunders, is distinctly an entertaining picture, with a plenteous amount of action, high-calibre acting and amusing incidents, which sometimes become burlesque. This is an excellent selection for any exhibitor.

Gaylord, Sr., signs his seventh check to hush up breach of promise suits, and in hopes of keeping his fast-stepping son isolated from the female of the species dispatches him to the Basque country near the French-Spanish boundary. With him, in the capacity of guardian, is Simmons, employee of the house of Gaylord,

who loses his job providing Richard goes traiping around with gay senoritas. They are supposed to be on a business mission. Anyway, the story leads them to the home of one Manuel Hurz, who possesses a distractingly pretty daughter, Yvonne. Richard makes a sincere attempt to overlook her but doesn't succeed. He arouses the jealousy of Julio, local chief of police, altho that isn't his correct title, and he has the American kidnaped and taken to a mountain retreat. Richard uncorks his supply of pep and escapes, arriving at a fiesta in time to foil the villain, who is shanghaiing Yvonne. The captain loses his dignity when Gaylord dumps him head first into a basket on the back of a donkey. The American winds up the performance with an enviable kiss with Yvonne.

Dix, as Richard Gaylord, is dashing and pleasing in every scene. His admirers especially will derive gratification from his work. Frances Howard is splendid as Yvonne and William Powell, who villained his way thru Lillian Gish's Koolha, does a good job with Julio. Others in the film, directed by Paul Sloane, are Frank Currier, Joe Burke, Albert Tavernier, Arthur Ludwig, Ailyn Mills, Paul Panzer and "Harpo" Marx of the legitimate stage. The titles are entertaining but the exteriors talk too loudly of the paint brush.

"Lady of the Night"

Metro-Goldwyn

Monta Bell's production of Lady of the Night for Metro-Goldwyn should prove satisfactory to any box office in view of the generally good acting, commendable direction, clever sub-titles and fine photography. The story is not intricate enough to justify headaches, but it is fair enough for this picture starring Norma Shearer. Humorous inserts enliven the proceedings.

The film shows Miss Shearer in a dual role. She does Molly, the lady of uncertain character, hard-boiled and overdressed, with a real sense of intimacy, but on the other hand her characterization of Florence, the girl who steals her lover, frequently becomes cold and too restrained. Malcolm McGregor is sufficiently good-looking and enthusiastic for David, the young inventor. George K. Arthur, he of The Salvation Hunters, is well cast as Oscar, the Beau Brummel of his sector of lower New York, being "simpy" to the necessary degree.

Adela Rogers St. John's script concerns the love of two young women for a man, which not infrequently occurs on the screen and elsewhere. One is the daughter of a deceased convict and the other comes from a wealthy parentage. David sells his invention to Judge Banning and, besides receiving a healthy check, receives an introduction to his charming daughter, Florence, fresh from prep school. A strong case of love develops between the couple. When Florence learns that Molly cares for the other corner of the triangle, she refuses to marry David. The "lady of the night", realizing that the young chap is in love with Florence, straightens out matters by announcing that she is to wed Oscar, the arrangement pleasing everyone except herself.

In addition to the players already mentioned others in the company are Fred Esmelton, Dale Fuller, Lew Harvey and Betty Morrissey.

"The Swan"

Paramount

Dimitri Buchowetzki's production of The Swan for Paramount is a praise-worthy piece of cinema, not as dramatic as the stage play, but nevertheless entertaining. Performances except that of the title role are well done, the camera work is practically above criticism and the titles are very good. The sets are gratifying to the eye. Moviegoers who find thrills in Westerns will not boost this picture but all other grades of audiences will like it. In the cities especially The Swan should make friends with the box office.

Adolphe Menjou is seen in a flawless performance as Albert of Kersten-Rodenfels. He combines showmanship with artistry and wins his audience from the start. Frances Howard, in her film debut, fails to catch the spirit of Alexandra; she makes the Swan frigid and almost disagreeable rather than aristocratic. Ricardo Cortez and Helen Lee Worthy, who steps from Ziegfeld's chorus to Paramount's Long Island studio, are both agreeable in their roles. Others in the cast are Ida Waterman, Helen Lindroth, Joseph Depew, George Walcott, Michael Visaroff, Michael Vavitch, Nicoli Soudanin, Arthur Donaldson, General Lodjensky and Clare Eames.

Alexandra, altho in love with Dr. Walter, a tutor, is regarded as the bride-elect of Albert, a foppish young noble who

(Continued on page 58)

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# Film Shorts

When Glenn Hunter gets thru starring in *Once a Peddler*, Universal production, he will pack up and go to Europe for a vacation. The picture is being made at the Fox New York studios and will be complete in about two weeks. Will Niza is directing and the cast includes Edna Murphy, David Higgins, Edward Mooker, Jim Bradley, Jr., Jean Jarvis and Pete Raymond. The script is based on Hugh McNair Kallen's story in *The Saturday Evening Post*.

Working in *Moonflower* at the Coast for Paramount are William Collier, Jr.; Vera Lewis, Betty Compton and Jack Holt.

Betty Blythe is in Germany playing the title role of *She*, a screen version of Sir H. Rider Haggard's novel being made by an English producing company. Exteriors will be made in Italy.

The John S. Robertson company, including Richard Barthelmess, Bessie Love and Carlotta Monterey, left New York March 3 and are now making exteriors for *Soul Fire*, First National production, at Lauderdale, Fla. Fifteen persons are in the party, which will return to Gotham in about two weeks. It is expected that by April 13 production will be started at Teo-Art studio, East 49th street, on *Shore Leave*, Barthelmess' next vehicle. After this picture the directorial reins of this star may be handled by Al Green, now with Sam Goldwyn on the Coast.

Rayart will soon release the following: *The Knockout Kid*, first of series of Westerns starring Jack Perrin, supported by Molly Malone, produced by Harry Webb; *Getting 'Em Right*, featuring George Larkin with support from Jane Thomas; *The Courageous Fool*, fourth production starring Reed Howes, with Carmelita Graghtly as feminine lead, produced by Harry J. Brown.

Jerome Storm will again direct Charlie Ray in *Some Pumpkins*, the first of a series Ray will make for Chadwick. *Brown of Harvard*, old-time stage success, will be brought to the silver screen by Metro-Goldwyn.

Dorothy Gish has signed to play opposite Rod La Rocque in *Night Life of New York*, which Allan Dwan is directing for Paramount. George Hackathorne and Ernest Torrence are also in the film, which has just been put in production at the Long Island studio. Dwan had been scheduled to make *The Coast of Folly* with La Rocque and Gloria Swanson, but the illness of the latter caused cancellation of the arrangement.

Charlie Murray, Ford Sterling, Hank Mann and a girl who is practically unknown in film world are working in Marshall Neilan's latest production for Metro-Goldwyn. The title of the picture has not as yet been announced.

Douglas MacLean was in New York to attend the premiere of his latest production, *Introduce Me*, at the Strand Theater.

A new Metro-Goldwyn contract holder is Benjamin Christianson, who has made several successes in Europe, including *Orders Under Seals* and *Blind Justice*. Christianson is managing director of the largest cinema theater in Copenhagen, a government appointment.

Charles Ray's picture for Pathe, titled *Percy*, will be released March 15. The cast comprises Charles Murray, Barbara Bedford, Betty Blythe, Victor McLaglen, Louise Dresser, Joseph Kilgour, Don Marion, David Winter, Clyde McAtee, Jack Cosgrove and Richard Nellie.

Louis P. Kramer, Eastern representative of the Thomas H. Ince Studios, has resigned to open a motion picture and theatrical service. With him are associated Murray Craner, of *The New York American*, and Robert Bolton, advertising display manager of the Consolidated Gas Company of New York.

Anna Q. Nilsson will play in *The Viennese Medley*, which First National will put into production in April.

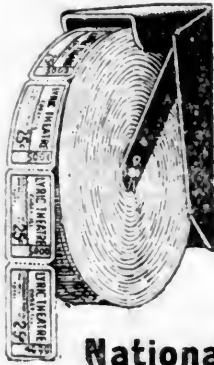
Shooting has started on *The Circle*, Frank Borzage production being made at the Metro-Goldwyn Culver City studio. The principals are Eleanor Boardman and Malcolm McGregor.

At the old Louis B. Mayer studios in Los Angeles Lawson Harris Productions has started work on *My Neighbor's Wife*, an adaptation of the James Oliver Curwood story being directed by Clarence Goldert. The players are Mildred Harris, Tom Santschi, Ralph Faulkner, Margaret Loomis, Frank Leigh, Lucien Littlefield, Philippe De Lacy, Charles Gerard, Mason Mitchell and Gertrude Wade. Lawson Harris is codirecting with Goldert.

The cast of *In the Name of Love*, being made for Paramount by Howard Higgin at the Coast, comprises: Greta

## May Print Stars' Salaries

Los Angeles, March 7.—Statistics on the salaries of the motion picture stars may be revealed to the public thru the press when Chief Statistician Louis Bloch, of the State department of labor, completes an investigation which is now under way. The department has complete data on other industries, but little information concerning the movies. Bloch is visiting the studios to compile tables showing the average period of employment, the fluctuation of supply and demand and general conditions in the industry.



# ROLL TICKETS

Five Thousand,	-	-	-	-	\$3.50
Ten Thousand,	-	-	-	-	6.00
Fifteen Thousand,	-	-	-	-	7.00
Twenty-Five Thousand,	-	-	-	-	9.00
Fifty Thousand,	-	-	-	-	12.50
One Hundred Thousand,	-	-	-	-	18.00

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Nissen, young Norwegian actress who is making her screen debut in this picture; Ricardo Cortez, Wallace Beery, Raymond Hatton, Edythe Chapman, Lillian Leighton, Richard Arlen, William J. Kelley, Leo White and Babe London.

In April Goldwyn will release the latest George Fitzmaurice production, *His Supreme Moment*, featuring Blanche Sweet and Ronald Colman. Others in the cast are: Jane Winton, former Ziegfeld Pollie's beautifier; Belle Bennett, Cyril Chadwick, Nick de Ruiz and Ned Sparks.

James Cruze's next production for Paramount release will be *Welcome Home*, based on the stage play by Edna Fisher and George Kaufman.

## Exploitation Stunts

Joe Weil, of the Universal press department, was responsible for a good publicity stunt in connection with the showing of *Oh, Doctor*, at the Piccadilly Theater, New York. Working with George Morris, house publicity director, he had two girls from the ballet of *The Love Song*, musical show, attired as nurses and walk the Broadway section to distribute packages of "love pills", which were in reality candy tablets. Printed on the packages were lines calling attention to the feature booked at the Piccadilly. The girls carried wicker baskets on which were paper hearts bearing the name of the film. Another girl similarly dressed rode around town in a Stutz, similar to the one Reginald Denny drives in the picture, and dispensed love pills.

Exhibitors playing Milton Sills' old release, *Isle of Lost Ships*, have an opportunity for a timely publicity toup with the press accounts of the location of the Sargasso Sea by a scientific expedition. The film, as many theater men know, deals with this drifting area of seaweed.

When members of the city council of Buffalo, N. Y., entered the chamber the other night they found a large oil painting of an undraped woman on the scene. Across the top of the painting was the question: "Is Buffalo going to hell?" Mayor Schwab ordered a sergeant-at-arms to remove the uninvited guest, but by the time this had been accomplished everybody present knew that *Dante's Inferno* was playing at Shea's Hippodrome.

A man in Arabian costume, mounted and carrying a small pennant suspended from a spear, attracted considerable attention to *The Arab* when it played at the Alhambra Theater, Canton, O.

By voluntarily agreeing not to operate his house on Sunday or Wednesday in opposition to church services and prayer meetings, R. N. Rupke, on opening the new Garden Theater at Garden Grove, Calif., won the support of local clergymen. The ministers, Chamber of Commerce and other local organizations then urged attendance at the theater and helped exploit the initial feature, *Excuse Me*.

Radio enthusiasts heard extracts from what is said to be Erich von Stroneim's own account of how *Greud* was made in connection with the displaying of this picture at the Stanton Theater, Philadelphia, recently.

A beaverboard locomotive front, carrying a spot for a headlight, was used at the Washington Theater, Bay City, Mich., recently to exploit *The Signal Tower*. Three railroad lanterns and a semaphore were also used to create railroad atmosphere.

In pushing *Excuse Me* over at Loew's State Theater, Los Angeles, a "human fly" hung to a flagpole bearing an *Excuse Me* banner for 13 consecutive hours. A tall Negro, attired as a Pullman porter, carried a lettered suitcase thru the streets.

A fleet of trucks was used in billposting Boston recently in connection with the showing of *The Lost World* at Tremont Temple. Each truck was sufficiently lettered to "tell the world" what it was all about.

## Notes for Exhibitors

Julius K. Johnson, manager of the Forum Theater, Los Angeles, is making the radio work for his house. He has a long-distance receiving set on the mezzanine floor of the theater which helps entertain patrons who are waiting in the foyer.

Jack Goodwin is now manager of Smalley's Catskill house at Albany, N. Y. He formerly was at the head of a

musical comedy company and also has been interested in the picture industry.

George Pankey is operating the Grand Theater, Shawneetown, Ill., having acquired the house from J. W. Nay.

The Liberty Theater at Herkimer, N. Y., under the ownership of C. H. Moyer, is offering vaudeville for the first three days in the week, charging 35 and 50 cents, and pictures only for the latter part of the week, the admission prices then being 20 and 30 cents.

At Buffalo, N. Y., the Lafayette Square recently observed its third anniversary. Fred M. Slaughter is manager and Bill Van Dyne his assistant.

Logan Woods has purchased the Triangle Theater, Jopka, Ill., which is now known as the Logan. The property formerly was owned by Charles Rickard.

John Ainsley is managing the Broadway-Strand, Detroit, for Universal, succeeding Edward Zorn, who had been in charge since the picture company acquired the house last July. Zorn is now in charge of another Universal house in the East.

Otto T. Schroepel, formerly manager of the Star Theater, Tonawanda, N. Y., associated with the J. Meyer Schine interests as manager of their house in Salamanca and manager of the Associated Theaters' Corporation house at Fairport, has been appointed booker at the Buffalo office of the Fox Film Corporation. He succeeds Johnny Bykowski, who resigned.

Musicians of the Hollywood Theater, Milwaukee, "go on the air" each week from radio station WSOE in order to advertise the house, of which Sam Pylet is managing director.

A new \$10,000 organ has been installed at the South Troost, a suburban house at Kansas City, Mo. The theater is owned and managed by Mr. and Mrs. Matthew Gleason.

Giles Robb has succeeded J. P. Harley as manager of the Lyric Theater, Toledo, O.

At Steubenville, O., a new theater combination has been formed by J. K. Papulas and A. G. Constant, the organization being known as the Tri-State Amusement Company. Comprising the chain are: Olympic and Strand, Steubenville; American and Strand, East Liverpool; two houses at Toronto, O., and all theaters at New Cumberland, Weirton and Wellsburg, W. Va.

Plans have been made for the rebuilding of the Queen Theater at Tyler, Tex., the house having been destroyed by fire. Mrs. Ira Shields is the owner.

The West Upton Theater in Upton, Mass., was closed recently because of an epidemic of German measles and grip.

As a feature at the Lancaster Theater, Boston, each Saturday afternoon, Manager Dimick has a chorus of 100 children. Rehearsals are held Saturday mornings under the direction of R. L. Harlow.

West Coast Theaters, Inc., of Northern California has outgrown its quarters in Leavenworth street, San Francisco, and is planning to remove to the fourth floor of the Golden Gate Building.

The New Redding Theater, owned by J. J. Wood, Redding, Calif., has been remodeled and redecorated and a large organ installed.

G. A. Campbell has acquired the Shadows Theater, Ansbay, Ill., securing the property from Ellis & McDonald.

Hal Opperman has opened a second house at Pontiac, Ill., the theater being named the Crescent. His other house is the Bond.

George P. Scully is manager of the Empress in South Halsted street, Chicago.

B. Clarke is the new owner of the Elmwood Theater, Oak Park, Ill. He bought the house from Tony Sabick.

## Wants Clean Audiences

New York, March 7.—"There are plenty of clean shows in both legitimate and motion picture theaters and if the public will patronize these instead of the other kind there will be no indecent productions," said David Wark Griffith, addressing members of the St. David Society of New York State at its annual dinner in the Hotel Astor Monday evening. He said: "I find it hard to believe theatrical producers are trying to corrupt innocent, sweet, pure New York. While much is being said about how to make the stage clean, I suggest we try the innovation of clean audiences."

# REVIEWS

(Continued from page 57)

has a diversified interest in ladies faire When the forthcoming marriage is announced he is given a "stag dinner" and the disappointed lover, Walter, is called in to participate in order to make more than 13 in attendance. When Albert offers a toast, not to his bride but another flirtatious young woman whom he expects to lighten the tediousness of matrimony, the tutor starts trouble which ends with a duel. Alexandra, finding that Walter has a sword thrust in the arm, proclaims her love for him. This scene gives Albert an unexpectedly and happy opportunity to avoid marriage to please his mother and the Swan and the tutor bring the picture to an abrupt end with a love embrace in the garden. In the story as portrayed on the legitimate the plot was built around the Swann, but the screen version makes Albert the predominating figure. Footage of film, 5,889.

## TABLOID REVIEWS of SHORT SUBJECTS

### "Ko-Ko the Barber"

Red Seal Cut-of-the-Inkwell cartoon made by Max Fleischer. Good, humorous entertainment altho not as funny as other cartoons by the same artists. It is worth booking.

### "Do You Remember"

Red Seal featurette based on Thomas Hood's famous poem. Sketches life of boy in country with comic and occasional tragic touches. This film will appeal especially to big-city audiences. Do not look for action in this picture.

After being dark for six years the Crystal Theater at Guthrie, Ok., has been reopened by Montgomery & Owen. Theaters at Cushing and Three Sands, Ok., will be operated by the owners of the Crystal. Congratulations, accompanied by flowers, were presented on the opening night by many film companies. Pictures and road shows will be presented.

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**BOOTH MOVES FORWARD**

IT is a great thing when a man finds himself. So many of us are content to move along in the little narrow groove in which we have been traveling for years without any ambition to even look over the edge. I believe it is better to strive for big things and fail than never to strive at all. I have wanted to tell the story of Booth until he had time to demonstrate just what he can do in his new field.

C. E. Booth is now employed by The North American Light & Power Company and its subsidiary companies, such as The Illinois Power & Light Company, The Illinois Traction System and many others, which comprise a great allied interest representing more than \$200,000,000. It is his business to meet the officials of these various corporations and their employees and instill into them higher and broader ideas of business. That he has been able to do this is attested by the numerous reports of these officials in recommending the work that he is doing.



C. E. BOOTH

His first trip took him to Danville, Champaign, Decatur, Bloomington, Jacksonville, East St. Louis and Cairo, Ill.; St. Louis and Moberly, Mo.; Ardmore, Ok.; Topeka, Kan.; Omaha, Neb., and Des Moines, Ia. He remains one or two days in each place giving several consecutive talks. Among the subjects discussed are the following: *You Must Give To Get, Business Before Pleasure, Building Out and Building In.*

The company has shown splendid recognition of the work he is doing. A court stenographer was employed to make a report of some of these talks, and following the receipt of these reports, the company showed its appreciation in a very material way.

In *The Sales Bulletin* of February the following announcement was made of this new department, which I am repeating, as it makes plain the work that he is expected to do.

"A sales training course, expected to largely benefit every salesman and saleswoman, has been organized in each division. C. E. Booth is engaged in the work of helping the division sales managers to build up sales organizations, to train the sales organizations and to stimulate greater sales activity. Various manufacturers' representatives are co-operating in the program, conducting short demonstrations and salesmanship meetings in each of our divisions.

Success in selling requires preparation and training, just as in any other line of personal enterprise. Many a man engaged in selling is not earning the full amount he could earn nor enjoying the happiness he should, because he lacks complete preparation for his work.

"The purpose of the sales training course is to help each salesman and saleswoman to build up confidence in sales work. A plan of organized study classes is being encouraged."

The fine bureau business which, by hard work, Mr. Booth had built up, is being continued by Mrs. Booth, and with a good corps of agents, it is again placing a great many fine courses in the Chicago section of the country. In the selection of musical attractions for next season the booth office has determined to offer nothing but accredited musical features. Each musical number on the list will be vouchered for by the best musical critics of Chicago.

I am more than glad to report this new success of Mr. Booth. In his work this season of managing the lecture tour of the writer he was so courteous, so liberal and so highminded that he made that work a joy. To know that the bureau work is to continue on a still higher plane and to learn of his success in this other line is indeed a happy combination.

**The Editor Hits the Trail**

We select our friends because there is something in their personality that is different from the crowd. These friends remain a part of our lives, and they become a part of us because they seem so different from the rest. This is the result of personality—that quality which is never alike in any two persons. If each person has a personality of his own, how much more true is this of the audience, which is composed of 100 or 500 personalities, all different. Each personality formed in its primary characteristics by the ghosts of other days, but smoothed and shaped by its surrounding influences, forms a facet in that great human jewel—the audience.

And so we of the platform learn to like or dislike an audience in the same way that we like or dislike an individual. We speak of the characteristics of an audience just as we speak of those of an individual, and wherever two or three platformists are gathered you will find them gossiping about their audiences as if each audience were a person. Indeed, audiences and communities have souls, some of them glorified by great ideals, many of them marred and made unbecomingly by the material standards of greed and selfishness. Just as the character of the individual is graven on the face, so the character of the community is graven upon the composite face of its audience, and, to some extent, upon the landscape face of the town.

Just as some besetting sin places its impress upon the mind and the face of the individual, so one dominating character in the community, whose ideals of community life are low, will stamp his characteristics in the community life. I have seen many a town where the lines of mediocrity were graven so deeply that no investigation was necessary to determine what sort of men were the community leaders, and it is always startling in such a town to meet those same leaders and to note how exactly they correspond to the low ideals and the low civilization of the community in which they live.

The greatest American besetting sin is our egotism. When I tell an audience that the poor peasant of Siberia lives a more comfortable and more civilized life than many of our poor whites of the South the people look at me doubtfully. And if I say that the people of Japan are greater readers of books and literature than we of America, they think I am crazy. Yet such is the case. I am not pessimistic. America is coming into her own. But it is only as the soul of the American community may be purified and is able to catch the vision of a greater and better community life in which the home takes its proper place and the schools become real schools in which life is refined and polished and made worth while—where school is something more than a basket-ball training camp and school friendships are placed on an ethereal rather than a sensual basis—that life in each community will be able to approach its ideal.

I was very much ashamed of myself recently. I am ashamed of a temperamentality which will allow one unhappy face in an audience to influence me. I mention it because, perhaps, there are some others who have been similarly afflicted. There have been times in years past that a single face in an audience showing disapprobation or disapproval would so affect me that it was impossible for me to do my best. I would hesitate and finally begin to race thru my talk with no expression and absolutely no thought except to finish it and get away from that face. Happily I have been able to overcome part of that tendency, although my eyes will still wander back to the unhappy faces in spite of my determination to look in another direction. I am reminded of all this by a very recent experience. I was addressing a line audience in a little town. Upon the front seat were a man and his wife and daughter. The man and daughter were very responsive, seeming to enjoy every word with an

enthusiasm which was refreshing to me. The woman looked too bored for words. Occasionally she glanced at her daughter, who was laughing, with a pained look of surprise. I tried to look only at the happy pair, but my eyes would search out that unhappy face. When it came time for me to select some young ladies from the audience for the purpose of placing costumes upon them, I took a vicious delight in selecting the daughter, merely to annoy the lady of the lugubrious countenance. After it was over the man came up and shook hands. He asked me to meet his wife, which I did. I made some commonplace remark to her and she did not reply. The man said: "She is very deaf." I asked her in a loud voice if she had been able to hear any of the lecture, and she replied in a sad voice: "Not one word!" I had received my lesson.

**Wisconsin Rapids, Wis.**

If that audience of young people to whom I spoke in the high school at Wisconsin Rapids is a sample of the soul of that city, then I know it is a good town in which to live. What a study in sociology it would be to delve into the life of such a little city and determine just how much of that bright atmosphere of good fellowship, and joy, and earnestness and apparent mental cleanliness of that group of students was due to the influences of other generations and how much was due to the splendid leadership of its teachers. As I listened to their fine school orchestra—in which I did not hear one really discordant note, which is almost unbelievable in a combination of that sort—an orchestra which was by far the best of any school ensemble I have heard this season, there was no doubt in my mind that a certain lady teacher who would not tolerate anything less than the best effort was largely responsible for the splendid result. And then that great assembly of boys and girls who were so alert they were usually about two jumps ahead of me and saw the coming point before I could place it in words and who responded so generously—there is absolutely nothing such a group cannot accomplish for their community if only their community ambitions and efforts may be directed into the proper channels. When I stand before an audience of young folks of that caliber I am a 100 per cent optimist—until I listen for an hour to the conversation of some of the grownups of the community and see that their aims, their ideals, their pleasures and their sorrows are all material. Then I wonder which turn those young people will take as they enter into the so-called real life. But I am still an optimist. I believe that the leaven of 500 such young people will be the making of any town.

The audience at night was a wonderful audience. Although the University course was the second course in that city, both "paid out" and left a surplus. I would classify that audience as being pretty nearly a 100 per cent crowd.

Queer, isn't it, how you will pick out some one in a crowd like that—perhaps the only one—who has a petrified face? Wouldn't smile for the world. "Nothing ever comes to this sort of stuff. Really I don't care for this sort of stuff. Really I am superior." You know the look, brother, if you have ever been on the platform. Well, in spite of that wonderful audience, the lady of the petrified face was there. She always is. I spotted her. If she reads this she won't understand it. I worked on her. I shot everything at her. I was almost at the end of my talk and had just about given her up when she smiled and I had won. Moreover she smiled at the most plebeian story I have to tell. But, thank heaven, she smiled.

But I like Wisconsin Rapids. I struck it on a blue Monday, on a day when I had been going thru Gethsemane. I didn't care whether they liked me or not. I didn't care whether anybody ever liked me. But those youngsters brought me out of the blues with a bump, and the audience at night finished the job and life was once more worth living.

**Jordan High, Minneapolis**

One high school sounds exactly like another when you tell about it. But that is the fault of the language and not of the sameness of life. Now that group of 500 or more boys and girls in Jordan High were not at all like the boys and girls of the Rapids. First, it is a Junior High and the students are younger. And then I think they have written all over them the impress of a great personality, Professor Benson, the head of the school. It was a much more restrained group of young people of whom I was in doubt at first as to whether I was reaching them. Later I found that it was a group that I should love to stay with and learn more and more about. It is a group of young people who are still chaotic in the sense of purpose—save that of doing their work and doing it well.

What a magnificent school equipment

**Junction Jottings**

Stopping off in Washington, D. C., on a Sunday en route south to our tour with the Piedmont Bureau, we called up C. C. Cappel, of the Radcliffe System, who said, "Come out to tea?" also adding, "There will be some other lyceum folks out and we will have a convention." The other folks were the inimitable Clay Smith and his group of splendid artists and hale fellows well met, the Smith-Spring-Holmes Orchestra Quintet. It was the second time this season that Mrs. Slout and I had the pleasure of meeting Clay and his cohorts.

Both "Cap" and his artist-wife, Helen Ware, the eminent violinist, proved the best of hosts. We not only stayed for tea, but forgot the time altogether until it was suggested that we have a buffet lunch. I don't know whether it was Clay's "Lyceum Comic Supplement Reviews" or Miss Ware's wonderful music that made the time fly so quickly. Both were in a class by themselves. Anyhow, as Ole, our Vermontville editor, remarks: "A good time was had by all." Those present were C. C. Cappel, Helen Ware, Clay Smith, Coyle May Spring, Lotus F. Spring, Katherine Donald, Harold Peck, Ruth Whitworth and yours truly.

The Smith-Spring-Holmes Company was leaving the Alkahest Time and heading north for dates under Antrim and Royal Bureau management.

C. C. Cappel just started three circuits for the Radcliffe System, and he was relaxing after the strenuous days of opening conferences.

Helen Ware is planning a concert tour, booked by C. C. Cappel, and also handled by the following concert tour bookers: The McDonald-Bryan Bureau, L. E. Parmenter and Harry Freeman.

The Slout-Kempton Players, headed by George E. Kempton and under the general direction of L. Verne Slout, finished for the Brown Lyceum Bureau, and jumped to Florida to open a 25-week chautauqua season with the Radcliffe System. This company is playing a short afternoon sketch, called *This Way Out*, and for the evening, which is the closing night, Mr. Slout's own play, *When Mother Goes on a Strike*. This is the second season for this play over Radcliffe territory.

I wish to state in regard to Mr. Sorensen, of the Sorensen Entertainment Bureau, that Miss Whitworth and I, with our company, the L. Verne Slout Players, recently completed five weeks of solid time with the above-mentioned bureau, and each week we turned over a profit to the bureau that ran into the hundreds. This is my fourth season under Mr. Sorensen's management, and he never has owed me a cent.

L. VERNE SLOUT.

They have! If America does not lead the world in education in the next 25 years, it will not be because the people have withheld the means. Such school buildings are palatial. Oxford and Cambridge had nothing like it 50 years ago. Every possible equipment is there for the thorough prosecution of every essential study. I am not a critic of school methods. I can only weigh results. If the schools are able to turn out men and women who are concerned in the finer things of life, as well as the material things; if they send them out with their eyes looking upward and not downward, if they are taught to measure the value of the world's gifts in the currency of beauty and service and mental bigness, then they have fully justified themselves. If they fail to do this and send out men and women who have been taught only to battle with the material side of life and to measure every achievement with a dollar rule, then I should not be a school optimist. That is the great opportunity of the schools of today.

**Colchester, Ill.**

I liked Colchester, and especially I liked Prof. White, a young man who took up the burden of another and worked hard for the success of the course. A splendid lot of high-school students and a fine audience in the church at night. There has been opposition to a lyceum course in Colchester because "it takes money out of town." Some of them are "conservative" in Colchester. Almost every good thing they have takes money out of town. Automobiles, radio, phonographs, telephones, books, newspapers, even the food they eat, all take money out of Colchester. They are all worth while. Why? Because each one has brought joy, and the only value of money is to bring joy. The best investment of all is that which brings the keenest joy. Hence money spent for education is the best investment of all. A lyceum course, if well selected, is a most valuable form

(Continued on page 60)

News Notes

The following clipping is from The New Zealand Herald and is in regard to our old friend Will Buckner and his famous Dixie Jubilee Singers, who are touring that country:

"A crowded house greeted the opening performance of Buckner's famous Dixie Jubilee Singers at the Town Hall Concert Chamber last evening. With such a splendid and richly varied program as was presented this little company of gifted singers fairly captured the house from the start, while the merits of the organization were markedly recognized as the evening proceeded. The old-time Jubilee Singers' entertainment, with a preponderance of Negro spirituals, has given place to a brighter and more animated style of concert, with an increased zest and 'business' in its mode of interpretation. Excellent as is the work of the lady soloists, Madame Buckner (soprano), and Helen Smallwood (contralto), the principal burden of delightful patrons is borne by the male performers, and their versatility in concerted pieces is little short of astonishing. W. C. Buckner, the remarkable basso of the company, is a host in himself, with his resonant voice and clever musical 'asides', and in this latter respect he is materially aided by the other members. Those peculiar vocal inflections so natural to the colored race were strikingly exhibited in such concerted numbers as 'I'm Rolling Thru an Unfriendly World, Old Black Joe, Little David, Play on Your Harp; The Gospel Train, You Must Have That True Religion, and many others equally spontaneous in their appeal. Some charming soft-voice effects, swelling occasionally into rich organ-like tones, were marked features of My Old Kentucky Home, in which the solo was taken by Miss Smallwood, and The Old Folks at Home by Madame Buckner. These ladies also acquitted themselves with distinction in many other numbers. Among lighter pieces, embodying sallies of quaint Negro humor by the male quartet, may be specially mentioned: Christening the Baby, The Monk Ain't it a Shame and Bake That Chicken Pie. As tenor and humorist, Louis Morris provoked much hilarity, while his second-part contribution, that of executing a series of lightning sketches, stamped him as a rare entertainer. Willis Gause, the Canadian baritone, and C. Osceola Conna, lyric tenor, each engaged the attention of the audience in a fine budget. Marcus D'Albert was an artistic accompanist, who also essayed Rachmaninoff's Prelude in C Sharp Minor. The Jubilee Singers will appear again tonight at the Concert Chamber, and again from December 31 to January 6."

Tom Daly, famous Irish poet, is lecturing this season in America. "Tom Daly's gift in dialect, especially Italian and Irish," says Christopher Morley, "needs no comment. But this talent, however charming, must not obscure his finer credit as a poet of English undefiled." He has been called a "trilingual poet" and in this he is unique. He is above all things a poet and humorist, and in his 20 years' experience as an entertainer has been heard in almost every State of the Union, in Canada and England. He is quite the vogue in New York and in Philadelphia, his native city, and previous attempts to arrange for his coming here have failed owing to his great popularity.

Allenne DeChant, a missionary in Japan for the Reformed Church, is lecturing in this country on Japanese conditions.

Dr. Herbert Yeuell is presenting an illustrated lecture upon Gen. Lew Wallace and his literary masterpiece, Ben Hur. The pictures are made from famous paintings. The lecture was suggested to him by General Wallace himself. Dr. Yeuell also presents an illustrated lecture upon The Pagan Play.

Mlle. Nadia Boulanger, French musician and critic, is lecturing in America on Modern Music. A report from Delaware, O., says:

"Mlle. Boulanger declared that the language of music had changed in a revolution that was normal but strange, so that we had not become accustomed to it. She explained a few of the technical

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points which constituted changes which had taken place in music so that it was called "modern" music.

A number of musicians of the modern school were reviewed by Mlle. Boulanger, who with a charming voice and excellent ability at the keyboard illustrated the points that she wished to impress. Her interpretation of the numbers which she gave added much to the enjoyment of the numbers.

"In closing the speaker declared that we may not agree with the technique or the manner of expression of the composers of today, but that we should remember that music is written as a part of man's heart and life which he cannot reveal except thru the method of music."

Shenandoah, Ia., recently enjoyed an evening of fun, entitled The Week of Chautauqua, in which local artists participated.

John Nevin Sayer, editorial writer of The World of Tomorrow, has been lecturing in Ohio on topics of present-day interest.

Mrs. Marion Sterner, of New York, is lecturing on art topics in the East and exhibiting a collection of 11 paintings by the late George Bellows. Her subject is Intelligent Art Patronage.

The chautauqua at Morningside, Ia., returned a profit of \$300 in the last two years and that amount has just been expended in books for various clubs and schools of that city.

Burgdferer gave one of his entertainments at Hamilton, O., February 9. He has been one of the most successful of our humorists. I have not run across his trail recently and have wondered what became of him. It is certain, however, that wherever he has been he brought to the people a rich treat of humor and philosophy.

Sample of fool advertising which makes the lyceum odious: "The Concert Company (a novelty company using organ chimes, etc.) is one of the highest priced companies upon the lyceum platform. It is a rare opportunity to hear a wonderful organization." No wonder that after an experience of that sort the local people who really know music say: "Never again."

I was just too late last week to report the illness of Guy Holmes, of the Smith-Springs-Holmes Company. He was taken with neuritis while in the South. It was necessary to take him from the train on a stretcher and to leave him in a hospital, where he was still remaining when I last heard. Someone was secured temporarily to take his place in filling the dates for the balance of the season. I do not believe that there is a musician upon the American platform who has more admirers and genuine friends than Guy Holmes unless it is his wife, who has all his and a few of her own. Together they make a truly charming team. I am hoping that this little item will find friend Holmes already recovered. I hear a mighty "amen" to that all the way from the Atlantic to the Pacific.

A recent copy of The New York Times Book Review contains a splendid eulogy by Stanton A. Coblenz of The Fruit of the Family Tree, by your friend and mine, A. E. Wiggam. Platformists may well feel proud that a book of such eminent worth, as well as popularity, has come from the pen of one of our best known platform speakers. Mr. Coblenz sums up his review with the following paragraph:

"In making this suggestion Mr. Wiggam has apparently struck down to the bedrock of social problems and has outlined a scheme whose importance cannot be overestimated, for, in the last analysis, it is upon the human foundations that civilization depends for vitality and progress, and no program for social amelioration can ever be successful unless it has its roots in that which is fundamentally sound in the characters of men."

The Redpath Chautauqua for Pennsylvania and the East has given the following preliminary announcement as to its program:

The seven-day Redpath assembly will include the American comedy, Adam and Eva. Likewise Comod's immortal grand opera, Faust, will be produced by the noted Impresario, Milton Aborn. The Jackson Jubilee Singers, under the direction of Robert Jackson, head of the music department of Western University in Kansas City, will make a contribution of choice melody, featuring songs of the Southland.

Among the lecturers to be offered are Hon. Charles H. Brough, former governor of Arkansas; Ruth Bryan Owen, distinguished daughter of a distinguished father, and Edward A. Marshall, landscape specialist. Others are to be announced within a few weeks.

Jess Pugh, one of America's leading funmakers, is to be featured along with

a brass choir from the studio of Thurlow Linnear in Lincoln, Neb. Just as fame came to Strickland Gillilan thru his Off Agin, On Agin, Gone Agin, Finagin, and to Ralph Bingham thru his Colored Picnic and Bill Johnson's One Tune, so fame came to Jess Pugh thru the story of the Snuff-Stricken Reader. It is a classic in character interpretation—a real masterpiece of well-acted humor. This number along with dialect stories and selections from heavier literature will be included in Mr. Pugh's chautauqua program.

Some new features of chautauqua junior work will be offered next summer, including a special entertainment for the children on the closing afternoon, and the organization of a junior music club which is to be affiliated with the National Federation of Music Clubs.

Charles A. Payne has been lecturing in Ohio, giving illustrated talks on the Yellowstone and the Pacific Northwest. I am glad to hear from Payne once more. He is one of the oldtimers, always to be depended upon for careful and interesting presentations.

Dr. Frank Loyal Crane, instead of giving full lectures, has been giving a series of 15-minute talks on Child Psychology at the Staten Island Academy at 4:15 each day, presenting a dozen or more talks upon that interesting subject.

The Editor Hits the Trail

(Continued from page 59)

of education. A town with no interest in things of that sort is a town not worth while. The people of Colchester have the ability to appreciate. The young people have the right spirit. The money spent for a course will compare with that spent for automobiles in the proportion of one to 100. It is too small to be noticeable. I hope that those who have neglected their opportunities to learn will do just a little figuring and learn just how vital this thing is. I hope they will get behind Prof. White and say: "Go to it. We are behind you in this thing. We want to have for our children and for ourselves the very finest things of the platform, for we find that is the thing which makes any town worth while."

Stronghurst, Ill.

No, I shall not forget Stronghurst. Prof. Dixon, a live wire, had done his best, and in spite of a bad night, a splendid audience was out to greet me. I wish I might have been there in time to go to the schools. That was impossible. I like those audiences. Not supercilious. Not coldly intellectual. They have the warm blood of human sympathy running in their veins and one is able to reach them.

Cameron, Ill.

I was at Cameron on Saturday and so could not speak to the schools. No hotel there. No restaurant. Spent all afternoon in the church while the clock ticked away the hours, and I wrote "copy" for The Billboard. Real folks out there, too. Johnson, the banker, a man with a real community vision, and the minister, a young man of nearly 80 summers, who is doing a work of grace there simply because he loves to do it. If I were a Balzac I might find a dramatic story in each one of these communities. One of the finest audiences of the season in Cameron—fine in intelligence and appreciation and genuine manhood and womanhood. After the lecture I was taken into a real home to wait for my train. A long whistle, the grinding of wheels, and I was on my way again, with only a memory of the glimpse of a moment into the lives and the hearts and the homes of another community. For it is the life of a platformist!

People of the Platform

Mrs. Anna Wood

Mrs. Wood is offering a somewhat unique platform stunt in telling the story of the bee and demonstrating it as well. She carries a large cage, and goes into this with thousands of bees, handling them, talking of them and make the story of the bee most interesting. She appeared last summer at Chautauqua, N. Y., and her work there created much favorable comment.

Carveth Wells

Undoubtedly Carveth Wells is presenting some of the most interesting travels upon the American platform. He has succeeded in combining a travel talk filled with information with a most delightful entertainment. The fact that he is English does not seem to detract from his wonderful brand of humor. In fact, Wells himself is a splendid refutation of the myth that the English are slow in recognizing the humor of life. He is offering lectures on the Jungles of Malay, Bermuda, Lapland, etc. He is booked by the Pond Bureau.

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Callie J. Stillson CHARACTERIST AND VERBAL CARTOONIST. Giving complete programs of Original Character Sketches of Just Plain Folks "as is". Address 165 North Michigan Blvd., Chicago.

VIDA E. MILLER "The American Girl Violinist" AT LIBERTY FOR SUMMER ENGAGEMENT. Any one desiring a high-class Concert Violinist, write A. CARLE HOUCK, (Bus. Mgr.) 406 Bowman Bldg., Scranton, Pa.

LAWRENCE M. BRINGS Dept. of English, University of Minnesota. LECTURES: "THE GROWERS"—A lecture especially adapted for commencement occasions. "THE MEASURE OF A MAN"—A practical discussion of vital life problems. A lecture the average high school student will appreciate. "THE SKELETON IN THE CLOSET"—A scholarly discussion of heredity, disease and marriage. "THE COMMUNITY'S GREATEST ASSET"—A discussion of the problems of the average community. A splendid lecture for Community Clubs. AVAILABLE CHAUTAUQUAS 1925. Address 60 S. 11th St., Minneapolis, Minn., or Billboard Platform Service, 35 S. Dearborn St., Chicago.

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It is high time that the American people took stock of themselves to determine where they stand morally, intellectually and culturally. Mrs. Marshall has done a great thing in fearlessly presenting this problem. Available for special engagements and for Lyceum of 1925. Address BILLBOARD PLATFORM SERVICE, Crilly Building, Chicago.

BILLBOARD PLATFORM SERVICE, Crilly Building, Chicago.

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AT LIBERTY—REAL AGENT, MINSTREL Tent show experience, sober, reliable. Close contractor; six licenses; handle brush; work for show interest. Salary, your limit. Need ticket. Can join on wire. Just closed ahead of Silas Green's Show. Wire CLAIBORNE WHITE, 822 Lemon St., Pataika, Florida.

MANAGER OR ASSISTANT MANAGER—Wants position now or coming season, picture or combination house. 12 years in show business. Can furnish references. Locate any place. BOX 705, Martinsburg, W. Va.

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Amherst Collegians — Dance Orchestra available for summer engagement, beach or mountain. Five gentlemen, thoroughly reliable. Two years' experience together. Play legitimately or "red hot". References. Agencies please write. EDWARD B. LANDIS, 11 Amity Street, Amherst, Mass.

At Liberty—For Summer Resort, 1925 season. First-class orchestra. For particulars write MERLE FITZGERALD, Superior, Nebraska.

Seven-Piece Dance Orchestra open for engagements April 10. Union, Texas. Write all in first. E. D. HAVERLY, Bedford Indiana.

Ted Benice's Buffalonians—6 pieces; young; pep; reliable; tuxedos. Available after April 4, to anywhere. Will consider foreign engagement. Enclosed lay off. Managers write. TED BENICE, 231 Monroe St., Buffalo, N. Y.

The Nellie Chandler Ladies' Orchestra now booking summer season. Any combination desired. RICHARD WHITE, Corona Hotel, Buffalo, New York. mar21

AT LIBERTY AFTER JUNE 15—TRUMPET, can double sax, if necessary; banjo, double guitar and ukulele; trombone; drummer doubles marimba and xylophone. Can fake or read; young; neat; tuxedos; union. Experienced and can furnish best of references. Here are four but men for right place. Prefer resort or hotel. FOUR ACES, care Elmergreen's Music House, Davenport, Iowa.

AT LIBERTY—FIVE-PIECE DANCE ORCHESTRA. All young men with tuxedos. Wishes like hotel or cafe job. Will go hundred miles from New York City. Address ORCHESTRA MANAGER, 270 Forrest Street, Jersey City.

AT LIBERTY—SYRACUSE UNIVERSITY SERENADERS after June 10. Seven men. Would like to contract for summer. Only reliable propositions considered. Address FORREST WIDMEYER, 145 Sims Hall, Syracuse University, Syracuse, New York.

DON SMITH'S GOLDEN GATE SERENADERS are open for booking; dance, vaudeville, hotel, resort. Consider anything. This is a real hot seven-piece dance band, doubling 14 instruments; singing; novelties. Best of references for vaudeville or dance. An organization that has played together for two years and know their stuff. DON SMITH, Manager, Egyptian Hotel, Marion, Illinois.

GUY DRAPER'S DANCE ORCHESTRA IS NOW accepting bookings for summer resort work. Six reliable neat appearing young men; plenty pep; union. Write GUY DRAPER, 1214 Barnard St., Waco, Texas.

HINDSLEY'S HOOSIEROON ORCHESTRA—Ten pieces, at Liberty June 12. Special arrangements. Feature singing and entertainment. Photos and references upon request. MANAGER, 418 N. Grant, Bloomington, Ind. mar21

KESHNER'S CONCERT ORCHESTRA OPEN for engagement for hotel, theatre or resort composed of four or more musicians, doubling concert and jazz programs. Union. Only reliable propositions considered. Write KESHNER'S ORCHESTRA, 1805 Woodwood Ave., Nashville, Tenn.

MARCH 7. GRAND GARDENS ORCHESTRA of Boston, Ben Weiner, Director. Have just completed six months' engagement here. All double. Neat, young. A double group that you will be proud to engage. Pictures at your asking. Wire or write BEN WEINER, 41 Boylston St., Malden, Mass. mar21

PRESS MISSOURI HARMONIOUS KINGS Orchestra at Liberty for hotels, dance, theatres, resorts; jazz and classical. Only reliable bookers, owners reply. A. F. M. musicians. If it is services and melody you will find it here. Billboard, St. Louis, Missouri.

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TED MASLIN'S "PHILADELPHIANS" NOW looking for 1 summer resorts. Eight, young, neat appearing. Phone or wire, Frankford—4555-J, 4478 E. Thompson St., Philadelphia, Pennsylvania.

THE SOCIETY SERENADERS—RED HOT dance band of six collegians, doubling fifteen instruments. Now accepting bookings for summer season. Young; union; tuxedos; costumes. Wire or write, MANAGER, The Society Serenaders, 1102 N. Main St., Bloomington, Ill. mar21

7-PIECE DANCE ORCHESTRA AT LIBERTY after May 1 for ballrooms, cafes, hotels. New England preferred. Tuxedos. Snappy combination. Write DRUMMER, 27 Mather Street, Dorchester, Mass. mar28

HIGH-CLASS 7-PIECE ORCHESTRA desire a change, open for sale, etc.; also consider summer engagement. Reliable managers write. DIRECTOR, 531 13th St., Milwaukee, Wis. mar21

THE YELLOW JACKET ORCHESTRA open for summer engagement after June 1st. Eight, college fraternity men playing twenty instruments. Singing, novelties and classical music. Prefer summer resort, hotel or park engagements. References and photos on request. Wire or write. HODGES BARRITT, Emporia, Kansas. mar28

TONY CARRIER'S RAMBLER ORCHESTRA—At Liberty for 1925 summer season. Address 297 Ashley Blvd., New Bedford, Mass.

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SWORD SWALLOWER—BIGGEST, FLASHIEST act of all times. Wonderful daily. \$50 per week. GENERAL WLADIMIR RUBEL, care Billboard, Cincinnati, Ohio. mar21

CIRCUS SIDE-SHOW ACTS at Liberty season 1925. Punch and Judy, magic, ventriloquism, lecture, halcyon and openings. KING COLE, 400 South Highland Street, Chicago, Illinois. mar21

MED SHOW MAGICIAN, Ventriloquist, Punch, Paper Teasing. Eight changes. Adts. Sales. Join April 1. State test. Ghost must walk. Ticket? Yes. HINDF. HILLER, Sylvania, Ohio. mar21

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At Liberty — Experienced

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thoroughly experienced in all phases of commercial law, contracts, adjustments, employment, management, publicity, modern business methods, correspondence, office system, etc. etc. at Liberty March 1. Will consider employment in the amusement field at a nominal salary. American of Scotch-Irish descent; single; 32 years of age; university graduate; newspaper experience; reliable; agreeable personality; dignified appearance. Address M. H. ALEXANDER, 314 E. Aurora, Ironwood, Michigan.

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props. at Liberty. Can handle anything. Union. Can furnish good chorus girl. Both well experienced. Join on wire. J. E. HARRIS, care Grand Candy Kitchen, Bloomington, Indiana.

YOUNG MAN, 23, EXPERT MARKSMAN.

Fancy shooting, wishes position as assistant or partner in shooting act. A. BARBUS, 324 West 79th St., New York City.

AT LIBERTY—Composer wishes to team with a good

lyric writer. Address COMPOSER, care American Songwriters' Assn., 3118 S. Springfield Ave., Chicago, Illinois.

YOUNG MAN, good amateur, wants to join Repertory

company. Anything considered that offers opportunity to acquire knowledge of dramatic art. Just necessary living expenses. Join anytime, anywhere. BERNER, 4 Court St., Hudson, New York mar14

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steady employment. Theatre closed opportunity for this adv. Write or wire E. C. BEAL, 605 Chestnut, Evansville, Indiana. mar14

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Handle any equipment and produce results. Dependable, no bad habits; nonunion. Salary reasonable. Available immediately. GLENN SMITH, Girard, Kansas. mar14

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A-1 Banjoist — Union, Young,

neat and reliable; also have tux. Desire something permanent, but will consider all letters. State highest. Address C-BOX 761, care Billboard, Cincinnati.

A-1 Baritone and Slide Trom-

bone, and I can direct the band if want me to. Address R. L., 503 Spearing St., Jacksonville, Florida. x

A-1 Cellist at Liberty — Two

weeks' notice. Eight years' experience, pictures and vaudeville. Union. Local No. 73. Wire or write. CELLIST, 1007 Sycamore St., Muscatine, Iowa. mar21

A-1 Cellist — Doubling Tenor

banjo. Experienced in theater, hotel and dance work. Good reader and musician. Union. MUSICIAN, 1828 So. 57th St., Philadelphia, Pa.

A-1 Clarinetist—Experienced.

Call 790 HARVARD ST., Portsmouth, Ohio.

A-1 Clarinetist — Thoroughly

experienced in pictures and vaudeville; double saxophone. E. F. STANSBURY, Box 411, Harlan, Kentucky. mar14

A-1 Cornetist — Experienced.

Locate or troupe. State salary. Regular music or jazz. FRED C. SMITH, 3050 Third Avenue, New York City.

A-1 Dance-Violinist—Thoroughly

experienced and can cut the stuff. First time at Liberty in six years. References? Yes. Young, reliable and union. Travel or locate. Don't misrepresent. I don't. Write or wire me an offer. "TOOLEY" JOHNSON, 166 McKea St., Batavia, Illinois.

A-1 Flutist — Account Reduc-

tion of orchestra. Go anywhere. Union. ROBT. SMITH, 116 W. Fifth St., Mansfield, Ohio. mar21

A-1 Leader (Violin) A. F. of

M. First-class theatre, vaudeville and pictures preferred. Excellent library. Ten years' experience. Kindly state particulars. W. D. WALKERMAN, 46 Park St., Buffalo, N. Y.

(Continued on Page 62)

A-1 Lady Violinist—Real Musician, experienced. Must give two weeks' notice. RUBY GENOLIN, 1121 N. New Jersey, Indianapolis, Ind. mar21

A-1 Saxophone — Doubling alto, C melody and C soprano. Union; young; reliable. State all. 314 TONE AVE., Grand Forks, North Dakota.

A-1 Trombonist — Excellent dance man, also thoroughly experienced vaudeville and pictures, competent and reliable. Satisfaction guaranteed. Locate anywhere. Age, 24. At liberty account "Ten Commandments" picture closing. TROMBONIST 1718 Seiden St., Ft. Wayne, Ind. mar21

A-1 Trombonist With Musical show at liberty soon. Prefer dance. I do not misrepresent. C-BOX 762, care Billboard, Cincinnati.

A-1 Violinist — Side, for Pictures or vaudeville; fine tone; young; experienced and reliable. Union. Can report immediately. C. T. STALTER, 208 Sixth St., Bressville, Ohio.

A-1 Violinist - Leader With good library, desires engagement in picture theatre. Age, 26. Union. Address PAUL STELTER, 4300 Wrightwood Ave., Chicago, Illinois. mar21

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At Liberty—Clarinet. Young, experienced. Troupe or locate. Union. DALE SMITH, Box 495, Benton, Illinois.

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At Liberty—A-1 String Bass. best of experience. Keith vaudeville and pictures. Address STRING BASS, American Theatre, High Point, North Carol. na. mar21

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At Liberty — Pianist, Experienced, hotel, vaudeville or pictures; A. F. V.; base library; leadership or side man. PIANIST, care Billboard, St. Louis, Mo.

At Liberty—Pianist and Violinist who doubles sax., lead on both. A-1 library; pictures or dance; cue perfectly; references; 10 years' experience; go anywhere. Join on wire. BARIT, 8 East Park St., Newark, New Jersey.

At Liberty—Trap Drummer. 8 years' experience all lines; full line traps, bells, xylophone; young; neat; reliable. Prefer dance or vaudeville band. Write particulars. FRED FOWLER, 212 West 69th Street, New York City.

At Liberty — Violin Leader. Experienced in all lines. Excellent library. Locate or travel. References? Yes. Address "LEADER", 222 E. North St., Butler, Pa. mar21

At Liberty — Violinist. Schooled and experienced musician. Good tone. Young man. Union. VIOLINIST, 4329 N. Claremont Ave., Chicago, Illinois.

Cellist at Liberty on Two weeks' notice. Experienced pictures or vaudeville. C-BOX 783, care Billboard, Cincinnati, O.

Clarinetist — Experienced, wishes theatre or other steady position. Union. "CLARINETIST", Box 439, Gadsden, Alabama. mar21

Lady Musicians at Liberty — Banjo and drummer. Union. Thoroughly experienced all lines. Answer C-BOX 760, Billboard, Cincinnati.

Leader (Violin) or Sideman— Long experience, pictures, vaudeville, etc. Large library; union. LEADER, 1 Walnut St., Hudson Falls, New York. mar14

Tenor Banjoist — Sing Solo, also harmony; read parts; good references. J. B., care Billboard, Chicago.

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Organist — Expert, Reliable. Long experience playing pictures; desires change location; large library; best references. LEON YACKLY, Box 212, Carlisle, Pa. mar21

String Bass—Experienced Pictures, vaudeville, burlesque, road attractions. Age, 33; union. CHAS. WEED, 140 B St., Glens Falls, New York.

Trombonist Just Closing a two-year engagement with vaudeville and dance band, at liberty March 21. Young and reliable; troupe or locate. Write or wire. NEILL H. HARTLEY, Quaker City, Ohio.

Trombonist at Liberty Jazz or legitimate; locate or troupe; read spots; good tone; sing tenor; young; sober; union. Address LEVI BLEVINS, Deaton, Texas.

Trumpet Player on 2 Weeks' notice, picture or vaudeville orchestra; experienced; reliable; age, 30. C-BOX 763, care Billboard, Cincinnati. mar21

Violinist at Liberty — Conservatory man for theatre. Vaudeville experience. Age, 22. Union. Wire. VIOLINIST, 208 Grand Central, Tampa, Florida.

A-1 CLARINETIST—THOROUGHLY EXPERIENCED in concert, theatre and vaudeville work. Will double saxophone. Will take out of town work. State salary. Union. HARRY BASKIND, 202 Rodney St., Brooklyn, N. Y.

AT LIBERTY—CLARINETIST. EXPERIENCED in vaudeville, pictures. Address MUSICIAN, 126 N. Locust St., Hagerstown, Md.

AT LIBERTY—COMPETENT VIOLIN-LEADER or side man. Can also furnish excellent pianist (lady). Large library; perfect picture cuing. Prefer theatre, hotel or summer resort. Available after March 16. Write or wire. MUSICIAN, 512 Shrewsbury St., Charleston, W. Va. mar28

AT LIBERTY APRIL 15—FIRST-CLASS VIOLINIST, double sax. Wish to locate in good town near Chicago with A-1 orchestra where there is an opening for violin teacher. 13 years' experience in dance, cafe, theater. C. L. RADKE, Ripon, Wis. mar28

AT LIBERTY—CORNET AND TROMBONE. Two most experienced men, playing now at Tarpon Springs large concert band, want permanent engagement after April 1. GEORGE BEST, 305 Ring Ave., Tarpon Springs, Florida. mar14

AT LIBERTY—DANCE DRUMMER. YOUNG; plenty pep; prefer summer resort work. Wish to find job before summer season opens. CLIFF ALLRED, Rockingham, N. C.

AT LIBERTY—EXPERIENCED BASS DRUMMER. Will travel or locate. Address HANK F. YOUNG, 1513 Metropolitan Street, Pittsburgh, North Side, Pa. mar21

AT LIBERTY—TRUMPET PLAYER. PREFER Stock or Tom Show. ROY HARPSTER, 405 North Kentlworth Ave., Lima, Ohio.

BARITONE—DOUBLING STRING BASS OR side trombone, wants summer engagement with good class music. Would like to travel or chautauqua or good resort band. College man. Union. ARTHUR BERDAHL, 615 W. 12th St., Sioux Falls, S. D.

CELLIST, DOUBLING TENOR BANJO. Experienced man. Prefer the South. Good instruments. C-BOX 784, Billboard, Cincinnati.

EXCELLENT VIOLINIST, DOUBLING TENOR banjo and soprano sax. for dance or road show work. Reliable letters answered. FLOYD FRANCIS, Heron Lake, Minn. mar21

EXPERIENCED, COMPETENT, VERSATILE, dependable organist wishes position. References to anywhere. Union. Read, transpire, improvise, improvise. Library: Classical, modern, operatic, popular melodies. ANNA HARTWELL JONES, 1311 Stanton Street, Bay City, Michigan. mar21

FLUTIST AND PICCOLO—A-1; UNION; HAVE played best theatres in New York City— Experienced Symphony, Moving picture, vaudeville and concert orchestras. Want to locate outside New York City. American and reliable; no a boozier. Will consider good steady engagement. BOX 160, care Billboard, 1493 Broadway, New York City. mar21

HEBREW COMEDIAN SINGS BARITONE OR tenor. What have you to offer? BOX 152, care Billboard, 1493 Broadway, New York City. mar21

ORGANIST AT LIBERTY. MAY 1—DESIRES connection with first-class movie house. Large library. Union. Experienced. E. F. KUEHN, 12 Hoffman Ave., Poughkeepsie, N. Y. apr1

ORGANIST, DOUBLE PIANO—EXPERIENCED. Complete library. Permanent position only. State salary, hours, full particulars. Go anywhere. Western States preferred. ORGANIST, Box 583, Kirksville, Mo. mar11

ORGANIST—WOULD LIKE TO LOCATE in good theatre. Reliable, cue correctly. Kimball organ preferred. Union. C-BOX 778, care Billboard, Cincinnati, Ohio.

PIANIST AND VIOLINIST—DOUBLE SAX., leader, big up-to-date library. Cue perfectly. Latest popular music. Play both instruments if desired. References. M. CLARK, mar28

PIANIST-ORGANIST AT LIBERTY—PLAY Hobt. Morton organ. Cue pictures. Play tabs, and vaudeville. Union. J. C. DUFFEE, 801 Montgomery St., Birmingham, Ala.

SNAPPY DANCE DRUMMER WOULD LIKE to join outfit working in New York State. Read, fake; nonunion. Write. C-BOX 785, care Billboard, Cincinnati. mar21

TROMBONIST—PREFERS LOCATION WITH factory, municipal or American Leg on hand. For information, address A. HEYN, Glen Rock, Pennsylvania. mar21

VIOLINIST—10 YEARS' PROFESSIONAL Experience in dance, stage and pit work. Open for immediate engagement anywhere. Toledo. Write or wire. HERBERT BOURNE, 62 Gallatin St., Providence, R. I. mar28

WHO WANTS US? BANJO AND DRUMMER. Union; single; six; experienced; young; neat and reliable. Drummer, dancer, pianist, flash, sings blues. Banjo, has four hundred-dollar instrument. Both read. Can cut stuff. Prefer traveling or location band that plays year-round. Will join on merit. Won't split. Ham hands lay off. Join at once. Wire or write. BOB SANDERS, Charles City, Iowa. mar21

A-1 EXPERIENCED VIOLINIST, absolutely first class, all lines, desires position. Good library. J. MARTIN, 481 E. 14th St., New York. mar28

AT LIBERTY—A-1 Baritone Player. Prefer engagement with concert band. Address D. CARRAFIELLO, 822 Bowen Ave., Chicago, Illinois. mar14

AT LIBERTY—A-1 Cornetist, for theatre, picture and vaudeville and orchestra concert in hotel or else on road. Union. Address V. P. CORNETIST, care Billboard, 1493 Broadway, New York City.

AT LIBERTY—Monster Eb Bass. Wife plays Alto or will play Peerless Corn Popper for her. Will join rep. show, wagon show or carnival. Gita best offer first letter or wire. Address H. L. SAWYER, Box 149, Bainbridge, Georgia. mar21

AT LIBERTY—Musical Director, moving picture theatre and concert band, wishes to locate permanently. Best reference. Address MUSICAL DIRECTOR, 439 E. 43d St., Chicago. mar21

AT LIBERTY—Pianist and Cellist, for theatre or hotel engagement. Must be permanent and reliable, competent, experienced. Library. Cue and lead. Address MUSICIANS, 303 Richardson St., Apt. 4, High Point, N. C.

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The Original Rube Perkins. Lady and gentleman. Three real feature acts, Fairs, celebrations. Holton, Kansas. June13

### Jazz Music Aphrodisiacal? Piffle!

By O. A. PETERSON

MUCH has been said and written about the alleged aphrodisiac qualities of jazz music, its sensuality and voluptuousness. All piffle! There is no sex appeal in the music itself. Its monotonous rhythms and puerile tunes are more of a sedative than a stimulant. If it is actually aphrodisiac, then the sounds of a riveting machine are also a sex appeal. If jazz music is sensuous the sound of the old mill is voluptuous. What can be more soothing and conducive to sleep than the monotonous tom-tom, tom-tom of a jazz band in action? No. There is nothing sensual or aphrodisiac in jazz music. The voluptuousness is in the manner of dancing, in the close embrace, the body-to-body contact and the swaying motion, and, above all, in the alcoholic contents of the hip flask. Jazz, which came in with prohibition, gets the blame that really belongs to its partner, the hip flask. In the old days, when it was uncommon for refined women to get drunk at dances, the music would have been considered quite harmless. The truth is that jazz is probably the least voluptuous variety of music ever heard. There are many piano pieces by Chopin and Puccini far more aphrodisiac than any of the modern jazz numbers. In Atlanta, Ga., there is a law against the singing or playing of La Boheme, Edmont overture is a gross appeal to the medulla oblongata. So is Tristan and Isolde. Parsifal is most certainly an appeal to the sex instinct. The Salome and Elektra of Richard Strauss have been prohibited by the police at one time or another in most every country on the globe, because of their lascivious character and sex appeal. I believe that the Der Rosenkavalier is still worse, even tho the police leave it unmolested. Compare its first act with the most libidinous jazz ever heard on Broadway. It is like comparing vodka with ginger pop. No. Jazz in itself is not only harmless, but monotonous and sedative. The evil is in the pocket flask and the body-to-body contact. Remove these two factors and the jazz music would be harmless as skim milk. Instead of aphrodisiacal it would become soothing and soporulent. (Signed) O. A. PETERSON.

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(Continued on Page 64)

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\$10 DAILY SILVERING MIRRORS, PLATING and refinishing lamps, reflectors, autos, beds, chandeliers by new method. Outfits furnished. Write GUNMETAL CO., Ave. G, Decatur, Ill.

100% PROFIT SELLING HANDIEST RAZOR made. Send 25c for sample. 4-S RAZOR, Hutchinson, Kansas.

300% PROFIT. FAST SELLER. HOUSEHOLD necessity. Repeater. Free sample. MAGIC DISTRIBUTING CO., 301 Gladstone, Kansas City, Mo.

ANIMALS, BIRDS AND PETS 6c WORD. CASH. NO ADV. LESS THAN 25c. 8c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only--See Note Below.

One Female Trick and Fancy riding Rhesus Monkey, price, \$50, and some small ones. Fancy improved Yellow Dent Seed Corn, \$4 per bushel, shelled or on ear. BENSON PONY FARM, Taylor, Mo.

Peafowls, Peahens and Peacocks, fine young birds. JAMES WHITEHEAD, Whitehead Place, Newton, Ga., Baker County.

Wanted--15 Black or Cinnamon yearling Cub Bears. Wire age, sex, weight, kind of season, lowest price. E. E. JOHNSON AUCTION CO., Canton, Ill.

A GIRL CAN WORK WITH FLINT'S PORCUPINES. Cleanly, vegetarians, inoffensive, inexpensive. FLINT'S, North Waterford, Me.

ALIVE--TWO BIG GRIZZLED PORCUPINES. "Sidel", picture, etc., only \$10. FLINT, North Waterford, Maine.

CANARIES, \$12.00 DOZEN; PARRAKEETS, yellow or green, \$6.00 pair; six pairs for \$30.00. Parrots, also Cages, every description. We supply carnivals, dealers, small stores and homes. Prompt, safe shipments. Ask your banker about us. Largest bird and dog store in Missouri or south. NATIONAL PET SHOPS, St. Louis, Missouri.

DEEP SEA WONDERS FOR PIT SHOWS. Stuffed and Mounted Fish Specimens and Apparatus, a wonderful attraction, \$10, \$20 and \$30.00; assorted collection, JOS FLEISCHMAN, 1105 Franklin, Tampa, Florida.

FOR SALE--6 OSTRICHES, WELL TRAINED for show purposes. Also have some new animals which are called the Upside-Down Family. T. F. GOODROW, 7450 Compton Ave., Los Angeles, California.

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CANARIES FOR CARNIVALS--ALSO FANCY intermediate catchy novelties, such as ladies' Compacts, Perfumeries, etc. We always have intermediates, classy, real Mose, not fakes and shoddy, at real prices, \$1.50 to \$3.50 dozen for intermediates. Catchy, valuable, desirable intermediates, not junk. Bought at auction and job sales in large quantities at half their real values. NATIONAL PET SHOPS, St. Louis, Missouri.

\$250 BUYS WONDERFUL GOAT ACT--TWO castrated males, two females well trained, complete ring equipment, props, tight rope, merry-go-round, tester, ladder, bridges and decorated harnesses, also four shipping crates for equipment "ready to go"; also one registered female Great Dane, one year old, 90 pounds. Ears trimmed. Beautiful specimen, \$100; one registered Russian Wolf Hound, male, 14 months, \$150; one High Schooled Arabian Gelding, about 13 years old, \$150. "A cake-walking fool." DR. A. A. FEIST, 560 University Ave., St. Paul, Minn.

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Edward Voelcker, Lawyer, Garrick Theatre Building, Chicago.

LONG RUN MUSICAL PLAY RECORDS

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

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. IN NEW YORK. Lists plays like 'Betty Lee', 'Big Boy', 'The Bird', etc.

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. IN CHICAGO. Lists plays like 'Blossom Time', 'Dream Girl', 'No, No, Nanette', etc.

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. IN BOSTON. Lists plays like 'Chambre-Souris', 'I'll Say She Is', 'Kid Boots', etc.

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. IN PHILADELPHIA. Lists plays like 'Blossom Time', 'Dixie to Broadway', 'No, No, Nanette', etc.

FOR SALE--1925 CUB BEARS, SHIP FROM Canton. No red tape or duty. Price, \$50.00 each. Orders booked now for \$25.00, balance when ready to ship. Buffalo, Elk, Deer, Wild Cats, Wolves, and all other animals. Also buy animals. E. E. JOHNSON AUCTION COMPANY, Canton, Illinois.

"LIVE ALLIGATORS" -- DON'T FORGET when framing show or park for coming season to write me for prices. Still putting out pit shows, \$10.00 up; all stock fine condition. Can save money on express charges out of here. THE FLORIDA ALLIGATOR FARM, South Jacksonville, Florida. (Alligator Joe Campbell's Place).

MONKEYS--RHESUS AND RINGTAILS, grand lot, bargain prices. Overstocked, better hurry. NATIONAL PET SHOPS, St. Louis, Missouri.

FAIR TAME BROWN SPIDER MONKEYS, \$40. One talking Macaw, \$35. J. R. WHITLOCK, 965 Kimbrough Ave., Springfield, Mo.

PARROTS ON HAND AT ALL TIMES. PAN-AMERICAN BIRD CO., Laredo, Tex.

PUPPIES, FANCY PIGEONS, PERSIAN KITTENS, Monkeys, Birds, Pets and supplies every description. We ship everywhere safely, promptly. Reference any bank. Write NATIONAL PET SHOPS, St. Louis, Missouri.

PUPPIES FOR SALE--WHOLESALE PRICES. Make money selling puppies, six males and six females \$24; different kind, 6 to 8 weeks old. GUNTER, 1113 S. Racine Ave., Chicago, Illinois.

Don't Worry About Troubles, difficulties, etc. For advice and prompt action regarding all legal matters or money due consult LAWYER WALLACE, 2204 Michigan Ave., Chicago, Illinois.

ATTRACTIONS WANTED 7c WORD. CASH. NO ADV. LESS THAN 25c. 9c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only--See Note Below.

WANTED--CARROUSEL (MERRY-GO-ROUND) and other amusements. Rent free for 2 years in Beach Park; opened last year. Have large dance hall, boat house, canoes, row boats, bath houses, stores, 50 cottages, summer hotel. Am going to run clam steam every Saturday p.m. Starting July 4th run dance four nights week. Starting advertising campaign attract Sunday school picnics, lodges and societies for outings. If looking to locate address F. N. STEVENS, 100 State St., City Bank Bldg., Suite 324-321, Albany, New York.

BOOKS 6c WORD. CASH. NO ADV. LESS THAN 25c. 8c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only--See Note Below.

INTERNATIONAL CORRESPONDENCE Monthly now published "Little Giant" listed books on all subjects at \$1.00 and \$1.50. Descriptive folder free. THE NEWTON PRODUCTIONS COMPANY, Box 990, Milwaukee, Wis.

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ILLUSTRATED MAGIC CATALOG, 3c. JOSEPH LYNN, Jersey City, N. J.

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BUSINESS OPPORTUNITIES 6c WORD. CASH. NO ADV. LESS THAN 25c. 8c WORD. CASH. ATTRACTIVE FIRST LINE. Figure One Rate Only--See Note Below.

Jobbers--Attention! Quick-selling summer specialty for sale cheap, on account of sickness. GUENTHER, 3013 No. Front St., Philadelphia, Pa.

Wanted Partner--Experienced picture show man to join me in opening a picture show in Memphis. I have about four thousand dollars to invest. W. D. 1961 Netherwood, Memphis, Tenn.

EIGHT COLLECTION LETTERS THAT WILL collect any account without friction. Get the dough and worth dollars for three dimes. Agents, write, H. McKNIGHT AGENCY, Box 555, Louisville, Kentucky.

EXCLUSIVE PARK CONCESSION FOR SALE--See display ad on page 85 of this issue.

FOR SALE--THE GORDON PLAYERS; TITLE rights and all equipment. Complete tent outfit, truck, touring car. All in perfect condition. Fourteen years established route. No opposition. Complete details on request. F. S. GORDON, Kouts, Indiana.

GIGANTIC PACKET--1,000 MONEY-MAKING Opportunities, Magazines, Plans, Formulas. Worth dollars, 10c. PRICE, 11-2722 So. Marshall, Philadelphia.

MEDICINE MEN--\$1.00 PACKAGE GILMAN'S (Powdered) Herbs makes 40 large dollar bottles excellent tonic (water solution). Labels free. GILMAN, Box 170, Flint, Mich.

START A PROFITABLE BUSINESS FOR LESS than \$10.00. Send for free particulars. ROBERT SCHLEETER, 527 S. George St., York, Pennsylvania.

STEREOPTICON ADVERTISING OUTFITS, complete, with slides, \$25. GROSSBERG MANUFACTURING CO., 1310 Jackson, Chicago, Ill. Makers.

THE STAR MONEY MAKER--A GOLD MINE of Ideas, Recipes and Trade Secrets, 25c. C. S. DYNES, 705 E. 12th St., Muncie, Ind.

YOU LIVE-WIRE GO-GETTERS KNOW A live one. We have it; sell Ku Klux Klan Jewelry and Novelties. The way to make big money in the mail order business is to sell something new while it's selling like hot cakes. Literature free. NATIONAL EMBLEM CO., Dept. "2-BU", Omaha, Neb.

WORK FOR YOURSELF. ADVERTISE YOUR own. We make Medicated Soaps for large advertisers who make great fortunes. You can start a line of your own with very modest outlay. Write COLUMBIA LABORATORIES, 15 Columbia Heights, Brooklyn, N. Y.

24 WORDS, 355 RURAL WEEKLIES, \$14.20. ADMEYER, 4112-B Hartford, St. Louis, Mo.

CARTOONS 6c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only--See Note Below.

BALDA'S TRICK DRAWINGS--STUNTS WITH pen and reputation. Chalk-Talk Crayons, Perforated Fake Sheets, Rag Pictures. Big list free. BALDA ART SERVICE, Oshkosh, Wisconsin.

CARTOONS AND CHALK TALK BOARDS AND Boards, complete, ready for use, C. O. P., \$10.00. Literature for stamp. Money-back guarantee. CARTOONISTS' SUPPLY COMPANY, Box 52, Springfield, Ohio.

DRAWINGS FOR LETTERHEADS OR ANY purpose, \$1 up. Cuts furnished; reasonable. CRESSMAN, Washington, New Jersey.

TRICK CARTOONS FOR CHALK TALKERS. Send \$1.00 for two complete programs with beginners' instructions. FOOTLIGHT CARTOON SYSTEM, Portsmouth, Ohio.

CONCESSIONS WANTED 7c WORD. CASH. NO ADV. LESS THAN 25c. 9c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only--See Note Below.

DALLAS CELEBRATION CO., EAST ST. Louis, Ill., wants Concessions, or will sell all to reliable party. Playing one to three-day stands.

COSTUMES, WARDROBES AND UNIFORMS 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only--See Note Below.

Chorus Costumes--In Very good condition, in sets from 4 to 16. Satin and Silk, \$1.50 per costume, \$2.50 per costume, \$4.00 per costume, \$5.00 per costume. Mention color when ordering. These are all bargains. NORMAN'S INC., Customers De Luxe, 1061 Market St., San Francisco, Calif.

ANIMAL COSTUMES AND HEADS OF ALL kinds. Grotesque Heads, Hands, Feet, Spark Flugs, complete, \$40.00. Monkey, Frog, Skeleton Suits made to order. STANLEY, 394 West 23d Street, New York.



A-1 STAGE WARDROBE. LOWEST PRICES. Specialize in Evening Gowns, Wraps, etc.

BAND UNIFORM COATS, RED AND DARK Blue, \$2.50, ROCCO FALCE, 280 Mott St., New York.

CHORUS COSTUMES—SATEEN DRESSES, SIX series, six blue, six orange, \$25 takes all.

CLOWN SUPPLIES—LARGE FUNNY FEET. Real wardrobe. Reasonable prices. Illustrated circular free.

COMPLETE ORIENTAL COSTUMES. SURE dandy, \$25 each; Chorus Dresses, \$12 to set.

EVENING GOWNS, SLIGHTLY WORN, \$8, \$19, \$12. Deposit, balance C. O. D. Satisfaction guaranteed.

EXCLUSIVE STREET AND EVENING WEAR. PERRIN RESALE SHOP, 2034 Baltimore, Kansas City, Mo., Westport 2370.

GENUINE SIOUX INDIAN COSTUMES AND head work at prices you can afford to buy. All heads put on with snow.

MINSTREL SUITS — RED SILK LAPELS. spike-tail coats, white vests, long trousers, etc.

ORIENTALS, BEAUTIFULLY HEADED, PAN-lette style, sateen, red, \$12.00 each. La-mouflage masks to fit costume.

UNIFORM COATS, \$4.00; CAPS, \$1.00; TUX-edo Coats, \$6.00. JANDORF, 229 W. 97th Street, New York City.

EXCHANGE OR SWAP

7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

WANTED—TENT SHOW PROPERTY. TENTS, seats, etc. Also trained ponies, dogs, and keys in exchange for 8 and 7-reel moving picture features.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS. 7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Superfluous Hair Remover — Eucalyptus Salve (for catarrh, colds, etc.) and 23 other money-making formulas.

ACE HAIR STRAIGHTENER—STRAIGHTENS harsh, unruly hair. Ace Skin Whitener lightens darkest skin.

EXTRA—50 MONEY-MAKING FORMULAS for only 25c. FITTMAN LABORATORY, Drawer 58, Parkville, Ky.

EXTRACTS—VANILLA, LEMON, NONALCO-holic, \$1. C. MOYE, 1234B Clay, Paducah, Kentucky.

FORMULA CHART—16 POPULAR BEAUTY Preparations. BOX 285, Decatur, Alabama.

GUARANTEED EXTERMINATOR—ROACHES, Bed Bugs, Liquid & powder. Either formula \$1.25, both \$2.00. ACE LABORATORIES, 29 East 33rd St., Chicago.

INVISIBLE BUDDHA INK AND TEN OTHER Valuable Know-how Business Formulas, 50c. NEW YORK PROCESS CO., 203 Targee St., Stapleton, New York.

MEXICAN TAMALES SELL YEAR ROUND. Instructions, complete, \$1.00. H. STEPH-ENS, Ogemaw, Arkansas.

MILLER, "FORMULA KING", 586 MAIN, Norfolk, Va. He supplies any formula.

THEY ALL BUY THIS ONE—STRAIGHTENS "Negro Kinky Hair" Formula, \$1.00. IN-TERSTATE SALES CO., Box 700, Minneapolis, Minn.

YOUR FAVORITE BEVERAGES AND OTHER reliable Formulas. Free information. THE FORMULA CO., Sales Dept., 122 West Howe, Seattle, Washington.

750 VALUABLE FORMULAS, 35c; 250, 10c. RODGERS COMPANY, 843 Locust, Cincinnati, Ohio.

FOR RENT, LEASE OR SALE

7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

FOR SALE OR RENT—GARDEN AIRDOME, 1,200 seating capacity. J. E. BAKER, 17, Arthur, Texas.

FOR SALE—NEW GOODS

7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

CUT PRICES — NEW BALL THROWING Games, George's Peach Girl, \$20; Fire Jolly Fruit Girls, \$100; Fruit Girls or Duck and Chickens, complete games, \$30.

STUFFED CATS, NEORO HEADS, ARK. KIDS. Best made. Free catalog. SYCAMORE NOVELTY CO., 1326 Sycamore St., Cincinnati, Ohio.

6 x 10 Kelsey Hand Power

Printing Press, Value \$60.00. Will sacrifice for only \$23.00. I'll teach you how to print in one hour time. BOX 1018, M. Hille, N. J.

BALLOONS, PARACHUTES, AEROPLANES. Umbrellas, Rope Ladders, etc. THOMPSON BROS.' BALLOON CO., Aurora, Illinois.

COWHIDE BAOS IN OXFORD AND KIT styles. Bankrupt stock of importer. Prices delivered from \$4.50 up. ATLAS TRUNK CO., Scranton, Pennsylvania.

EIGHT HORSE-POWER ENGINE ON ELI truck. Foss make, guaranteed perfect order. soap, \$100.00. OTTO EHRRING Comstock Building, Columbus, Ohio.

FOR SALE — CRETOR'S POP CORN MA-chine on wheels, model C, good condition. Owner disabled; unable to operate. JOHN KONJATBY, 11818 S. Teoria St., Chicago.

FOR SALE—SLOT MACHINES, CHEAP. A. PAGLINGKI, 85 Baxter St., New York.

FOR SALE—THEATRE MAT, 35x35, GOOD: Pair Ladies' Western Boots, size 4 1/2, new. Pair Cowboy Boots, size 7, slightly used.

FOR SALE—15 MILLS 5c MINT VENDERS, \$10 each. All in good running order. Exterior like new. McMURTRIE BROS., Tyrone, Pennsylvania.

FOR SALE — 110 FEET OUTDOOR CABLE Wire, #2 Drop Cord Weather Sockets, 18 inches apart, used only three weeks, all fit in portable switch box, \$12. F. G. REYNOLDS, #012 So. Campbell Ave., Chicago.

FOR SALE—100 PAIR RICHARDSON AND Chicago Roller Skates. First \$190 takes them. C. HOADLEY, Jeffersonville, Ind.

NICKEL IN THE SLOT PIANO FOR SALE—Nickel in the Slot Wurlitzer Piano, regular \$1,100.00, roll-changer style, completely reconditioned and fully guaranteed.

ORIGINAL BUILT BAGGAGE CAR, SIXTY feet inside, equipped for high speed passenger train. Price \$1,200; forty by eighty Round End Push Pole Top, ten-foot side wall, used 90 days, price \$225; twenty by forty Push Pole Tent, ten-foot side wall, used 90 days, price \$125.

POPCORN POPPERS, ALL KINDS, CHEAP. NORTHSIDE CO., 1306 Fifth, Des Moines, Iowa.

QUICK FINISH PHOTO OUTFIT, KHAKI tent, 26x36 ft.; six laughing mirrors, 2x3 ft. LAURA ANDERSON, Anita, Iowa.

REBUILT IRON BELLS, BRONZE OR ALU-minium finish, \$25; renickled, \$32.50. TOTEM NOVELTY CO., Aurora, Illinois.

SALESMAN'S COMBINATION DOUBLE Trunk, two compartments, for concessionsaires. Light and strong; perfect condition. ATLAS TRUNK CO., Scranton, Pa.

SLOT MACHINES, NEW AND SECOND-HAND, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Venders, all in 5c or 25c play.

SLOT MACHINES—ONE DIME AND TWO Nickel Cooper O. K. Venders, used two weeks, \$60.00 each; three Caille Victory Venders, \$65.00 each; two Mills Operators Bells, \$40.00 each; perfect condition.

STUFFED CATS, HOODED BACKSTOP, ETC. Catalog free. SYCAMORE NOVELTY CO., 1326 Sycamore St., Cincinnati, Ohio.

\$6.50 HEAVY KHAKI USED CANVAS COV-ers, 3x15 feet, from United States Government, hemmed with rope, cost \$25.00; for carnivals, camping, awnings, painters, trucks, porches; also new Canvas Covers, all sizes.

REBUILT IRON PENNY BELLS, \$50; CHECK Itors, \$25. TOTEM NOVELTY CO., Aurora, Illinois.

SACRIFICE SALE—PUSH-POLE TENT, 26x35 ft., x 8 ft. walls, 12-ft. top, 10-oz. walls. Khaki duck. Bought last fall, cost \$250.00, used six weeks, \$100.00 takes it.

TEN MILLS COUNTER MINT VENDERS, per- fect condition, aluminum front, square glass operation and appearance, good as new, filled with checks, ready to work. Quick sale \$100.00 each.

WHEEL WITH BOX AND LOCK, ONE SIDE 12 numbers, other 36, worth \$22.50, perfect condition; 12 lay downs, 12 and 36, worth \$12, bicycle wheel, 180 numbers, worth \$15.

WILL SELL MILLS O. K. MINT VENDER, 5c, 10c, 25c play. MAX ABESHOUSE, 94 Grand Aves, New Haven, Connecticut.

20x30 ROUND-TOP TENT—COMPLETE WITH premium, practically new, price \$125.00. WISCONSIN STORAGE COMPANY, 138 Seventh St., Milwaukee, Wisconsin.

LONG RUN DRAMATIC PLAY RECORDS

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

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING NO. OF DATE, PERFS. Includes plays like Abie's Irish Rose, Ariadne, Candide, etc.

IN CHICAGO

Table with columns: Play, Star, Theater, Opening No. of Date, Perfs. Includes plays like Applause, Aren't We All?, Backs, etc.

IN BOSTON

Table with columns: Play, Star, Theater, Opening No. of Date, Perfs. Includes plays like Bachelors' Brides, Beggar on Horseback, etc.

IN PHILADELPHIA

Table with columns: Play, Star, Theater, Opening No. of Date, Perfs. Includes plays like Best People, The Grounds for Divorce, etc.

FOR SALE—SECOND-HAND GOODS

7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Arcade Outfit and Odd Ma-chines for sale. NELSON & MAASS, 92 Prince St., New York.

Mills Liberty Bells, \$40. Mills Standard Scale, \$30. UNIVERSAL COM-PANY, Yonkers and Central, Yonkers, New York.

Pop Corn Machines—Peerless Robmill, low prices. Terms, Write Dept. M. NATIONAL SALES CO., Des Moines, Iowa.

ELECTRIC LIGHT PLANTS, FORD FRONT End Power Attachments, Generators, Etc. THOMPSON BROS., 85 Locust St., Aurora, Ill.

FOLDING CHAIRS — 15,000 IN STOCK, strongest made, \$1.00 each up. OAKWOOD CHAIR CO., Philadelphia, Pa.

FOR SALE—PEERLESS POPCORN MACHINE, Model A, used two weeks. B. W. JACK-SON, Box 4, College Hill Sta., Cincinnati, O.

FOR SALE—PENNY ARCADE, COMPLETE outfit Mills, Caille machines, first-class order. If interested send for list. T. J. FREE, 2377 Washington Blvd., Venice, California.

LORD'S PRAYER ON PINHEAD, NEW, \$2.50; Old Newspaper, dated 1800, describing death and funeral of Washington, slaves for sale, etc., good condition, \$2.50; Smallest Bibles, \$2.00 each. Wonderful Curios, SEIDMAN, Room 1808, 110 West 40th Street, New York.

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(Continued on Page 66)

3,000 YARDS BATTLESHIP LINOLEUM AND Cork Carpet, government standard. Perfect goods at less than wholesale. Per bolts, 150-ft. rolls, halls, clubs. REDINGTON & CO., Scranton, Pennsylvania. mar25

40c YARD HEAVY GOVERNMENT COCOA Matting, 27 inches wide, length 15 yards or shorter, good condition, big bargains; also Carpets and Rugs all kinds and sizes. New and used. Shipped anywhere. WEILL'S CURIOSITY SHOP, 29 South Second St., Philadelphia, Pa. mar25

FURNISHED ROOMS

3c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

RICTON'S ROOMING HOUSES, CINCINNATI, Ohio, 14 houses, Canal 1924-K. Performers when wanting rooms. mar25

HELP WANTED

3c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Catcher Wanted or Young Man to learn catching in Casting Act. Address C-BOX 742, Billboard, Cincinnati. mar14

Park Manager—Wide Awake, experienced, park manager for prosperous New England Park. Only those with best references apply. C-BOX 775, c/o Billboard, Cincinnati. mar14

Wanted — Entertainer for street work. Must be able to draw and hold crowd. Work year around. Salary no object, but must know your stuff. THE MANN REMEDY CO., 315 W. Market St., Louisville, Kentucky. mar14

Wanted for Walker Bros.' Motorized Show, five or six-piece band, boss canvasser, cook, performers doing live or musical acts, good wardrobe essential. E. WALKER, 1246 Washington St., Portsmouth, Virginia. mar14

White Minstrel People in All lines, musicians, singers, dancers, vaudeville acts, jazz band, quartette, novelty acts, elevator amateurs. Write: JOHN R. VANARNA, 215 Kensington Road, Syracuse, New York. mar14

MPN WANTING FOREST RANGER POSITION; \$1,500-\$2,400 year. Write for free particulars of exam. MOKANE, A-33, Denver, Colorado. mar25

PROCTOR BROS.' WILD ANIMAL SHOW—Can place athletic talent. Will furnish 30x50 top complete for meritorious performing show, percentage basis. Man and wife to operate stock concessions. Those having own motor equipment given preference. Will buy wild animals. Open latter part of March. P. O. Box 319, Kingfisher, Oklahoma. mar25

WANTED—A-1 SISTER TEAMS, GOOD BLUES singer, character man that sings; others write. Wardrobe? Yes. Long season. State lowest. Open in April. J. L. LASANE, 892 So. First St., Louisville, Ky. mar25

WANTED—AN ORGANIZED ORCHESTRA OF nine (9) Southern boys for a long season's engagement, to start April 15. Orchestra must be A-1; have excellent references as to character and playing ability; must belong to unions; must have a good instrumentation and be able to play special arrangements and arrange their own. Send me your photos and name your lowest price and where you may be interviewed. C-BOX 782, Billboard, Cincinnati. mar25

WANTED—COLORED BAND LEADER AND Plantation Show and Merry-Go-Round. 15 weeks' travel by truck. C. F. HOGANS, 75 Chestnut Street, Hamilton, Ohio. mar25

WANTED—COMPETENT COWBOYS AND Cowgirls, Indians and Indian Girls; also a horse that will jump an automobile. U. S. WESTERN RODEO CO., Maumee, Ohio. mar21

WANTED—COOKHOUSE MAN, OR MAN AND wife; experienced; to take well-framed cookhouse. CLINTON EXPOSITION SHOWS, Gould Arkansas. mar25

WANTED—DANCE MUSICIANS ON ALL instruments. State qualifications in full, also late photo. Don't misrepresent. HAROLD OXLEY, Hotel Roanoke, Roanoke, Va. mar25

Wanted for PLATFORM MEDICINE SHOW. Live on the lay man to cook and play in acts. State all first letter. Don't ask limit. What are you worth? For sale or trade hundreds of costumes, Punch and Judy act, all complete, \$25.00. Empire Cotton Candy Machine, \$75.00. I want small tents, magic or Indian film. GESSLEY BROS.' SHOWS, 81 Heckman St., Phillipsburg, New Jersey. mar25

WANTED—GIRL SWIMMER TO LEARN DIVING to enlarge high-diving act. Prefer amateur. Youth; good form; ambition essential. Send photo, describe self fully. Booked for Europe and South America. Address T. J. QUINCY, care Krause, Royal Palm Hotel, Havana, Cuba. mar21

WANTED — REAL FRONT-DOOR PEOPLE, Talkers, Ticket Sellers and Grinders. Webb World Wonder Shows. All former employees, write. Address L. H. HARDEN, Gen. Mgr. General Delivery, Port Arthur, Texas. mar21

WANTED—VAUDEVILLE ACTS, ALSO CLEVER Principals to work in acts. JOHN H. BENTLEY AGENCY, 177 North State, Chicago. mar21

HELP WANTED—MUSICIANS

3c WORD, CASH. NO ADV. LESS THAN 25c. 5c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Violin, Double Banjo—Photoplay and vaudeville experience. Write LEADER, Palace, Jamestown, N. Y. mar14

Girl Musicians — All Instru-

ments, preference given solo singers; must positively be sight readers, young, neat, sufficient wardrobe for afternoon and evening sessions at best hotels; appearance is also highly essential. Engagement for qualified musicians state all first letter. Send photo. GERALDINE WORDEN'S MAEGOLD ORCHESTRA, Hotel Tulsa, Tulsa, Oklahoma. mar25

Good Musicians on all Instru-

ments, especially first-class men; also need violin, double player, doubling band and others that can feature specialty numbers. Victor Famous Band booked solid, playing automobile shows, exposition and theatres, starting April 12 at Smithfield, North Carolina. Would like to hear from musicians that are now playing in Florida and want to come East. Address all mail to JAMES F. VICTOR, care N. Y. A. Club, 229 West 49th St., New York City. mar21

Wanted A-1 Bandmen With

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WANT HOT TRUMPET OR SAXOPHONE, doubling for fast dance orchestra. Must be feature men. State all particulars. Age, references, photo, tuxedo, salary, union. Singers, entertainers given preference. Do not misrepresent, as it will be expensive to you. Write, don't wire. BOB SMITH'S CALIFORNIANS, Roscobel, Wisconsin. mar14

WANTED—VIOLIN OR CLARINET PLAYER that can open pantitrium. No booser. BEN BRINCK, West Point, Iowa. mar14

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IN HONORING Walter Hampden as an exponent of clear and beautiful speech on the stage, the American Academy of Arts and Letters did a worthy and gracious deed. Much has been unwisely said about "reading" Shakespeare. It is true that his plays are mainly written in verse, and in verse of a widely ranging variety and consummate beauty. The actor who is deaf to polyphonic rhythms has no place on our classic stage. But Shakespeare did not write to be "read" in any sense; he wrote to be spoken, and it is so that Mr. Hampden understands him. A speech that went "trippingly on the tongue" was what he intended. To Milton, as Lowell remarked, blank verse was a flowing mantle, at once gorgeous and stately, in which he enveloped his thought. To Shakespeare it was the lithe body of thought itself. To "read" a part or play is to draw a veil, however lovely, over something lovelier still. Charles Lamb confessed that he had no idea what is meant in Hamlet's great soliloquy, it had been so hackneyed. He must have been unfortunate, as we are for the most part, in the actors he heard. Here, as elsewhere in the plays of the best period, the dominant quality is verisimilitude. The soul utters its emotion in words as simple and homely as they are significant.

Who would fardels bear, To grunt and sweat under a weary life, But that the dread of something after death, The undiscovered country from whose bourne No traveler returns, puzzles the will . . . ? It was so with King Lear, even when he addressed high heaven in the whirlwinds of rage and despair. Rumble thy bellyful! Spit, fire! Spout, rain! Nor rain, wind, thunder, fire, are my daughters; I tax not you, you elements, with unkindness. . . . Let any one read such lines with the ear and voice of what is called scansion, and he will make a sorry mess of them. Speak them as a human being in revolt against all that is harsh and unnatural, or groping among problems of the here and the hereafter—speak them with no thought but to give full scope to character and emotion—and they are transmuted to perfect music. It is, of course, for something more than his dramatic speech that Mr. Hampden is honored. Almost alone among our actors he seems to care for Shakespeare no less than for his own career, for plays no less than for parts. Already he has given us productions of the greatest of the tragedies and is steadily adding to his repertory. His is an ambition both intelligent and public-spirited, and his talent is pre-eminently versatile. —NEW YORK TIMES.

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Another Public Defender

Keep the Ball a Rolling

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Week before last Governor Christianson signed the bill passed by the legislature creating the position and last week the eight Ramsey County district judges met at luncheon at the St. Paul Athletic Club, St. Paul, and elected Mr. Diehl.

Mr. Diehl is a graduate of St. Paul Central High School and finished his law course at the St. Paul College of Law in 1920, after returning to St. Paul from Camp Dodge, Ia., where he spent nine months in service. For a time after graduating he was in the office of O'Brien, Stone, Horn & Stringer, and later was a member of the law firm of Diehl & McDonough. In 1923 he was named assistant county attorney and since then has occupied that position, representing the county attorney's office in municipal court.

Mr. Diehl served as commander of John S. Christie Post, American Legion, and is esquire in the St. Paul Lodge No. 59, B. P. O. E.

He has already taken up his new duties and will appear in defense of persons charged with criminal offenses who are unable, financially, to engage counsel. His salary will be not more than \$1,800 a year, but he will be permitted to engage in private practice also.

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LOOK!—1,000 6x18 HERALDS, \$3.85; 1,000 4x12 Toniclets, \$2.00. Stock cuts used free. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

SPECIAL TRIAL OFFER—150 BLUE BOND Letterheads, 150 Envelopes, \$1.75. ECONOMIC SPECIALTY CO., Leonia, N. J. mar21

SUPERIOR PRINTING—250 LETTERHEADS, Envelopes or Cards, \$1.25; 3x6 Circulars, \$1.50 a 1,000; 4x6, 3x9 or 4x9 Toniclets, 1,000 at \$2.00 or 5,000 at \$8.00. S. COLLINS, 688 Baxter, Louisville, Kentucky.

20 LB. BOND LETTERHEADS OR ENVELOPES, 500, \$2.99; 1,000, \$4.98. Samples free. HELLE PRINTERS, 4158 Gladwin, Detroit, Michigan. mar21

200 LETTERHEADS, 200 ENVELOPES, printed, \$1.50. KING PRINTERS, Warren, Illinois. mar21

1,000 HAMMERMILL LETTERHEADS, 20 LB., \$3.50, prepaid. Catalog sent to interested parties. WILLARD PRESS, Allentown, Pa. mar21

WANTED PARTNER

(CAPITAL INVESTED)  
6c WORD, CASH. NO ADV. LESS THAN 25c.  
8c WORD, CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

LADY PARTNER WITH \$500 TO TAKE HALF interest in mind reading, entertaining and baffling act of speed in thought projection and second sight. Recognized act. BOX 149, care Billboard, 1493 Broadway, New York City.

PARTNER OR VERSATILE TEAM FOR MED. tent show. D. GLENNY, care Billboard, Cincinnati, Ohio.

PARTNER TO INVEST SOME MONEY IN 4 of the greatest landmarks on the market. THE RHEUMATISM CO., Stigler, Ok. mar28

WANTED—PARTNER WITH A FAMILY OF show people to take half interest in my motorized show. Must have 4 or 5 hundred dollars down. If you are looking for a chance to get in the show business write all in frat letter. B. E. SHEARER, 1097 Cleveland Ave., S. W., Canton, Ohio.

WANTED—PARTNER WITH \$1,000.00 FOR tent-repertory show. Big money guaranteed. HENRY ELLINWOOD, care Elks Club, New York City. mar14

WANTED—PARTNER WITH FIVE HUNDRED dollars to take half interest, pictures and vaudeville under tent. Have complete outfit. F. E. PIPER, Senoia, Georgia.

WANTED TO BUY, LEASE OR RENT

5c WORD, CASH. NO ADV. LESS THAN 25c.  
7c WORD, CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

Picture Show Wanted in Suburbs of large city. Must be worth the money. Answer C-BOX 774, care Billboard, Cincinnati.

Want American Animals, Also cages or den wagons. Describe what you have. TWINBROOK ZOO, Middletown, N. J.

Wanted—Slot and Coin Machines. Hey, wake up! Drop us a line telling us the number and price you want for your slot machines and stands. LIBERTY EXCHANGE, 1225 South Crawford Ave., Chicago, Ill. apr1

Wanted—Skeeball Alley. Describe fully with price. T. M. WHITE, Dunn, N. C. mar14

Wanted—Wax Figures, Relics, etc., for world museum. Want figures showing wounds for war museum; relics, as guns of all periods; in fact any relics that will cause attention. Pay cash. HARR, Nora Springs, Iowa.

DICE MACHINES WANTED. TOTEM NOVELTY CO., Aurora, Illinois. mar21

SLOT MACHINES WANTED TO BUY. 5c, 10c, 25c play. Mills O. K. Venders. State condition and price. MAX ABESHOUSE, 94 Grand Ave., New Haven, Connecticut. mar14

TO PURCHASE SECOND-HAND WARDROBE trunk. C-BOX 778, care Billboard, Cincinnati.

WANTED—OLD HANDCUFFS AND LEG IRONS. State price, quantity. KENO, 426-A Richmond St., Montreal, Canada.

WANTED—SHOW PROPERTY. ANIMALS. Dogs for motorized circus. PARKER-METZ, Osceola, Missouri.

WANTED—SMALL HAND CRANK ORGANS for export, any condition. State lowest prices. MUZZIO ORGAN WORKS, 237 Hamilton Ave., Glen Rock, New Jersey. mar28

WANTED—TENTS, CANDY FLOSS MACHINES. Anything in concession line. Pay cash. ROSETTER, Albany, Ohio. apr1

WANTED TO BUY USED SATIN DROP, PARTING in middle. J. L. LASANE, 802 So. First St., Louisville, Ky.

WILL BUY SHADOW OF THE CROSS OR similar painting. Also any other attraction for feature in grand or pit show. Describe same fully with lowest cash price. T. J. QUINCY, care Krause, Royal Palm Hotel, Havana, Cuba. mar21

FILMS FOR SALE—2D-HAND

7c WORD, CASH. NO ADV. LESS THAN 25c.  
8c WORD, CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

Bargains—Weeklies, 1, 2, 5-reelers. \$3.00 per reel. Send money order for trial order. List. JACK MAHMARIAN, 449 West 23d Street, New York. apr1

Best of All Editions and Wonder

der productions of the original five-reel Passion Play, Life of Christ, Uncle Tom's Cabin, Joseph and His Brothers, Dante's Inferno, Jesse James, Custer's Last Fight, Ranger of Justice, and many other leg specialties. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

Dependable "Motsco" Reliable. The film you want is on our new list. MOTSCO, 724 Wabash, Chicago. mar28

Films for Sale—\$3.50 per Reel.

Get our list. KEYSTONE FILM SERVICE, Altoona, Pa.

"Life of the Younger Bros."

Good shape, loads advertising. \$150.00. Deposit \$25.00. WALTER SMITH, 309 So. Seventh Street, Minneapolis, Minn.

Print of "Uncle Tom's Cabin"

featuring Irving Cummings; five reels; new print; from showman retiring from business. Big bargain. Write wire. CHARLES MORRIS, 852 North Oakley Blvd., Chicago, Illinois. mar14

Scenic Films Exchanged—50c

per reel. Write. PHOTOPLAY, 4435 Washington, Chicago.

Special Spring Cash Clearance

Sale—Only while they last. Five-reel Westerns with best stars. \$22.50; five-reel Super Features, \$14.75. All have paper. One and two-reel Comedies, Westerns, Educationalists at unheard of prices. Get our new genuine list before you buy this Spring. MONARCH FILMS, Memphis, Tenn. mar28

Dependable "Motsco" Reliable

able selected subjects of highest quality. New list ready now. MOTSCO, 724 Wabash, Chicago. mar28

Spring List Ready—Star

Westerns, Comedies, Producer's Show Copies, many as new. ECONOMY, 814 Corinthian, Philadelphia, Pa. mar28

The Reward of the Public Approval

is our edition of the five-reel Passion Play. It's a wonder. Beware of others. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Ill.

Welcome, Traveling Showmen.

New Company. New Guaranteed List. Buy best Road Attractions at lowest prices from DIXIE FILM COMPANY, P. O. Box 497, Memphis, Tenn.

AL JENNINGS, BUFFALO BILL, TOM MIX, Larry Semon, and many others; good condition. RAY BOSARD, Academy Corners, Pa.

BARGAIN—"UNCLE TOM'S CABIN", THREE reels, lots of paper. First \$35.00. R. E. THOMPSON, 45 Wilder St., Aurora, Ill.

BARGAINS—FEATURES, COMEDIES, WESTERNS. Send for list. REGENT FILM CO., 1237 Vine St., Philadelphia, Pa. mar28

COMEDIES, WESTERNS, FEATURES. \$2 TO \$5 per reel. Big list ready. INDEPENDENT FILMS, San Francisco. may19

"DORA'S VINDICATION", ALSO "THE WIZARD and the Woman", and other sensational melodramas with sure-fire comedy. Great for "one nighters", stock or tent shows. New Catalogue for stamp. WOODARD PLAY CO., East Toledo, Ohio.

EXPRESS EXAMINATION ALLOWED ON Features, etc. Single-reel Colored Comedies, \$15. LOUIS SILVERMAN, 1012 Forbes Street, Pittsburgh, Pennsylvania.

FEW GOOD ONE-REEL COMEDIES \$2.50 each. HUGH FELDER, Tylertown, Miss.

FILM FOR SALE—BIGGEST STOCK IN THE South. \$5 per reel up. Film for toy machines and home projectors. \$2.50 per reel. Send for list. INDEPENDENT FILM EXCHANGE, 303 West Commerce St., San Antonio, Texas. mar14

FILMS FOR SALE. NEW LIST NOW READY. Dirt cheap prices. NATIONAL FILM BROKERS, 1710 W. 45th St., Kansas City, Missouri. mar24

FILM SPRING CLEANUP SALE. ANY COMEDY, two-reel Western or Western Feature; also Society Features, \$5.00 per reel. All splendid condition. Send for list. Examination allowed. E. & H. FILM DIST. CORP., Box 565, Birmingham, Alabama. mar28

FLOYD COLLINS TRAGEDY. FINAL SPECIAL. Not a News. Shows Collins in Case, Rescue Work, Funeral, etc. Newspaper publicity makes this the biggest money getter in years. One reel, new prints, \$100.00. CAPITOL FILM CO., 20 Illinois St., Indianapolis, Indiana.

FOR SALE—ALL MY FILMS. WONDERFUL features for road shows. No list, write me your wants. HUGH A. NICKELS, 908 E. 22d St., Minneapolis, Minn.

FOR SALE OR RENT—PASSION PLAY AND Uncle Tom's Cabin films. C. J. MURPHY, Elyria, Ohio. mar14

"GIRL WHO DIDN'T THINK", JANE GAIL. 6 reels, fine condition, paper, \$10; Comedies, \$5.00 and \$1.00 each. H. A. GLASS, Olden, Missouri.

HERE IS ANOTHER ONE OF MY BARGAINS. West of the Rio Grande, 5 reels, blood and thunder Western, \$12.00. A full line of advertising free. Two-reel Comedies, \$3.00. Also Pathé's five-reel wonder production of the Life of Christ, brand-new prints at big bargain prices. Satisfaction guaranteed. E. ABRAMSON, 2711 Augusta St., Chicago, Ill.

IT'S OUR EDITION OF THE FIVE-REEL PASSION Play that the world is talking about. Beware of others. Other religious masterpieces. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

NINETEEN HIGH-GRADE SELECTED REELS of Film, some tinted and some very expensive, good condition, under forced sale to the first one sending us post office order for one hundred and twenty-five dollars; worth three times as much. WERTZ SALES CO., Thomasville, Georgia.

ONLY THOSE WHO ARE DISGUSTED WITH junk need apply for our lists. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

PATHE'S FIVE-REEL PASSION PLAY. brand new print, \$189.00. Act quickly. Tell me your needs. Bargains in my middle name. Satisfaction guaranteed. E. ABRAMSON, 2711 Augusta St., Chicago, Illinois.

REAL BARGAINS—"SEVENTH SIN", SEVEN reels, \$60; "East Lynne", five reels, \$30; "Mother's Love", "Greater Sinner", five reels, \$20 each; "Father and Son", three reels, \$12. Entire lot, \$100.00. All in good condition. Will buy Westerns. JONES FILMS, Danville, Kentucky.

REMARKABLE BARGAINS—FIVE THOUSAND reels Westerns, Dramas, two-reelers and single reels. Send for list and make your own price. Rewind examination. Satisfaction guaranteed. INTERSTATE FILM SERVICE, 732 S. Wabash Ave., Chicago. mar14

SEND \$4. WE SEND 5 REELS, COMEDIES. Westerns, complete, fine order, privilege examination, balance collect. \$6. Trial order convinces. THOMPSON BROS., Locust St., Aurora, Illinois.

SERIALS—PERFECT CONDITION, PAPER, complete. Bargains. H. B. JOHNSTON, 338 S. Dearborn St., Chicago, Illinois. apr25

"STEPPING STONE", FRANK KEENAN, 5 reels; not junk; first \$15 takes it. HUGH FELDER, Tylertown, Miss.

THERE IS ONLY ONE 5-REEL PASSION Play, Life of Christ and the best of all editions that critics will buy and that is being handled by us. Beware of others. All kinds of other wonder-religious productions. Ask those who know the home of no misrepresentations. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

THREE FAST ACTION TWO-REEL COMEDIES, \$20; Fear Woman, five reels, \$20; ten reels, one, two, three-reel subjects, \$20. All films in good shape. FRANK WALTER, South Randolph, Wis.

TOM MIX IN HEART OF TEXAS RYAN, 5 reels; Lonesome Trail, Bill Hart, 5 reels; Submarine Eye, 6 reels; hundred more Mix, Hart, Chaplins. Guaranteed list. Lowest prices. DIXIE FILM CO., P. O. Box 497, Memphis, Tennessee. mar28

WHISPERING DEVILS, TEMPTATION, INNOCENCE, Libertine, Perfect Model. R. KELLY, Empress Theatre Bldg., St. Louis, Mo.

2ND-HAND M. P. ACCESSORIES FOR SALE

7c WORD, CASH. NO ADV. LESS THAN 25c.  
8c WORD, CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

Absolutely Guaranteed Rebuilt

Projectors, Power's, Simplex, Motograph, Holmes, Acme, DeVry, American and Cosmograph machines. Over 100 guaranteed rebuilt machines, chairs, transmitters, compensators, Muzda equipment. New bargain list in new ready. You'll be surprised. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. mar28

Bargain Sale—\$20,000 Stock

Theatre equipment. New and used. Anything you want at big savings. WESTERN MOTION PICTURE COMPANY, Danville, Illinois. mar14

Bliss Light for Projection.

Best grade Pastils. 821 Spring Street, Peoria, Illinois. apr1

Dependable "Motsco" Reliable

able. Power's, Simplex, Motograph, Holmes, Acme, DeVry, American and Cosmograph machines. Over 100 guaranteed rebuilt machines, chairs, transmitters, compensators, Muzda equipment. New bargain list in new ready. You'll be surprised. MONARCH THEATRE SUPPLY CO., 724 Wabash, Chicago. mar28

Opera Chairs—420 Veneered

18-in.; 800 veneered 19-in. CHAS. TAYLOR, 4535 Newbury, St. Louis, Mo.

COMPLETE MOTION PICTURE OUTFIT—ONE Power's 5; two Motograph Machines; Portable Booth; 5-reel feature, "The Sue Wolf"; three-reel, "Dante's Inferno"; good condition. Write me \$100 and start in business. BOB CLARK, 1308 Sandusky St., Pittsburgh, North Side, Pa.

ACME SVEE, LIKE NEW. \$225.00; DEVRY A-1 shape, \$90.00. Order quick. Other wonderful bargains. MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. mar28

MOTIOGRAPH PROJECTOR, FINE CONDITION, complete with Arc and Blimp Lights. Portable Steel Booth, 19 reels Film, Supplies, etc., \$130.00. Stamp for details. E. SHEARER, Box 22, Corning, New York.

MOTION PICTURE MACHINE, COMPLETE. Rheostat, cable, screen, lens, 10 reels film, sacrifice \$150.00, 5816 Cooper Ave., Detroit, Michigan.

NEW STEREOPTICONS—STANDARD EXHIBITION size, having imported French lens, \$15; nickel plated, \$18; aluminum, \$20; double dissolving, \$40; Arc or 500-watt Mazda, \$7; Gas or Ford Co. Burner, \$3.50. Illustrations from GRONBERG MFG. CO., 1510 Jackson Blvd., Chicago, Ill., Makers.

POWER'S 6, COMPLETE, \$60.00. LANE, 1311 Eighth, S. W., Canton, Ohio.

SIMPLEX, POWER'S AND MOTIOGRAPH Machines rebuilt, first-class condition, big bargains; Second-hand Chairs, etc. Write us your needs. ATLAS MOVING PICTURE CO., 336 S. Dearborn St., Chicago, Ill. apr24

WANTED TO BUY M. P. ACCESSORIES—FILMS

5c WORD, CASH. NO ADV. LESS THAN 25c.  
7c WORD, CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

WANTED—BIBLE PICTURES, SLIDES OR films; Pa-stion Play colored, in any length, scenes in Palestine. Address GEO. W. WALKER, 149 S. Main St., Memphis, Tenn.

Theatrical Notes

(Continued from page 27)

house will, in all probability, be opened by the time this issue goes to press. High-grade pictures will be offered.

Jesse H. Jones, prominent theatrical man and financier, of Galveston, Tex., is soon to erect a million-dollar theater building in that city. It is planned to make the structure the most elaborate of its kind in Texas.

The Colonial Theater, Phoenixville, Pa., recently suffered a fire while a picture was being shown. The blaze was on the roof, but firemen handled it so skillfully that the audience did not know about the blaze until it had been extinguished.

Work has started on a \$500,000 theater in Berwyn, Ill., just across the boundary line from Oak Park. It will be called the Oakwyn. The theater will seat 2,250 people. It will have a complete stage, tho a picture policy likely will be in vogue.

Completion of negotiations for the construction of a 2,500 seating capacity theater at San Jose, Calif., as the first unit in a theater building program involving the expenditure of \$5,000,000 in Northern California, is announced by A. L. Gore, president of the West Coast Theaters, Inc.

O. E. Enloe and F. E. Loomis, of the Criterion at El Reno, Ok., have purchased the Empress Theater in that town.

The Scarsdale Theater, adjacent to Bronx Parkway, New York, has been sold to a Scranton (Pa.) business man, who represents a holding company.

The Cameo Theater, Bridgeport, Conn., formerly known as Dawes, and now under lease by the Universal Film Company as a first-run house, has been purchased by I. J. Goldman of that city for \$127,000. The sale was made at auction. Mr. Goldman stated that he was acting for a theatrical syndicate.

Little Theaters

(Continued from page 45)

flout *Doll's House*, by Ibsen, with Mildred Neal Lillard as Nora and Walter Kumm as Torvald Helmer. This was followed by a bill of three one-act plays.

Jasper Deeter, director of the Hedgerow Theater at Rose Valley, Pa., coaches most of the Alreacastle productions. The amateurs are now in rehearsal for Barrie's *Admirable Critchton*, which is being directed by Paul Rosenbaum of the Hedgerow Theater.

O'Neill's *Beyond the Horizon* is expected to constitute the bill following *Critchton*, with Mr. Deeter as director.

Here and There Among the Folks

(Continued from page 68)

President John Love, of the Raleigh Fair; M. W. Marsh, of the Siler City (N. C.) Fair, and Dan Michaels, the carnival man, for a tour thru his amusement park.

"Butterbeans" got a lot of publicity in *The Atlanta Constitution*, landing daily in his home town, on the occasion of his recent appearance at Bailey's "83" Theater. The paper states that "among his folks 'Butterbeans' is an idol, but to the white folks he is just a humble ducky." Stress is laid on the fact that Edwards was once an Atlanta bootblack. They want to overlook the present-day salary that would enable him to buy much of Marietta, the nearby town in which he was born. "Butterbeans" is perhaps the most widely known character Atlanta produced, and it is something to be noticed by *The Constitution* at all.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

FILMS FOR SALE—NEW

8c WORD, CASH. NO ADV. LESS THAN 25c.  
10c WORD, CASH. ATTRACTIVE FIRST LINE.  
Figure at One Rate Only—See Note Below.

LIFE OF CHRIST OR PASSION PLAY. tinted and toned, new prints, full line advertising, \$200.00. INTERSTATE FILM SERVICE, 732 So. Wabash Ave., Chicago. mar14

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.



Managers and artists are respectfully requested to contribute their bills to this department. Bills must reach The Billboard not later than Friday of each week to insure publication. The Billboard forwards all bills 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 March 9-14 is to be supplied.

**A**  
 Adams & Kelly (Scollay Sq.) Boston.  
 Abbott, Al (Grand) Atlanta, Ga.  
 Adamello, Alexandre (English) Indianapolis (American) St. Louis 15-21.  
 Adams, Neal (Columbia) Davenport, Ia., 12-14.  
 Adams, Floy (Pantages) Portland, Ore.  
 Achilles (Majestic) Dallas, Tex.  
 Adair & Adair (Crescent) New Orleans.  
 Adler & Dubur (Hoyt) Long Beach, Calif.  
 (Pantages) Salt Lake City 16-21.  
 Adler, Weil & Herman (Orpheum) Kansas City (Palace) Chicago 16-21.  
 Adams, W. & G. (Keith) Syracuse, N. Y.  
 Albaum Land (Palace) Rockford, Ill., 12-14.  
 Von Claudia & Co. (Empire) Lawrence, Mass.  
 Albert, Jules & Band (Loew's State) St. Louis.  
 Alexander & Emore (Pantages) Denver; (Pantages) Pueblo 19-21.  
 Alexander & Pezzy (Hialto) Amsterdam, N. Y.  
 Alexander, George B. & Co. (Orpheum) Des Moines, Ia., 12-14; (Seventh St.) Minneapolis 16-21.  
 Alexander Bros. & Evelyn (Orpheum) Tulsa, Ok., 12-14.  
 Alex. Three (Nixon) Philadelphia.  
 Alfonso & Co. (Grand) St. Louis.  
 Alice in Toyland (Sheridan Sq.) Pittsburgh.  
 Allen & Moore (American) New York 12-14.  
 Allen & Garfield (Palace) New Orleans.  
 Alvan & May (American) New York 12-14.  
 Alma Mater Mary (O. H.) Galveston, Tex., 12-14.  
 Al's Here (Wm. Penn) Philadelphia.  
 Alhoff, Chas. (Keith) Philadelphia.

**CHAS. ALTHOFF**  
 Address EDW. S. KELLER,  
 Palace Theatre Bldg., New York

Althoff Sisters (Pantages) Salt Lake City; (Orpheum) Ogden 16-21.  
 Anne (Majestic) San Antonio, Tex.  
 Amananth Sisters (Grand) Evansville, Ind., 12-14.  
 Amazon & Nile (Majestic) Ft. Worth, Tex.  
 Ambler Bros. (Palace) Bridgeport, Conn.  
 Amos, J. & Co. (Boston) Boston.  
 Amos & Oley (Emery) Providence.  
 Anderson Girls, Six (Pantages) Los Angeles; (Pantages) San Diego 16-21.  
 Andre, M., & Girls (Temple) Syracuse, N. Y.  
 Anger & Backer (Proctor) Troy, N. Y.  
 Annette (Temple) Rochester, N. Y.  
 Anthony (Orpheum) Boston.  
 Antique Shop (Keith) Columbus, O.  
 Antrim, Harry (Majestic) Milwaukee.  
 Arley, Three and Half (Keith) Amsterdam, N. Y., 12-14; (Keith) Syracuse 16-21.  
 Arlys, The (Grosley Sq.) New York 12-14.  
 Arms, Frances (Orpheum) Portland, Ore.; (Orpheum) Oakland, Calif., 16-21.  
 Arnants, The (Forsyth) Atlanta, Ga.  
 Arons Bros. (Majestic) Johnstown, Pa.  
 Ash Goodwin Four (O. H.) Galveston, Tex., 12-14.  
 Astor, A. C. (Pantages) Edmonton, Can.; (Pantages) Calgary 16-18.  
 Austin, Don, & Edith Cole (Palace) Manchester, N. H., 12-14; (Victory) Holyoke, Mass., 13-17.  
 Australian Woodchoppers (Globe) Philadelphia.  
 Austral Four (Columbia) New York; (Empire) Brooklyn 16-21.  
 Avery, Van & Carrie (Melba) Dallas, Texas.  
 Avery, G., & Boys (Palace) Orange, N. J.  
 Avon Comedy Four (Capitol) Union Hill, N. J.  
 Axson, Alla (Grand) Montgomery, Ala.

**B**  
 Babcock & Dolly (Aldine) Wilmington, Del.  
 Bach, Helen, Trio (Pantages) Hamilton, Can.  
 Backler, Edna, & Co. (Poll) Worcester, Mass.  
 Baggett & Sheldon (Proctor) Albany, N. Y.  
 Baker, Hester, & Co. (State) Washington, Pa.  
 Baker, Bert, & Co. (Palace) Cleveland.  
 Baker, Belle (Shea) Buffalo.  
 Baldwin & Moore (Riverside) New York.  
 Baldwin & Blair (Orpheum) Oakland, Calif.; (Orpheum) Fresno 19-21.  
 Balkan Wanderers (State) Cleveland.  
 Bankoff, Ivan (Pantages) Vancouver, Can.  
 Barbier-Simms Co. (Pantages) Hamilton, Can.  
 Barnett, Dorothy, Trio (Majestic) Johnstown, Pa.  
 Barr Twins & Co. (Boulevard) New York 12-14.  
 Barrett & Parum (Hialto) Chicago.  
 Barros, Jean, & Co. (Emery) Providence.  
 Bassacole, Bessie (Orpheum) Omaha.  
 Basser, Lydia (Davies) Pittsburgh.  
 Barry & Lancaster (Majestic) Houston, Tex.  
 Barry, Mr. & Mrs. J. (Budwick) Brooklyn.  
 Bartlett & Franklund (Majestic) Milwaukee.  
 Bartlett & Young (Palace) St. Paul 12-14; (Seventh St.) Minneapolis 16-21.  
 Bates & Stone (Orpheum) Germantown, Pa.  
 Beasley Tansy (Young St.) Toronto.  
 Beck & Ferguson (Playhouse) Passaic, N. J.  
 Beck, Dr. Hippo, McKeesport, Pa.  
 Beck, Leo (Keith) Lowell, Mass.  
 Besson, Herberta (Delancey St.) New York 12-14.  
 Besson, Mme., & Co. (Temple) Detroit.  
 Bedford, Six American (Hialto) Racine, Wis., 12-14.  
 Be & Caron (Kedzie) Chicago 12-14.  
 Bennett Twins (Majestic) Dallas, Tex.  
 Bennett, Crystal, & Co. (Majestic) Milwaukee.  
 Bessie & Baird (Keith) Ottawa, Can.  
 Bestell & Gould (Pantages) Portland, Ore.  
 Bergman, Henri (Harle) Washington, D. C.  
 Bergman, Henry, & Co. (Orpheum) Joliet, Ill., 12-14.  
 Berkoff, L. & F. (Pantages) Edmonton, Can.; (Pantages) Calgary 16-18.  
 Berle Living Girls (Grand) Atlanta, Ga.; (Hijon) Birmingham, Ala., 16-21.  
 Bernard & Barry (Forsyth) Atlanta, Ga.  
 Bernard & Keller (Hoyt St.) Cleveland.  
 Bernard, (State) Buffalo.  
 Bernard & Partner (National) New York 12-14.  
 Bernis, Ben, & Band (Budwick) Brooklyn.  
 Bernis, Fred, & Co. (Keith) Washington, D. C.  
 Berry Quintet (Hialto) Racine, Wis., 12-14.  
 Berry, Harry, & Miss (State) Long Beach, Calif., 12-15; (Rosemary) Ocean Park 19-21.  
 Beyer, Clem, & Co. (Orpheum) Germantown, Pa.  
 Bill, Genevieve & Leo (Pantages) Salt Lake City; (Orpheum) Ogden 16-21.  
 Birthday Party (Capitol) Hartford, Conn.  
 Bits City Four (58th St.) New York.  
 Bits of Melody (Empire) Lawrence, Mass.  
 Black, Jules, & Co. (Irving) Carbondale, Pa.  
 Black, Eddie; Stafford, Va., 12-14; Fredericksburg 16-18.  
 Blacks, Three (Pantages) Spokane 16-21.

Blue Bird (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.  
 Boba (Palace) Manchester, N. H.  
 Bobbe & Stark (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 16-21.  
 Boland & Hopkins (Hijon) Birmingham, Ala.  
 Bolger & Norman (Albee) Easton, Pa.  
 Booth & Nina (Hijon) Birmingham, Ala.  
 Booth, Wade (Keith) Toledo, O.  
 Borline & Carroll (Regent) Jackson, Mich.; (Orpheum) Grand Rapids 16-21.  
 Boston's Riding School (Orpheum) Omaha.  
 Boudini & Bernard (Keith) Augusta, Ga.  
 Boydell, Jean (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 16-21.  
 Bracks, Five (Palace) Springfield, Mass.  
 Bradna, Mue. (Hipp.) New York.  
 Braille & Bolo Boye (Melba) Dallas, Tex.  
 Brava, Lola, & Co. (Rialto) Chicago.  
 Brennan & Winnie (Proctor) Troy, N. Y.  
 Bronson & Dale (Broadway) Springfield, Mass., 12-14.  
 Bronson & Reans (Orpheum) Joliet, Ill., 12-14.  
 Brooks & Towers (Lincoln Sq.) New York 12-14.  
 Brown & La Velle (Cross Keys) Philadelphia.  
 Brown & Whittaker (Keith) Augusta, Ga.  
 Browning, Joe, L. (Temple) Detroit.  
 Browne's Billieville Follies (Crescent) Pontiac, Ill., 10-12; (LaSalle) LaSalle 14-15.  
 Brunette, Fritz, & Co. (Grand) Philadelphia.  
 Buckley, Calvert & Sisters (Prospect) Brooklyn.  
 Buckridge-Casby Co. (Albee) Wilmington, Del.  
 Budd, Ruth (Palace) St. Paul 12-14.

Burke & Durkin (Proctor) Schenectady, N. Y.  
 Burke, Walsh & Nana (Pantages) Vancouver, Can.  
 Burns, Harry (Orpheum) San Francisco.  
 Burton, Marjorie (State) Washington, Pa.  
 Butler & Parker (Victoria) New York 12-14.  
 Byron, Arthur (Orpheum) Seattle; (Orpheum) Portland 16-21.

**C**  
 C. R. Four (State) Chicago 12-14.  
 Caines Bros. (Loew) Montreal.  
 Calvin & O'Connor (Lyric) Hoboken, N. J., 12-14.  
 Calvin, Wallace (Lyric) Mobile, Ala.  
 Cameo Ramblers (Jefferson) New York.  
 Camerons, Four (Majestic) Cedar Rapids, Ia., 12-14.  
 Camille Trio (Keystone) Philadelphia.  
 Campbells, Four Casting (State) Newark, N. J.  
 Canary Opera (Palace) New Haven, Conn.  
 Caprice Ballet (Pantages) Kansas City; (Pantages) Memphis 16-21.  
 Captain Kidd (Keystone) Philadelphia.  
 Carey, Donovan & Marr (Pantages) Tacoma, Wash., 14-21.  
 Carlisle & Lamal (Shea) Toronto.  
 Carlos Comedy Circus (State) Memphis, Tenn.; (Crescent) New Orleans, La., 15-21.  
 Carmen, Frank & Ethel (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 Carnival of Venice (Empress) Grand Rapids, Mich.

**LORA CAROL & RING**  
 Presenting Comedy-Singias-Violin in "FONATICS".  
 Carol, Lora, & Ring (Grand) Worcester, Mass.; (O. H.) Stamford, Conn., 17-19; (Lyric) Bridgeport 20-22.  
 Carl, Al (Globe) Philadelphia.  
 Carson, Cora (Proctor) Troy, N. Y.  
 Carvat & Verena (Pantages) Los Angeles; (Pantages) San Diego 16-21.  
 Casey & Warren (Palace) South Bend, Ind., 12-14.  
 Casleton & Mack (Keith) Lowell, Mass.  
 Camilleau, Chief (Keith) W. Palm Beach Fla.  
 Century Revue (State) New York.  
 Cerro & Moro (Rivara) Brooklyn.

Chamberlain & Earl (State) Nanticoke, Pa.  
 Chelato (Pantages) Pueblo, Col.; (World) Omaha 16-21.  
 Chevalier Bros. (Aldine) Wilmington, Del.  
 Chevrolet Argentinio & Alvera Dashington (New Theater) Chicago.  
 Cheyenne Days (Garrick) Norristown, Pa.  
 Chinese Gladiators (Poll) Wilkes-Barre, Pa.  
 Chong & Moe (Tower) Camden, N. J.  
 Choy Lang Hee Troupe (Keith) Dayton, O.  
 Christie & Daley (Wichita) Wichita Falls, Tex., 12-14.  
 Christy & Ronald (National) Louisville, Ky.  
 Christy & Nelson (Palace) New Orleans.  
 Clark, M., & A. (Keith) Dayton.  
 Clark, Huguile, & Co. (Majestic) Dallas, Tex.  
 Clark, Wilfred (Orpheum) Kansas City; (Orpheum) St. Louis 16-21.  
 Clarke, Aerial (Norman's Circus) Flint, Mich.; Battle Creek 16-21.  
 Clark, Elsie, & Co. (Majestic) Cedar Rapids, Ia., 12-14.  
 Clark, Sylvia (Orpheum) Los Angeles.  
 Clark & Crosby (Poll) Scranton, Pa.  
 Claude & Marion (Majestic) Houston, Tex.  
 Clayton & Lennie (Regent) New York.  
 Clayton, Fletcher, Co. (Kearse) Charleston, W. Va.  
 Cleve, El. (State) New York.  
 Cleveland & Dowler (Colonial) Allentown, Pa.  
 Clifford & Bailey (Avenue B) New York 12-14.  
 Clifford & Marion (Nixon) Philadelphia.  
 Clifford, J. J., & Co. (Grand) St. Louis.  
 Clifton, Herbert (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21.

Clifton, Ann, & Co. (Regent) New York.  
 Clinton & Rooney & Band (American) New York 12-14.  
 Cloyd, Comedy (Fair) Miami, Fla.  
 Coakley & Dunleavy (Palace) Springfield, Mass.  
 Coakley, Joe, & Bro. (Lyric) Birmingham, Ala.  
 Co-Eds (Orpheum) Boston.  
 Cole & Snyder (Edison) New York.  
 Cole, Young, & Band (Broadway) Springfield, Mass., 12-14.  
 Collins & Hart (O. H.) Galveston, Tex., 12-14.  
 Comfort, Vaughn (Orpheum) Germantown, Pa.  
 Conductor, The (Pantages) Portland, Ore.  
 Condy & Gowen (Harle) Pittsburgh.

**THE CONLEYS**  
 TIGHT WIRE AND IRON-JAW ARTISTS.  
 Bob Motion Circus, Waycross, Ga., March 16-21.  
 Conley, H. J., Co. (Empire) Lawrence, Mass.  
 Conlin & Glass (Greenpoint) Brooklyn.  
 Conway, Jack, Co. (National) New York 12-14.  
 Cook & Vernon (Miller) Milwaukee.  
 Cook & Lorenz (Sheridan Sq.) Pittsburgh.  
 Cook & Oatman (Princess) Nashville, Tenn.  
 Cooper, Lew (Pantages) Salt Lake City; (Orpheum) Ogden 16-21.  
 Copeland & Jones (Empire) Wills Falls, N. Y., 12-14; (Majestic) Albany 16-18; (O. H.) Cortland 19-21.  
 Corney, Perry (Edgemont) Chester, Pa.  
 Coscia & Verdi (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21.

Costellos, Riding (Pantages) Tacoma, Wash., 16-21.  
 Coulter & Rose (State) Brooklyn 12-14.  
 Courling Days (Victoria) Stouenville, O.  
 Coyne & French (Wichita) Wichita Falls, Tex., 12-14.  
 Creations (Orpheum) Okinoma City, Ok., 12-14.  
 Creole Fashion Plate (Albee) Providence, R. I.  
 Crosby, Hazel, & Co. (Dorsey St.) New York 12-14.  
 Crouch, Clay, & Co. (Loew) Montreal.  
 Crowland (American) Chicago 12-14.  
 Croy & Smith (Palace) Orange, N. J.  
 Cummings, Roy, & Co. (Keith) Indianapolis, Ind.

Cunningham & Bennett (Cross Keys) Philadelphia.  
 Cupol's Close-Ups (Loew) London, Can.

**D**  
 Daisy Marie (State) Chicago 12-14; (Grand) St. Louis 16-21.  
 D'Alroy, Marceline (51st St.) New York.  
 Dana & Mack (Pantages) San Francisco 16-21.  
 Dancng Demons, Four (Victory) Holyoke, Mass.  
 Dancing Shoes (Victoria) Wheeling, W. Va.  
 Dangler, Jack (Harle) Pittsburgh.  
 Dancy, Joe (Orpheum) Omaha.  
 Darklys, The (Roanoke) Roanoke, Va.  
 Darrell, Emily (Grand) Montgomery, Ala.  
 Davies, Tom, & Co. (Strand) Stamford, Conn.  
 Davidson's Lions (Orpheum) Des Moines, Ia., 12-14.  
 Davis & Nelson (Avon) Watertown, N. Y.  
 Davis, Phil (Palace) Peoria, Ill., 12-14.  
 Davis, Holly, Revue (York O. H.) York, Pa.  
 Day at the Races (Melba) Dallas, Tex.  
 Dayton & Palmer (Hiline) Wilmington, Del.  
 Deagon & Mack (Palace) Cleveland.  
 DeArmo, Frank, & Co. (Lincoln Sq.) New York 12-14.  
 DeGard, Grenados, & Orch. (Fulton) Brooklyn 12-14.  
 Decker, Paul, & Co. (Temple) Detroit.  
 DeDio's Circus (Globe) Philadelphia.  
 De Garmo, Alice (Edgemont) Chester, Pa.  
 DeGoffs, Aerial (Miller) Milwaukee.  
 DeKos, Gene & Gabby, & Chas. Cheer (Firemen's Benefit Circus) Pittsburgh, Pa.  
 DeLacey & Williams (Tower) Camden, N. J.  
 DeLbridge & Gremmer (State) Buffalo.  
 DeLier, Joe (Pantages) Vancouver, Can.  
 DeLisle (Colonial) Lancaster, Pa.  
 Delmar's Lions (Hipp.) Bethlehem, Pa., 12-14; (Hipp.) Baltimore, Md., 16-21.  
 Delphine, Zoe (Orpheum) Seattle; (Orpheum) Portland 16-21.  
 Demarest & Collette (Orpheum) Fresno, Calif.  
 Demarest & Doll (Roanoke) Roanoke, Va.  
 Denby & Dawn (Victoria) Wheeling, W. Va.  
 Dene & Rochelle (State-Lake) Chicago.  
 Deslys Sisters & Co. (Greeley Sq.) New York 12-14.  
 Desyll, Olympia (Pantages) Salt Lake City; (Orpheum) Ogden 16-21.  
 Desylla, Jack, Revue (Majestic) Houston, Tex.  
 Devoe, Frank, & Co. (Grand) Evansville, Ind., 12-14.  
 DeVries Troupe (Loew) Montreal.  
 Dexter, Elliott (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21.  
 Diamonds, Four (National) Louisville, Ky.  
 Dix, Mae, & Band (Majestic) Little Rock, Ark., 12-14.  
 Dodd & Leeder (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 16-21.  
 Donovan & Lee (Keith) Columbus, O.  
 Dolly & Billie (Temple) Detroit.  
 Doner, Kitty, & Co. (Henepin) Minneapolis; (State-Lake) Chicago 16-21.  
 Donnelly & Smith (Hipp.) McKeesport, Pa.  
 Dooley & Salea (Majestic) San Antonio, Tex.  
 Dooley, Bill (Golden Gate) San Francisco; (Orpheum) Oakland 16-21.  
 Dooley, Jed., & Co. (Empress) Grand Rapids, Mich.  
 Dowson (Imperial) Montreal.  
 Downie's, Andrew, Circus, James Heron, mgr.; (Allgehey) Philadelphia, Pa.; (Garrick) Norristown 16-18; (Edgemont) Chester 19-21.  
 Downing, Harry, & Co. (Lyric) Mobile, Ala.  
 Downing & Buddy (Pantages) Hamilton, Can.  
 Doyle, Dorothy & Jean (Lyric) Hoboken N. J., 12-14.  
 Dreamy Spain (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 16-21.  
 Drew, Mabel (Emery) Providence.  
 Drille, R. & B. (Capitol) Hartford, Conn.  
 Driscoll & Perry (Capitol) New Britain Conn.  
 Drummond & White (Kearse) Charleston, W. Va.  
 Drury & Lane (Palace) Waterbury, Conn.  
 Dubarry, Mme., & Co. (Earle) Philadelphia.  
 Dulboise, Miss, & Co. (Capitol) Tronton, N. J.  
 Dubskey, Five (Maryland) Baltimore, Md.  
 DuGalon (Palace) Chicago; (Orpheum) Kansas City 16-21.  
 Dunbar & Turner (Majestic) Bloomington, Ill., 12-14.  
 Duncann, Doris (Orpheum) Seattle; (Orpheum) Portland 16-21.  
 Dunedin, Queenie (Forsyth) Atlanta, Ga.  
 DuPonts, The (Proctor) Newark, N. J.  
 Dupree, Mme. (Keith) Syracuse, N. Y.  
 Dutton, James; Huntington, W. Va., 9-21.  
 Dyer, Hubert, & Co. (State) Cleveland.

**E**  
 Eads & Ramsden (Delancey St.) New York 12-14.  
 Earl, Emily, & Co. (Lincoln Hipp.) Chicago 12-14.  
 Earl, Bert, & Girls (Colonial) Lancaster, Pa.  
 East & Dumke (Broadway) New York.  
 Eastman & Moore (Forsyth) Atlanta, Ga.  
 Ebs, William (Keith) Asheville, N. C.  
 Eclair Twins & Wells (Miller) Milwaukee.  
 Edlys, Three (National) New York 12-14.  
 Edler, Grace, & Co. (Greenpoint) Brooklyn.  
 Edmunds, Wm., & Co. (Grand) Macon, Ga.  
 Edwards, Gus, Revue (Albee) Easton, Pa.  
 Edwards, Irving (Columbia) Far Rockaway, N. Y.  
 Eldridge, Barlow & Eldridge (Keith) W. Palm Beach, Fla.  
 Elliott & Latour (Majestic) Dallas, Tex.  
 Ellett, Maule, & Co. (Boulevard) New York 12-14.  
 Elly (Keith) Ottawa, Can.  
 Emerson & Baldwin (National) New York 12-14.  
 Emerson, Bob, & Co. (Nixon) Philadelphia.  
 Enright, F., & Co. (Lyric) Birmingham, Ala.  
 Entertainers, Four (Harle) Philadelphia.  
 Equilla Bros. (Rivara) Brooklyn.  
 Ergott & Herman (58th Ave.) New York.  
 Emmond & Grant (Keith) Portland, Me.  
 Espe & Dutton (Kedzie) Chicago 12-14.  
 Evans, Ernest, Revue (Hipp.) New York.

**F**  
 Fagan, Noodles (Pantages) Spokane 16-21.  
 Fagan's, Raymond, Orch. (Imperial) Montreal; (Proctor) Albany, N. Y., 15-18; (Proctor) Troy 19-21.  
 Fagg & White (State) Buffalo.  
 Falls, A. & G. (Albee) Brooklyn.  
 Farrell, Billy, & Co. (Majestic) Paterson, N. J.  
 Fashions (Pantages) Spokane 16-21.  
 Faulkner, Lillian, & Co. (Palace) St. Paul 12-14.  
 Fawcett, Frank (Princess) Montreal.  
 Fearless Flyers (Firemen's Circus) Pittsburgh; (Legion Circus) Huntington, W. Va., 16-21.  
 Ferguson, Dave (Orpheum) Oakland, Calif.; (Hill St.) Los Angeles 16-21.

Ferguson & Sutherland (Pantages) Regina, Saskatoon 16-18.  
 Fields & Johnson (Golden Gate) San Francisco.  
 Fifty Miles From Broadway (Gates) Brooklyn 12-14.  
 First, Julius, & Co. (Avenue B) New York 12-14.  
 Fisher & Gilmore (Jefferson) New York.  
 Fisher, John Irving, & Orch. (Orpheum) New York 12-14.  
 Fitch's Minstrels (Majestic) Springfield, Ill., 12-14.  
 Fitzgerald, Jack (Broadway) Norwich, Conn.  
 Fitzgibbon, Bert (Keith) Philadelphia.  
 Fitzgibbon & Mahoney (Pantages) Los Angeles; (Pantages) San Diego 16-21.  
 Fugler Bros. & Ruth (Orpheum) Des Moines, Ia., 12-14.  
 Flanagan & Edwards (Princess) Montreal.  
 Flanagan & Greenway (Hipp.) New York.  
 Ft. Douglas, & Co. (Scollay Sq.) Boston.  
 Follies of 1925 (Pantages) San Francisco; (Pantages) Los Angeles 16-21.  
 Follis & Leroy (Pantages) Tacoma, Wash., 16-21.  
 France & La Bell (Palace) Manchester, N. H.  
 Francis & Lloyd (Keith) Augusta, Ga.  
 Francis & Hume (Roxboro) Roxboro, Va.  
 Frank & Barron (National) Louisville, Ky.  
 Frawley & Louise (Palace) Chicago.  
 Freed, Jos., & Co. (Earle) Philadelphia.  
 Fridkin & Rhoda (Palace) Springfield, Mass.  
 Friscoe, Sig. (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 16-21.  
 Friscoe Harmonists (Main St.) Asbury Park, N. J.  
 Frish, Hector & Tullin (Lincoln) Massillon, O.  
 Froelich (Grand) St. Louis.  
 Frost & Morrison (Grand) Oshkosh, Wis., 12-14.  
 Frost Jerome (Fulton) Brooklyn 12-14.  
 Force & Williams (Hipp.) McKeesport, Pa.  
 Ford & Price (Fulton) Brooklyn 12-14.  
 Fortunello & Cirillino (Earle) Philadelphia.  
 Four Flaming (Empress) Grand Rapids, Mich.  
 Fulgora (Majestic) Johnstown, Pa.  
 Fuller, Mollie, & Co. (45th St.) New York.

G

Gaffney & Walton (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 Galliarini & Sisters (Scollay Sq.) Boston.  
 Garcia, Elita, & Co. (Broadway) Springfield, Mass., 12-14.  
 Gary & Baldi (Empire) North Adams, Mass.  
 Gantler & Pony Boy (51st St.) New York.  
 Gaxton, Will, & Co. (Riverside) New York.  
 Geban & Gerstein (Majestic) Ft. Worth, Tex.  
 George, P. (Keith) Portland, Me.  
 George, Bob (Victoria) Stenbenville, O.  
 George, Col. Jack (Princess) Nashville, Tenn.  
 Gezzis, Two (Shea) Toronto.  
 Gibson Sisters (Pantages) Portland, Ore.  
 Giersdorf Sistrer (Hennepin) Minneapolis.  
 Gilbert & May (Empire) Lawrence, Mass.  
 Gildea, Jimmy, & Co. (Hipp.) Youngstown, O.  
 Gilfoyle & Lange (Columbia) Far Rockaway, N. Y.  
 Gillette, B. & L. (Orpheum) Champaign, Ill., 12-14.  
 Gintaros, The (Strand) Washington.  
 Girton Girls (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.  
 Glason, Billy (Majestic) San Antonio, Tex.; (Majestic) Austin 16-18; (Majestic) Galveston 19-21.  
 Gold, Ann (Palace) Orange, N. J.  
 Goldie & Beatty (Crescent) New Orleans.  
 Goldie, Ann (Abie) Easton, Pa.  
 Golfers, Five (Roll) Wilkes-Barre, Pa.  
 Gordon & Healy (American) Chicago 12-14.  
 Gordon & Rica (Earle) Washington, D. C.  
 Gordon & Knowlton (Palace) Rockford, Ill., 12-14.  
 Gordon & Spain (State) Stockton, Calif., 12-14.  
 Gormley & Caffrey (Orpheum) Boston.  
 Gould & Adams (Melba) Dallas, Tex.  
 Gould, Rita (Lyric) Richmond, Va.  
 Graft, Venita (Keith) Cincinnati.  
 Grant, Victor (Fulton) Troy, N. Y.  
 Grant & Fowler (Orpheum) Boston.  
 Grant, Alf (Palace) Brooklyn 12-14.  
 Gray Bee Ho (Keith) W. Palm Beach, Fla.  
 Gray & Bell (State) Nanticoke, Pa.  
 Grazer & Lawlor (Gales) Brooklyn 12-11.  
 Green & Green (Princess) Nashville, Tenn.  
 Green & LaKell (Majestic) Bloomington, Ill., 12-14.  
 Griffin, Joe., & Co. (Princess) Montreal.  
 Griffin Taylor (Orpheum) Portland, Ore.; (Orpheum) Los Angeles 16-21.  
 Grob & Adonis (Orpheum) Galesburg, Ill., 12-11.  
 Gross, Billy, & Co. (Lincoln Hipp.) Chicago 12-14.  
 Grgi & Severn (Palace) Chicago.

H

Hafter & Paul (American) Chicago 12-14.  
 Haig & LeVere (Orpheum) Boston.  
 Hale, Willie, & Bro. (Hipp.) New York.  
 Haley & Beck (Shea) Toronto.  
 Hale Ermine & Brice (Majestic) Bloomington, Ill., 12-14.  
 Hall, Bob (Orpheum) Champaign, Ill., 12-14.  
 Hallen, Billy (Albee) Providence, R. I.  
 Halperin, Nan (Orpheum) San Francisco.  
 Hamel Sisters & Strane (Pantages) Regina, Can.; (Pantages) Saskatoon 16-18.  
 Hamilton Sisters (Princess) Montreal.  
 Hamilton & Barnes (Palace) Rockford, Ill., 12-14.  
 Hamilton & Egbert (Valley) Lansford, Pa.  
 Hamilton, Dixie (Empress) Grand Rapids, Mich.  
 Haney, J. Francis, Co. (Temple) Syracuse, N. Y., 12-11; (Keith) Auburn 16-18; (Keith) Ithaca 19-21.  
 Hardy & Hanley (Pantages) Hamilton, Can.  
 Hare & Hare (Earle) Philadelphia.  
 Harmon & Sans (Broadway) Philadelphia.  
 Harmonia (Pantages) Hamilton, Can.  
 Harms & Hisey & Co. (Capitol) Hartford, Conn.  
 Harris & Holly (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 16-21.  
 Harris, Marlon (Palace) Chicago.  
 Harris, Val (O. H.) Galveston, Tex., 12-14.  
 Harrison-Dakin Co. (Grand) Montgomery, Ala.  
 Harrison, The (Fair) Miami, Fla.  
 Harrison & Dobson (Majestic) Chicago.  
 Hart & Helene (Keystone) Philadelphia.  
 Hartley & Patterson (Cross Keys) Philadelphia.  
 Harvey, W. S. (Capitol) New London, Conn.  
 Harvey, Martin (Aron) Watertown, N. Y.  
 Haw, Harry Geo (State) Nanticoke, Pa.  
 Haworth, Vera, & Co. (Keith) Cincinnati.  
 Hawthorne & Cook (Rialto) Amsterdam, N. Y.  
 Hayes & Lockwood (Orpheum) Des Moines, Ia., 12-14.  
 Hayes, Grace (Majestic) San Antonio, Tex.  
 Hayes, Rich (Hennepin) Minneapolis; (Palace) Milwaukee 16-21.  
 Hayes, Marv (Palace) Bridgeport, Conn.  
 Haynes & Beck (Palace) New York.

Hayward, Jessie, Co. (Majestic) Milwaukee.  
 Healy T. & B. (Albee) Brooklyn.  
 Healy & Cross (Albee) Brooklyn.  
 Hearn, Sam (Poli) Scranton, Pa.  
 Heath, Bobby, & Co. (Gaiety) Utica, N. Y.  
 Heata, Frankie (Golden Gate) San Francisco; (Orpheum) Fresno 16-21.  
 Heath, Blossom, Entertainers (Colonial) Erie, Pa.  
 Heather, Jose (Hennepin) Minneapolis; (Palace) Milwaukee 16-21.  
 Hebert & Sanderson Revue (Gladier) Lansing, Mich.; (Post) Battle Creek 15-18; (Capitol) Jackson 19-21.  
 Heider, Fred, & Co. (Maryland) Baltimore, Md.  
 Heller & Reddy (State-Lake) Chicago.  
 Helming & Matthews (Palace) Chicago.  
 Henderson, Dick (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.  
 Henlere, Hershell (Proctor) Newark, N. J.  
 Heary & Moore (Orpheum) San Francisco.  
 Henschaw, Bobby (Keith) Ottawa, Can.  
 Heras & Willk (Palace) Jacksonville, Fla.  
 Herbert's Dogs (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21.  
 Hewitt & Hall (Empire) Montreal.  
 Hiatt Ernest (50th St.) Cleveland.  
 Hickey Bros. (Orpheum) Brooklyn.  
 Higgie Girls, Four (Grand) Clarkburg, W. Va.  
 Hill, Walter, & Co. (Harris) Philadelphia.  
 Hill & Quinell (Earle) Philadelphia.  
 Hines, Harry (Orpheum) Sioux City, Ia., 12-14.  
 His Little Revue (Empress) Decatur, Ill., 12-14.  
 Hodze & Lowell (Young St.) Toronto.  
 Holbrook, Harry (Orpheum) Omaha; (Orpheum) Winnipeg, Can., 16-21.  
 Holland & Dockrill (Jefferson) New York.  
 Holmes & Lavery (Kort) Boston.  
 Holly (Jefferson) Mackegon, Mich., 12-14; (Empress) Grand Rapids 16-18; (Regent) Kalamazoo 19-21.  
 Holi & Leonard (Grand) Shreveport, La.  
 Honk Kong Troupe (Main St.) Kansas City.  
 Honeymoon Cruise (51st St.) New York.  
 Hope & Mansion (Palace) Brooklyn 12-14.  
 Horsemen, Four (Hipp.) Youngstown, O.  
 Horton, Ed (Gaiety) Norristown, Pa.  
 Horsch, Jack, & Co. (Gates) Brooklyn 12-14.  
 House, Billy (Golden Gate) San Francisco; (Orpheum) Fresno 19-21.  
 Howard & Bennett (Palace) New Orleans.  
 Howard & Norwood (Irving) Carbondale, Pa.  
 Howard's Animals (Golden Gate) San Francisco 15-21.  
 Howard's, Joe, Revue (Hill St.) Los Angeles.  
 Howard Girls (Majestic) Elmira, N. Y., 9-11; (Shubert) Hornell 12-14.  
 Howard & Luckie (Scollay Sq.) Boston.  
 Hughes & Gamm (Victor) Oshkosh, Wis.  
 Hughes & Weston (Cross Keys) Philadelphia.  
 Hughes & Burke (Pantages) Tacoma, Wash., 16-21.  
 Hughes, Jack, Duo (Empress) Decatur, Ill., 12-14; (Grand) St. Louis 16-21.  
 Huling, Ray, & Co. (Hipp.) Pottsville, Pa.  
 Hunting & Francis (Keith) Augusta, Ga.  
 Hurst & Vogt (Orpheum) Denver; (Columbia) Davenport, Ia., 15-21.  
 Hyams & Evans (Pantages) Portland, Ore.  
 Hyams & Metayre (Proctor) Newark, N. J.  
 Hyman, Johnny (Orpheum) Madison, Wis., 12-14.

I

Iback's Band (Orpheum) Tulsa, Ok., 12-14.  
 Ideal & Co. (Palace) Cincinnati.  
 Imhoff, Ross (Grand) Indianapolis.  
 In China (Earle) Philadelphia.  
 Inspiration (Palace) Pittsfield, Mass.  
 Iola, Princess, Show (O. H.) Paris, Mo.  
 Imanette & Violette (Keith) Lowell, Mass.  
 Irving's Imperial Midgets (Orpheum) Boston.  
 Irwin, May, & Co. (Keith) Boston.

J

Ja Da Trio (Orpheum) Champaign, Ill., 12-14.  
 Jackie & Billie (Lincoln Sq.) New York 12-14.  
 Jackson & Ellis (Keith) Portland, Me.  
 Jackson & Mack (Grand) Oshkosh, Wis., 12-14.  
 Janet of France (Earle) Philadelphia.  
 Janis & Chaplow (Pantages) San Francisco; (Pantages) Los Angeles 16-21.  
 Jans & Whalen (Keith) Augusta, Ga.  
 Jardon, Dorothy (Keith) Philadelphia.  
 Jarvis & Harrison (Majestic) Chicago.  
 Jenima, Aunt (Hamilton) New York.  
 Jessel, George (Orpheum) Omaha.  
 Joel, Clara, & Co. (Capitol) Hartford, Conn.  
 Johnson, Harry, & Co. (Davis) Pittsburgh.  
 Jones & Gamm (Orpheum) Seattle; (Orpheum) Portland 16-21.  
 Josephson, Johnnes, & Co. (Keith) Rochester, N. Y.; (Keith) Syracuse 16-21.  
 Joyce's, J. Horace (Princess) Montreal.  
 Juliet (State-Lake) Chicago.  
 Juvenile Frolics (Lyric) Hoboken, N. J., 12-14.

K

Kahne, Harry (Bushwick) Brooklyn.  
 Kalanis Orch. (Lowell) London, Can.  
 Kane Krokos (Rialto) Chicago.  
 Kane & Herman (Colonial) Allentown, Pa.  
 Kandy (Orpheum) Ogden, Utah; (Pantages) Denver 16-21.  
 Karavaff (Orpheum) Denver.  
 Karbe & Sister (Pantages) San Francisco; (Pantages) Los Angeles 16-21.  
 Kate & Wiley (Pantages) San Francisco 16-21.  
 Kavanagh, Stan (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.  
 Keane & Whitney (Orpheum) St. Louis; (Palace) Milwaukee 16-21.  
 Keeffe & Williams (Gaiety) Utica, N. Y.  
 Keenan, Frank (Orpheum) San Francisco.  
 Kelley, Frankie, & Co. (Orpheum) Champaign, Ill., 12-14; (Grand) St. Louis 16-21.  
 Kelly, Julia (Low) Montreal.  
 Kelly Sisters (Pantages) Vancouver, Can.  
 Kelly & Stone (Binghamton) Binghamton, N. Y.  
 Kelly & Dearborn (Grand) Shreveport, La.  
 Kido Bros. Revue (Hipp.) Bethlehem, Pa., 12-14; (Hipp.) Baltimore 16-21.  
 Kelton, Bert, & Co. (Boston) Boston.  
 Kennedy Harold (Capitol) Kansas City; (Pantages) Memphis 16-21.  
 Kennedy, Will, & Co. (Harris) Pittsburgh.  
 Kennedy & Martin (World) Omaha; (Pantages) Kansas City 16-21.  
 Kennedys, Dancing (Keith) Ottawa, Can.  
 Koo, Taki & Yoki (Keith) Syracuse, N. Y.  
 Koehler & Roberts (American) Spokane, Wash., 14-18; Missoula, Mont., 19; Anaconda 29; (Broadway) Butte 21-25.  
 Koruska-Gezart Co. (Orpheum) Galesburg, Ill., 12-14.  
 Kerr & Epstein (Orpheum) New York 12-14.  
 Kessler, Harry, & Co. (Orpheum) Sioux City, Ia., 12-14.  
 Keyhole Kameos (Proctor) Yonkers, N. Y.  
 Kharum (Orpheum) San Francisco; (Orpheum) Oakland 16-21.  
 Kicks of 1924 (Broadway) Norwich, Conn.  
 Kikotas Japs (Orpheum) Oklahoma City, Ok., 12-14.

Kimberly & Page (Orpheum) Los Angeles.  
 King & Reatty (Empire) North Adams, Mass.  
 King & Irwin (Pantages) Memphis, Tenn.  
 Kinney, Herbert, & Co. (Chateau) Chicago 12-14.  
 Kirby & Duval (Lyric) Mobile, Ala.  
 Kirkland, Paul (Keith) Washington, D. C.  
 Kismet Sisters Co. (Keith) Indianapolis.  
 Kitzner & Reaney (Pantages) Minneapolis 16-21.  
 Klein, Mel (Majestic) Ft. Worth, Tex.  
 Klein Bros. (Hennepin) Minneapolis.  
 Knous, S. & N. (Palace) New York.  
 Kraft & Lamont (Orpheum) Oklahoma City, Ok., 12-14.  
 Kraemer, Berdie (State) Cleveland.  
 Kramer & Bovie (Jefferson) New York.  
 Krantz & White (Keith) Philadelphia.  
 Kuma Four (Pantages) Edmonton, Can.; (Pantages) Calgary 16-18.  
 Kyle, Howard (Palace) Milwaukee.

L

La Bernica (105th St.) Cleveland.  
 LaFrance & Co. (State) Buffalo.  
 LaMarr, Leona (World) Omaha; (Pantages) Kansas City 16-21.  
 LaMonte, Hazel & Lestra (Grand) Shreveport, La., 12-14.  
 LaPalva (Keith) Asheville, N. C.  
 LaShay, George (Poli) Wilkes-Barre, Pa., 16-18; (Poli) Scranton 19-21.  
 LaToska, Phil (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.  
 LaVier, Jack (Keystone) Philadelphia.  
 Lahr & Mercedes (Fifth Ave.) New York.  
 Lambert (Pantages) Memphis, Tenn.  
 Lane, Lupino (Hipp.) New York.  
 Lang & Halsey (Imperial) Montreal.  
 Langford & Fredericks (Pantages) San Diego, Calif.; (Hoyt) Long Beach 16-21.  
 Langton, H. & H. (Pantages) Kansas City; (Pantages) Memphis 16-21.  
 Larraine & Ritz (Lyric) Richmond, Va.  
 Larova, Vera (Keith) Portland, Me.  
 Lazar & Dale (Majestic) Chicago.  
 Lea, Emily (Orpheum) San Francisco; (Orpheum) Los Angeles 16-21.  
 Lehora Stoppers (Pantages) Spokane; (Pantages) Seattle 16-21.  
 Leavitt & Lockwood (Shea) Buffalo.  
 Ledova (Hipp.) New York.  
 Lee & Cranston (Keith) Lowell, Mass.  
 Lee, J. & K. (Palace) Chicago.  
 Leitzel, Lillian (Riverside) New York.  
 LeMaire & Ralston (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 LeMear & Young (Strand) Stamford, Conn.  
 Leo & Gladys (Capitol) Litchfield, Ill., 12; (Congress) St. Louis, Mo., 15; (Columbia) Columbia 16-17; (Grand) Moberly 18-19.  
 Leo, Prince (Seventh St.) Minneapolis.  
 Leonard & Wilson (Pantages) San Diego, Calif.; (Hoyt) Long Beach 16-21.  
 Leonard, Benny (Keith) Philadelphia.  
 Leonard, Eddie, & Co. (Temple) Detroit.  
 Leons, The (Lyric) Hoboken, N. Y., 12-14.  
 Lester & Stewart (Palace) Manchester, N. H.  
 Lester (Grand) St. Louis.  
 Let's Dance (State-Lake) Chicago.  
 Lewis & Doris (Proctor) Newark, N. J.  
 Lewiath, P. Orch. (Palace) Peoria, Ill., 12-14.  
 Levy, Bert (Palace) Milwaukee; (Palace) Chicago 16-21.  
 Lewis & Dody (Bijou) Birmingham.  
 Lewis, Helen, & Co. (Olympic) Boston; (Gordon's Central Sq.) Cambridge 16-18.  
 Lewis, Fred (Rialto) St. Louis 12-14; (Main St.) Kansas City 16-21.  
 Lewis, Mezzetti, & Co. (Capitol) Trenton, N. J.  
 Lewis, Sid (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.  
 Lewis & Lavar (Orpheum) Champaign, Ill., 12-14.  
 Libonati (Victoria) Wheeling, W. Va.  
 Lillie, Carrie (Capitol) New London, Conn.  
 Lindsey, Fred (Pantages) Vancouver, Can.  
 Livingston, The (Gaiety) Norristown, Pa.  
 Lloyd, Herbert, Co. (Pantages) Memphis, Tenn.  
 Lloyd & Rosalie (Bijou) Birmingham, Ala.  
 Lloyd, Arthur (Lincoln Hipp.) Chicago 12-14.  
 Lloyd & Good (Palace) Red Bank, N. J.  
 Lockett & Page (Orpheum) Denver; (Orpheum) Omaha 16-21.  
 Lora, Gerlie & Senna (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 Long & Jackson (Palace Hipp.) Seattle, Wash., 14-20.  
 Loomis Troupe (Pantages) Spokane 16-21.  
 Lopez, Vincent, & Band (Albee) Brooklyn.  
 Loner Girls (Orpheum) Madison, Wis., 12-14.  
 Lorraine, Oscar (Maryland) Baltimore.  
 Lorraine Sisters (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 16-21.  
 Lou Betty (Colonial) Allentown, Pa.  
 Lowry, Ed (Keith) Syracuse, N. Y.  
 Lucas, J. & Co. (Shea) Toronto.  
 Lucas, Althea, & Co. (Orpheum) Des Moines, Ia., 12-14.  
 Lucas & Inez (Orpheum) Germantown, Pa.  
 Lydel-Macey Co. (Keith) Asheville, N. C.  
 Lyons, Jimmy (Grand) Oshkosh, Wis., 12-14.  
 Lytell & Fant (Majestic) Little Rock, Ark., 12-14.

M

McBanns, The (Pantages) Denver; (Pantages) Pueblo 19-21.  
 McCarne, Mabel (Hill St.) Los Angeles.  
 McCarthy Sisters (Keith) Philadelphia.  
 McCluskey, Jack (Liberty) Peru, Ind., 12-14.  
 McCool & Reilly (Palace) Waterbury, Conn.  
 McCormack & Wallace (Majestic) Harrisburg, Pa.  
 McCormack, John, Jr. (Plaza & Comedy) Jersey City, N. J.  
 McCune Grant Trio (Elks' Indoor Circus) Brownsville, Pa.  
 McDerrott, Billy (Majestic) Harrisburg, Pa.  
 McDonald & Oakes (Jefferson) New York.  
 McDonald, Dancing (Palace) Jacksonville, Fla.  
 McDonald, Mike (Orpheum) San Francisco.  
 McDonald Trio (Grand) Oshkosh, Wis., 12-11.  
 McDevitt, Kelly & Quinn (Grand) Atlanta, Ga.  
 McFarlane, Leo, (Shea) Buffalo.  
 McGood, Clara, & Co. (Palace) Brooklyn 12-14.  
 McGrath & Devle (Bonbard) New York 12-14.  
 McIntyre & Heath (Orpheum) Kansas City; (Orpheum) St. Louis 16-21.  
 McIntyre, The (Harris) Pittsburgh.  
 McKay & Ardine (Keith) Dayton, O.  
 McKay, May, & Sisters (Low) Montreal.  
 McKay, Nell (Orpheum) St. Louis; (State-Lake) Chicago 16-21.  
 McKisick & Halliday (Playhouse) Passaic, N. J.  
 McLaughlin & Sarah (Temple) Rochester, N. Y.  
 McLeod, Tex (Main St.) Kansas City.  
 McLaughlin & Evans (York O. N. I.) York, Pa.  
 McMahon, Jack & Claire (Novelty) Topeka, Kan., 12-14.  
 McQuarrie Harpists (Hipp.) New York.  
 McWatters & Tyson (Keith) W. Palm Beach, Fla.

McWilliams, Jim (Bushwick) Brooklyn.  
 Mack & Brantley (Pantages) Kansas City; (Pantages) Memphis 16-21.  
 Mack & Corel (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.  
 Mack & Rositter (Albee) Providence, R. I.  
 Mack & Stanton (Majestic) Paterson, N. J.  
 Mack & Tempest (Palace) Cincinnati.  
 Mack & Velmer (Keith) Philadelphia.  
 Mack & Watson (Empire) Lawrence, Mass.  
 Madcaps, Four (Loew) Montreal.  
 Mabon & Cholet (Majestic) Chicago; (Grand) St. Louis 16-21.  
 Mahoney & Cotti (Victoria) Stenbenville, O.  
 Mahoney & Talbert (Keane) Charleston, W. Va.  
 Mall, Paul (State) New York.  
 Mallen & Case (Temple) Detroit.  
 Manning & Ball (Olympic) Cincinnati.  
 Manning & Class (Orpheum) Los Angeles.  
 Manning, Helen, Three (Keystone) Philadelphia.  
 Manny & Clay (Playhouse) Passaic, N. J.  
 Mantell's Mankins (Martini) Galveston, Tex., 11-13; (Orpheum) New Orleans, La.  
 Marcheta (Keith) Augusta, Ga.  
 March & Booth (Pantages) Pueblo, Col.; (World) Omaha 16-21.  
 Marcia & Carlton (Strand) Greensburg, Pa.  
 Margaret & Morrell (Orpheum) Brooklyn.  
 Margaret & Padula (Edgemont) Chester, Pa.  
 Marino & Martin (Earle) Washington, D. C.  
 Marlon & Jason (Sheridan Sq.) Pittsburgh.  
 Marone Revue (Earle) Philadelphia.  
 Marks & Ethel (Pantages) Minneapolis; (Pantages) Regina, Can., 16-21.  
 Marks, Joe, & Co. (Palace) Manchester, N. H.  
 Marshall & Shannon (Majestic) Stratford, Ont., Can., 12-14; (Regent) Oshawa 16-18; (Gribs) Chatham 19-21.  
 Marston & Manley (Fulton) Brooklyn 12-14.  
 Marrella, Two (Pantages) Vancouver, Can.  
 Martin & Courtney (State) Washington, Pa.  
 Martin, Oscar, & Co. (Grand) St. Louis.  
 Martin, Sarah (Dunbar) Columbus, O.  
 Mason & Keeler (Poli) Scranton, Pa.  
 Mason & Shaw (Grand) Montgomery, Ala.  
 Masters & Grayce (Pantages) Los Angeles; (Pantages) San Diego 16-21.  
 Matthews & Ayres (American) New York 12-14.  
 May & Lewis (Poli) Scranton, Pa.  
 Mayer, Lottie, Girls (Pantages) Kansas City; (Pantages) Memphis 16-21.  
 Mayo, Harry (Strand) Stamford, Conn.  
 Meehan & Newman (Feeley) Hazleton, Pa.  
 Mehlinger, Artie (Franklin) New York.  
 Melfords, Three (Palace) Cincinnati.  
 Melville & Rule (Academy) Norfolk, Va.  
 Melvins, Three (Calvin) Northampton, Mass.  
 Memoirs, with Mack Dickson (Keith) Philadelphia.  
 Merediths, The (Davis) Pittsburgh.  
 Merle & Friends (Keith) Asheville, N. C.  
 Meroff, Ben, & Co. (Keith) Dayton, O.  
 Merriam, Billy & Eva (O. H.) Paris, Mo.  
 Meyers & Hanford (State) Newark, N. J.  
 Micabana (Royal) New York; (Alhambra) New York 16-21.  
 Middleton & Spellmyer (Lyceum) Canton, O.  
 Milestones (Loew) Richmond Hill, N. Y., 12-11.  
 Miller & Capman (Broadway) Philadelphia.  
 Miller, James, & Co. (Poli) Scranton, Pa.  
 Miller, P. & M. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 Millard & Marlin (Keith) Boston.  
 Mills & Kimball (O. H.) Galveston, Tex., 12-14.  
 Milo (Crescent) New Orleans.  
 Minstrel Memories (Hipp.) McKeesport, Pa.  
 Mitchell Bros. (Riverside) New York.  
 Mme. Pompadour (Earle) Washington, D. C.  
 Montana (Keith) Ottawa, Can.  
 Moore & Freed (Columbia) Davenport, Ia., 12-14.  
 Moore, Al, & Orch. (Rialto) St. Louis 12-14.  
 Moore, J. & M. (Palace) Red Bank, N. J.  
 Moore, Jean, & Co. (Hipp.) Pottsville, Pa.  
 Morales Bros. & Daisy (Globe) Philadelphia 16-21.  
 Morento, Cellus, & Co. (Orpheum) Oakland, Calif.; (Orpheum) Denver, Col., 16-21.  
 Moran & Morgan (Palace) Cincinnati.  
 Moran & Yaco (Orpheum) Ogden, Utah; (Pantages) Denver 16-21.  
 Morrell, Clark, & Co. (Keith) Indianapolis.  
 Morris & Shaw (Columbia) Far Rockaway, N. Y.  
 Morris, Sunshine Sammy (Bijou) Nashville, Tenn.; (Palace) Memphis 16-21.  
 Morris, Wm., & Co. (Keith) Syracuse, N. Y.  
 Morrison & Coghlan (Orpheum) Quincy, Ill., 12-14; (Central Park) Chicago 15-18; (Roosevelt) Chicago 19-21.  
 Morrison's Band (Orpheum) Ogden, Utah; (Pantages) Denver 16-21.  
 Morion, Jas. C., & Co. (Crescent) New Orleans.  
 Morton, Lillian (Keith) Boston.  
 Moss & Frye (Palace) Pittsfield, Mass.; (Pantages) Los Angeles 16-21.  
 Muldoon, Billy, & Co. (Orpheum) Fresno, Calif.; (Orpheum) Denver, Col., 16-21.  
 Munlen & Francis (Hipp.) Youngstown, O.  
 Murand & Leo (Pantages) San Diego, Calif.; (Hoyt) Long Beach 16-21.  
 Murdoch & Mayo (Majestic) Dallas, Tex.  
 Muriel & Phyllis (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.  
 Murphy, Bob (Strand) Washington.  
 Murphy, Senator (Keith) Syracuse, N. Y.  
 Murray & Allen (Orpheum) Oklahoma City, Ok., 12-14.  
 Murray & Gerrish (Strand) Washington.  
 Murray Bros. (State) Washington, Pa.  
 Murray, Kathryn, & Co. (Grand) Macon, Ga.  
 Myra, Mildred (Pantages) San Diego, Calif.; (Hoyt) Long Beach 16-21.  
 Myra, Olga, & Co. (Maryland) Baltimore.

N

Nash & O'Donnell (Davis) Pittsburgh.  
 Neapolitan Duo (Harris) Pittsburgh.  
 Nazarro, Cliff (Orpheum) Ogden, Utah; (Pantages) Denver 16-21.  
 Nelson, Alma, & Band (Proctor) Newark, N. J.  
 Nelson, Dorothy (Proctor) Yonkers, N. Y.  
 Nelson, Hal (25th St.) New York.  
 Nelmeier, Morgan Co. (Boston) Boston.  
 Nelson, Bob (Rialto) Chicago.  
 Nelson, Bob & Olive (Amendola) Niagara Falls, N. Y.  
 Nelsons, Juggling (World) Omaha; (Pantages) Kansas City 16-21.  
 Neppine (Rajali) Reading, Pa.  
 Newer, Johnny (Strand) Shenandoah, Pa.  
 Newell & Most (Orpheum) Kansas City; (Orpheum) St. Louis 16-21.  
 Newman, Walter, & Co. (Imperial) Montreal.  
 Nichols, Jessie L. (Main St.) Asbury Park, N. J.  
 Nibue (Lyric) Hoboken, N. J., 12-14.  
 Nixon & Sans (Earle) Washington, D. C.  
 Nolan, Paul, & Co. (Keith) Dayton, O.

White (Princess) Montreal.
Stanton, Marie (Lyric) Birmingham, Ala.
Sonia & Violin (Roanoke) Roanoke, Va.
Sorsu & Olsen (Pantages) San Francisco 16-21.

Robinson, Bill (Palace) Chicago; (Orpheum) Kansas City 16-21.
Robinson, Janis & Co. (Strand) Washington.
Rockwell, Dr. Geo. (Davis) Pittsburgh.

Stevens & Brunelle (Majestic) Johnstown, Pa.
Stewart & Olive (Victoria) Steubenville, O.
Stewart, Margaret (Albee) Providence, R. I.

White, Frances (Maryland) Baltimore.
Whiting & Hurt (Proctor) Newark, N. J.
White, Elsie & Co. (Palace) Brooklyn 12-14.

O'Brien & Josephine (Pantages) Denver; (Pantages) Pueblo 19-21.
O'Brien Sisters (Hipp.) Pottsville, Pa.
O'Donnell, Vincent (Capitol) Trenton, N. J.

Rosier, E. J. (Palace) Chicago 16-21.
Rogers & Allen (Palace) Cleveland.
Rogers & Dorkin (Orpheum) New York 12-14.

Stuart & Lash (Broadway) New York 12-14.
Sutz & Langham (Englewood) Chicago 12-14; (Majestic) Chicago 16-21.
Sully, Rogers & Sully (Pantages) Minneapolis 16-21.

Williams & Taylor (Orpheum) Denver; (Orpheum) Omaha 16-21.
Willie Bros. (Victoria) Wheeling, W. Va.
Willie's Reception (Edgemont) Chester, Pa.

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Sully, Rogers & Sully (Pantages) Minneapolis 16-21.

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Willie Bros. (Victoria) Wheeling, W. Va.
Willie's Reception (Edgemont) Chester, Pa.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bachaus, Willem: New York City 11.
Barrere, George: Scarborough, N. Y., 13.
Bralowsky, Alex.: (Orchestra Hall) Chicago 17.
Casals, Pablo: (Studebaker) Chicago 15.
Chicago Civic Opera Co.: (Music Hall) Cincinnati 9-12; (Auditorium) Milwaukee 13-15.
Clemens, Clara: (Kimball Hall) Chicago 17.
Cortot, Alfred: Chicago 15; Baltimore 17; Richmond, Va., 18; Washington 19.
Dudman, Royal: Portland, Ore., 18.
Deleszke Singers: Washington 11.
Dushkin, Samuel: Washington 17; Baltimore 18; Philadelphia 19.
Dux, Claire: Rochester, N. Y., 12.
Elena, Michala: St. Louis 17.
Farrar, Geraldine: Pittsburgh 18.
Garrison, Mabel: San Francisco 18.
Giannini, Dolusina: (Symphony Hall) Boston 15.
Gigli, Beniamino: Scranton, Pa., 12; Hartford, Conn., 15.
Hansen, Cecilia: Omaha, Neb., 12.
Hayes, Roland: Portland, Ore., 17.
Hinsley, Wm. W.: Opera Co., In Marriage of Figaro: Topeka, Kan., 11; Warrensburg, Mo., 12; Minneapolis, Minn., 14.
Hopper, DeWolf, Opera Co.: Hannibal, Mo., 4; Keokuk, Ia., 5; Burlington 6; Davenport 7-8.
Jeriza, Maria: (Auditorium) Chicago 15.
(Pabst) Milwaukee, Wis., 20.
Kreischer, Fritz: Portland, Ore., 11; (Expo. Auditorium) San Francisco 15.
Landowska, Wanda: Cleveland 16; Pittsburgh 19.
Legniska, Ethel: (Jordan Hall) Boston 12.
Levitaki, Michala: (Carnegie Hall) New York 14.
Mero, Yolanda: (Acolian Hall) New York 16.
Metropolitan Opera Co.: (Metropolitan) New York Nov. 3, indef.
New York String Quartet: (Jordan Hall) Boston 12.
Notaras, Gulomar: (Jordan Hall) Boston 11.
Polish National Orch.: (Symphony Hall) Boston 14.
Powell, John: Rochester, N. Y., 12.
Raehmanoff, Sergej: Des Moines, Ia., 11; (Symphony Hall) Boston 19.
Rosenblatt, Josef: St. Louis 14.
Sals, Carlo: Opera Co.: Salt Lake City, Utah, 12-14.
Schubert, Arthur: New Orleans 16.
Schumann-Heink, Mimi: Detroit 18.
St. Denis, Ruth, & Co.: Walter F. Hurke, mgr.: (Acolian Hall) New York 17; (Academy) Brooklyn 18.
St. Louis Symphony Orch.: Indianapolis, Ind., 16; Nashville, Tenn., 20; Birmingham, Ala., 21.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Republic) New York May 22, 1922, indef.
Able's Irish Rose: (Garrick) Milwaukee Feb. 2, indef.
Able's Irish Rose: Hamilton, Ia., 11-12; Iowa Falls 13-14; Dubuque 15-18; Waterloo 19-22.
Appearance: (La Salle) Chicago Sept. 28, indef.
Aren't We All: with Cyril Maude: (Blackstone) Chicago Feb. 22, indef.
Ariadne: (Garrick) New York Feb. 23, indef.
Artists and Models: (Castro) New York Oct. 15, indef.
Artists and Models: (Davidson) Milwaukee 9-14.
Bachelors' Brides: (Tremont) Boston March 2, indef.
Badgers: (Garrick) Chicago March 2, indef.
Barrimore, Ethel: (Shubert) Kansas City Mo., 9-11; Mason City, Ia., 16; Waterloo 17; Cedar Rapids 18; Clinton 19; Dubuque 20; Madison, Wis., 21.
Be Yourself: (Ford) Baltimore 9-14.

Beggar on Horseback: (Wilbur) Boston Feb. 9, indef.

Betty Lee: (44th St.) New York Dec. 25, indef.

Blossom Time: (Chestnut St.) Philadelphia Feb. 2, indef.

Blossom Time: (Auditorium) Chicago Feb. 22, indef.

Blossom Time (No. 2): Appleton, Wis., 11; Oshkosh 12; Fond du Lac 13; Madison 14; Kalamazoo 15; Muskegon 16; Lansing 20; Battle Creek 21.

Boston Opera Co. Artists, Fred Byers, mgr.: (Rialto) Omaha, Neb., 7-13; (Electric) St. Joseph, Mo., 15-18; (Miller) Wichita, Kan., 22-28.

Bridge, Al. Players: (Garden) Kansas City, Mo., indef.

Bringing Up Father, John T. Pearson, mgr.: Miami, Ok., 11; Muskogee 14; McAlester 15; Ft. Smith, Ark., 17; Conway 19; Little Rock 20-21.

Candida: (Ambassador) New York Dec. 12, indef.

Cape Smoke: (Martin Beck's) New York Feb. 16, indef.

Carroll's Earl. Vanities: (Selwyn) Chicago, March 8, indef.

Charles's Revue: Findlay, O., 11; Mansfield 12; Toledo 13; Toledo 14-15; Jackson, Mich., 16; Bay City 17; Flint 18; Grand Rapids 19-22.

Chauve-Souris, with Nikita Balleff: (Shubert) Boston March 9, indef.

China Rose: (Wallack's) New York Feb. 23, indef.

Chocolate Dandies, with Sissie & Blake: (English) Indianapolis, Ind., 16-18.

Cobra: (Auditorium) Baltimore 9-14.

Complex, The (spec. mats.): (Booth) New York March 3, indef.

Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.

Dark Angel, The: (Longacre) New York Feb. 10, indef.

Desire Under the Elms: (Earl Carroll) New York Nov. 10, indef.

Dixie to Broadway: (Lyric) Philadelphia Jan. 19, indef.

Dove, The: (Empire) New York Feb. 11, indef.

Dream Girl, The, with Fay Bainter: (Studebaker) Chicago Feb. 2, indef.

Exiles: (Neighborhood) New York Feb. 19, indef.

Fall Guy, The, with Ernest Truex: (Eltz) New York March 10, indef.

Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.

Foot Loose: (Batle Creek, Mich., 11; Kalamazoo 12; Grand Rapids 13-14; Lansing 16; Flint 17; Saginaw 18; Port Huron 19; Toledo, O., 20-21.

For All of Us, with Wm. Hodge: (Jefferson) St. Louis 9-14; Kansas City 16-21.

Gingham Girl: (Poli) Washington 9-14.

Goose Hangs High: (Plymouth) Boston March 9, indef.

Grah Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.

Greenwich Village Follies: (Teck) Buffalo 9-14.

Greenwich Village Follies: (Curran) San Francisco 9-23.

Grounds for Divorce, with Ina Claire: (Adelphi) Philadelphia Feb. 16, indef.

Guardman, The: (Booth) New York Oct. 15, indef.

Handy Man, The, with Tim Murphy: (39th St.) New York March 9, indef.

Harem, The, with Lenore Ulric: (Belasco) New York Dec. 2, indef.

Harlem Rounders, B. L. Burt, mgr.: (Lafayette) New York Feb. 23, indef.

High Stakes: with Lowell Sherman: (Pitt) Pittsburgh 9-14.

Hill-Bent for Heaven: (Morat) Indianapolis, Ind., 12-14; (Playhouse) Chicago 16-21.

Hill's Bells: (Daly's) New York Jan. 26, indef.

Houses of Sand: (Hudson) New York Feb. 17, indef.

I'll Say She Is: (Majestic) Boston Feb. 9, indef.

Is Zat So: (Chanin's) New York Jan. 5, indef.

Is Zat So?: (Adelphi) Chicago Feb. 22, indef.

Jolson, Al, in Big Boy: (Winter Garden) New York Jan. 7, indef.

Kid Boots, with Eddie Cantor: (Colonial) Boston Feb. 23, indef.

Ladies of the Evening: (Lyceum) New York Dec. 23, indef.

Lady, Be Good: (Liberty) New York Dec. 1, indef.

Leiber, Fritz: Dallas, Tex., 9-14.

Little Jessie James: (Hanna) Cleveland 9-14.

Little Jessie James: (Deland) Fla., 11; Daytona 12; Panama 13; St. Augustine 14; Albany, Ga., 16; Columbus 17; Waycross 18; Brunswick 19; Savannah 20.

Little Jessie James: Auburn, N. Y., 11; Oneida 12; Rome 13; Oswego 14; Norwich 16; Oneonta 17; Schenectady 18; Kingston 19.

Loggerheads: (Cherry Lane) New York Feb. 9, indef.

Louise the 14th, with Leon Errol: (Cosmopolitan) New York March 3, indef.

Lounge Lizard: (Princess) Chicago March 1, indef.

Love Song, The: (Century) New York Jan. 13, indef.

Ma Pettengill: (Grand) Cincinnati 9-11.

Mantel, Robert M.: Greenville, S. C., 12; Atlanta, Ga., 16-20.

Meet the Wife: (Riviera) New York 9-14; (Bronx O. H.) New York 16-21.

Michel Angeleir: (Provincetown) New York March 4, indef.

Minick, with G. P. Heggie: (Playhouse) Chicago Feb. 16, indef.

Moonlight, with Julia Sanderson: (Shubert) Cincinnati 9-14.

Mrs. Partridge Presents: (Belmont) New York Jan. 5, indef.

Music Box Revue: (Music Box) New York Dec. 1, indef.

My Girl: (Vanderbilt) New York Nov. 24, indef.

My Son: (Nora Bayes) New York Sept. 17, indef.

Natja: (Knickerbocker) New York Feb. 16, indef.

Nervous Wreck: (Hartman) Columbus, O., 11; (Victory) Dayton 12-14; (Macaulay) Louisville, Ky., 16-19; Vincennes, Ind., 20; Terre Haute 21.

New Browns, with Frank Craven: (National) Washington 9-14; (Bronx) Philadelphia 16-28.

Night Hawk: (Hijou) New York Feb. 24, indef.

No, No, Nanette: (Sam H. Harris) Chicago May 4, indef.

No, No, Nanette: (Garrick) Philadelphia March 2, indef.

Nocturne (spec. mat.): (Punch & Judy) New York Feb. 16, indef.

O'Fara, Fiske, in The Big Mogul: (Central) Chicago Jan. 11, indef.

Old English, with George Arliss: (Ritz) New York Dec. 23, indef.

Old Homestead, Herman Lewis, mgr.: Hornell, N. Y., 11; Bath 12; Penn Yan 13; Clyde 14.

Originals, in Stepping Out, H. P. Campbell, mgr.: (Grand) Toronto, Can., 9-21.

Parasites: Indianapolis, Ind., 9-11; Columbus, O., 12-14; Cleveland 16-21.

Passing Show: Atlanta, Ga., 12-14.

Patience: (Greenwich Village) New York Dec. 29, indef.

Pierrot, The Prodigal (spec. mats.): (48th St.) New York March 3, indef.

Pigs: (Little) New York Sept. 1, indef.

Plain Jane: (Shubert) Newark, N. J., 9-14.

Potters, The: Detroit 9-14; (Davidson) Milwaukee 16-21.

Professional: (49th St.) New York Jan. 12, indef.

Puppets: (Selwyn) New York March 9, indef.

Puzzles of 1925, with Elsie Janis: (Fulton) New York Feb. 2, indef.

Quarantine: (Henry Miller's) New York Dec. 16, indef.

Rain, with Jeanne Eagels: (Ohio) Cleveland 9-14; (New Detroit) Detroit 16-28.

Rain: High Point, N. C., 11; Salisbury 12; Columbia, S. C., 13-14; Knoxville, Tenn., 16-17.

Rat, The: (Colonial) New York Feb. 10, indef.

Ritz Revue, Hassard Short's: (Apollo) Chicago Feb. 15, indef.

Rivals, The: (Majestic) Buffalo 9-14; (National) Washington 16-21.

Robson, May: Spokane, Wash., 11-12; Kellogg, Id., 13; Wallace 14; Missoula, Mont., 16; Anacosta 17; Butte 18; Great Falls 19; Helena 20; Bozeman 21.

Rose-Marie: (Imperial) New York Sept. 2, indef.

Rose-Marie: (Woods) Chicago Feb. 8, indef.

Rose-Marie: (Alvin) Pittsburgh 9-14; (Columbus) O. 16-21.

Runnin' Wild: (Nixon) Pittsburgh 9-14.

Saint Joan, with Julia Arthur, R. C. Whitney, mgr.: (Broad) Philadelphia 9-21.

Seduction: (Belasco) Washington 9-14.

Seventh Heaven: Springfield, O., 11; Wilmington 12; Chillicothe 13; Newark 14; (Shubert) Elvira) New York 16-21.

Seventh Heaven: Savannah, Ga., 12-14; Macon 16-17; Albany 18; Americus 19; Columbus 20-21.

Seventh Heaven: (New Columbia) San Francisco 9-21.

She Had to Know, with Grace George: (Times Square) New York Feb. 2, indef.

Show-Off, The: (Coban's Grand) Chicago Jan. 4, indef.

Show-Off, The: (Playhouse) New York Feb. 5, indef.

Silence, with H. B. Warner: (National) New York Nov. 12, indef.

Simon Called Peter: Worcester, Mass., 9-11; Springfield 12-14.

Simon Called Peter: Toledo, O., 11-13; Sandusky 14; (Garrick) Detroit, Mich., 15-21.

Skinner, Odis: Oakland, Calif., 11; Stockton 12; Sacramento 13-14; Medford, Ore., 16; Eugene 17; Portland 18; Seattle, Wash., 19-21.

Sky High, with Willie Howard: (Shubert) New York March 2, indef.

Small Timers, The: (Punch & Judy) New York Jan. 27, indef.

Spin-Drift, with Margaret Lawrence and Wallace Eddinger: (New Park) Boston March 9, indef.

Starlight, with Doris Keane: (Broadhurst) New York March 3, indef.

Stepping Stones, with Fred Stone: (Illinois) Chicago Feb. 16, indef.

Student Prince, The: (Jolson) New York Feb. 2, indef.

Student Prince, The: (Great Northern) Chicago Feb. 22, indef.

Swan, The: (Hollis) Boston Feb. 16, indef.

Swan, The: New Haven, Conn., 16-18; Albany, N. Y., 19-21.

Sweet Little Devil: (Shubert) Philadelphia Feb. 2, indef.

Ten Nights in a Bar Room, Billy Birtle, mgr.: Louisville, Ky., 9-14; Seymour, Ind., 15.

They Knew What They Wanted: (Klaw) New York Nov. 24, indef.

Tharston, Magician: (English) Indianapolis 9-14.

Topsy and Eva, with Duncan Sisters: (Harris) New York Dec. 23, indef.

Vivian's Musical Comedy Co.: (Regent) Toronto, Can., Feb. 23, indef.

What Price Glory: (Plymouth) New York Sept. 5, indef.

White Cargo: (Comedy) New York Nov. 5, indef.

White Cargo: (Cort) Chicago Oct. 5, indef.

White Cargo: (Selwyn) Boston Jan. 10, indef.

White Collars: (Cort) New York Feb. 23, indef.

White Cargo: Concordia, Kan., 11; Topeka 12-13; St. Joseph, Mo., 14; Lincoln, Neb., 20-21.

White's, George, Scandals: (American) St. Louis 9-14.

White-Je: Walker: Lansing, Mich., 11; Flint 12-13; Evansville, Ind., 14; Terre Haute 15; Bloomington, Ill., 16; Peoria 17; Rockford 18; La Crosse, Wis., 21.

Whitworth, Ruth, & L. Verne Slout Players: Hendersonville, N. C., 12; Clinton, S. C., 13; Enoree 14; Allendale 16; Millen, Ga., 17; Camden, Ala., 19.

Wild Duck, The: (Equity-48th St.) New York Feb. 24, indef.

Youngest, The: (Gaiety) New York Dec. 22, indef.

Ziegfeld Follies, with Will Rogers: (New Amsterdam) New York Oct. 30, indef.

Ziegfeld Follies: (Forrest) Philadelphia March 2-4.

Craven's, C. Golden Gate: (Brown Hotel) Dea Moines, Ia., indef.

Dexter's, Fred, Orch.: (Wisconsin Roof Garden) Milwaukee until April 19.

Elgars Les Creole Orch.: (Wisconsin Theater Roof) Milwaukee, Wis., indef.

Ellis, Gertrude, Harmony Queens: (San Juan Hotel) Orlando, Fla., until April 1.

Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Stenberville, O., until May 15.

Emerson's, Wayne K., Victoria Theater Orch.: Stenberville, O., until May 30.

Ernie's Original Aces: (Gingham Cafe) Chicago, Ill., indef.

Flinzerbut's, John F.: Lakeland, Fla., indef.

Fischer's, Chas. L., Orch.: (Eastman Hotel) Hot Springs, Ark., until May 1.

Fiscus', Ivo, Orch.: (Pershing Palace) Chicago, Ill., indef.

Flindt's Orchestra: (Roseland Ball Room) Milwaukee, Wis., until May 10.

French Co. Band (F. Sturcio's): North Baltimore, O., indef.

Gates' Metropolitan Band: (Winter Gardens) La Crosse, Wis., indef.

Gan's, George, Orch.: Baltimore, Md., indef.

Golden's, Neil, Singing Orch.: Toledo Winter Garden) Toledo, O., indef.

Grella's, Rocco: Tarpon Springs, Fla., indef.

Hall's, Fred, Orch.: (Club Madrid) New York City, indef.

Harper's, Don, Syncopators: (Ball Room) Gary, Ind., indef.

Hayworth's, Herb, Orch.: (Hanna Restaurant) Cleveland, O., until Apr. 1.

Johnson's, Rosamond: (Lafayette) New York, indef.

Kibbler's, Gordon, Black & White Pennsylvanians: (Tri-City Club) St. Petersburg, Fla., Dec. 31, indef.

Karm & Andrew's Orch.: (Follies Bergere) Atlantic City, N. J., indef.

Lawn's Sundoggers: (Travelers Inn) Springfield, Ill., indef.

Lee's, Homer F.: Monett, Mo., indef.

Lone Star Ten, Jack G. Van's: (Ansley Grill) Atlanta, Ga., indef.

Louisiana Foot Warmers, Jack G. Van's: (Sam Houston) Houston, Tex., until June 1.

Lyman's, Glenn L., Orch.: Cedar Rapids, Ia., indef.

McGruder Bros.' Radio Jazz Band & Orch., A. T. McGruder, dir.: (Union Masonic Hall) Chicago, Ill., indef.

Maynard's Southland Sereaders: (Whittle Springs) Knoxville, Tenn., until Apr. 1.

Mercedith's, Jack, Orch.: (Franklin Springs Club) Franklin Springs, N. Y., indef.

Miami Lucky Seven Orch., O. G. Irelan, mgr.: (Nontelus Hotel) Miami Beach, Fla., until Apr. 10.

Moore's, Ray, Music Masters: (Arkeon Dancing Academy) Casper, Wyo., indef.

Mummolo's, Angelo: Miami Beach, Fla., until April 15.

Noel's, Carl: Elizabeth City, N. C., indef.

Noel's, C. H., Orch.: (Great Southern Hotel) Gulfport, Miss., until June 1.

Nilson's, Emma, Chl. Girls: (Hotel Martin) Sioux City, Ia., indef.

Norton's, Al, Canadian Roamers, J. E. Gibbs, dir.: (Far East Restaurant) Cleveland, O., indef.

Norton's, Al, Collegians, Michael LoBail, dir.: (Palmetto) Toledo, O., indef.

Original Kentucky Kernels Orch., Inc., Jos. E. Hoffman, mgr.: (Roseland Gardens) Lexington, Ky., Nov. 10-May 10.

Original Blue Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Danca Garden) Winnipeg, Can., until May 1.

Paris', Frank, Band: Greenville, S. C., indef.

Pryor's, Arthur: (Royal Palm Park) Miami, Fla., indef.

Riley's, Jim, Texas Hotel Orch.: Ft. Worth, Tex., until May 1.

Rogers' Will, Orch.: Lowell, Mass., indef.

Sacco's Peacock Band: Carbondale, Ill., indef.

Scarlet Hussars Militaire, Howard Fink, dir.: Tampa, Fla., indef.

Seely's, M. W., Orch.: (Wood's Restaurant) Syracuse, N. Y., until Apr. 1.

Smith's, LeRoy: (Connie's Inn) New York, indef.

Smith's, Don, Golden Gate Sereaders: (Egyptian Hotel) Marion, Ill., indef.

Southern Syncopators, Jack G. Van's: (Jefferson) Dallas, Tex., indef.

Spindler's, Harry, Original Orch.: (Hotel Saltzman) Lakewood, N. J., indef.

Sturcho's, Frank: Findlay, O., indef.

Thornton's, Harold, Manhattan Society Entertainers: (Premier) Brooklyn 9-14.

Turner's, J. C., Orch.: (Golf Links) St. Anguine, Fla., until April 1.

Twentieth Century Boys, Paul B. Goss, mgr.: Evansville, Ind., March 1, indef.

Vanue Band (F. Sturcho's): Vanue, O., indef.

Virginia-Carolina Accs. C. E. Price, dir.: Danville, Va., 9-21.

Voiga Russian String Orch.: (Capitol) Toronto, Can., 9-14.

Wodicka & Wolfe Harmonyland Entertainers: (Hollenden Hotel) Cleveland, O., indef.

Zaleb's, Sol, Orch.: (Rose Tree Cafe) Philadelphia, Pa., indef.

Zaleb's, Sol, Orch.: (Mase Cafe) Philadelphia, Pa., indef.

Boston Stock Co.: (St. James) Boston, Mass., indef.

Brocton Players, Casey & Hayden, mgrs.: (City) Brockton, Mass., Sept. 1, indef.

Calumet Players: (Calumet) South Chicago, Ill., indef.

Carroll, F. James, Players: (Majestic) Hallifax, N. S., Can., indef.

Cataract Players: (Cataract) Niagara Falls, N. Y., indef.

Chicago Stock Co., Chas. H. Roskam, mgr.: (Middlesex) Middletown, Conn., 9-11; (Lyceum) New London 16-21.

Cloinger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, indef.

Colonial Players: (Colonial) San Diego, Calif., indef.

Colonial Players: (Colonial) Lawrence, Mass., indef.

Copley Repertory Co.: (Copley) Boston, Mass., indef.

Deamond, Mae, Players: (Deamond) Philadelphia, Pa., indef.

Duffy, Henry, Players: (Alcazar) San Francisco, Calif., indef.

Empire Players: (Empire) Salem, Mass., indef.

Empire Stock Co.: (Empire) Saskatoon, Sask., Can., indef.

Empress Players: (Empress) Butte, Mont., indef.

Empress Players: (Empress) Vancouver, B. C., Can., indef.

Fulton Stock Co.: (Fulton) Oakland, Calif., indef.

Garrick Players: (Garrick) Wilmington, Del., indef.

Gifford Players: (Hippodrome) Peoria, Ill., indef.

Glaser, Vaughan, Players: (Uptown) Toronto, Can., indef.

Gloucester Stock Co.: (Union Hill) Gloucester, Mass., indef.

Gordiner Players, Clyde H. Gordiner, mgr.: (Orpheum) Duluth, Minn., indef.

Harder & Hall Stock Co.: (Palace) Port Richmond, N. Y., indef.

Harrington, Gny, Players: (Stone O. H.) Birmingham, N. Y., indef.

Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Burnside Post O. H.) Mt. Carmel, Pa., indef.

Iris Players: (Iris) Grand Rapids, Mich., indef.

Ithaca Players: (Little Theater) Ithaca, N. Y., indef.

James, Stanley, Players: (Star) Pawtucket, R. I., indef.

Kramer, Charles, Players: (Victory) Charleston, S. C., indef.

Kramer, Ella, Stock Co.: (Arcade) Connellsville, Pa., indef.

Lafayette Players, Robert Levy, mgr.: (Dunbar) Philadelphia, Pa., indef.

Lafayette Players: (Globe) Cleveland, O., indef.

Lafayette Players, Ida Anderson, mgr.: (Grand) Chicago, indef.

LaVern, Dorothy, Players: (Lyceum) St. Joseph, Mo., indef.

Lehr, Raymor, Players: (Walnut) Louisville, Ky., indef.

Leasworth Players: (Lyceum) Memphis, Tenn., indef.

Lowell Players: (Opera House) Lowell, Mass., indef.

Lettinger, Al, Players: (Park) Manchester, N. H., indef.

Lyric Players: (Lyric) Atlanta, Ga., indef.

Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.

Majestic Players: (Majestic) London, Ont., Can., indef.

Majestic Players: (Majestic) Utica, N. Y., indef.

Majestic Players: (Majestic) Madison, Wis., indef.

Matthews, Cameron English Players: (Comedy) Toronto, Ont., Can., Jan. 1, indef.

Maylan Players: (Auditorium) Spokane, Wash., indef.

Mission Players: (Mission) Long Beach, Calif., indef.

Montauk Players: (Montauk) Brooklyn, N. Y., indef.

Morosco Stock Co.: (Morosco) Los Angeles, Calif., indef.

Myrtle-Harder Co.: Lockport, N. Y., 9-11; Ocean 16-21.

National Art Players: (Lyceum) Paterson, N. J., indef.

New Bedford Players: New Bedford, Mass., indef.

Nudson, Eveta, Stock Co.: (Plaza) San Antonio, Tex., indef.

Orpheum Players: (Orpheum) Racine, Wis., indef.

Paramount Players, Russell Bros.: Biloxi, Miss., until March 19.

Park Players: (Park) Miami, Fla., indef.

Permanent Players: (Winnipeg) Winnipeg, Man., Can., indef.

Permanent Players: (Regina) Regina, Sask., Can., indef.

Phoenix Players: (Elks) Phoenix, Ariz., indef.

Playfield Players: Playfield, N. J., indef.

Playhouse Players: (Playhouse) Los Angeles, Calif., indef.

Playhouse Players: (Playhouse) San Francisco, Calif., indef.

Poll Players: (Poll) Waterbury, Conn., indef.

Poll Players: (Hyperion) New Haven, Conn., indef.

Princess Players: (Princess) Wichita, Kan., indef.

Proctor Players: Elizabeth, N. J., indef.

Proctor Players: (Proctor's 23d St.) New York City, indef.

Rialto Players: (Rialto) Hoboken, N. J., indef.

Rialto Players: (Rialto) Tampa, Fla., indef.

Ritz Players: (Ritz) Ft. Worth, Tex., indef.

Ross, Earl, Stock Co.: (Majestic) Waukegan, Ill., indef.

Saenger Players: (St. Charles) New Orleans, La., indef.

Savoy Players: (Savoy) San Diego, Calif., indef.

Seventh Avenue Players: (Loew's Seventh Ave.) New York, indef.

Sherman Stock Co.: (Hippodrome) Terra Haute, Ind., indef.

Somerville Players: (Somerville) Somerville, Mass., indef.

St. John Players: (Opera House) St. John, N. B., Can., indef.

Strand Players: (Strand) Ft. Wayne, Ind., indef.

Temple Theater Stock Co.: Hamilton, Ont., Can., indef.

Temple Theater Stock Co.: Hammond, Ind., indef.

Temple Players, Clint Dodson, mgr.: (Temple) Miami, Fla., indef.

Terrell's, Billy, Stock Co.: Bowling Green, Mo., 9-14; Bonne Terre 16-21.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Academy Players: (Academy of Music) Richmond, Va., indef.

Auditorium Players: (Auditorium) Lynn, Mass., indef.

Auditorium Players: (Auditorium) Malden, Mass., indef.

Augustin, Wm., Stock Co.: (Academy of Music) Boston, Mass., indef.

Avalon Players, Kelley Masters, mgr.: (Temple) Lewiston, Id., Dec. 20, indef.

Bainbridge Players: (Shubert) Minneapolis, Minn., indef.

Baker Stock Co.: (Baker) Portland, Ore., indef.

Baldwin Players: (Palace) Houston, Tex., indef.

Band Box Players: (Band Box) Springfield, O., indef.

Bayonne Players: (Opera House) Bayonne, N. J., indef.

Beethoven Stock Co.: (Beethoven) San Antonio, Tex., indef.

Berkell Players, Chas. Berkell, mgr.: (Waterloo) Waterloo, Ia., Nov. 30, indef.

Blaney Stock Co.: (Yorkville) New York, indef.

Bond, Harry, Players: (Hudson) Schenectady, N. Y., indef.

Bonstelle Stock Co.: (Bonstelle Playhouse) Detroit, Mich., indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE)

Alvarez, Billy, Havana Ramblers: (Tokio Dance Club) Havana, Cuba, indef.

Bachman's Million-Dollar Band: Tampa, Fla., indef.

Ball's, Edgar A.: (Lake Eola Park) Orlando, Fla., indef.

Bartlett's, N. G., Mid-Nite Rounders Orch.: (Dreamland Ballroom) Kenosha, Wis., until April 12.

Bernard's, Willie J., Jazz Band & Orch.: (Town Hall) Florida Center, N. H., indef.

Bobbit's, Forest O., Collegians: (Winter Garden) Van Wert, O., indef.

Bottler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., indef.

Castor's, Robert, Seven Aces: Newcastle Ind., indef.

Chicago Miami Orch., Frank J. Novak, dir.: Miami, Fla., indef.

Cina's, Albert, Feature Band: Orange, N. J., indef.

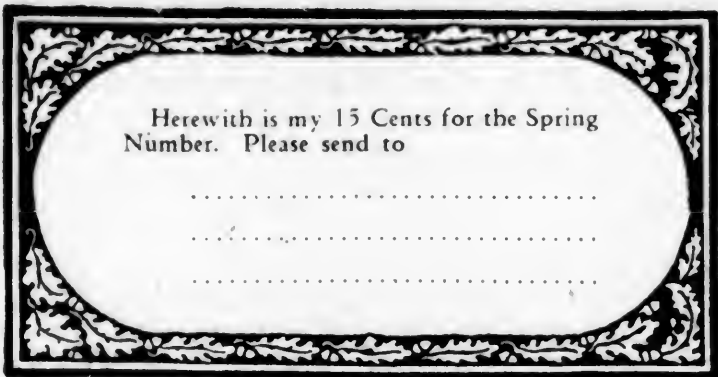


Toledo Players: Toledo, O. indef.
Cant's Comedians: Big Lake, Tex., 9-14.
First Players: (Trent) Trenton, N. J. indef.
Horseshoe: (Princess) Fort...

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adair, Ray: Oil City, Pa., 9-14; Youngstown, O., 16-21.
Aren's, Frank, Proty Girls: (Peoples) Beaumont, Tex., indef.
Armstrong Musical Comedy Co., Rufus B. Armstrong, mgr.: (Palace) Wichita Falls, Tex., indef.



Ontario Rotary Stock: (Park, Crystal and Grand Theaters) Toronto, Ont., Can.
Orpheum Players, Harris & Proy, mgrs.: (Hex) Ottumwa, Ia., indef.
Pate, Pete, Show: (Jefferson) Dallas, Tex., Sep. 21, indef.

BURLESQUE

COLUMBIA CIRCUIT

Balding Beauties: (State) Springfield, Mass., 11-11; (Empire) Providence 16-21.
Best Show In Town: (Gayety) Montreal 9-14; (Empire) Lewiston, Me., 16-18; (Jefferson) Portland 19-21.
Broadway by Night: (Casino) Boston 9-14; (Columbia) New York 16-21.

MUTUAL CIRCUIT

Band Box Revue: Williamsport, Pa., 11; Lancaster 12; Reading 13-11; (Gayety) Philadelphia 16-21.
Basch's Babes: (Trocaera) Philadelphia 9-14; (Olympic) New York 16-21.
Beany Paraders: (Garot) Brooklyn 9-14; (Trocaera) Philadelphia 16-21.
Bobbed-Hair Bandits: (Lyric) Newark, N. J., 9-14; (Gayety) Scranton, Pa., 16-21.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Coburn's, J. A. Coburn, mgr.: Huntington, W. Va., 11; Portsmouth, O., 12; Williamsport, Pa., 13; Ironton, O., 14.
Field, Al. G.: Lakeland, Fla., 11; Tampa 12; Bradenton 13; Sarasota 14.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Argus, Magician: Louisville, Ky., 9-14.
Bella, M. R.: Hawaiian Revue: (Colonial) Beaver Falls, Pa., 12-14; (Penn) New Castle 16-21.

Dante, Felix Blei, mgr.: Texarkana, Tex., 11; Monroe, La., 12; Vicksburg, Miss., 13-14; Jackson 16-17; Greenwood 18; Clarksdale 19; Greenville 20-21.
Father Steps Out, Hickerson & Muellerbach, mgrs.: Roanoke, Va., 9-14; Danville 16-21.
Frederick & Co., Kenneth R. Walter, mgr.: Sanborn, Ia., 11-12; Rock Rapids 13-14; Garner 16-17; Clear Lake 18-19; Sheffield 20-21.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Atkinson's, Thomas: Yuma, Ariz., 9-14; Phoenix 16-21.
Norman's, John W., Berry & Beck, owners: Flint, Mich., 9-14; Battle Creek 16-21.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Alabama Amusement Co., Earl R. Johnson, mgr.: Warrior, Ala., 9-14.
Central States Shows, Miami, Fla., 9-14.
Clark's, Billie, Broadway Shows: Ybor City, Fla., 9-14; Lake City 16-21.

ADDITIONAL ROUTES ON PAGE 111

BARLOW'S BIG CITY SHOWS

OPEN APRIL 11, GRANITE CITY, ILL.
WANT Showmen for Athletic, Ten-in-One, Minutest, Jangleland, Reptiles, 2 Platform Shows. CAN PLACE Concessions, Wheel, 240; Grand, 235. Nonexclusive. No gift tolerated. Corn Game, ex. open, \$100 weekly. Palmyra, 260, ex. This is a 15-car show. Address HAROLD BARLOW, Manager, Box 18, Granite City, Illinois.

CALIFORNIA SHOWS, INC.

Now booking Shows and Concessions Season 1925. WANT Ride Help. Address SAM ANDERSON, 35 Concord Ave., Belmont, Mass.

GOLD MEDAL SHOWS

Now booking Rides, Shows and Concessions. HARRY E. BILLICK, Mgr., Box 73, Packers Station, Kansas City, Kansas.

MACY'S EXPOSITION SHOWS

WANT Rides, Concessions, Shows, Free Acts. Open April 6. Guarantee ten or more pairs. Address earl Billboard, Cincinnati, Ohio.

MAD CODY FLEMING SHOWS

Booking Shows, Rides and Concessions for 1925. 24 Central Avenue, Cincinnati, Ohio.

NOW BOOKING SHOWS AND CONCESSIONS FOR 1925.

J. T. McCLELLAN SHOWS

Care The Billboard, Kansas City, Mo.

GEORGE W. MATHIS

Booking Shows and Concessions exclusively. 3762 Ludlum Avenue, Cincinnati, Ohio.

MONARCH EXPOSITION SHOWS

EDSON & ZEIGLER, Managers. Now booking Concessions for Season 1925. Ride Help wanted. Opens middle of April. Write MIKE ZEIGLER, 510 W. 17th St., New York City.

C. E. PEARSON SHOWS

Booking Concessions, Canteens, Mechanical City, Fat Girl, Ride Help, Bamsy, Illinois.

SMITH SOUTHERN SHOWS

Now booking Shows, Rides, Concessions, Colored Musicians. Box 158, Catlettsburg, Kentucky.

STRAYER AMUSEMENT CO.

Booking Shows, Rides and Concessions season 1925. Hotel Warren, Williamsport, Indiana.

SUNSHINE EXPOSITION SHOWS

WANT Shows and Concessions. Opening Milton, Ga., April 4, 1925. P. O. BOX 225, Milton, Georgia.

# TRADE DIRECTORY

## A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

### RATES AND CONDITIONS

Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$20.00 in advance, per year (52 issues), provided the ad is of an acceptable nature.

### COMBINATION OFFER

One year's subscription to The Bill-

board and one line name and address inserted in 52 issues, properly classified, for \$23.00.

### RATES FOR TWO-LINE NAME AND ADDRESS

If a name and address is too long to insert in one line there will be a charge of \$15.00 made for a whole or part of the second line used, or \$35.00 a year. The Billboard and two-line name and address, under one heading, \$38.00 a year.

- ACCORDION MAKERS**  
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**ADVERTISING NOVELTIES**  
Cohen & Sons, 824 S. 2d, Philadelphia, Pa.  
**ADVERTISING PENCILS**  
K. Musial & Co., 8-12 Lincoln st., Yonkers, N. Y.  
**AFRICAN DIPS**  
Woolley Mfg. Co., 530 N. Western ave., Chicago.  
**ALLIGATORS**  
The Florida Alligator Farm, E. Jacksonville, Fla.  
**AIR CALLIOPES**  
Pneumatic Calliope Co., 345 Market, Newark, N.J.  
Tangley Mfg. Co., Muscatine, Ia.  
**ALUMINUM COOKING UTENSILS**  
Amer. Alum. Ware Co., 374 Jelliff, Newark, N.J.  
Jacob Bloch & Son, 238 Bowery, N. Y. C.  
Buckeye Aluminum Co., Wooster, Ohio.  
Illinois Pure Aluminum Co., Lemont, Ill.  
Manhattan Enam. Ware Co., 123 Bowery, N.Y.C.  
A. N. Rice Lamp Fcty., 1837 Madison st., K. C.  
Squalite Aluminum Co., Milwaukee, Wisconsin.  
**ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS**  
Amelia Grain, 819 Spring Garden st., Phila.  
**ALUMINUM WARE**  
Alum. Spec. Co., Ltd., 60 John St., Toronto, Can.  
Sterling Aluminum Co., Erie, Pa.  
Western Merchandise Co., Abilene, Kansas.  
**AMUSEMENT DEVICES**  
H. C. Evans & Co., 1125 W. Adams, Chicago.  
**ANIMALS AND SNAKES**  
John Barnes, Floresville, Texas.  
Bartels, 45 Cortland St., New York City.  
Biville Snake Farm, Box 275, Brownsville, Tex.  
Flinn's Porcupine Farm, N. Waterford, Me.  
Hagenback Bros., 311 Newark st., Holoken, N.J.  
Henry Bartels, 72 Cortland st., N. Y. C.  
Ingham Animal Industries, Clarendon, Va.  
Max Geisler Bird Co., 50 Cooper Sq., N. Y. C.  
Louis Bube, 351 Bowery, New York City.  
John C. Wanner, 1 New York ave., Newark, N.J.  
**ANIMALS (Sea Lions)**  
Capt. Geo. M. McGuire, Santa Barbara, Calif.  
**AQUARIUMS AND GOLDFISH**  
Aquarium Stock Co., 174 Chambers st., N. Y.  
**ARMADILLO BASKETS AND HORN NOVELTIES**  
R. O. Powell, 407 1/2 W. Commerce St., San Antonio, Texas.  
**ASBESTOS CURTAINS AND FIRE-PROOF SCENERY**  
Amelia Grain, 819 Spring Garden, Phila., Pa.  
James H. Channon Mfg. Co., 223-233 W. Erie st., Chicago, Ill.  
**AUTOMOBILE ROBES**  
Fair Trading Co., Inc., 307 6th ave., N. Y. C.  
**BADGES, BANNERS AND BUTTONS**  
I. Kraus, 134 Clinton st., New York City.  
**BANNERS-BADGES-FLAGS**  
Pennants, Lodge Supplies, Uniforms, Catalogs.  
GEO. LAUTERER CO., 222 W. Madison St., Chicago.  
Wm. Lehmburg & Sons, 138 N. 10th, Phila., Pa.  
**BADGES FOR FAIRS AND CONVENTIONS**  
Cammall Badge Co., 363 Washington, Boston.  
Benjamin Harris Co., Inc., 229 Bowery, N. Y. C.  
**BALL CHEWING GUM**  
Mint Gum Co., Inc., 443-451 Greenwich st., N.Y.C.  
**BALLOONS (Hot Air)**  
(For Exhibition Flights)  
**BALLOONS and PARACHUTES**  
CONCESSION AND CAMPING TENTS.  
NORTHWESTERN BALLOON & TENT CO.,  
1635 Fullerton Ave. (Tel., Div. 3880), Chicago.  
Thompson Bros. Balloon Co., Aurora, Ill.  
**BALLOON-FILLING DEVICES FOR BALLOONS THAT FLOAT**  
Baetlan-Blessing Co., 232 E. Ontario st., Chgo.  
**BALLOONS, SQUAWKERS AND COME-BACK BALLS**  
D. S. Favor Corp., 40 West 34th St., New York.  
**BALLOONS, WHIPS, CANES, NOVELTIES AND DOLLS**  
Goldberg Jewelry Co., 816 Wyandotte, K.C., Mo.  
Kindel & Graham, 782-84 Mission, San Francisco  
Spec'y Sales Co., McDermott Bldg., Seattle, Wash.  
Tipp Novelty Co., Tippacano City, Ohio.  
H. H. Tammen Co., Denver, Colorado.  
**BAMBOO FOUNTAIN PENS**  
T. Kobayashi & Co., 208 N. Wabash ave., Chicago.  
**BAND INSTRUMENTS**  
Crawford-Butan Co., 1017 Grand Av., K. C. Mo.  
Nass Mfg. Co., 11th & Mulberry, Harrisburg, Pa.  
**BAND INSTRUMENT MOUTH-PIECES**  
A. E. Mathey, 62 Sudbury st., Boston, 14, Mass.  
**BAND ORGANS**  
N. T. Musical Inst. Wks., N. Tonawanda, N. Y.  
Tangley Company, Muscatine, Ia.  
**BANJOS**  
Vega Co., 155 Columbus Ave., Boston, Mass.  
**BANNERS (Not Political)**  
M. Magee & Son, Inc., 138 Fulton st., N. Y. C.  
**BARBEQUE OUTFITS**  
Botissierie Range Co., 26 Sullivan St., N. Y. C.  
**BASEBALL MACHINES AND GAMES**  
Neal Mfg. Co., 1310 Elm st., Dallas, Tex.  
**BASKETS (Fancy)**  
S. Greenbaum & Son, 316 Elyington st., N. Y.  
Marshout Basket Co., 816 Progress, Pittsburg.  
Desiree Marshout, 1727 N. Front, Phila. Pa.  
Marshout Basket & Importing Corp., 1212-14-16  
Madison ave., N. S. Pittsburg, Pa.  
**BATHROBES**  
International Bath Robe Co., 53 W. 23d st., N.Y.  
**BEACON BLANKETS**  
Fair Trading Co., Inc., 307 6th ave., N. Y. C.  
Karr & Auerbach, 415 Market St., Phila., Pa.  
Oriental Nov. Co., 28 Opera Pl., Cincinnati, O.  
Edward E. Pittle Co., New Bedford, Mass.  
A. N. Rice Lamp Fcty., 1837 Madison st., K. C.

- BEADS**  
(For Concessions)  
Mission Factory K., 519 N. Halsted, Chicago.  
National Bead Co., 14 W. 37th, New York City.  
Oriental Mfg. Co., 691 Broad St., Prov., R. I.  
**BIRDS, ANIMALS AND PETS**  
Bartels, 45 Cortland st., New York City.  
Alligator Farm, West Palm Beach, Fla.  
Buffalo Canary Plant, 11 Niagara, Buffalo, N.Y.  
Max Geisler Bird Co., 50 Cooper Sq., N. Y. C.  
Wm. J. Markensen, Yardley, Pa.  
Overbrook Kitten Exch., 202 W. 39th St., N.Y.C.  
Ansel W. Robinson, 1196 Market, San Francisco.  
**BIRD CAGES**  
Edge & Clarke, 224 E. 34th st., N. Y. C.

- CIGARETTES**  
Liggitt & Myers Tobacco Company, 212 Fifth  
ave., New York City.  
**CIRCUS & JUGGLING APPARATUS**  
Edw. Van Wyck, 2643 Colerain, Cincinnati.  
**CIRCUS SEATS FOR RENT**  
Arcata Seating Co., 126 Market st., Newark, N.J.  
**CIRCUS WAGONS**  
Beggs Wagon Co., Kansas City, Mo.  
**COAL IN CARLOAD LOTS THRU SALESMEN**  
Washington Coal Co., 965 Coal Exch. Bldg., Chgo.

### Drumming Up Trade

IT is a common phrase for traveling salesmen to say that they are "drumming up" trade when on the road. Their personal calls are limited to the number of prospective customers they can see each day. You can "drum up" business by keeping your name and address in The Billboard Trade Directory. A greater number of people can be reached thru this method and at a lower cost than in any other way. Our Directory advertises your special line of products to readers. Your name and address, properly listed under a heading, is all that you need to create new customers. Fill out the coupon.

THE BILLBOARD PUB. CO.,  
Cincinnati, Ohio:

If my name and address can be set in one line under (name heading).....insert it 52 times in The Billboard Trade Directory for \$20. If it cannot be set in one line, write me about rate.

- BOTTLES & SUPPLIES**  
E. B. Hill & Sons, 2700 S. 3rd st., St. Louis, Mo.  
**BURNT CORK**  
Chicago Costume Wks., 116 N. Franklin, Chgo.  
Miller, Costumer, 236 S. 11th St., Phila., Pa.  
**BURNT LEATHER NOVELTIES**  
Anchor Leather Nov. Co., 105 Bleecker, N.Y.C.  
**CALLIOPES**  
Tangley Mfg. Co., Muscatine, Ia.  
**CAMERAS FOR ONE-MINUTE PHOTOS**  
Chicago Ferrottype Co., Chicago, Ill.  
**CANDY FOR WHEELMEN**  
E. Greenfield's Sons, 95 Lorimer st., Brooklyn.  
**CANES**  
Chas. Berg, 69 Beekman st., N. Y.  
**CARNIVAL GOODS AND CONCESSIONAIRES' SUPPLIES**  
Advance Spec. Co., 307 W. Poplar, Columbus, O.  
Advance Whip & Novelty Co., Westfield, Mass.  
Am. Nov. Sup. Co., 434 Carroll, Elmira, N. Y.  
Jas. Bell Co., 34 Green st., Newark, N. J., and  
2062 E. 4th st., Cleveland, O.  
Geo. W. Brink, 1442 Brush st., Detroit, Mich.  
Carnival Supply Co., Inc., Bridgeport, Conn.  
Karl Guggenheim, Inc., 45 W. 17th st., N. Y.  
Midway Nov. Co., 302-04 W. 8, K. C., Mo.  
Singer Bros., 536 Broadway, New York City.  
**CAROUSELS**  
M. C. Hillons & Sons, Coney Island, New York.  
**CARS (R. R.)**  
Houston R. R. Car Co., 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.  
Texas Gum Co., Temple, Tex.  
Toledo Chewing Gum Company, Toledo, O.

- COFFEE URNS AND STEAM TABLES**  
H. A. Carter, 16 E. Marshall, Richmond, Va.  
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.  
**COIN OPERATED MACHINES**  
Hance Mfg. Co., Westerville, Ohio.  
Yu-Chu Co., 329 Broad st., Newark, N. J.  
**CONFETTI AND SERPENTINES**  
Kindel & Graham, 782-84 Mission, San Francisco  
**CORNET AND TROMBONE MUTES**  
Carl J. Meglin, 301 E. Wash. st., Belleville, Ill.  
**COSTUMES**  
Chicago Costume Wks., 116 N. Franklin, Chicago  
Harrison Costume Co., 1327 Main, K. C., Mo.  
Schmidt Costume & Wig Shop, 920 N. Clark, Chi.  
Stanley Costume Studios, 306 W. 22d, N. Y.  
**COSTUMES (Minstrel)**  
Chicago Costume Wks., 116 N. Franklin, Chicago  
Hooker-Howe Costume Co., Haverhill, Mass.  
**COSTUMES (To Rent)**  
Brooks Costume Rental Co., 1437 B'dway, N. Y.  
Hooker-Howe Costume Co., Haverhill, Mass.  
Kampmann Costu. Wks., S. High, Columbus, O.  
John D. Keller, 96 Market st., Newark, N. J.  
Miller, Costumer, 236 S. 11th St., Phila., Pa.  
E. Monday Co., 147 East 34th st., New York.  
**COW BELLS**  
The Sells Mfg. Co., Alexis ave., Toledo, O.  
**COWBOY AND WESTERN GOODS**  
Harrison Costume Co., 1327 Main, K. C., Mo.  
**CRISPETTE MACHINES**  
Long Eakins Co., 1916 High st., Springfield, O.  
**CUPID DOLLS**  
Cadillac Cupid Doll & Statuary Works, 1062  
Gratiot ave., Detroit, Mich.

- DART WHEELS AND DARTS**  
Apex Mfg. Co., Norristown, Pa.  
**DECORATIONS AND BOOTHS**  
M. E. Gordon, 6 North Franklin st., Chicago.  
**DECORATORS**  
F. A. W. Dean Decorating Co., Alliance, O.  
Southern Awning & Decorating Co., 18 Tryon  
St., Charlotte, N. C.  
**DINNER SETS**  
National Mfg. & Prod. Co., 190 N. Wabash, Chi.  
Salem China Co., Salem, Ohio.  
**DOLLS AND TEDDY BEARS**  
Fair Trading Co., Inc., 307 6th ave., N. Y. C.  
Kindel & Graham 782-84 Mission, San Francisco  
**DOLLS**  
Arnslee Doll Co., 417 Lafayette st., New York  
E. C. Brown Co., 440 W. Court St., Cin., O.  
Capitol City Doll Co., 125 W. Reno, Okla.  
homa City, Ok.  
Dallas Doll Mfg. Co., 2218 1/2 Main, Dallas, Tex.  
Italian Art Co., 505 S. Vandeventer, St. Louis, Mo.  
Karr & Auerbach, 415 Market St., Phila., Pa.  
L. B. F. & Co., 1431 Walnut st., Kansas City

- DOLLS—DOLL LAMPS**  
California Dolls, Tinsed Dresses, Purses, etc.  
PACINI & BERNI, 1434 W. Grand Ave., Chicago.  
Wm. Ralwater, 2084 Westlake, Seattle, Wash.  
A. N. Rice Lamp Co., 1837 Madison St., K. C.  
D. Vessani Stat. Co., 306 2d st., Portland, Ore.  
**DOLL DRESSES**  
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  
Wm. Ralwater, 2084 Westlake, Seattle, Wash.  
**DOUGHNUT MACHINES**  
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.  
**DRINK CONCENTRATES**  
Beardsley Spec. Co., 217 18th, Rock Island, Ill.  
**DRUMS (Band and Orchestra)**  
Arms Drummers' Supply Co., 318 N. May, Ch.  
Wilson Bros. Mfg. Co., 223 North st., Chicago  
**ELASTIC VEILS FOR DOLLS**  
Jobbing & Sales Co., Inc., 640 Broadway, N.Y.C.  
**ELECTRIC BULBS ALL KINDS**  
Charles B. Ablett, 100 Fulton st., New York.  
**ELECTRICAL STAGE EFFECTS**  
Chas. Newton, 244 W. 14th st., N. Y. C.  
**ESMOND BLANKETS**  
Deeaner, F. & Co., Adams & Market st., Chgo.  
Oriental Nov. Co., 28 Opera Pl., Cincinnati O.  
**FAIR AND BAZAAR MERCHANDISE**  
Donlon, Wm. P. & Co., 32 Bank Pl., Utica, N.Y.  
**FAIR TICKETS, ADV. & SUPPLIES**  
The Fair Pub. Co., Norwalk, Ohio.  
**FAVORS, BEEFSTEAK APRONS AND NOISE MAKERS**  
U. S. Favor Corp., 40 West 34th st., New York  
**FEATHER FLOWERS**  
DeWitt Sisters, E. Prairie, Battle Creek, Mich.  
**FELT RUGS**  
Eastern Mills, 425 Broadway, Everett, 49, Mass.  
**FIREWORKS**  
Amer. Fireworks Co., 739 R. E. Bldg., Phila.  
N. R. Barnaba Fireworks Mfg. Co., New  
Rochelle, N. Y.  
Columbus Imperial Fireworks Co., Columbus, O.  
Gordon Fireworks Co., 190 N. State st., Chicago  
Ill. Fireworks Display Co., Danville, Ill.  
Liberty Fireworks Co., Franklin Park, Ill.  
Macroy Fireworks Co., 1111 Capitol Bldg., Chi.  
Martin's Fireworks, 201 Ave. "E", Ft. Dodge, Ia.  
Pain's Manhattan B'h Fireworks, 18 Pk Pl., N. Y.  
Potts Fireworks Display Co., Franklin Park, Ill.  
Schenectady Fireworks Co., Schenectady, N. Y.  
Texas Fireworks Co., Dallas, Texas.  
Theatre-Duffield Fireworks Co., Chicago, Ill.  
The Tipp Fireworks Co., Inc., Tippacano City, O.  
Unexcelled Mfg. Co., 22 Park Pl., N. Y. City  
Vitalite Fireworks Mfg. Co., P. O. Box 194,  
New Castle, Pa.  
Weigand Fireworks Co., Franklin Park, Ill.

- FLAGS**  
American Flag Co., Dover, N. J.  
**FLAGS AND DECORATIONS**  
Metropolitan Flag & Dec. Co., 713 S. 58th, Phila, Pa.  
**FLAGS AND FESTOONING**  
Annis & Co., Fulton, cor. William st., N. Y.  
U. S. Favor Corp., 40 West 34th st., New York  
**FLAGS FOR RENT**  
Anderson Tent-Awn. Mfrs., Anderson, Ind.  
**FLOODLIGHT PROJECTORS**  
Charles R. Ablett, 190 Fulton St., New York  
Cabill Bros., 519 W. 45th st., New York City  
**FLOOR LAMPS**  
A. N. Rice Lamp Co., 1837 Madison st., K. C.  
**GAMES**  
H. C. Evans & Co., 1528 W. Adams, Chicago.  
**GASOLINE BURNERS**  
H. A. Carter, 16 E. Marshall, Richmond, Va.  
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.  
Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

**GASOLINE ENGINES**

Cushman Motor Works, Lincoln, Nebraska.

**GASOLINE LANTERNS, STOVES AND MANTLES**

Waxham Light & Heat Co., 550 W. 42d, N.Y.C.

**GELATINE SHEETS—COLORED**

H. Channon Mfg. Co., 223 W. Erie st., Chicago.

**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., 1213-17 Chestnut, St. Louis, Mo.

**HINDU BOOKS**

Hindu Publ. Co., 907 Buena ave., Chicago.

**HORSE PLUMES**

H. Schaembs, 10414 89th, Richmond Hill, N. Y.

**ICE CREAM CONES**

Alco Cone Co., 124 N. Front, Memphis, Tenn.

**ICE CREAM CONES AND WAFERS**

Consolidated Wafer Co., 2622 Shields Ave., Chi.

**INDIANS AND INDIAN COSTUMES**

W. H. Barten, Gordon, Neb.

**INSURANCE (Accident and Health)**

A. J. Ruch, Jefferson Bldg., Peoria, Ill.

**JOKE BOOK AND MINSTREL SPECIALTIES**

Dick Ubert, 521 W. 159th st., New York.

**LAMP SHADES**

Phoenix Lamp Shade Co., 45 E. 20th st., N. Y.

**LAMPS**

Artistic Metal Prod. Co., Newark, N. J.

Aladdin Mfg. Co., Muncie, Ind.

Lighting Appliance Co., 9 Desbrosses st., N.Y.C.

Roman Art Co., 2704 Locust st., St. Louis, Mo.

**LAWYERS**

F. L. Boyd, 17 N. LaSalle st., Chicago.

Goldman, Ben, 812 Pantagea Bldg., Los Angeles.

**LIGHTING PLANTS**

J. Frankel, 134 S. Clinton St., Chicago, Ill.

Little Wonder Light Co., Terre Haute, Ind.

**MAGIC BOOKS**

Adams Press, 19 Park Pl., N. Y. C.

**MAGIC GOODS**

Chicago Magic Co., 140 S. Dearborn st., Chicago.

A. P. Feleman, Windsor Clifton Hot. Lobby, Chi.

**MAGIC PLAYING CARDS**

Aladdin Spec. Co., 102 N. Wells, Chicago.

H. C. Evans & Co., 1528 W. Adams, Chicago.

**MAKEUP**

Chicago Costume Wks., 116 N. Franklin, Chi'go

**MARABOU & OSTRICH TRIMMINGS**

Amer. Marabou Co., 67 5th ave., N. Y. City.

Ben Hoff, 29 E. 10th St., New York, N. Y.

Max Schenfeld, 22 W. Houston St., N. Y. C.

**MEDICINE FOR STREETMEN**

Amer. Pharmacal Co., 1551 Donaldson, Cin't, O.

Ha-Ha-Ni Indian Med. Co., Greensburg, Pa.

Hecker Chemical Co., 235 Main st., Cin't, O.

Cel-Ton-Sa Med. Co., 1016 Central ave., Cin't, O.

De Vore Mfg. Co., 185 Naghten, Columbus, O.

Hatcher's Medicine Co., 333 Smith st., Cin't, O.

Nat'l. Med. Co., 143 6th av., N., Nashville, Tenn.

Nature's Way Remedy Co., 333 Smith, Cin't, O.

The Puritan Drug Mfg. Co., Columbus, O.

The Quaker Herb Co., Cincinnati, O.

Dr. Thornber Laboratory, Carthage, Illinois.

**MINDREADING APPARATUS**

Nelson Enterprises, 1297 Fair, Columbus, Ohio.

**MINSTREL PUBLICATIONS**

Hooker-Howe Costume Co., Haverhill, Mass.

**MINTS FOR VENDING MACHINES**

Radio Mint Co., 1652 Central ave., Cin't, O.

**MUSIC COMPOSED & ARRANGED**

Arthur Bros., 5100 Bangor, Detroit, Mich.

C. L. Lewis, 429 Richmond, Cin't, O.

**MUSIC PRINTING**

The Otto Zimmerman & Son Co., Inc., Cin., O.

**MUSICAL BELLS & SPECIALTIES**

R. H. Mayland, 54 Willoughby, Brooklyn, N. Y.

**MUSICAL GLASSES**

A. Braunfels, 9512 199th st., Richmond Hill, N.Y.

**MUSICAL HARPS**

Lindeman Harp Co., 4140 Kedzie Ave., Chicago

**MUSICAL INSTRUMENTS**

(Automatic and Hand Played)

Bettoney & Mayer, Inc., 219 Tremont, Boston.

**MUSICAL SAWS**

Paul Goward, Box 601, Worcester, Mass.

**NEEDLE BOOKS AND NEEDLES**

Fifth Ave. Notion Co., 801 5th, Pittsburg, Pa.

**NEEDLE BOOKS AND SELF-THREADING NEEDLES**

Kindel & Graham, 782-84 Mission, San Francisco

Mills Needle Co., 661 Broadway, New York.

**NOISE MAKERS**

The Seiss Mfg. Co., Toledo, O.

**NOVELTIES AND SOUVENIRS**

Toy World Novelty Co., 32 Union Sq., N. Y. C.

**ORANGEADE**

Geiger Co., 6536 N. Maplewood Ave., Chicago.

Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

**ORANGE DRINK MACHINE**

Lehros Mfg. Co., 656 Broadway, New York City.

**ORGANS AND CARDBOARD MUSIC**

B. A. B. Organ Co., 340 Water St., New York.

**ORGANS AND ORCHESTRIONS**

Johannes S. Gebhardt Co., Tacony, Phila., Pa.

**ORGAN AND ORCHESTRION REPAIR SHOPS**

H. Frank, 3711 E. Ravenswood Ave., Chicago.

**ORIENTAL NOVELTIES**

Shanghai Trad. Co., 22 Waverly pl., San Francisco

**PADDLE WHEELS**

Ray State Novelty Co., Westfield, Mass.

H. C. Evans & Co., 1529 W. Adams, Chicago.

Wm. Grotzinger, 294 N. Gay St., Baltimore, Md.

Rumpf's Balto. Wheel Co., 204 N. Gay, Balto, Md

**PAPER CARNIVAL HATS**

U. S. Favor Corp., 40 West 34th St., New York.

**PAPER CUPS (LILY) AND DISHES**

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**Sam Dawson Back to Sawdust and Tinsel**

**Veteran Returns to His Old Love — Joins Lee Bros.' Circus and Is Now at Beaumont, Tex.**

The scores of friends of "Colonel" Sam M. Dawson in the white-top world will be glad to learn that the veteran has returned to his old love—the circus—after an absence of many years. He is engaged with the Lee Bros.' Animal Circus and will be found this season occupying a position in advance of that show. The "Colonel" arrived in Beaumont, Tex., the winter quarters of the show, March 4 and immediately took up his new duties. The Lee show is a new outfit and is said to look great in winter quarters.

"Colonel" Dawson for the past five years has been in the burlesque field. For four seasons he was manager of the Olympic Theater, Cincinnati, relinquishing that position last June. From Cincinnati he was transferred to Washington, D. C., where he was placed in charge of the Gayety Theater at the beginning of the 1924-'25 season. After a short connection there he left October 11 for New York and was sent in advance of the Sliding Billy Watson Show, which position he held until March 3, when he was in St. Louis, going to Beaumont from that point. He left the Sliding Billy Watson Show with the good wishes of both Mr. Watson and Jack McNamara, manager of the Watson show.

**Denies Death Report**

Boston, March 6.—A few days ago a local newspaper carried a story concerning Mrs. Lester Thompson, wife of one of the story men with the Ringling-Barnum Circus, in which it referred to her as the "circus man's widow". Since then Roland Butler, also with the big show and who winters here, has been swamped with letters, telegrams and telephone calls from Thompson's many friends asking for particulars concerning the death. The newspaper story said that he died last October while en route to Miami, Fla. Butler states he has been in communication with Thompson by correspondence since the show closed last season and that Thompson didn't tell him "anything about being dead." Thompson was in the best of health when the circus closed and was with it to the end. He is now believed to be sojourning in California and will be back with the show in the same capacity as formerly when it opens late this month.

**Harry Herzog Returns**

Harry Herzog, son of Manuel Herzog and one of the youngest high-school riders now before the public, returned recently from a sojourn abroad, where he visited his grandmother, Theres Renz, in Dresden, in Hamburg. He was the guest of the Hagenbecks. He returned to this country under a contract to the Ringlings for his third season with them. Besides riding a menage act, as heretofore, he will perform six Trahene stallions on the elevated stage, and is now bringing the act to the highest state of perfection at the Bridgeport (Conn.) winter quarters. Harry Herzog represents the seventh generation of the Herzog and Renz families. Famous in European circus annals as equestrians, haute école riders and horse trainers.

**Gilson Closes in Florida**

Will Have 20-Piece Band With Robbins Bros.' Circus

O. A. Gilson's All-American Band closed a successful winter's engagement at Oldsmar, Fla., February 28, at which time the Harry E. Prettymann Realty Company tendered the personnel a banquet. Gilson advises that he has lined up a strong 20-piece band for Robbins Bros.' Circus the coming season. He left Oldsmar last week for Chicago.

**Walsh Again With Big Show**

Townsend Walsh, who is now in advance of *The Swan*, will rejoin the Ringling-Barnum Circus as one of the press representatives for the annual opening at Madison Square Garden, after "making" Pittsburgh and Cleveland for the theatrical production.

**Perry Bros.' Shows, Inc.**

Buying Large Amount of Equipment—Season Opens May 2 at Bassett, Neb.

Bassett, Neb., March 6.—Some of the show paraphernalia recently purchased by the Perry Bros. Shows, Inc., is starting to arrive here. Three carloads of wagons and a callope were received last week from Des Moines, Ia. Manager O. A. Perry is now on his way to Maryland, Ok. where he will load the tents, harness and ponies bought from the Miller Bros. From there he will journey to Peru, Ind., to secure trappings, parade stuff and ring stock from the Hagenbeck-Wallace Circus, and then will go to Lancaster, Mo., to obtain four carloads of wagons, ponies and trained mules. The opening of the season will take place here May 2.

**Christy Under Knife**

St. Louis, March 6.—Word reached here this week that G. W. Christy recently underwent a serious operation at Beaumont, Tex., but is again up and around. As a consequence, it is said, the openings of his shows, with the exception of the one that started out last month, have been delayed and probably will not take place until next month.

**H-W. Circus To Show Trenton**

Trenton, N. J., March 7.—The advance agent for the Hagenbeck-Wallace Circus has applied for a license to give two performances here May 11. It will, it is said, be the first circus of the season in Trenton. No street parade is scheduled to be given.

**Concerning R.-B. and Other Showfolk**

New York, March 6.—The bicycle races are on at Madison Square Garden and, as usual, it is a pre-season assemblage of many members of the Ringling-Barnum Circus. At the Garden are to be found Mathew McGowan, Joe Boynton, Bill Burroughs, Superintendent Webb, Teddy Webb, Lawrence Warrell, Whitey Martin, "Band Top Dutch", Clifford Bammel, Eddie Dunn, Tommy Haynes, Harry Lewis, Grant Whittington, Nemo, George Castor, Captain Charles Carroll, Matherson, Fred DeWolfe, George Black, Dick Smith, Leo Crook, Jim Valentine, Mac McDonald and many of the boys of Allie Webb's department whose names the writer, a friend of *The Billboard*, did not get.

Fannie and Charles Neilsen, of the Wild West department, recently returned from Paris and reports a wonderful time. Fanny brought back a lot of lovely gowns. They will spend the remainder of their vacation at their home on Staten Island. Gabe Dettner could not make the races on account of an accident that happened to Roy De Haven. Roy went hunting in Indiana and saw, as he thought, a funny kind of black rabbit with a ring of white around his neck. Roy fired and missed, the "squirrel" took after him and Roy has been barred from his rooming place ever since. This news is according to a letter from Gabe.

Arthur Witten has "homesteaded" on Staten Island. Silk, one of the butchers, showed up late, having spent the winter at Hot Springs. Harry Overton is back in Cincinnati and reports good business at his poster plant. Lillian Leitzel visited the Garden and her many friends one day last week. Freddie Bartlett, who drives the private automobile with the show, is operating Miss Leitzel's car this winter. "John the Baptist" is at his usual post on the back door.

No one here has heard from Hank Bitters all winter, but 'tis almost certain that he will be on hand just the same. When roll call was made "Mutt" did not answer, leading to the rumor that he was on his wedding trip. Grant Whittington has taken a home on the Jersey side. "Blackie" Diller and Mena are living on a farm near Waterbury, Conn. Lew Graham may be seen daily around the Palace Theater Building. Berta (Slats) Beeson was in New York last week.

**At Robbins Bros.' Quarters**

Joe Loyd, superintendent of baggage stock with the Robbins Bros.' Circus, has returned to the winter quarters at Granger, Ia., after an extended visit to the South, reports H. L. Brown. Loyd recently lost his father, who died after a lingering illness. He was left a very large estate and will return home next winter to make a settlement. He remarks that he will have 90 head of the best looking stock in the circus business this season. Loyd will be assisted by "Eight-Horse Blackie", an oldtimer of Campbell show fame. At present there are 15 men on baggage stock. Among the drivers there now are Bill Lockwood, "Six-Horse Jimmy", "Whitey" Eagle, "Big Show Red", Jimmie Cochran, "Blackie" Anderson and "Shorty" Riley. Fred Buchmann has added six head of high-jumping horses to the ring stock department. George Johnson, veteran harness maker, completed his work, several sets of new harness and trappings having been made. Earl Sinnott, general superintendent, turned out several more beautiful parade wagons and is busy building more. Loyd and George Johnson soon will leave on a stock-purchasing trip.

**Clarkson in Savannah**

Savannah, Ga., March 6.—Al Clarkson, managing the winter tour of the *Saucy Baby* musical comedy company, is here with the attraction at the Bijou Theater, where it opened Sunday for an indefinite engagement. He will remain in Savannah until time to join King Bros. Walter L. Main Circus as manager of the advertising car.

**Arrivals at Sparks Quarters**

Macon, Ga., March 6.—Late arrivals at the winter quarters of the Sparks Circus here include Bert Mayo and wife, from Aurora, Mo.; Vera Earle, prima donna, and daughter, Mrs. Allen Houser, from Los Angeles, Calif., and Doc Walker and wife.

Lists will appear in the next issue.

**PROMINENTS AT SARASOTA**



A reproduction of some members of "millionaire row" of Sarasota, Fla., the photo being snapped just before they were put thru the "fender-foot" tests of the Boy Scouts of America. Reading from left to right: J. B. Cousins, Prince Cantacuzene, Andrew McAnish, Ralph Caples, L. B. Whitfield, Samuel Gimpertz, John Ringling and Albert Kellar.

**Atkinson Show in Arizona**

The Tom Atkinson Circus is now in Southern Arizona and playing to good business, reports Prince Elmer. Mrs. Elmer has joined and is presenting her aerial acts in the big show and handling the sale of reserved seats. Valbeta Armstrong, midjet, is vacationing and on her return from the East will visit her folks at Cassville, Mo. Ted Parkes has been promoted to property man in the big show. Bonheur Griffith is general agent this year and the writer is handling the press. Bill and Miss Kennedy, Wild West performers, have signed and are offering two acts in the big show—knife throwing and fancy shooting. Ethel Atkinson, prima donna, with her horse, Dixie Dan, heads the circus program.

**Wm. Ketrow in Cincinnati**

Wm. Ketrow, owner of Ketrow Bros. Shows, was in Cincinnati and vicinity last week and gave *The Billboard* a call. He visited the Donaldson Lithographing Company, Newport, Ky., and placed an order for paper. From Cincinnati Mr. Ketrow went to Dayton, O., to transact business, following which he returned to the headquarters of the show at Anderson, Ind.

**The Sells With H-W. Circus**

C. W. (Red) Sells, clown, who has been with the Ringling, Sparks and Sells-Floto circuses, last season playing independent and fair dates, will be with the Hagenbeck-Wallace Circus this year, as will his wife, who will ride menage and perform on the swinging ladder. They will leave for the winter quarters of the show at Peru, Ind., following "Red's" engagement at the Food Show in Youngstown, O., next week.

**Two Big Ones for Dayton, O.**

Dayton, O., March 7.—This city in a few weeks is expected to be the scene of a battle for circus "stands" for the best places to post lithographs. The Hagenbeck-Wallace Circus is booked for Dayton April 29 and Miller Bros.' 101 Ranch Wild West is scheduled for May 6.

**Royer Show Opens May 10**

The Famous Royer Bros. Circus and Wonder Show will open the season at Bredsville, Mich., May 10, using a 60-foot round top with two 20-foot middle pieces. Nine trucks will transport the outfit. Archie Royer has engaged Frank Staley, an old showman, to manage the show.

### Miller Brothers

Receive Five Carloads of Riding and Bucking Horses

Manand, Ok., March 6.—Zack T. Miller shipped five carloads of Montana, Wyoming and Texas riding and bucking horses to the 101 Ranch and spent last week there inspecting them and giving instructions for their training. Monday he returned to Louisiana. Among the horses were 24 that are known as the "Team of Gold" breed. They are from the King ranch in Texas. The history of this breed dates back almost a century.

The night that Emperor Maximilian was executed in Mexico one of his followers, named Sanchez, made his escape on an Algerian stallion and, it is said, rode 300 miles in three nights and three days. Reaching the Texas border, he and the stallion lived there on their own resources in the brush for seven months. Then, according to the story, when Sanchez set out for the fastnesses of the mountains near Kingsville, he led the horse every step of the 140 miles because he feared the animal, if ridden, would die. Later he took the stallion to the King ranch, and since that time the offspring of this horse have shown the breeding of this remarkable sire in their stamina and color, which is an iridescent gold, and from which the name of the breed is taken.

Col. E. W. Lenders, who is well-known as a painter of animals, Indians, cowboys and Western scenes, was a visitor at the ranch for several days. Raymond Elder, who is to assist Jimmy Heron in the wagon, was visited by Bernard T. Head last Sunday. Mr. Head is agent for *Flashes of Broadway*. He was with the John Robinson Circus last year and will troupe with it again this season.

### Passing of Seven Stars

The old Seven Stars Hotel in Frankford (Philadelphia, Pa.), headquarters for circus men in the days of Fogeys O'Brien and Adam Forepaugh, will

shortly be torn down to make way for a modern and pretentious bank building. It has been a landmark in the neighborhood for more than a century, originally a two-and-one-half-story stone building, whitewashed every year. It was owned in coaching days by John E. Haines, proprietor of a great line of stage coaches, and here O'Brien began his career, driving stage, and shrewdly saving his money until he could buy horses and have a stage line of his own. Later he worked into the show business thru contracting to move the Jerry Mable Circus for a season. Finding that Mable was going behind, he arranged to buy the show in partnership with Adam Forepaugh, but after two successful seasons they separated and became bitter rivals in the show business. Continued success followed his venture and at the height of his prosperity O'Brien owned more show property than any other man in the country. In 1868 he bought the Seven Stars Hotel, and during his ownership built a large brick structure for storing his circus equipment and housing his menagerie. Stories still persist in the neighborhood of the exciting times when the cry of "Lions are loose!" or "Elephants are out!" sent the credulous to shelter and the youngsters scurrying home. The old circus quarters were later used as a hay and storage shed, and have now been converted into an up-to-date automobile agency.

The older generation of business men like to tell of the prosperity of those days when the rival shows of O'Brien and of Forepaugh, wintering their elephants and animals in the town, created a market for farm products coming in from Philadelphia and Bucks counties. Their circus wagons were built by Thomas Castor, of Frankford, and the artisans of the town were sure of a busy winter. O'Brien owned a farm in Bucks County, near Washington's Crossing, on the Delaware, where he wintered his horses and hay-cutting animals, and Forepaugh for many years wintered his stock at Knight's farm, near Carversville, Bucks County, where the arrival of George Conners, with his long strings of horses and plodding canels was the annual sensation for the village. The old signboard, with its Seven Stars, has been preserved as a museum piece, and traditions of the activities of the old circus days will long survive the actual passing of the "old Seven Stars Hotel", informs M. A. Turner, of New Hope, Pa.

### Moon Bros.' Circus

All work at winter quarters of Moon Bros.' Circus, Ada, Ok., is nearing completion with the exception of the band wagon, informs Harry Shell. Credit must be given to Artist Hinekey for the painting, leafing and scroling on the equipment. Six cages have been finished and it has been found necessary to build an extra one for another shipment of animals.

A. H. Sparks, who will be assistant manager, and his wife have arrived at the quarters and relieved Cly C. Newton of a share of the work. Mr. Schultz, general announcer, and John Landes, musician, also are in Ada. Roy and "Little Bit" Leonhart have been engaged for the big show, the former to do contortion, comedy acrobatic turns and clown, and the latter to perform on the rings, traps and ladder. They were with Christy Bros.' Circus last season. Mrs. Billie Shell (Rita Valencia) has been engaged as prima donna and will slug the leading role in the spec. Gaby Floyd will assist Charles Yeargin and handle the outside stands, and Dad Whitlock will again be with the show.



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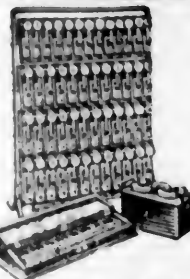
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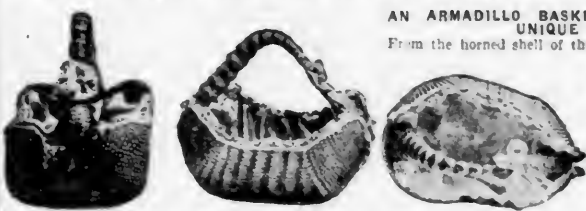
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### 1925—TENTS—BANNERS—1925 CIRCUS and CARNIVAL TENTS

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(Communications to 25-27 Opera Place, Cincinnati, O.)

Ed Ballard, now in France, is expected to Sarasota, Fla., March 24.

Bob Woods will be with Gollmar Bros. Circus this season.

Fletcher Smith is again active around the winter quarters of the Christy shows at Beaumont, Tex.

"Red" Clark, who is working rain coats in Virginia, informs that he will be with the Sells Sterling Circus this season.

Records kept by a Savannah (Ga.) circus fan show that the Gentry Bros. Dog & Pony Show had a fire in its tent during an engagement in that city February 28, 1895.

The DeFarrants, who spent the early winter at their home in Uniontown, Pa., have gone to Mobile, Ala., to join the Gollmar Bros. Circus, which will open late this month. They present a musical act.

Henry W. Link, general agent of Gollmar Bros. Circus, who was vacationing in Florida for five weeks, is now at the winter quarters of the show in Mobile, Ala., and says that things are shaping up nicely there.

John H. Gearhart, who was with the Ringling-Barnum Circus part of last season and later with C. H. Willard on the Walter L. Main Circus, sends word that he will not troupe this season, as he is in the advertising business in Williamsport, Pa., being agent for the Majestic Theater.

Kenneth R. Waite, who will be principal clown on Robbins Bros. Circus this season, advises that among other joys on that show will be Clifford Bias, Jimmy LaPiet, Bud Vallere, Louis Bergman, Nate Leon Karp, Milton Woodward, Frank Shipman and Larry Owens.

W. E. Franklin announces that he will visit Sarasota shortly.

Charles Ed Lewis, clown, with the John Robinson Circus the past two seasons, has been re-engaged. He pens that he and Dan Dierow spent much time together this winter. Dierow has been in show business for 52 years and can still turn over, adds Lewis.

Elmer Perdue, who had a very pleasant winter engagement with Horace Land and his Five Merry Jesters on the Andrew Downie Winter Circus, playing vaudeville, closed with the attraction February 28 to accept the position of producing clown with the R. M. Chambers Indoor Circus at Philadelphia.

It recently was stated in these columns that Walter Wellington would play calliope on the John Robinson Circus this season. Word has been received from Wade Zumwalt, bandmaster, that he has signed R. Louis (Sandy) Sanderson to play the steam piano and that Wellington will not be with him.

Jack (Rube) Dyer, formerly tramp unicyclist with the Zeb Zarow troupe, is in the City Hospital, St. Louis, Mo., recovering from an operation and probably will leave the institution this week. Dyer says that he will "rube" for the Walter L. Main Circus with his small bicycle.

Harry Bernhardt, ticket taker with Robbins Bros. Circus last year, will be found this season on the front door of the side show taking tickets. He has rented his two news stands during the trouping season. Bernhardt is now taking a rest on his brother's farm at Henderson, Minn., where he will remain until the opening of the Robbins show.

Fred Buchanan, owner of Robbins Bros. Circus, has established a "radio theater" on his farm at Granger, Pa., for the entertainment of the many getting his show ready for the season. It only seats about half the number of employees, thus two concerts are offered in the evenings. Mr. Buchanan claims it is the first radio theater, at least to be built on a farm, in Iowa.

John M. Kelly, big show attorney, was in Sarasota last week.

George H. Deemer, agent of one of the *Abie Irish Rose* companies, was entertained royally by Mr. and Mrs. Charles (Bitch) Prober at their beautiful home in Wichita, Kan., the latter part of February. "Bitch" by the way was equestrian director of the Midian Show Circus staged in that city February 15-21. Needless to say, the performance moved with precision.

The veteran showman, G. H. Robinson, now a resident of Kansas, Peck, N. J., who recently published his book entitled *Old Wagon Show Days*, says that it was

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AMERICA'S BIG TENT HOUSE

Col. Henry Waterson, nationally known editor, who led Jim into writing a book of his recollections as a showman. The title of the several-hundred-page volume, illustrated with many pictures of circus celebrities he met during his more than half century of activities on the road, tells the story of its contents. A review of the book appears on page 39 this issue.

Chas. Bernard, of Savannah, Ga., received a letter from Dave B. Lewis, postmarked LaRochelle, France, February 10, containing a few reminders of when he was a candy butcher with the King & Franklin Circus, Hummel, Weldon & Hamilton and others prior to 1890. Lewis says he frequently gets hold of copies of *The Billboard*, which put him in touch with some of his old pals. He adds that he expects to meet Ed Ballard at Nice and see Martin Beck in Italy.

Sam W. Gumpertz will erect 38 dwellings in Sarasota this summer.

The final request of Gabe Boone, veteran and highly esteemed circus musician and bandmaster, whose death at his home in Brycefield, La., February 23 was recorded in last week's issue, was that his wife write *The Billboard* and tell all his friends "Good-by." At various times Mr. Boone, who was familiarly known as the "Second Fiddler of Kentucky," had ascension to deny rumors of his death. "But this time," states Mrs. Boone in a letter to *The Billboard*, "poor old Gabe has passed on, and no mistake. He was sick for two weeks of Bright's disease and was as if asleep when the end came. The Gibbard (La.) Band marched to the grave and played Gabe's favorite hymn, *Rock of Ages*."

Parker Anderson, of Trenton, N. J., submits the following "remembers": When J. B. Austin worked the stock on the Gentry Show? When the King & Franklin Show was a 10-car outfit, charged 10 and 20 cents and made the trip to the Black Hills in 1897? When Carl Clair had the band on the Barnum show? When Big Jim Beale was working boss and Newport Kelly was boss canvasser with the John Robinson Circus? When J. H. Van Franklin was with the Sparks wagon show? When Ed Miller was trouper with a brother act with the King & Franklin Show? When the late Jim Goodrich did a fine wire act and worked the horses on the T. Burk Show? When George Rollins was a band director? When the Ringling show train consisted of 22 cars, all painted white? When Mike Mullin played the lute in St. Louis all season with his Royal English Circus? When Jim Chataway had the band on the Sparks wagon show and George Bickel, clown, played cornet? When the writer was connected with all the aforesaid mentioned shows?

A few "remembers" contributed by George W. Rollins: "When Jules Jordan, now a Broadway feature, was doing a wench song and dance turn with the Scribner & Smith Show? When Billy Watson, of 'Red Trust' fame, did a clown song number with the T. Burk Show, under the management of Ed M. Burk, now of the Foley & Burk Shows, and the writer was leader of the band with the show for a number of years? When Bert Cole did *Gravitation One* and second Marks with the Peck & Farsman Shows, under the management of Sam A. Scribner, and made a big hit? When Eddie Arlington was drum major with his daddy's minstrel show? When Bill Kelley, now a landlord at Gloucester, Mass., was a rubber man with the Great Whittier Shows in 1881, the writer led the band and Punch Colby did an outside ascension? (Colby afterwards became a vaudeville artist with Way as partner.) Who has heard of Jim Elks of late? (He used to shine as a mounted mope in the circus concert in the early '90s, and also was with big musical combinations.) When Sam Scribner played the part of Simon Legree in his *Tom* show?"

"Sarasota Terrace" is the name of a new hotel that Mr. Charles Ringling is building at Sarasota, Fla. It will cost \$1,000,000.

### WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

Sydney Jan. 24.—Lennon's Circus is in Queensland playing the Kingway Line

Mick Worley, in conjunction with Chas. Kadama, is playing South Australia.

Sole Brothers are presenting their circus in the country towns of this State, with Queensland to follow.

St. Leon's Circus is touring the North Island of New Zealand.

C. T. O'Neill, well-known advance representative, joins Worley's Circus at the end of this month for a tour of Queensland.

George Cann, presenting Tas Bradley's snake show, will be at the Hobart Regatta Carnival February 3.

Joe Ashton and the Erolu Boys are presenting their circus along the River Murray district, Mildura, Swan Hill, etc.

Ben Beno, aerial artist, probably will arrive in New Zealand on the incoming S. S. Niagara and then go to Australia.

Tas Bradley is exploiting his money orchestra around the Tasmanian picture theaters. This novelty has been pulling remarkable business at every stand played.

Len O'Neill, formerly of Bailey's Circus and at present operating a produce business at Kogarah, N. S. W., will reorganize the show for a tour of N. S. W.

Lloyd's Circus is playing the Riverina District (N. S. W.) to excellent results. Mr. Lloyd (Senr.) was in town last week. His visits are few and far between.

Perry Bros. Australian Circus is touring the Dominion, but reports of business were not very favorable, although the combination is spoken of as very satisfactory.

Bernard Dooley, American sensational act, arrived here from New Zealand last week and may sign with Wirth Bros. Circus. He is a cousin of the Four Ortons, now playing the Williamson Circuit.

Frank Levy, well-known advance representative, is now representing the Mirano Bros. aerial novelty. He was here last week engaging circus acts for a Melbourne season, commencing in Brunswick this week.

Sole Bros. Circus and Menagerie, now working down the southern line to Sydney, will later play the Northern Rivers to Queensland.

Manly Carnival commences next Saturday, and the salubrious seaside suburb is already presenting a gala appearance.

Jimmy Sharran arrives back for the New South Wales shows after the Hobart Regatta.

Frank De Lyle has been conducting a carnival at Brighton, Vic., for the last few weeks and reports good business.

Jack Sole, of Sole's Circus, recently suffered a fractured leg at Lithgow, N. S. W.

The Adelaide Exhibition and Sydney Royal Show will clash, and showmen will be kept busy between the two big attractions.

Dave Meekin is expected back in Sydney from New Zealand early in March. Mrs. Meekin has been laid up in a hospital for some time.

### Bob Morton Circus

Will Conclude Its Florida Engagements at Tampa

Tampa, Fla., March 7.—The Bob Morton Circus will conclude its Florida engagements here next week, after week-stand dates in Pensacola, St. Petersburg, West Palm Beach, Fort Pierce, Sanford and Daytona. The local date, under auspices of the Elks, will be known as the Elks' Charity Circus. The Plant field showgrounds will be used.

C. A. Fulton, late of the advance of the Sparks Circus and now located in Tampa as advertising agent of the new Bialto Theater, is handling the billing here. Fulton is using two assistants and they handle all the road shows in this section as well as lighting up the city and vicinity for the Bialto, which is meeting with excellent success as a stock musical comedy house.

"Mickey" Blue, clown, formerly with the Gentry-Patterson Circus, is now a member of the Morton Circus clown alley. Mickey, with his crossword puzzles, hands out a goodly volume of laughs. "Bank" Sylvan, producing clown; Rube and Jack Walters, Lee Norris, Glyndon Bunn, Alie Johnson, Toga and Margo, and Eddie Barlow complete the list of boys. Victor Grabow's 10-piece band, all in snappy new uniforms, is a recent addition. A complete roster of the performers includes the Museum troupe, the Beckmann-Sheppard Trio, the Brachard Family, the Lucy Sisters, the Baldwin

(Continued on page 79)

### Della O'Dell's Circus

Will Open New Season at Ryan, Ok., March 28—Winter Edition Now in Texas

The Della O'Dell Circus, now in quarters at the fairgrounds at Ryan, Ok., will open the season there March 28. This was formerly LaMont Bros. Circus and was purchased last season by Karl Larkin and Shojiro Uyeno. It is reported to have done excellent business last year, closing at Ringling, Ok., December 20. Immediately after the purchase the managers bought six new trucks, and a half dozen more will be added for this season's tour. A new big top, an 80 with two 49-foot middles, some big animals and new parade wardrobe, recently were received. A big lion-slaying harness and new tent and banners have been purchased for the pit show. A G. Goldberg will again have charge of the reserved seats and collect banners. He is at present vacationing with his wife on their chicken ranch at Leadville, Cal. John Bohren is in charge of the painting and decorating, with John Wilson superintending the building and repairing at the quarters. Will Thomas, trainer, is working on menage horses and dog and pony acts. The advances will be taken care of by Doc Filley, with three assistants, and two trucks will be used.

The management has on tour this winter in Texas a motorized show under the Della O'Dell banner. With it are the great Uyeno troupe of eight Japanese, who do comedy barrel juggling, three-perch acts, shoulder, belt and foot ladder, two big tub turns, doing contortion on top, head-balancing trapeze, two foot slides, tumbling, Risley, etc.; the Navy Larkins, furniture moving balancing act, troupe of canines, featuring "Muffins" in somersaults and balancing on swinging ropes; Dixie, the "pony with the human brain", trained by Karl Larkin; Elsie Brown, swinging ladder and iron-jaw numbers; Henry Little, singing, dancing and black-face comedian; Whitney Duo (John and Jennie), revolving ladder, double trapeze and rings; Bobby Walt, Jack Mitchell and Homer Stenhardt, clowns. Elmer Porterfield is manager of the side show, doing Punch and Judy, magic and lecturing on animals. The music is furnished by Samuel Graves and his California Ramblers. The band will be strengthened to 14 pieces for the new season. Mrs. Della O'Dell Larkin gives the showfolk a radio treat every night with her new portable coast-to-coast revolving set. She is the only daughter of the veteran showman, Lucky Bill Newton, and sister of Honest Bill Newton. The elder Uyeno is expected from Japan at any time with four boys who will be added to the Uyeno act.

### Return From Havana, Cuba

Rodgers and Maddy Now Preparing for Tour of Rodgers & Harris Circus

Nat D. Rodgers, owner of the Rodgers & Harris Circus, Mrs. Rodgers and Herbert S. Maddy, manager of the show, recently returned to Miami, Fla., after a visit in Havana. With the circus folks on the trip were Mr. and Mrs. Ken Hubbard, of Indianapolis, and Robert Shinkle, of Muncie, Ind. Mr. Hubbard is the famous cartoonist, originator of "Abe Martin", and Mr. Shinkle is a wealthy manufacturer. In the Cuban capital the party made headquarters at the Seville-Biltmore Hotel and met numerous prominent showfolk, including John Ringling, Sam Gumpertz, Tom Hanks, of the National Printing Company, Chicago, and Ed Clifford, of the theatrical producing firm of Rowland & Clifford.

The Rodgers & Harris Circus played three stands in Florida this winter—Jacksonville for the Elks, Tampa for the Shriners, and Miami for the Elks. After the Miami date the show went into temporary winter quarters under canvas at 25th street and the East Coast railway at Miami. Tom Hubbard, boss canvasser, is in charge of quarters and with a force of men is doing a lot of painting and repairing. The color scheme for the coming season will be a deep orange, in honor of Florida. George Pink, well-known slack-wire artiste, is wintering at the quarters, as is Tom Morse, chief electrician.

Messrs. Rodgers and Maddy have already booked, several of the larger northern cities for the coming summer under Shrine and Grotto auspices, the opening date being set for April. They have left for the North to complete the bookings and get ready for the opening stand.

Mr. Rodgers was in Cincinnati March 2 for a few hours and gave *The Billboard* a call.

### Walsh Bros. and Haag To Play Cottontale, Fla.

Two shows will play Cottontale, Fla., this month—the Walsh Bros.' Combined Shows, which will open the season March 11, and the Mickey Haag Shows on the 19th. Both organizations have covered every available date there. The Walsh outfit has been newly painted, the color scheme being orange and brown. Manager A. G. Walsh has invested in real estate in Cottontale and is his intention to make that town his permanent winter quarters. New arrivals at the quarters are Prof. Newman and Ed Weatherford the latter to have two acts in the big show, informs Wm. X. Reno.

# THE CORRAL

by Rowdy Waddy

(Communications to 25-27 Opera Place, Cincinnati, O.)

This week the big Rodeo at Fort Worth, Tex.

Ever long the contest season will be on in full blast.

Any of the hands hibernating at Denver? Haven't had a word from any of 'em there this winter.

How 'bout those boys at the Kansas City Stockyards, have they been hitting out to the contests and to join shows?

The 101 Ranch Show has about everything ready for its grand opening at Oklahoma City.

Who of the folks were on hand to participate in the recently held Cactus Festival and Rodeo at Casa Grande, Ariz.?

A whole lot of the boys and girls like to read of others, but are "too fat" to do some writing in themselves. Be honest, now, 'fess up!

Fans in the vicinity of Crawfordsville, Ore., are already looking forward to the Roundup that is to be staged there early in July in connection with a celebration.

Among folks to recently arrive at Mariand, Ok., was a trio which had been winter hibernating at Los Angeles, consisting of Jack Ross, "Chilly" Long and Paul Barton.

You smaller contest heads—We want to hear from all of you. Yunno, this department is for you just as much as the big ones. In fact, this scribe wants to make the news a clean break for everybody and all the way 'round.

With Mabel Mack and her excellently trained mules, her years of experience and showmanship, together with the fine outfitting of paraphernalia and stock provided by the company management, the Morris & Castle Shows will the coming season have a worth while Wild West attraction.

King Brothers are planning big things for fair work the coming season, and with an abundance of stock, etc., are preparing to be in the field strong from several angles, according to announcement from their headquarters in Washington, D. C.

Clarice Kennedy, 13-year-old daughter of Col. and Mrs. W. M. Kennedy and who has had much experience in showdom, is attending a junior high school at Oklahoma City, Ok., this winter, residing with her grandmother, Mrs. E. F. Cooke, and her aunt, Mrs. Anna Stekles, of that city.

As this is written the Rodeo at Oklahoma City, staged by "California Frank" Haffey during the Live Stock Show, is in progress. So far no details, with names of participants, etc., have been received, except indirect notice that Frank and his circle of entertainers were putting up an excellent show both afternoon and night.

O. S. Hampton, of Devil's Promenade Farm, near Baxter Springs, Kan., is busy contracting his big string of buckers at rodeos, etc., for the coming season, and report has it that there is new and "salty" material for the hands to work on in the herd. Incidentally, Hampton has made official announcement of his stock in the advertising columns of this publication.

From Oklahoma City—The Miller Brothers, of the 101 Ranch, lost their first court trial in the Indian land suit Friday when Federal Judge Cottrell rejected their motions to dismiss the suits started by the government. They paid \$30,000 for the land and since oil has been discovered on it is said to be worth \$300,000. The Miller Brothers showed that at the time they bought it the land was assessed at only \$70,000.

The Corral for this issue is written too early to give data on the start (March 7) of the rodeo at Fort Worth. In Tex Sherman's recent letter he stated that he would try and be there and send us notes, etc., on the affair. It is possible that Tex didn't make the trip, and if he did not—well, some of you officials down there please see to it that we get the details, including results in events, also a complete list of those taking part in the big doings.

Belle Lynch early last week had completed two more notches on her ride north, after stopping over for a visit with Sparks' Circus folk at Macon, Ga. She had visited Gray and Monticello, Ga.,

and was about ready to leave the latter place. En route she entertains the populace where she stops with her acts, including her trick horse, "Jack". She wishes to express her thanks to the Sparks people for the fine treatment she received while with them at quarters.

No matter how small or large your contest, let's have some news on it. Some of the affairs have sent in data quite frequently and it has appeared in the Corral. However, others haven't sent a word of their contests, on which to give them mention, and then wondered why "they don't say something about us?" The latter should ask themselves, "How could we expect them to say something about us when we don't let them know what we are doing?"

Joe Flint writes from Los Angeles: "My wife and I have signed up with Jack Burrough's Wild West in Honolulu, Hawaii. Chief White Eagle and Princess Red Bird are also to leave for Honolulu about March 15. From there will sail for Japan, where the show opens about the middle of April, and will also tour China and other countries. Incidentally, Jack has a real bronk show and is a real fellow. Joe also states that during his absence his address will remain care of The Billboard.

Al and Lena Faulk probably have given some thought the past few weeks to the needs of adding postscripts to friendly letters to old acquaintances, something on this order: "P. S.—If you contemplate making a stab at being an editor with some new trade paper that bobs up please do not consider this a communication to help along your editing." Al and Lena had an experience of this nature recently—but possibly Meechy only meant it as a little "kidding" of a certain member of *Billboard's* staff who "laughs it off" considerably.

Helen Gibson has been touring Indiana, playing houses, appearing in person with one of her Western pictures. The latter half of last week she was at the Liberty, Terre Haute, in connection with which both *The Tribune* and *Star* carried publicity on her coming to that house. From Terre Haute Helen expected to return to Cleveland, O., then go to New York to again open with the Ringling-Barnum Circus, regarding which she recently wrote the Corral: "I understand that most of the hands will be back there this year. Cy Compton certainly is a prince to work for."

M. F. McLain has set the dates for his this year's McLain Roundup at Sun City, Kan., for August 20-22, a three-day affair to follow the rodeo at Colorado Springs, as it has the past two years. This contest has grown yearly since its inception four years ago and McLain says he intends it to keep growing. In addition to the contracted performances he advises that bronk riding, calf and goat roping, bulldogging, steer riding, wild-cow milking and wild-horse events will be strictly contest. At its first year's staging he had 11 of the hands participating and last year 52.

Jack Hughes (San Angelo Jack), who contributed a poem dedicated to cowboys, entitled *The Cowboy's Dream of Dreams*, which appeared in the Corral, issue of January 31, has provided another, this time a tribute to the "cowals" of the contests, titled *The Will of the Buckaroo*. It will be in this department next issue—the Spring Special. Jack, who is still at Camp Dollar, De Funiak Springs, Fla., wrote last week: "Things are looking good down here. Wyooning Diek and his party, in two fine living cars, dropped by for a brief visit last week while on their way to Miami."

In some places the activity of over-enthusiastic humane society members savors not so much of staging a fight against actual cruelty to animals as "cruelty" to the box offices of some indoor opposition places of entertainment. If they merely make request that whatever actual cruelty was apparent at contests be eliminated (forced out) the public in general wouldn't look quite so much askance on their propaganda, but when they suggest "demand", as they are pleased to have it seem) that there be "NO" contests in their vicinities—well, "Mr. Public" likes to take it with the proverbial "grain of salt". Possibly it's good that there are no dumb animals in baseball (which is strong "opposition"), or fanatics might be making a big yell about that. It seems, however, that the best play for contest heads is to voluntarily eliminate anything that might be actually cruel to animals, and then let the propagandists sweat with trying to find something else on which to base their "fight".

Tex McCleod of late has been playing vaudeville in the Middle West. He intends playing contests the coming summer and will return to England next September. This recalls that a Des Moines (Ia.) daily recently carried a humorous article on Tex losing his chaps, ropes, etc., but "getting by" nicely without them—it follows:

"Des Moines may be the turning point in the life of Tex McCleod, who is spinning the rope and telling yarns at the Orpheum Theater this week. "In coming to Des Moines his trunk with cowboy equipment and ropes got lost, and Tex appeared at the Orpheum

Theater yesterday morning wondering just what he could possibly do.

"For some years he had been trying to get away from the comparison of his routine with that used by Will Rogers. At a local hardware store he purchased a rope and appeared at the matinee in street clothes.

"The rope was stiff and Tex missed his chaps and other baldrieks which stamp him as a cowboy. When the act closed he stated that it was one of the worst performances he had ever given, but Tex added that he got the best hand he had received in a long time.

"It took me until yesterday to find out that I didn't need the props utilized by most of the rope spinners, and I think I am getting away from the Will Rogers' comparison," he declared.

The following article, bearing a New York dateline, on the Cody family recently appeared in *The Christian Science Monitor*:

"Plans for the first annual meeting of the Cody family, which was recently organized to protect and preserve the name and traditions of the family in America, were announced today from the headquarters of the organization, 130 East 57th street, on the occasion of the anniversary of Col. William Frederick Cody (Buffalo Bill), noted scout and pioneer. This meeting will be held in June, probably in Chicago, and among the outstanding items of business to be taken up will be the selection of a site for the Cody family museum and the choice of design for the Scouts' Trail marker.

"Endowment funds for the erection and maintaining of the museum provide also for the establishment of scholarships in American history, both here and abroad. The museum will be located at some place closely connected with Cody history, but also where it best may tell the picturesque story of pioneering to the greatest number of people.

"Artists have been asked to submit designs for the marking of the Scouts' Trail and one of these will be selected. Every westward outpost of a pioneering Cody will be marked and on each memorial marker engraved the name and history of the pioneer honored.

"A banquet will be given in especial honor of Gen. Nelson A. Miles, under whom Colonel Cody served as chief of scouts. General Miles has been asked to speak upon *Indian Wars and the Scout*. Judge Elbert H. Gary, another guest of honor, has announced his subject as *The Bench and Bar in Illinois*. Judge Gary, now chairman of the United States Steel Corporation, was a former law partner of Judge Hiram Cody. John Hays Hammond, president of the Rocky Mountain Club and a close friend of Colonel Cody, who was a life member of the Rocky Mountain Club, is another invited guest of honor. Mr. Hammond has been asked to speak upon *Colonel Cody, the Westerner*. Arthur B. Cody will speak upon *Boyhood Days in Naperville*."

## Bob Morton Circus

(Continued from page 78)

troupe, Flying Franklin, Nelson and Hendricks, the Conly Bros., Johnson and Burns, the Five Terrys, the Alexanders and Morgner and company.

While playing Sanford several members of the Morton Circus drove to Orlando during fair week and visited the Johnny J. Jones Exposition. The writer, Edward L. Conroy, stopped off en route to Tampa and met General Agent Bill Fleming and Ellery Reynolds. Mr. Reynolds is wintering in Lakeland, Fla., where he is engaged in marketing large crops of oranges and grapefruit. General Agent E. H. Stanley of the Morton Circus now has five promoters ahead of the show, namely, A. E. Waltrip, Al Fogle, W. Wiggins, R. S. Quaintance and James Kirwin, with the writer as press agent, usually a week ahead of the circus.

The *Tampa Daily Times* and *Morning Tribune* are putting on special Circus Week editions for the Elks' Charity Circus.

## Bunts' Motorized Shows

Will Play Ohio, West Virginia and Pennsylvania Territory

Findlay, O., March 7.—The Bunts Motorized Shows, in quarters here, are making preparations to open the latter part of April. Ohio, West Virginia and Pennsylvania territory will be played. Eight trucks will be used to transport the outfit and one will be on the advance. Two new trucks, new seats, a new top made by the Driver Bros. and a calliope mounted on a truck made by the Tangley Company will be added. D. McCready is expected to arrive in a few days to paint and decorate the paraphernalia. He will be in charge of the advance. Mrs. C. C. Snyder will have the juice and candy; Claud Kaiser, dolls, candy wheel and ball game; C. C. Snyder will be boss canvasman; K. C. Miller will be in charge of trucks and the electric light plant and Mrs. W. J. Bunts will be secretary and treasurer.

## Glaum With Main Circus

Ray Glaum will be connected with the Walter L. Main Circus this season. He states that he will be featured in the spec, doing a classical dance, and also will present his sensational teeth slide, iron-jaw and swinging-ladder numbers and work the comelin.

# Out Next Week!

THE

## SPRING NUMBER

OF

# The Billboard

ISSUED MARCH 17

DATED MARCH 21

Packed and jammed with data of vast interest to everybody in the amusement profession, those of the outdoor fields in particular.

Illustrations in abundance.

A cover in four brilliant colors. Appropriate lists of all kinds including, FOR THE FIRST TIME IN ANY PUBLICATION, A TABULATED CIRCUS INDEX, showing at a glance what cities and towns throughout the United States and Canada had railroad circuses of more than two cars, as well as the dates, in the past five years.

Then there will be the usual Circus and Carnival Rosters and last, but by no means least, a number of special articles by writers who KNOW their respective fields as follows:

### PATRICK CONWAY

So wide and favorably known in the must world is Professor Conway that an introduction is hardly necessary. With his fine conductorship and superb concert programs the Conway Band has been winning many laurels at Willow Grove Park, Philadelphia, for the past 18 or 20 seasons.

### AL FLUDE

Mr. Flude, editor of *The Platform Department of THE BILLBOARD*, is one of the best authorities in the chautauqua branch of the entertainment world. His article will deal with the treasury.

### JOS. C. MILLER

The name of "Colonel" Miller in the Wild West world is a household word. He and his brothers are returning to the fold the coming season with the famous "101 Ranch" after an absence of some years. Because of this an article from him should be all the more interesting.

MRS. FRANK W. GASKILL, JEAN DEKREKO, GEORGE F. DORMAN, HAROLD BUSHEA, W. H. RICE

will give their versions of the origin of traveling carnivals—a symposium.

### JAMES F. DONALSON

Through his long connection with amusement enterprises, particularly circuses, as press representative, and many years devoted to the daily newspaper field as news writer, reviewer, etc., Mr. Donalson has been able to study thoroughly the connecting links between amusements and the dailies, and it is on this subject that he will contribute an article.

### ROBERT F. DEMOREST

Mr. Demorest, owner and manager of the Demorest Stock Company, has been in the show business some 23 years. With cleanliness as his motto, he has established a very good reputation in the south, both in houses and under ranvas.

### BARRY GRAY

Mr. Gray has spent about 35 years in the show business, entering it as singing comedian in 1883. Before retiring from the road some years ago to enter a commercial field he was connected with circus side shows, where he did a marionette act; in fact, he did marionette manipulating for approximately 31 years in vaudeville and with circuses and other shows.

### W. R. HIRSCH

Mr. Hirsch is one of the best informed as well as most popular fair secretaries in the country. He has been successfully guiding the destinies of the State Fair of Louisiana for many years, first serving as president, then president-secretary, and for the past 10 years or more as secretary.

### FRED W. PEARCE

Mr. Pearce is a widely known builder and operator of roller coasters and other park rides and is thoroughly conversant with conditions in amusement parks throughout the United States. His long experience qualifies him to speak with authority. His subject should be of great interest to park men.

### ROBERT E. HICKEY

Former general press representative of the John Robinson Circus, Mr. Hickey is returning to that institution after a year's contract with the World Amusement Service Association, Inc. Previous to his circus connection he was publicity promoter for seven years with J. Alex Sloan. He has also been connected with many daily newspapers and the Associated Press.

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## FAIRS AND EXPOSITIONS

Together With Their Musical Features  
Grand-Stand Acts, Midway Shows  
and Concessions  
BY NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)



### Expansion Predicted For Canadian National

Provincial Government To Provide New Building--G. T. Irving Elected President

Toronto, Can., March 5.—G. T. Irving is the new president of the Canadian National Exhibition Association, succeeding Robert Miller, who has held the position of president for the past two years.

The annual meeting of the directors of the association was held at the City Hall February 26 and, aside from a little contest for directors' seats, the proceedings followed the customary lines. There were 10 candidates for the eight seats allotted to the manufacturers' section. The two new candidates, W. Inglis and Fred Ratcliff, were successful, displacing E. J. Freyseng and T. A. Hollinrake.

The reports presented were most satisfactory. Last year's fair was the greatest ever, the financial side was never better, and the Provincial government had undertaken to provide a new building which would be ready for occupancy next year, the report stated.

The retiring president outlined the plans for the new building and a few of the features that will be prominent at this year's fair. Then he gave the city representative a broad hint that while the directors had been most moderate in their demands for assistance during the past two years, yet in the not distant future it would be necessary to seek the city's aid in order that new buildings may be provided so the exhibition can keep up its steady growth.

Mr. Miller predicted that in a few years every province in the Dominion would have its own building at the exhibition for the showing of its own products.

Mayor Foster congratulated the association's officers on the success of the exhibition and gave them assurance that the city would continue to lend its enthusiastic support.

A resolution was passed expressing warm appreciation of President Miller's services during the past two years.

At the luncheon which followed the election the speakers included: Hon. Chas. McCrea, Minister of Mines; Cesar Barranco, Cuban consul at Toronto; W. E. L. Sinclair, Liberal speaker in the Legislature; Harold Shantz, U. S. consul; G. F. Bradock, British trade commissioner, and J. S. McKinnon, who had charge of the Canadian exhibits at Wembley last year.

### Owatonna Fair Engages Well-Known Free Acts

O. M. Thurber, director of publicity for the Steele County Fair, Owatonna, Minn., advises that the fair association has signed the following free attractions for the 1925 fair thru the World Amusement Service Association and the W. V. M. A.: J. Thomas Saxotette, Carl Manello and Company, Francisco Perzoff and Company and the Three Golfers, The Gordon Fireworks Company will furnish a fireworks display, *The Destruction of Yokohama*, and the Royal American Shows will have the midway. "Mr. Sedlmayr and his people made a real hit here two years ago," says Mr. Thurber.

The Steele County Agricultural Society erected a new modern winter horse barn last fall and it has been occupied thruout the winter. This puts the half-mile track of the Steele County Fair on the circuit of the better spring and summer training tracks. Mr. Thurber states that the fair still maintains its reputation in number of acres, number of modern buildings, exhibits and attendance as Minnesota's biggest county fair.

### Work Begins on Wilkes County (Ga.) Legion Fair

Washington, Ga., March 4.—The week of October 13 to 17 has been selected for the Wilkes County Legion Fair. This date is just a week later than last year's fair, the committee believing there would be less conflict with other fairs; the longer time to complete preparations was also considered. The first contract for the fair has been closed, this being the re-engagement of the Billy Clark Broadway Shows, which played the fair last year. Many free attractions will be arranged. C. H. Orr has been elected president of the fair association, Bliss Breland, secretary; C. B. Golsan, treasurer, and A. S. Quinn, publicity director.



The fifteenth annual National Orange Show closed another successful year at San Bernardino, Calif., March 1. This has come to be California's greatest midwinter event, and attracts thousands of visitors. Above is shown the splendid main exhibition building, which is substantially constructed and of pleasing design. The photo, by Steele, San Bernardino, was sent in by Bob Orth.

## FAIR NOTES AND COMMENT

Several new buildings will be erected by the Tillamook County Fair, Tillamook, Ore., this year. For this purpose the county has voted \$30,000.

There are 53 entries in the State Fair stake at Syracuse, N. Y., it is announced by State Fair Racing Secretary Claude B. Fletcher.

T. R. Davis, of Green City, Mo., who has held the position of secretary of the North Missouri Fair Circuit for 14 years, has been re-elected for 1925.

Dates for the annual Richland County Fair, Mansfield, O., have been placed much later than usual this year. They are October 13-16, making this one of the latest fairs in Ohio.

Final decision to include night shows in this year's New York State Fair was made a few days ago, according to announcement of Fred B. Parker, Batavia, commissioner in charge of amusements.

The Du Quoin Fair, Du Quoin, Ill., will run a full week this year. Additions and improvements to the already fine plant have been made since the last fair, and it is stated that still further work is planned.

The Norton County Fair, Norton, Kan., expects to have a classy racing program this year, Secretary A. J. Johnson announces. This fair is one of the five ones of Kansas, having a day and night show—four days.

The 1925 calendar issued by the House of Hankinson, New York City, is quite a work of art. It is printed in black on a gold ground, and bears a splendid likeness of Ralph Hankinson, prominent polo promoter.

L. E. Wilson, of the General Organization Company, Chicago, recently met with officials of the West Michigan State Fair, Grand Rapids, and outlined a plan for re-financing the fair, providing for the erection of new exhibition buildings, etc. Watch Grand Rapids!

In place of a five-day fair this year the Davis County Fair Association, Bloomfield, Ind., will go back to the old schedule of four days. No formal events will be presented on the opening day, but the last three days will have the usual race program, free attractions, etc., and night programs.

The directors of the International Fair and Round-Up Association, McArthur, Calif., have picked September 12 and 13 as the dates for holding the fair this year. The fair is the main event of the year for the section in which McArthur is located, and always draws large crowds.

The folks in the Rio Grande Valley of Texas are planning an International Fair and Exposition. The town of Donna is giving a site for it. The buildings will be made after the Spanish style and the

fair will be held in February of each year. Exhibits will be from Haiti, Mexico, Cuba, Porto Rico, and the Central American countries and from the Rio Grande Valley. Co-operation of the larger cities of Texas is being sought in connection with the exposition. The site of the fair will be known as Exposition City and towns in the valley are all interested in the project.

Among the attractions booked for the 1925 Tri-State Fair, Burlington, Ia., are The Four Sensational Ellitts, Ponzini's Monkeys, The Roy Thomas Trio of clowns, The Three Nelvins and The Four Clifton Girls. The Ellitts and The Nelvins also will be on the program of the Iowa State Fair.

Mr. and Mrs. Blair C. Seeds, who have been spending the winter at St. Petersburg, Fla., have returned to their home in Loretto, Pa. Mr. Seeds is president of the Cambria County Fair Association, Ebensburg, Pa., and is also manager of "Immergun", the estate of Charles M. Schwab at Loretto.

Improvements are being planned for the fair at Hartford, Mich. Among other things, a horse barn, 40 by 60 feet, will be built. Every year more and more race horses are being brought to the fair, and it has become necessary to increase housing facilities for them for the third time.

The British government recently announced its intention to introduce a bill in Parliament increasing the official guarantee fund of the British Empire Exhibition, Wembley, to £1,100,000, thereby providing for last year's deficit, of which, however, the management hopes to wipe off a considerable portion in the coming season, if the weather is favorable.

Notwithstanding its serious purpose, directors of the Woman's World's Fair, to be held in Chicago April 18 to 25, are seeking to give it an atmosphere of gaiety. Instead of the formal brass bands of most large expositions they propose to have strolling musicians, a bagpipe man, hurdy-gurdy player and harpists, who are to play at unexpected times and places.

The Janesville Park Association, Janesville, Wis., will hold a day and night fair August 25-28 this year, with an excellent program of entertainment. The free acts engaged include the Atentos, aerial act; the Kiskerta Japanese troupe, and Leslie, Bell and Griffin, comedy. John J. McCann is secretary of the fair. The fair this year is being held several weeks later than last year.

The report of the address of Don Detrick at the annual meeting of the Ohio Fair Managers' Association might lead readers to infer that Mr. Detrick could be farther from the truth. Mr. Detrick well appreciates the value of first-class free attractions and warmly commends their use. It is only the trashy sort he

### Michigan State Fair Wants New State Building

Detroit, March 4.—The board of managers of the Michigan State Fair will ask the Legislature for an appropriation to construct a new "State building" at the fairgrounds here.

The recommendation for such an appropriation is included in the board of managers' report to the Governor. It is understood that the necessary bill is being drafted under the direction of John S. Haggerty, chairman of the business committee of the board of managers, and that it will be presented to the Legislature in the immediate future. The report also recommends that the Legislature grant the fair an appropriation of \$75,000 for operation, maintenance and payment of premiums in 1925 and again in 1926. The fair's annual appropriation from the State was increased from \$25,000 to \$75,000 in 1923 and has been fixed at that figure during the past two years.

George W. Dickinson, secretary-manager of the fair, states that if a State building were constructed the State of Michigan would have an opportunity for the first time to exhibit all its different products under one roof. The building itself would be representative of the State and all its activities, products and historical events. It could be made of still greater use if it were open to the public during the summer months. The report to the Governor also states that it is planned to open the fairgrounds as a public park on June 1 of this year.

The necessity for a continuance of the \$75,000 appropriation is shown by the board of managers' financial statement. This statement shows that in the past year the fair made a gross profit of \$2,139.56 when the State appropriation is given consideration. The net profit in 1923 was \$70,215.61. The gross income last year amounted to \$400,649.22.

### Spokane Interstate Fair

Spokane, Wash., March 4.—Thomas G. Griffith was re-elected president of the Spokane Interstate Fair Association at a directors' meeting held here. It is an office Mr. Griffith has held for about 10 years. Waldo G. Paine was re-elected secretary. Vice-presidents are D. L. Huntington and Robert Insinger. J. S. Ramage was again made treasurer.

An elaborate free-act program will be presented at the next fair, dated September 7-12. The management is dealing with the Canadian Northwest Mounted Police for a grand-stand exhibition. Another elaborate program of harness races, as well as auto speedsters, is on the 1925 program.

The live-stock show, taken over two years ago from the Western Royal Live-Stock Show, and canceled about a month before the September opening last year due to fear of the foot and mouth disease, will be presented this year on a large scale.

The association feels justified in extending its inducements to the boys' and girls' clubs, and will have about \$1,800 in prizes for the handicraft and stock entries of those groups.

condemns, and in this every right-thinking secretary will be with him.

The determination of the Eau Claire, Wis., Fair Association to hold the fair on Sunday has met with some opposition from Eau Claire ministers.

The matter of Sunday fairs is one that has caused more or less friction in several parts of the country. It would seem that where opposition of the public is strong it would be the part of wisdom to respect the people's prejudice in that direction, as no fair can prosper without the co-operation and good will of the people. On the other hand, if the people want a Sunday fair and only a few bigots oppose it—that's a horse of another color.

The Carter County Free Fair, Ardmore, Ok., has played an important part in the development of agriculture and live-stock raising in the section it has served during the eight years of its existence. Secretary George L. Dyer declares, Secretary Dyer is busy with preparations for the coming fair, which he expects to make one of the best ever held in Ardmore. Mr. Dyer and two Ardmore business men recently visited the plant of the Ellis County Fair, Ennis, Tex., to obtain first-hand information as to how that fair made such a

(Continued on page 86)



### Peterborough Fair Is Best in Its Class

Industrial Exhibition Highly Praised at Annual Banquet of Directors

Peterborough, Ont., March 5.—"Whether judged by its expenditure for agricultural purposes or for all purposes the Peterborough Industrial Exhibition leads all the fairs in its class in the Province, and has set a new standard for them to aim at, and the only fairs not included in the class are those at Toronto, Ottawa and London, which have much larger urban populations to draw from."

This was the statement of W. B. Roadhouse, Deputy Minister of Agriculture of the Province of Ontario at the annual banquet of the directors of the Peterborough Exhibition held last Thursday at the Empress Hotel.

The banquet was without doubt the most successful ever held by the directors, and attendance was large. The banquet hall was tastefully decorated and in addition to the informative talks by prominent men there was music by the Royal Orchestra.

The principal address of the evening was made by W. B. Roadhouse. The fairs of the province, he said, are a great center of community effort. They bring together the town and country, which is one of the main achievements of fairs and exhibitions.

There are now 360 fairs of different classes in the province of Ontario, Mr. Roadhouse said. The first fair board in the province was formed at Niagara in 1792 and the fairs have continued from that day to this with vigor and usefulness.

Other speakers included J. Frank Singleton, of the dairy department of the provincial department of agriculture; Mayor Turner; H. B. Eys, warden of Peterborough County; T. McIndoo, second vice-president of the exhibition board, and W. B. Brestoghe, representing a cream separator concern.

After all the speakers had been heard Chairman Bunn announced that, altho the exhibition had had three years of bad weather, the board had finished the season of 1924 with a balance of \$1,700. It had been decided, he announced, to increase the fair to five days, and the exhibition board has asked all the fraternal societies to ask their sister lodges thruout the province to come to the Peterborough Exhibition for one big fraternal day.

### Gardner Annual Fair

To Be Two-Day Event—New Grand Stand Will Be Built

Gardner, Mass., March 5.—The annual fair, agricultural exhibit and cattle show of the Gardner Agricultural Society is scheduled to take place Saturday and Sunday, October 10 and 12, this year. As the 12th is a holiday, Columbus Day, this arrangement will give the fairgoers practically two full days to attend the fair and is expected to insure the management a good-sized crowd each day.

Gardner fairs are held on the Andrew Driving Park in North Gardner, which, including many acres of land, was taken over by the agricultural society from the

### IN MISSOURI ASSEMBLY



Miss Emma Knell evidently is a good politician as well as an excellent fair manager, for she has been elected a representative in the Missouri State Assembly. Miss Knell has for a number of years successfully managed the Southwest Missouri Fair at Carthage.

## CARNIVAL WANTED

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### THE WEST MICHIGAN FAIR

GRAND RAPIDS, MICHIGAN

6--BIG DAYS AND NIGHTS--6

Opening Labor Day

September 7-12, Inclusive.

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Billboard Pub. Co., Cincinnati, Ohio.

### Gardner Riding and Driving Club for this purpose last year.

Extensive improvements, including the construction of a large grand stand facing the judges' stand at the track, stock sheds, exhibition halls and many horse stables, will be supplemented this year by additional buildings and more up-to-date equipment.

During the summer the race track is to be relaid, the work being in charge of Charles Kissel, of Goshen, N. Y., a nationally known track specialist. They will inspect the layout, suggest improvements and the work will be carried out in accordance with their recommendations. At present the corners are found a little too sharp for drivers to make the turn without considerably slowing speed.

Many entertainment features will be provided for the event.

### Massachusetts Fairs' Annual Spring Meeting

A. W. Lombard, secretary of the Massachusetts Agricultural Fairs' Association, has announced that the annual spring meeting of the association will be held at the Hotel Bancroft, Worcester, Mass., Wednesday, April 22. Several matters of importance will be taken up at the meeting.

The special committee on co-operative publicity will make its report and Mr. Lombard states that the association hopes to put across a very fine piece of co-operative advertising this year. The committee on judging will have a selected list of names to submit to the fairs. This list will include men eminently qualified in their various lines.

There will be an address on Rain Insurance and one on Liability and Theft Insurance as Applying to Agricultural Fairs.

Edgar F. Power, of Winthrop, will speak on The Possibilities of a Mid-State Race Circuit in Massachusetts.

### Wirth-Hamid Acts at Many Eastern Fairs

George Hamid, of Wirth & Hamid, Inc., New York City, calls The Billboard's attention to the fact that his firm has a portion of the bookings at a number of fairs which were reported as booked by another agency. Among the fairs so mentioned he cites Allentown, Pa.; York, Pa., and Rutland, Vt.

"Referring to the aforementioned fairs," says Mr. Hamid, "we have contracted six acts, band and singer with the Allentown Fair, four acts, band and singer with the York Fair, as well as feature acts at Rutland. I believe Allentown plays nine acts and York plays eight, so it readily may be seen we have a considerable portion of these bookings."

### Affiliates With W. A. S. A.

Boston, Feb. 28.—The Walters Amusement Agency, booking vaudeville, clubs and local attractions, reports that it has made an affiliation with the World Amusement Service Assn. of New York and Chicago and will look after their interests here in New England, booking fairs, parks, exhibitions and celebrations, handling the entire catalog of acts of the World Service.

The executive committee of the Norwalk, O., fair is considering holding a big pageant in connection with this year's fair.

### Annual Fair Elections

Cressona, Pa.—The Schuylkill County Fair. President, Wm. Baehbey; vice-presidents, C. F. Beck and Conrad Hook; treasurer, C. P. Hoffman; secretary, Frank Bausum.

Missoula, Mont.—Missoula County Fair. President, Charles M. Reardon; vice-president, R. G. Hull.

Davenport, Ia.—Mississippi Valley Fair and Exposition. President, M. H. Calderwood; vice-president, P. F. McCarthy; treasurer, P. N. Jacobsen; secretary, A. P. Arp; general manager, M. E. Bacon.

Burgettstown, Pa.—Union Agricultural Association. President, J. M. Pyle; treasurer, R. P. Weaver; secretary, John L. McGough; assistant secretary, Willis Biddele.

Flier, Id.—Twin Falls County Fair. President, P. C. Meredith; vice-president, Dr. R. S. Armes; secretary, J. M. Markel.

Oakdale, Ia.—Allen Parish Fair Association. President, E. L. Thompson; vice-president, W. S. Kingrey; treasurer, C. C. Smith; secretary-manager, E. J. Watson.

Carroll, Ia.—Carroll County Fair Association. President, Dr. A. Kessler; vice-president, Frank Beiter; treasurer, W. T. Ross; secretary, C. H. Parsons.

Bucyrus, O.—Crawford County Fair. President, C. F. Hoover; vice-president, L. E. Ulmer; treasurer, C. E. Gebhardt; secretary, Jay W. Haller.

Litchfield, Ill.—Litchfield Community Fair. President, Chancy Spence; vice-president, A. E. Blevins; secretary, Harold Tunnell.

### FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

### White City's Future

London, Feb. 20.—The site of the White City, where the great Franco-British, Japanese and other exhibitions were formerly held, is not likely to be used again for similar purposes. Wembley has robbed it of its importance and Olympia provides a better venue for indoor exhibitions in easy reach of Central London. So it is not surprising news that the 90 acres of Shepherds' Bush may be cleared and turned into a big sports center. Arrangements have been mooted for breaking up the buildings and concrete floors so as to admit of the laying out of playing fields and so forth for this district of London where facilities for outdoor games are few and far between.

### Wembley

Sir Travers Clarke, Chief Administrator of the British Empire Exhibition, anticipates at least as big an attendance at Wembley this year as last year. He states that he will be disappointed if the two years' total does not reach the 50,000,000 mark.

The greatest efforts of publicity at the moment center around the social side of

the exhibition and endeavors are being made to entice all London to the show.

Seaside resorts, which began by attacking the continuance of the B. E. E., are now arranging to have representation there. Eastbourne, Blackpool and Brighton are among the coast towns which sent representatives to discuss a joint scheme of publicity via the civic bureau of the Palace of Industry.

Various local chambers of commerce have decided to co-operate more fully in this year's exhibition. Work is going on apace in the grounds and various alterations on a big scale are projected in some of the buildings.

The Early Closing Association has been assured that the exhibition authorities do not propose to contravene the Shops Act in any way.

### Our and About

Two thousand of his fellow townsmen were present when, as a result of the Shilling Fund, Pat Collins, president of the Showmen's Guild of Great Britain and Ireland, and former M. P. for Walsall, was presented with a handsome testimony of the esteem of his constituents. A handsome silver tea and coffee service, a gold cigar case and a lady's handbag were the gifts.

Owing to the conviction at Manchester of a showman for operating a "spinner" game, an appeal is to be lodged and a fund has been opened to fight the case to a finish. Many chief constables and local authorities have countenanced this attraction, but others have vetoed it. The showmen are determined now to have an unquestionable legal verdict and have subscribed well to the fund.

Two dwarfs, both under four feet in height, members of Anderton & Rowland's World's Fair, Bristol, were lately married at Weymouth. The ceremony aroused much interest in both towns, where the diminutive people are popular. Mrs. Goodwin is three feet eight inches and her husband two inches taller.

Scarborough Aquarium has now been let as a fun city and arrangements are being made to improve it in preparation for the summer season.

Prince Henry, the younger son of the king, has had an apparently enjoyable experience of the fairground. After opening a big fair at Birmingham, by which it is hoped to raise \$50,000 for the life-boat fund, he tried his skill at the games and shared the fun of the fair.

John Stockwell is directing a highly successful rodeo circus and covered carnival at Wallasey on Tyne with a tip-top bill, good equestrian turns and plenty of side stuff.

More than \$15,000 was netted by New Brighton and Wallasey Corporation in the auction of foreshore pitches for the coming season.

Big developments of the North Wales seaside resorts as pleasure centers for the North Midland industrial towns are to be expected in the next few years. The railway companies are endeavoring to attract visitors in increasing numbers by means of cheap excursions and the price of foreshore sites is already rising in several areas. The show fraternity are not showing the initiative which might be expected of them in this regard.

(Continued on page 86)

**VICTOR'S FAMOUS BAND**  
MISS GERTRUDE VAN DEINSE (Soloist)  
NOW BOOKING FAIRS, PARKS AND CELEBRATIONS  
20 Musicians, 4 Instrumental Soloists, 1 Specialty instrumentalist, 1 Lady Vocalist.  
For further particulars and terms, address  
**JAMES F. VICTOR,**  
Care N. Y. A. Club, 229 West 46th Street, New York City.

**GRELLA AND HIS BAND**  
20 first-class Musicians and four Instrumental Soloists, Soprano and Tenor Soloists. This band has played three winter seasons in Fort Myers, Fla., one winter in Jacksonville, and now playing daily concerts here. Booked by the Chamber of Commerce until April 15. Now booking Parks, Fairs, Chaletiquas and Expositions for this coming season. Address **ROCCO GRELLA,** In care Chamber of Commerce, Tarpon Springs, Fla. Home address, Box 208, Lexington, Ky.

## WANTED

Independent Riders and Concessions, August 4-7, Inc. Address: C/O H. HETJEN, Crawford County Fair Assn., Guard, Kansas.



# PARKS-PIERS-BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS



BY NAT S. GREEN

(Communications to 25-27 Opera Place, Cincinnati, O.)

## Steeplechase Park Opens Easter Sunday

### Big New Ride, Roller Coaster and Noah's Ark Are Added Attractions

Coney Island, N. Y., March 7.—To share interest with the great Boardwalk, Coney Island has a new attraction this season and one that is certain to prove almost as popular as the wonderful ocean promenade. It has always been admitted that the great army of pleasure-seekers visiting this world-famous resort comes in search of thrills and it is also admitted to a great extent that new thrills have been lacking during the past few seasons. But not so for the visitors of the future.

The sensation of sensations has just been completed at George C. Tilyou's Steeplechase Park and will be ready this season to furnish genuine thrills for the visitors. Coney has long boasted of novelty rides which know no speed limits, but this new sensation is said to be beyond anything ever before attempted in the amusement world.

This addition is located on the Boardwalk front and as the cars go whirling over the course they are in view of visitors along the ocean promenade. The course, from appearances, is at least a mile in length and at points its height reaches over the 100-foot mark. It is a semi-electric and gravity ride and the first of its kind to be erected.

After the speed cars are carried to the highest point of the great steel structure they are released to go whirling along the rails at a speed of a mile a minute or better down the steep inclines. Then come the thrills: as they near the center of the incline they speed around a sharp turn, making the curve at the same rate of speed as on a straightaway.

Park owners and amusement men from various sections of the country, as well as representatives of foreign park owners, have been frequent visitors to Steeplechase during the past few weeks observing the progress on this great new ride and are enthusiastic over the result of the trial operation. One of the largest amusement men operating in England, who visited the "funny place" during the past week, has made application for the exclusive European rights for the new ride.

Other attractions ready for the coming season at Steeplechase are the old mill, Noah's ark and a roller coaster. This latter ride is erected on the Surf avenue front of the park at the West 19th street corner.

Steeplechase is prepared for one of the greatest seasons in its history and a great army of mechanics is at work getting everything shipshape so that when the "Red Coats" take their stations in the ticket boxes on Easter Sunday each of the 31 attractions on the famous combination ticket will be ready with a new supply of laughs and thrills for the visitors.

## Oak Grove Park

Starts Twelfth Season Last of May—Good Year Expected

Milford, Conn., March 7.—Oak Grove Park will start its 12th season May 30, John J. Bennett announces.

The park underwent considerable improvement last year. A new merry-go-round was built, with new building for same. All new concession stands were built, and the dance hall was enlarged to 80 by 150 feet.

Oak Grove Park is growing steadily from year to year, and is becoming one of the best known resorts on Long Island Sound. It is located half way between Bridgeport and New Haven, on the shore front. Business last year was fair, Mr. Bennett states, and this year is expected to be a good one, as business conditions have greatly improved.

## Steffens at Idora

Idora Park, Oakland, Calif., will open the 1925 season March 28. The park company, of which B. L. York is president and manager, is building a new water ride and chutes.

C. H. Steffens, who has been operating a shooting gallery in Oakland during the winter, advises that he will operate a wild Ferris wheel, baby airplane swing, penny arcade, rifle range, bowling alley and photo studio at the park this year. Mr. Steffens has sold his No. 12 Eli wheel to Mr. and Mrs. T. J. Meyers.

## Shellpot Park

One of First Summer Amusement Resorts To Open in East

Wilmington, Del., March 7.—One of the first summer amusement resorts to open in the East will be Shellpot Park, long a favorite with pleasure seekers of this section.

A number of new improvements are being made this spring and when the park opens it will present a most attractive appearance. Massive arches have been erected at the main entrance. They will be lighted by hundreds of brilliant lights. A new loading station at which thousands of people can be handled with ease also is under construction.

A large swimming pool—one which will accommodate 7,000 people—has been completed and will be in operation June 1. Opening day of the park has been set for April 11. Several new rides are being installed, including a new coaster, a "skooter" with 25 cars, and a speed-

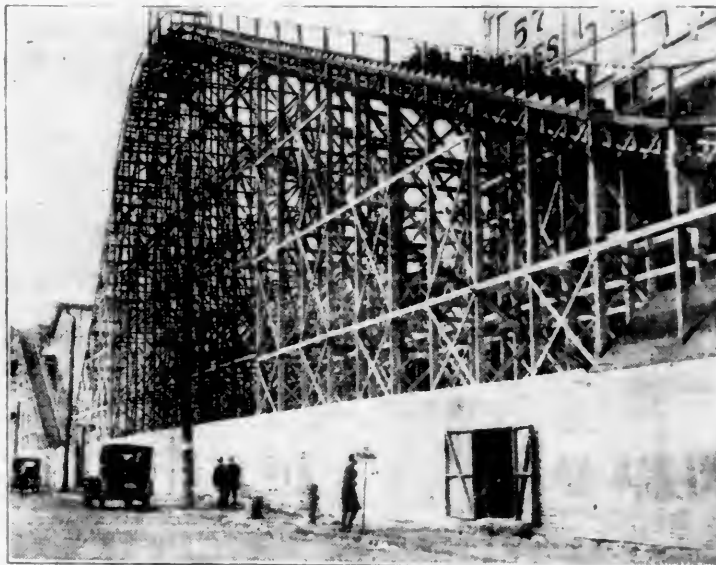
## Vaszin Closes Large Contracts

A. Vaszin, of the Dayton Fun House and Riding Device Mfg. Co., reports having closed several large contracts for the coming season, and states the factory is kept busy turning out amusement equipment.

Among orders closed are complete roller-coaster equipment, toboggan slide, kiddie slides, and latest type third-rail electric miniature railway for Geauga Lake Amusement Co., Cleveland, O. The miniature railway will be used as a short-line railroad connecting the Erie Railroad Station with the park.

Other orders are complete miniature railway for Fred W. Pearce, of Detroit; complete miniature railway for Kenwood Park Corp., Pittsburgh; miniature railway outfit for Broad Ripple Park, Indianapolis; coaster cars and equipment from Wm. H. Glenn, of New Castle, Pa., for his new ride at Altoona, Pa.; Rapid Gorge boats for H. A. Bauscher, of Lancaster, Pa., and roller-coaster cars for Springbrook Park, South Bend, Ind.

## "MILE SKY CHASER"



This thriller, installed at Luna Park, Coney Island, N. Y., last season, was declared by Wells Hawks to be the steepest, swiftest and longest ride in the world. Anyway, this ride circles Luna Park, and during the 1924 season it enjoyed great popularity. The ride was designed and built by Arthur Jarvis, general manager of Luna, who first won fame at White City at the World's Fair, Chicago.

way, all of which will be in operation on the opening day.

The kiddies' playground has been enlarged and will have free slides, swings, sand piles and a nurse to take care of the kiddies.

The increasing success of this park is largely due to J. A. Miller, who has bought 200 acres of ground on which he intends to have a golf and tennis course and baseball diamond.

There is a large shady picnic grove in the park, also a beautiful lake. In the park theater every Sunday afternoon and evening there will be a band concert, with singing by well-known vocalists.

As in previous years there will be a Kiddies' Day this year, when several thousand kiddies will be provided with free rides, a vaudeville show and prizes. This day is always a gala occasion for both kiddies and grownups.

It is Mr. Miller's aim to make Shellpot Park one of the most popular amusement resorts in the East, and he is leaving nothing undone to accomplish that purpose.

## Park at Crystal Lake, O.

Marion, O., March 7.—One of the most complete amusement parks in the Middle West is being constructed at Crystal Lake, near here, and will be in readiness for opening in May. Contracts have been let for the construction work, actual work on which has already been commenced. Miller & Baker control rights on many of the amusement features to be erected at the lake. Among features will be a new dance pavilion 104x160 feet, which will accommodate 1,000 dancers. Amusement features to be installed include a merry-go-round, whip, airplane swings, ferris wheel and pony track. New entrances and exits will be erected.

The company is also furnishing all roller coaster and miniature railway equipment for the new Miller & Rose Park at Hammond, Ind.

Mr. Vaszin also reports that the shop has just completed a z-bar bending machine for John A. Miller. This is a big step ahead for the improved z-bar coaster, which Mr. Miller has developed as the future ride to eliminate the decaying track lumber which has been used heretofore.

## New Features at Island Park

Auburn, N. Y., March 5.—A number of new attractions are to be added to those already at Island Park, at Owasco Lake, according to an announcement made today by Fitch Bills, proprietor.

The feature this year will be a \$15,000 roller-skating rink which is to be conducted by a Syracusean. It will be of the pavilion type. Then there is to be a mammoth toboggan slide out over the waters of Owasco Lake. This slide will be one of the longest in the State. Construction of the slide will begin within the next few weeks.

A chop-suey restaurant is to be opened this season and will be operated by two Japanese from New York City.

H. E. Rosenberry, of the George Sinclair Amusement Company, operators of Moonlight Ballroom at Meyers Lake Park, Canton, O., announces the big dance pavilion will be closed for two weeks starting April 1. "We plan to do some touching up and make some minor repairs," he says. "The ballroom will open for the summer season about the middle of April." Moonlight Ballroom has been doing a big business all winter.

## New Fun House at Long Beach, Calif.

Salt Lake City, Utah, March 6.—A number of Salt Lakers have taken an active interest in erecting a new fun house at Long Beach, California. Recently this amusement center was opened to the public and Manager Joel Richards, head of the Saltair Beach Company here, went to the coast city to see the opening. It seems that fun house at Saltair proved so successful that when it was found the new pier at Long Beach was without such an attraction the Salt Lakers became very much interested. Mr. Richards took the initiative and raised the necessary capital to build what is claimed to be one of the finest structures of its kind in the West.

The fun house at Long Beach entertained many thousands on its opening day, Saturday, February 7. Novelties were given to every one who attended. It is estimated the attraction cost in the neighborhood of \$100,000 and represents a large investment on the part of its officers, who are: Joel Richards, manager; P. M. Parry, vice-president; J. M. Adamson, secretary and treasurer; R. L. Judd, general counsel, and J. A. Fields, of California, consulting superintendent.

Mr. Fields, who built the fun house, has to his credit fun houses at Lincoln Park, Chicago; Carlin's Park, Baltimore; Detroit; Saltair, Salt Lake City; Denver and Venice. The building is in mission style of architecture with concession stands built in around the outside. All the latest improvements in the way of fun devices have been installed, including the barrel of fun, ocean waves, social mixer, wiggle woggle, roulette wheel, giant slide and a very large stage at the entrance with the wind and electrical devices. The interior is also decorated in carnival style.

Since the opening the fun house has proved not only the biggest attraction on the pier but has stimulated business among other concessions. It is located on Cedar Walk, adjacent to the Silver Spray Pier, right at the center of the amusement zone. James Jensen is assisting Mr. Fields in the management.

## San Diego Zoo

Gets Large Shipment of Australian Animals and Birds

San Diego, Calif., March 6.—T. N. Falconer, manager of the San Diego Zoological Society, has recently returned from a trip to Australia with 220 specimens obtained from the Australian government, including kangaroos, Australian opossum, wombats, cranes, ibis, emus, cockatoos and Australian reptiles. Another shipment will arrive late in the spring for distribution to other American public zoos.

The Australian Commonwealth has placed a strict embargo on the shipment of its animals and birds, releasing them only to public educational institutions. The coming shipment is entrusted to the local zoo for that purpose on condition that none be placed in the hands of traveling shows or other private showmen.

## Changes at Tuscora Park

New Philadelphia, O., March 7.—Tuscora Park, municipally owned, will undergo many changes as the result of recent council action authorizing extensive improvements. The dance pavilion is to be rebuilt, tennis courts installed, some new amusement features added and the park grounds beautified. The swimming pool is also to be enlarged and other minor improvements made.

## Early Struggles

Of D. S. Humphrey Interestingly Told in Miami (Fla.) Newspaper

An interesting story and one with considerable human interest attached appears in *The Miami (Fla.) Daily News* of February 19, devoted to the early days of Dudley S. Humphrey, owner of the famous Euclid Beach Park, Cleveland, O., who, at the age of 41, sold popcorn on the streets of that city after borrowing \$15 with which to buy stock and to keep his family eating until he could get on his feet.

Today Mr. Humphrey at 73 is, besides being a multimillionaire, one of the country's acknowledged authorities on amusement parks. With the assistance of his wife and children, who disposed of the product of the home-made popcorn, Humphrey branched out little by little and managed to get one stand in Euclid

(Continued on page 84)

# World's Greatest Rides

## TUMBLE BUG

This Ride made a wonderful showing against all other small Rides at Fairyland Park, Kansas City; Luna Park, Coney Island; Westview Park, Pittsburgh; Erie Beach, Buffalo; Cascade Park, New Castle; Shellpot Park, Wilmington. It has had six seasons at Cedar Point, Sandusky, and 1924 was the best of all. This is a wild, thrilling Ride equal to the big Coasters at a cost of only \$8,000 to \$12,000. Sold for 1925 at Savin Rock Park, New Haven; Coney Island, Cincinnati, and several smaller Parks.

## CATERPILLAR

The Laughing Tunnel Ride. Has had wonderful results in 75 Parks all over the World. Crossed \$9,125.40 at Kennywood Park in three weeks. Frequently earned \$900 to \$1,800 on a big day and \$15,000 to \$40,000 in a season. Sold for 1925 at Minneapolis, St. Louis, Erie, Wilkes-Barre, Lancaster, Reading, Fall River, Walnut Beach, Akron and others. Only two left to deliver for 1925. Order NOW.

## SEAPLANE

Three hundred and forty-nine Traver Seaplanes and Circle Swings are operating around the World. A standard Ride everywhere that gets good business year after year. Low in first cost and cost of operation. Sold for 1925 to Kennywood Park, Pittsburgh; Crystal Beach, Buffalo; Savin Rock Park, New Haven; Chutes Park, San Francisco; Dreamland, Margate, England, and many smaller Parks.

The Seaplane De Luxe has just been designed by us on special contract for Kennywood Park. Park men who have seen it say it is the most beautiful car ever seen on any Ride. Ask for a picture or come to see it.

## BOBS COASTER

Most sensational, most thrilling, most spectacular Coaster. Deep dips on all curves. This Ride marks the greatest advance ever made in gravity Rides. When the Bobs starts the others stop. Tracks banked up to 45 degrees on the curves make this the safest Coaster ever built. Coaster Cars now built by this company entirely of steel. It is a World Beater. Now being built for 1925 at Revere Beach, Boston; Savin Rock Park, New Haven; Belle Isle, Detroit, and some smaller Parks.

## JAZZ RAILWAY

Park men say this is the funniest Ride they have ever seen. Riders laugh themselves into hysterics. It is a steel Roller Coaster with 1,200 feet of track full of funny stunts, laughs and thrills. Sold for Toronto and Detroit for 1925. PRICE \$20,000 up.

## MERRY MIX UP

The funny little laughing Swing with single seats that bump and twist and swing. The best PORTABLE Ride ever built. Seven sold to Gooding Bros. in eighteen months. Used by Johnny J. Jones, Fred Beckmann, Lew Dufour, D. D. Murphy, Zeidman & Pollie, Smith, Clark, Wolfe, George Loos, Harry Melville. Thirty sold 1924; 27 sold for 1925. Goes on one wagon. Weighs only 5 tons. Two to three men can erect in two hours. Complete with fine steel fence, gasoline engine and electric wiring.

## CUSTER CARS

This is the dandy little Electric Car Ride that travels around the oval platform. It was designed for children but appeals to everybody. Runs on storage batteries. Used and endorsed by 50 leading parks. You steer it yourself.

We have a few bargains left in Used Rides---Seaplane, Caterpillar, Tumble Bug and Merry Mix Up. One each; slightly used.

We also have two Rides now operating on concession which we will sell and we will help Ride Buyers to get good concessions in parks.

*Write or Wire, or Come To See Us*

**TRAVER ENGINEERING CO.**  
**BEAVER FALLS, PA., U. S. A.**

# DODGEM JUNIOR

(PATENTED)

## THE CENTER OF ATTRACTIONS

Most popular amusement buy of the year. **DOUBLE CAPACITY.** Each car seats two people side by side comfortably. Fulfills the common desire to drive an automobile with added thrills and enjoyment. Order now for early delivery.

### DODGEM CORPORATION

706 Bay State Building, Lawrence, Mass.

We have established a factory branch at Windsor, Ontario, for the manufacture under Canadian patents of cars and equipment for Miller Interlocking Safety coasters, boats and equipment for Miller water rides and other amusement device construction, including fabrication from special designs for the Canadian trade. Engineering in chief by John A. Miller

**JOHN A. MILLER COMPANY;**  
7200 E. Jefferson Ave., Detroit, Mich.

COASTERS, CHUTES, MILLS, DOME ROOF BUILDINGS, FUN HOUSES, RAPIDS, GORGE RIDE, LOVE NESTS, COMPLETE PARK LAYOUTS.

### Early Struggles

(Continued from page 82)

Beach Park. Business there, according to Mr. Humphrey, was little or nothing and the park soon failed. With the aid of two brothers he managed to get together enough money to rent the park and immediately allowed free admission, forbade musical shows, booze concessions and gambling, and made it known to the citizens of Cleveland that he was conducting a good, clean place and extended a general invitation to all. As is well known, he later purchased the park and has been constantly improving it.

### Park Paragraphs

Next week the big Spring Special number! It will be filled with interesting material for the outdoor showman.

Mrs. Mary Lauhead, of ConneHsville, Pa., is to appear in one of the side shows at Coney Island, N. Y., this year in the "congress of fat women".

Announcement has been made that Allen's Amuse-U Park, near Greensburg, Ind., will open May 30. There will be dancing, boating and bathing.

It is understood that L. H. Braun, of Buffalo, N. Y., former owner of Genesee Park in that city, will operate a new park just outside of Buffalo.

Irving Cohen, president of The Luna Park Amusement Company, Waterbury, Conn., is back on the job in Waterbury after having been ill for some time at his home in New York City.

Rumors persist to the effect that a large tract of land on the shore of Lake Michigan has been purchased for the

(Continued on page 86)



### BIG ELI WHEEL No. 16

Park Model  
The demand for BIG ELI Wheel No. 16 from Park Managers who want to book the BIG ELI Wheel No. 16 in Parks for the season of 1925 is greater this year than ever. We will send a list of these Park Managers to any one interested upon request.

ELI BRIDGE COMPANY  
800 Cass Avenue, JACKSONVILLE, ILL.

### 85% OF THE SALE IS PROFIT

Selling Orange Drinks made from the fresh fruit with **FAZIO'S ORIGINAL ORANGE MILLS.** Now being displayed in nearly all Beaches. Write for details.  
**JAMES FAZIO & SON, Mfrs.,**  
195 Canal Street, New York, N. Y.

### Wanted Talkers

That have ability to manage Park engagements. Salary and percentage. **JOHN A. MILLER CO.,** 7200 E. Jefferson Ave., Detroit, Michigan.

### WANTED

A position as Secretary and Assistant Manager with some good Amusement Park Co. Have had a number of years' experience, and can give A-1 reference. If you want a man who will give you good, faithful, honest service, address **J. F. AUSTIN,** 80 King Ave., Columbus, Ohio.

### John A. Miller

Personal Office: 7236 East Jefferson Avenue, DETROIT, MICH. Phone, Edgewood 4553.

Miller Patented Coasters and Designs  
P. O. Box 48, HOMEWOOD, Cook County, Ill. On Dixie Highway. Phone, Hamwood 107.

### GAMES

I have moved to larger quarters. Plenty new games. New address.  
**WM. ROTT,**  
40 E. 9th St., New York

## ... Now is the time to order your CUSTER CARS for PARK or PLAYGROUND



The Most Popular Children's Ride on the Market. In Use in 28 Parks Today

**CUSTER AUTO POLO**  
LATEST RIDE OUT  
**\$450.00 PER CAR**  
(Small space required)

TWO MODELS  
Improved gear drive two-passenger car... \$300.00  
Worm drive, with friction clutch, car... \$400.00

The CUSTER SPECIALTY CO., 111 Franklin St., DAYTON, OHIO

## SKEE BALL

The International Game of Skill that Charms the Crowds of Enthusiasts, and what is more important—HOLDS THEM. Easy To Operate—A Speedy Money Maker.  
Write for Catalog.

**SKEE BALL CO., Coney Island, New York**

Roller Coasters, Water Rides, Fun Houses, Dancing Pavilions, Complete Park Layouts.

"Designed by MILLER—that's the Standard!" Estimates Cheerfully Furnished.

**JOHN A. MILLER COMPANY, Amusement Park Engineers,**  
7200 E. Jefferson Ave., Detroit, Mich.

## MILLER & BAKER, Inc.

MILLER PATENT COASTERS AND DEVICES  
Special Designs and Structures.

Suite 3041, Grand Central Terminal, NEW YORK, N. Y.  
Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

AMUSEMENT PARK ENGINEERS

## We Want Caterpillar, Whip and Ferris Wheel

For the New Park adjacent to Ottawa, Canada. Have all the other Rides.

We continue to Improve Our Big Aeroplane Swing and Our Baby Aeroplane Swing. Our Exhibit at Chicago Convention is surely bringing the orders.  
**R. S. UZZELL CORPORATION,** 1493 Broadway, New York City.

## SPILLMAN ENGINEERING CORPORATION

Manufacturers of the

### LATEST RIDE (OVER THE JUMPS)

Grossed \$10,760.75 at six fair dates. Portable 2 and 3-Abreast Carouselles, 44 ft., 50 ft. and 60-ft. Special Park Carouselles. Write for Catalog.  
North Tonawanda, N. Y.

### WE ONLY SELL GAMES AND DEVICES THAT HAVE PROVED THEY WILL MAKE MONEY FOR YOU.

BALLOON RACER (Game of Skill, Portable), 152 in operation	\$1,650.00
KENTUCKY DERBY (Game of Skill), 64 in operation	1,650.00
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FOOT-BALL GAME (Penny Arcade Slot Machine), 42 in operation	375.00
WALKING CHARLIE (Ball Game), 121 in operation	500.00
PARK YOUR OWN CAR (Game), 8 in operation	450.00
THE BOMBER (New Game of Skill Last Season), 5 in operation	750.00
GALLOP-AWAY (Portable Ride), 28 Units in operation. Per Unit	150.00
MECHANICAL ADVERTISING BOOK, 291 in operation	210.00

Write for Catalogue. **CHESTER POLLARD AMUSEMENT CO., Inc., 1416 Broadway, New York City**



### \$100 Daily Selling Candy Floss or Machines

GREATEST EVER MADE.

Air pressure tanks in base of hand power models. For a feed. One pound sugar brings \$2.00—2.00% profit. Manufacturer of the largest variety of Candy Floss Machines in the World. Nine models. Send for booklet interesting proposition for selling agents. Patents allowed for these models.

### NATIONAL COTTON CANDY FLOSS MACHINE CO.

163 E. 35th Street, NEW YORK, N. Y.



All Electric, \$200.

Hand Power, \$150.

## Merry-Go-Round Concession Wanted

IN PARK OR BEACH. Have Carousel, three-abreast, all jumpers; entirely renovated. Ready for season 1925. Address  
**MERRY-GO-ROUND,** care The Billboard, 1493 Broadway, New York City.

# NEW ENGLAND'S NEWEST PARK JOYLAND

Situated within the city limits of Springfield, Mass. Population 200,000, surrounding territory 1,000,000.

**Opening Date**  
**MAY 30th**  
**Decoration Day**

**—WANTED—**  
Would like to hear from Ride Owners and Manufacturers of new and up-to-date Devices. To such we can offer long-term leases and big percentages. Also want to hear from all sorts of Concessions suitable for a high-class Seven-Day Amusement Park.

Mr. EVANS will be at his New York office, 233 W. 42nd St., Room 404, MON., TUES. and SAT., and will be glad to give full details.

Address all communications

**JOYLAND, INC., Herbert Evans, General Manager, 414 Security Building, Springfield, Mass.**

## Cash In With Whirl-O-Ball



New Automatic "Loop-the-Loop" Game for all amusement places. Best drink parlors, shooting galleries, etc. This is a self-automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 34x20 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$30 per day. Moderate investment required. Write now for catalog. **BRIANT SPECIALTY CO.,** 764 Consolidated Bldg., Indianapolis, Ind.



MECHANICAL SEE-SAW

## KIDDIE RIDES

Six Different devices. Order from the originator.

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LAST ADVERTISING FORM  
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## TO PARKS, PIERS, EXHIBITIONS, FAIRS

CIVIL ENGINEER SEEKS CONNECTION. Plans, construction, management publicity. 21 years' experience. Built rides, devices, ballrooms, park layouts, machine, anywhere. Salary or percentage. Highest credentials. Member National Association of Amusement Parks. Wire or write BOX 1121, Santa Monica, California.

## WANTED ON PERCENTAGE BASIS

Penny Arcade. Will consider 25 machines inc. Write **VILLIE MARKEY** Forest Park, Dayton, O. Have building.

## GAMES OF SKILL

Ball Game, Grind Store, Stock Store. **DIAMOND** MFG. CO., Maize, Ohio.

Advertise in The Billboard—You'll be satisfied with results.

## Exclusive Park Concession

ALL REFRESHMENT RIGHTS FOR LIFE OF PARK.

## For Sale Restaurant, Cafeteria, 2 Soda Fountains, Coney Island and Hamburger Stands

A money maker. In one of the finest Amusement Parks in the Middle West. High-class fixtures. Owner wants to visit parents in Europe. Terms arranged. For full information address **CONSOLIDATED INVESTMENT CO.,** 935 Scarrill Bldg., Kansas City, Mo.

## WANTED

## For Season of 1925, Opens May 1-15

Ten miles from city of 350,000 population, with additional population of 50,000 within a radius of 20 miles. On a percentage basis: **MERRY-GO-ROUND, SKEE-BALL ALLEYS, SHOOTING GALLERY, FERRIS WHEEL, BALL GAMES, WALKING CHARLEY, FUN HOUSE and KIDNIE RIDES.**

**CHAS. B. LINES, Manager,**

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## Every Park Manager Will Be Proud

To have our wonderful group of **FAIRYLAND MINIATURE RIDES.** These machines are thrice-rebuilt in construction and design, and make a lasting impression on the little ones.

**FAIRY WHIP. FLYING SWANS. AEROPLANES. GALLOPING HORSE CAROUSELLS. MINIATURE ORGANS**

Several sets in stock for immediate shipment. "THE BEST IS THE CHEAPEST."

**W. F. MANGELS CO., - CONEY ISLAND, N. Y.**

## IDEAL PARK, JOHNSTOWN, PA.

Open for Some Ride Concessions.  
Dance Hall for Rent.  
Write for Particulars.

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Atlantic Highlands, N. J.

Pier for landing boats on property. Two million people this season. Big money getter for high-class Concessions. Apply or address Room 1606, Gotham Bank Building, 1819 Broadway, New York City.

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NEW GAME OF SKILL FOR PARKS OR CARNIVALS

Made in from 10 to 20 units. 20-Unit Game can be operated on a 17-ft. space. Set up on any ordinary stand in ten minutes. Can be arranged for Star and Intermediate prizes. Star attachment furnished free on all games ordered before April 1. Write NOW for Circular.

**SAM ANDERSON, Manufacturer, 35 Concord Avenue, Belmont, Massachusetts.**

## RELIABLE MONEY MAKER MADE MORE RELIABLE.

### New SHORT-RANGE Ten Pin Ball Game.

After experimenting at different heights and distances, have produced a **SHORT-RANGE TEN PIN BALL GAME.** Requires a 20-ft. front, making wonderful flash.

### STRICTLY A PERCENTAGE GAME.

Positively the fastest and biggest money-maker of its kind. Price, \$250.

**W. A. CARSEY, 370 West 120th St., NEW YORK CITY.**

## Wanted for Crystal Beach

Complete up-to-date Penny Arcade. Will sell exclusive on Souvenirs, Ballons and Novelties. Will rent building for Bug House, Love Nest or some show similar.

**G. H. BLANCHAT, Crystal Beach, Vermilion, Ohio.**

## FOR RENT ON THE

## BOARDWALK AT KEANSBURG, N. J.

Fastest growing Beach on the Jersey Coast. Four Steamers plying between New York City and Keansburg daily. Numerous Excursions.

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| <b>DANCE HALL</b>      | <b>LIFE-SAVING DE-</b> |
| <b>ROLLER SKATING</b>  | <b>VICE PRIVILEGE</b>  |
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| Spaces for All Kinds   | <b>CANDY</b>           |
| of Rides, such as:     | <b>POP CORN</b>        |
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| <b>WAY</b>             | <b>ICE CREAM AND</b>   |
| <b>SWINGS</b>          | <b>SODAS</b>           |
| <b>CUSTER CARS</b>     | <b>FRANKFURTER</b>     |
| <b>FERRIS WHEEL</b>    | <b>STAND</b>           |
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| <b>GAME</b>            | <b>DRUG STORE</b>      |
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| <b>CAT GAME</b>        | <b>STORE</b>           |
| <b>UMBRELLA AND</b>    | <b>SHINE PRIVILEGE</b> |
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| <b>LEGE</b>            | <b>BARBER SHOP</b>     |
|                        | <b>BEAUTY PARLOR</b>   |
|                        | <b>PENNY ARCADE</b>    |

Apply **J. L. SCULTHROP, Mgr.,**  
New Point Comfort Beach Co.,  
Keansburg, N. J.

Think of skidding in an automobile, then sliding down a hill backwards, then you will realize the thrill of

## "THE REVERSER"

(Patented)

Incorporate it in that new Coaster, or install it in the old Ride.

Engineering and Building by

**THE L. A. THOMPSON SCENIC RY. CO.**

**T. D. HOOPER, JR.,** Merchantville, E. N. J.

Send for Circular describing new Patent.

## Will Sell or Rent Cheap

2 Ball Games with buildings 24x24-14x18. 1 Cigar Shooting Gallery with building, 25 guns, 23x21. Located Island Beach, N. J., on the Delaware. Address 153 W. Jefferson, Philadelphia, Pennsylvania.

## FOR RENT

IN HEART OF ROCKAWAY BEACH.

High-class **DANCE HALL** suitable for Cabaret. 2,000 capacity. **MOTION PICTURE HOUSE.** **ROLLER SKATING RINK.** Call or phone, 10 a.m. to noon. Main 1606, 215 Montague Street, Brooklyn, N. Y.

## FREAKS

OF ALL NATURE WANTED.

Summer Season 1925, for **ROCKAWAY BEACH.** **M. KRAUT, 215 Montague St., Brooklyn, N. Y.**

## WANTED

A few Concessions. Must be clean and legitimate. Rides needed. Also a good, experienced Man to run Blanket and Lamp Wheel. Address **MRS. EARL MESKIMEN,** Lake Lawrence, Vincennes, Ind.

**WANTED**—For the season at Lake Lawrence. Must be neat appearing and gentlemen at all times. Also feature singing. Address **MRS. EARL MESKIMEN,** Lake Lawrence, Vincennes, Ind.

## CONCESSION GROUND TO RENT

Near new Park. Apply 58 Seaview Ave., Myrtle Beach, S. C.

**CONCESSIONS FOR RENT, SEASON 1925.** Amusement Games, Soda Fountain, Lunch, Confectionery. Stands are built. Ocean Front. **D. TRIMPER,** Ocean City, Md.

It helps you, the paper and advertiser, to mention The Billboard.

**Park Paragraphs**

(Continued from page 84)

purpose of establishing a large amusement park. No confirmation of the rumors could be obtained.

Thomas C. Foster, lessee of Lakewood Park, Durham, N. C., is getting ready for what he believes will be a successful year at Lakewood. This is his sixth year at the park, and he has made a number of improvements. A new 16-story hotel is just being completed.

Baseball will be one of the attractions at Jollyland Park, Amsterdam, N. Y., the coming season, Manager Fred J. Collins advises. Chapple Johnson will have charge of this phase of the park's activities, and his team, the Chappies, are booked for a number of exhibition games in the Eastern League.

F. M. Crabtree edits one of the newest and brightest house organs it has been our good fortune to peruse. Mr. Crabtree guides the destinies of *The Optimist*, published by the Ell Bridge Company at Jacksonville, Ill. If you're afflicted with the blues or are carrying around a grudge, get a copy of *The Optimist* and you'll soon be smiling.

**Fairs and Fun in England**

(Continued from page 80)

altho certain individual fair men and beach exploiters are driving in their stakes here and there.

After the Queen's Doll's House has been on view at the Olympia Ideal Home Exhibition from the 2d to the 25th of March it will be sent back to Windsor Castle and not again exhibited at Wembley this year.

The Ideal Home Exhibition is under the auspices of *The Daily Mail* as before.

**Fair Notes and Comment**

(Continued from page 80)

splendid success in the second year of its organization.

The Delphos (O.) Tri-County Fair must have a new charter in order for the fair to continue, it was announced at a recent meeting of the fair board. Thirty signers are required under the State law, whereas the society operating the fair has only five. Preparations to procure a new charter have been started. C. F. Beardsley is now president of the association, having automatically succeeded to that office with the resignation of A. J. Shenk.

Bert Eckert, manager of the Central Michigan Fair, Lansing, plans a "doubleheader" this year. In August, just before other local fairs in the State are booked to open, Mr. Eckert will stage a summer fair with a free gate, horse races, manufacturers' exhibits, etc. At the close of the fair season in October he plans to stage a second exhibition on the grounds, making of it an agricultural exhibit with premiums, racing and feature stunts, and probably charging a nominal gate fee.

Starting the fair here in 1923 Mr. Eckert has managed to come thru two years almost singlehanded with gratifying success despite untoward weather conditions and the usual "grief" of a first year.

The Zeidman & Pottle Shows have been engaged for the Georgia State Fair and Savannah Exposition, Savannah, Ga., October 26-31.

**Rep. Tattles**

(Continued from page 29)

ple here have treated us royally with invitations to dinner for all members of the company; when we go into the stores they visit with us. We ploughed thru the ice getting in here, but since arriving the weather has been not too cold and with much sunshine. As for scenery, it is simply grand. St. Johns looks like a gigantic jewel set in the big rocks. The city rises direct from the water's edge and the streets are like terraces, one above the other. The people are mostly English, Scotch and Irish descent and nearly all citizens of this country and mighty proud of Newfoundland."

**Hitner's Floating**

**Theater Starts May 1**

D. Otto Hitner, who has passed a delightful winter at St. Petersburg, Fla., announces that his floating theater, known as Hitner's Cotton Blossom, will open its 1925 season about May 1 at Evansville, Ind., and that, as usual, original ideas will be introduced for the entertainment of patrons.

**Leonard Players Open**

**Tent Season April 25**

Helena, Mo., March 5.—The Leonard Players' Company, with the exception of a week off during the holidays, has stayed out one solid year. While business has not always been big, the show managed to do well and registered three turn-aways during the season.

The tent season was closed October 29 at New Virginia, Ia., and the company opened in houses at Gilman City, Mo., the following week. It has played Iowa and Missouri, making one, two and three-day stands. There have been no changes in the cast since November, when Vernie DeWight, wife and daughter, Ruth, left

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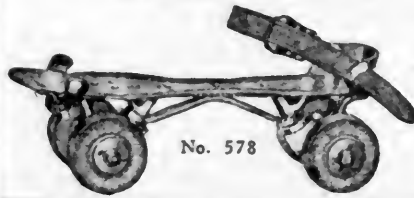
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**Coney Island Boardwalk Space**

FIFTY FEET ON THE BOARDWALK, 75 FEET DEEP.

The only one of its size left on this famous thoroughfare. May be leased for one year or for term of five or ten years. No percentage arrangements will be considered.

COAST HOLDING CO., Inc., - - W. 10th Street, Coney Island, N. Y.  
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to join a circle stock company at St. Louis. They expect to return for the spring opening of the tent season April 25.

The show will carry 22 people, band and orchestra, and a new line of plays. This will be the 18th season for this show over the same route and the management looks for a good season.

Those now with the show are William R. Leonard, manager; Nora Leonard, Clair R. Brewer, Velma Brewer, Daisy Brewer, J. J. Van Housen, W. R. Gannaway and Jimmie Asher.

**Hillman Reopens Soon**

Rehearsals Begin March 24 and Season Starts in Northwestern Kansas About April 1

Kansas City, Mo., March 7.—F. P. Hillman, owner of the Hillman Ideal Stock Company, has arrived in the city

from a trip to Chicago and New York. With his manager, Harry Sohns, he called at the local office of *The Billboard*. Mr. Hillman said rehearsals for his show will commence March 24 and the company is to open in Northwestern Kansas early in April. Mr. Hillman and Mr. Sohns will be in and out of K. C. for two or three weeks, as they are making headquarters here while securing people and buying equipment.

**Kelly Masters Players**

Spokane, Wash., March 6.—The Kelly Masters Avalon Players, a new traveling company, has completed rehearsals here after organizing in this city preparatory to a tour thru the Pacific Northwest. W. A. Simons is backing the company. The principals are Ralph Masters, Walter Brown, Joseph Scott, Eddie Turner, Thyllis Garland, Jerry Wilson, Thelma Ryan and Don Kaye.



BALLOON ASCENSIONS AND PARACHUTE DROPS

(Communications to 25-27 Opera Place, Cincinnati, O.)

Norman W. McLeod, veteran army parachute jumper, who has moved to Claremore, Ok., staged an exhibition of parachute jumping near Broken Arrow, Ok., recently in connection with a flying show by three local aviators.

The Rosalee Gordon Flying Circus began a five-week engagement at Dallas, Tex., March 1. The contract calls for several singles and two doubles, also one double ride, with Rosalee Gordon, 19-year-old aviatrix, and Chas. Bretel doing the riding. Manager Frank C. Donnelly states contracts are being made almost every day and it looks like a busy year. He adds: "We received a letter and photo from Earl Vincent recently, and he states that, tho he made 26 flights in Florida this winter, it appears that 'wouddes' and \$50-per-day balloonists are again endangering the profession in that section. Our address is Dallas, Motor Route C, and we invite sane-enough performers to visit us while in this part of the country."

W. C. ("Stub") Campbell reports some thrilling stunts under contract with the Famous Players-Lasky Corporation in the photoplay *Air Mail*. In his flights there were two parachute jumps, both made at Majorville, Calif., and two at Clover Field, Los Angeles. They were all made from a U. S. A. air-mail ship which operates from Reno, Nev., to San Francisco. I. K. Sanders of San Bernardino did the first with a regular government park, and made a hard landing from 2,500 feet. Majorville is 2,500 feet above sea level, and the air is a little light. "Stub" writes: "I made a jump with my own chute from 1,500 feet and had no trouble. February 21 and 22 at Clover Field I made parachute jumps carrying more than 25 pounds with my own chute in a Smith pouch. The second day I left the ship at 600 feet, and three of the four cameras 'got' me. I claim to be the first to do such

a stunt from a government ship. I used a breakaway string on the ship to open the pack and clear my chute in the air."

E. R. Hutchinson, old-time aeronaut of Elmira, N. Y., takes exception to the letter of J. M. Stewart, South Bend, Ind., printed in *The Billboard* February 28, making light of Jack Hoyt's claim of a six-chute drop from a 40x60 balloon. To introduce himself and vouch for his reliability Mr. Hutchinson forwards a batch of letters of recommendation from some of the largest fairs in this country and Canada, and an enormous sheaf of press clippings covering a period of 20 years. His letter to *The Billboard* says in part: "Before Mr. Stewart criticizes a statement made by another he should know what he is talking about. The enclosed letters and clippings will show you the style of work I have been doing. Fifteen years ago I brought out the six-parachute drop from one balloon by one man at Trenton, N. J., and it was done from a balloon 40x60 feet. The following year I furnished the same fair the eight-chute drop, and the next year the 12-chute drop from one balloon by one man, using a 42x72-foot balloon. The next year I furnished the same fair the 14-chute drop by two men from a 42x72-foot balloon. All made by myself. For 15 years I have used only two sizes—40x60 for acts up to six, and when making over six chutes have used the 42x72. The men who did this work in the air are Ben Grough of Chicago, Geo. Sewell, Howard Levan, William Richard, J. J. Fanning, King Kelley, Earl Vincent and Fred Owens. I wish to state Mr. Stewart did not know that Donaldson made a paper balloon and ascended with it at Reading, Pa. It is all in knowing how to fill a balloon, no matter what size you have, and the construction of same. Some 40x60 balloons are fake sizes, and others 40x60 are full measurement."

**RINKS & SKATERS**

(Communications to 25-27 Opera Place, Cincinnati, O.)

Albert Nebes, Eastern speed skater, has been doing some fancy racing lately. He defeated Leo Bourque in a five-mile race at Lowell, Mass., where he also finished a thriller five-mile neck and neck with Ben Morey of Boston.

S. Giacobozzi, manager and owner of the Seaview Roller Rink, at Salsbury Beach, Mass., for the past three years, reports very good business this season.

The Western Skating Association, whose skaters possess many of the American and Canadian championships, and the International Skating Union, whose rules govern the sport in the two countries, are at odds. This became known when the Board of Control of the Western body passed a motion prohibiting any of its members from competing in any Eastern championship during the remainder of the present season.

Manager Peter J. Shea, of Washington Gardens, Washington, Pa., keeps things humming in that locality. While he has been a resident of Washington for only two months, he has organized a City League Roller Hockey team, consisting of the leading athletic clubs. He also was instrumental in organizing the Penn State Hockey League, which opened its season March 3 with four clubs—McKeesport, Monongahela, New Kensington and Washington. The players are garbed in flashy uniforms and make a big league appearance. According to Mr. Shea the games so far have been well played and well supported.

Russ Jones, skating daredevil, writes from his home in Cleveland, O., about the wonderful treatment he received from the new Ice Rink at Norwood, O.

The Boston Arena ice surface, made smaller this season, will be restored to its former area next year, according to General Manager G. V. Brown. The present surface is 195x90 feet, and the measurements to which it will be restored are 220x90 feet. The decision of Mr. Brown is the culmination of a season trial. He still believes that a standard size rink thruout the country would be advantageous, but does not believe the present surface to be the best of its standard.

Armand J. Schaub writes that Oliver Walters defeated George Paris, of Seattle, Wash., claimant of the Pacific Coast and Canadian championships, in the best two in three match races, held at the Orange (N. J.) Armory Roller Rink, February 21. The time for the one-mile pursuit race was 3:32, the half-mile event was timed at 1:42, while the two-mile pursuit race went in 7:07. Between the match races, Walter Cook, the metropolitan amateur flash, skated a quarter-mile exhibition in :52 and a half mile in 1:44.

Mrs. Eddie Krahn, of the Luna Park Rink, Cleveland, O., wants someone to awaken girl racers to their possibilities. She says that fine trophies and prizes are being given to incite interest in races for girls, but that not enough contestants enter the lists.

**RICHARDSON SKATES**

A Richardson Roller Skate is admired as much in its place as is a high-grade snappy automobile on the boulevard—and a Richardson Skate serves as well. Rink owners and Rink Managers, write for our catalogue today.

THE FIRST BEST SKATE—THE BEST SKATE TODAY.

Richardson Ball Bearing Skate Co.  
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**DO YOU KNOW?**

We have been manufacturing Portable Skating Rinks for fifteen years and still selling them! Get you one. Write for Catalog.  
TRAMILL PORTABLE RINK CO.,  
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**WANTED**

Several Managers for Roller Rinks in Summer Parks. References required. Must be A-C rink men. Send photo. H. E. MORTON AMUSEMENTS, INC., Alhambra Bldg., Syracuse, New York.

**LOWE'S PORTABLE RINK FLOORS**  
our product is built up to a standard, not down to a price. Address all communications to Department L, BAKER-LOCKWOOD MFG. CO., INC., 7th and Wyandotta Sts., Kansas City, Missouri.

**WANTED, BUILDING**

In Summer Park, suitable for Roller Skating Rink. Also few good Concessions. RUSSEL GOLDEN, care Billboard, Cincinnati, Ohio.

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For Advertising Copy

*In the Big*

**SPRING SPECIAL**

*Number of*

**The Billboard**

Issued MARCH 17th

Dated MARCH 21st

Crammed full of valuable information, lists and data of interest to all branches of the amusement world, the 1925 Spring Special will in many respects surpass all previous editions of this splendid number.

It will cover a wider---a more comprehensive field.

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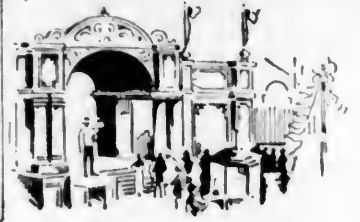
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TENTED ENTERTAINMENT ~ RIDING DEVICES  
**CARNIVALS**  
 BANDS ~ FREE ACTS ~ CONCESSIONS  
 BY CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

## J. C. SIMPSON ADDED TO THE D. D. MURPHY SHOWS' STAFF

Widely Known Outdoor Showman To Function in Specially Formed Position Arranged by Heads of the Organization

ST. LOUIS, March 4.—The local office of *The Billboard* just received the announcement that J. C. (Jimmie) Simpson today signed contracts with Leslie M. Brophy, general manager of the D. D. Murphy Shows, to serve in the capacity of personal representative with the show for the coming season. After resigning last week as general manager of the Zeidman & Pollie Shows Mr. Simpson arrived in St. Louis Sunday evening to owner, and Leslie M. Brophy, general manager of the D. D. Murphy Shows. Following several meetings and discussions concerning terms, the duties included in this newly formed staff position, etc., Mr. Simpson put his name on the "dotted line" today. Simpson is known from coast to coast as one of the most efficient carnival executive staff men in the country, he having been associated with some of the biggest and most prominent collective outdoor amusement organizations.

The shows will go out in 30 cars this year. At winter quarters a corps of about 50 workmen have been busy for the last few weeks building and painting paraphernalia. The color scheme on railroad cars and the 54 wagons will be red and green with silver letters. Mr. Murphy seems to be sparing no money in putting out one of the prettiest shows on the road this year. Artists are working on six beautiful wagon fronts, all paneled, of which the single fronts will contain from 250 to 300 lights and the double fronts from 500 to 600 lights, giving them more than sufficient illumination.

Beatrice Kyle has contracted to appear with the Water Circus and "Boots" Wecker will be in charge of the front of this show. Ralph V. Ray will be superintendent of concessions and is at present busy in the building of stands. Attaches of the Bullock Family Show, Jack Newland's Arcade and several others are daily at winter quarters getting their outfits in shape. Several announcements will be forthcoming from the management next week concerning several big attractions that have been booked. Ed C. Reiter is in charge of the work at winter quarters, where Charles Kidder is building several fun houses. Eugene Franklin will again be the chief electrician. L. J. Edwards is painting the fronts. Ted Reed is assisting Charles Kidder in his work.

General Agent Ed C. Talbot, who is at present in the North, has practically completed his bookings for the entire year. Art Daily will again serve as special agent. Gregg Wellinghof is busy these days with his office duties.

### C. W. Cracraft a Visitor

C. W. Cracraft, assistant general representative of the Greater Sheesley Shows, spent a day at his home in Cincinnati last week while conducting telegraphic business correspondence with General Representative A. H. Barkley and General Manager John M. Sheesley. Mr. Cracraft visited for a few moments at *The Billboard* offices and by his conversation and optimistic spirit it was impressively the "line of least resistance" to deduce that he is greatly enthused over prospects for the big amusement organization he is associated with for the coming outdoor show season.

### Things Taking Shape at DeKreko Winter Quarters

Chicago, March 5.—Gene DeKreko of DeKreko Bros.' Shows is getting things together in fine shape at winter quarters at 2320 Cottage Grove avenue and expects to be ready for the road on schedule time. The show will have 15 cars and everything is being gone over and put in first-class condition.

### Walker's Monkey Speedway Doing Well at Havana

Diamond Lew Walker's Monkey Speedway, which has been with the Rubin & Cherry Shows the past three seasons, is filling an engagement under the management of Bert Miner at Habana Park, Havana, Cuba, and to a good business. The attraction will return to the States in time to be in the lineup of the R. & C. Shows at their opening engagement at Montgomery, Ala.

### No Carnivals After May For Bridgeport, Conn.

Bridgeport, Conn., March 6.—The Board of Police Commissioners of Bridgeport, according to a statement issued by President Samuel Dawe, will again "ban" carnivals being given in this city after May 29. Two permits were issued for carnivals, one to the local American Legion Post and the other to the Sixth District Republican Club, with the understanding that the engagements must be completed by the stipulated date. The former board had the same ruling last year. Mr. Dawe stated that the local people must be protected, as on May 30 (Decoration Day) Pleasure Beach, which is operated by Fred Pearce, the well-known resort owner, opens for the season.

The board also ruled that in the future all carnivals "must pay for their own police protection," the same having been furnished in the past gratis by the city.

### Billy Edwards Recovering

Dayton, O., March 4.—Billy Edwards, a concessionaire for a number of years, underwent an operation at Miami Valley Hospital about two weeks ago. His condition is improving rapidly and he has been removed from the hospital to his home at 513 Ohio street, where he is receiving the care of Mrs. Edwards, who states that her husband would appreciate letters from his showfolk friends. Previous to his operation Mr. Edwards completed a large and pretentiously furnished dance hall, with barbecue in connection, along one of the leading highways into the city. The interior is finished ivory in the foundation color scheme and there is a beautiful panoramic view of Venice, Italy.

### Jos. G. Ferari Expands

New York, March 7.—Activities at Port Richmond, Staten Island, headquarters of Jos. G. Ferari, distributor of the "Dangler", have necessitated an increase in the force of four more employees, all experienced assemblers and artists, according to Mr. Ferari, who further states that with but a few machines ready for immediate shipment it is doubtful if all the orders now at the factory will be filled previous to May 30. Another shipment is expected in a few weeks which will greatly relieve the situation. Several well-known carnival owners and park managers have visited the factory during the winter and many orders for spring delivery was the result.

### McSorley With Shrine Circus

James McSorley, years ago with circuses and later with carnivals and circuses, including Hagenbeck-Wallace (with the chimps, pit show), and last fall with the Greater Sheesley Shows, has been spending a few weeks in Cincinnati. Of late "Mack" has been connected with the Shrine Circus headquarters office, hustling program ads in connection with the circus at Music Hall week of March 30.

### DeCoursey With Herman Expo.

Frederick DeCoursey, general agent and publicist, has signed with the Howard Herman Exposition Shows as general representative to begin his duties next week. During the past few weeks DeCoursey has been busy with publicity and direction for the Elks' Indoor Circus staged at Brownsville, Pa., last week. The Herman Shows, wintering at Williamsport, Pa., will start their forthcoming tour in Central Pennsylvania.

### UNUSUAL WINTER QUARTERS



When Manager Hugh W. Hill, of the Hu-Hil Attractions, sought a building of large proportions and somewhere near the business center of Birmingham, Ala., to house his paraphernalia and prepare it for the coming season, he was stumped until a realtor relieved him of his worrying problem. The above shows a former church, which has been the show's home and workshop this winter.

### Metro Bros.' Shows

To Open in May at Cambridge, Mass., With 13 Paid Attractions

A letter from Reynold Uppgard, special agent of the Metro Bros.' Shows, last week was that the management has nearly completed the construction work, etc., toward launching its 10-car organization for the coming season from Boston, opening on a centrally located lot in Cambridge, Mass., under auspices May 2. The show will have George M. Manchester as general agent this season, Mr. Uppgard acting as second man. Harry Tannehill will be chief electrician. The opening lineup is to include 10 shows as follows: Motordrome, 10-in-1, Athletic Stadium, Illusion Show, Submarine Girls, Mechanical Show, Reptile Farm, Posing Show, Midget Family and Happy Bill, fat man. The opening attractions will also include 3 rides and about 25 concessions, Mr. Uppgard further advises.

### Wadsworth To Return North

Jacksonville, Fla., March 5.—After spending what he pronounced a very pleasant winter in Florida, F. W. Wadsworth, owner of the Princess Olga Shows, soon will leave for the North to get everything with his organization in order for its opening for the coming season early in April. He plans to carry 5 shows, 3 rides and about 20 concessions. His sister, Princess Olga, and his niece, Miss E. M. Carthwaite, will accompany him north. Mr. and Mrs. Chas. Carthwaite, secretary and treasurer, respectively, will visit a sister in Canada, but will return to the show previous to its opening.

### Harry L. Burton in Cincy

En Route to Miller Bros.' Shows' Quarters

Harry L. Burton, special agent with various caravans the past several years and formerly dramatic and musical comedy producer, passed thru Cincinnati March 7 en route to Savannah, Ga., to join the executive staff of Miller Bros.' Shows. Mr. Burton visited *The Billboard* between trains and also attended to some matters relative to additional railroad equipment purchases for Manager Morris Miller.

### Colonel Owens Saw Robin

Chicago, March 6.—Col. Fred J. Owens came out of the catnap this week when he saw a robin in his cherry tree. Ever since he has been busy framing his shows for the lots.

### Royal American Shows

Contingent Playing Three Weeks in Tulsa Vicinity Previous to Official Opening

As a preliminary opening a part of the Royal American Shows will play for three weeks in and around Tulsa, Ok., beginning this week. This showing will precede the regular opening, which is scheduled for March 28 at Tulsa under auspices.

Manager C. J. Sedlmayr was in Kansas City last week preparing to leave for Tulsa with a part of the train, including the sleepers, which have been in Kansas City since last fall, due to lack of trackage at Tulsa, where the other part of the shows have been in winter quarters. The Velaire brothers, who this season are interested with Mr. Sedlmayr in the show, have been in Tulsa keeping everything moving along smoothly at winter quarters. Further advice from one of the executives was that all the shows will be in first-class shape for the regular opening; also that the oil well interests in the Tulsa section have been put on a paying basis. Also that General Agent McCarty has been busy lining up a route for the tour which he claims will lead the outfit into some promising territory, and that the shows will have a train of 25 cars, five rides (one new one) and about 15 paid attractions.

### Dehnert Not To Have An Organized Company

J. F. Dehnert, during a call at the home office of *The Billboard* last week, informed that he probably will not launch an organized carnival the coming season, but, instead, work up special dates in Southern Ohio, using independently booked attractions. He further advised that he already has several dates lined up, the first being in Covington, Ky., a spring festival and exposition April 25 to May 9 under the auspices of the Old Faithful Club. It was not yet decided as to whether outside concessions would be used at Covington, but F. E. Goodings' several rides and some free attractions will be on the entertainment program.

### Chas. Pounds Will Not "Troupe" This Season

Chas. H. Pounds, for the past nine years connected with the Greater Sheesley Shows as secretary-treasurer, will not be with that organization this season, according to announcement from his home town, Foster, O., last week, as his local business interests necessitate his remaining at home this year. Mr. Pounds has been a valued member of the Sheesley executive staff and close friends not only with that organization but thruout showdom are legion. Should he decide to return to the field next year his comeback will receive a hearty welcome.

### Krail Signs With Isler

Chicago, March 6.—Rod Krail has written *The Billboard* in part as follows: "I have booked with the Isler Great Shows of Chapman, Kan. I lost my kangaroo last week and two monks this winter. I bought a kangaroo yesterday thru Tex Clark, superintendent of Swope Park Zoo, Kansas City. It stood me \$325 and I am laying down \$350 for a big monk, plus express, from John T. Benson at Hoboken, N. J. Am a little worried about Mrs. Krail, who is not at all well."

### Morgan and Lewis Stock Up

Chicago, March 6.—Malcolm Lewis of Lewis Bros., who have concessions on the Rubin & Cherry Shows, and F. J. Morgan, manager for Lewis Bros., were *Billboard* visitors today. Mr. Lewis is just back from a trip that included Canada and the Coast. He informed that he had booked a number of fairs for the new season at which Lewis Bros. will have a line of concessions. He and Mr. Morgan were here buying concession supplies.

### Hoff in Chicago

Chicago, March 3.—Ben. Hoff, well-known ostrich plume manufacturer, of New York, was a Chicago visitor this week, and advised *The Billboard* that he now occupies larger quarters at 29 East 10th street in that city. Mr. Hoff is touring the Middle West in the interests of his business and will stop off at principal cities. Robert Davison will represent the Hoff interests in the Middle West.



# IRELAND'S CANDIES

This name means much to the Concessionaire! It signifies THE BEST IN QUALITY, SERVICE AND PRICE for many years. And 1925 will be no exception to this wonderful reputation.

Quality Chocolates will be packed in our new line of Attractive and Novel Flash Boxes.

The Service will be unexcelled anywhere. Shipments are made instantaneously--within an hour after your order reaches St. Louis, Milwaukee or New York.

The Prices are always right--The lowest consistent with Quality ---when compared to other Candies we always win out.

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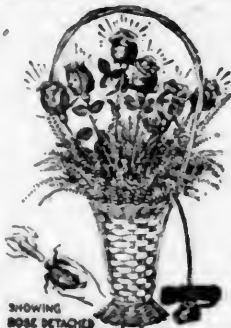
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## The "TELERAY" Electric Flower Basket

WAS MADE FAMOUS BY INCREASED SALES. Electric bulbs inside the flowers give a most beautiful trans-illumination effect not obtainable in any other electric flower basket. WONDERFUL PREMIUM ON SALESBOARDS and a fast seller at bazaars, etc. Telaray bulbs burn almost indefinitely.

4-LIGHT BASKETS. 19 inches High	Each \$3.00	Dozen \$33.00
5-LIGHT BASKETS. 22 inches High	3.25	36.00
6-LIGHT BASKETS. 23 inches High	3.75	42.00

Sample sent at individual prices shown above.



MAZDA LIGHT BASKET.  
No. 7-M-9-9-Light Basket. 23 inches High

Each \$3.75	Sample In Doz. \$4.00
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**CALIFORNIA DAHLIAS**  
Unstemmed, Assorted Colors \$30.00 per 1,000  
Sample Assortment of 100, \$3.50.  
25% cash required on C. O. D. orders. Samples all cash. Write for illustrated Catalog.

**OSCAR LEISTNER** Manufacturers, Estab. 1900. 323-325 W. Randolph St., Chicago, Ill.

### Henry J. Pollie

Again General Manager of Zeidman & Pollie Shows

Spartanburg, S. C., March 5.—Arrangements were made tonight between William Zeidman and Henry J. Pollie whereby Mr. Pollie becomes general manager of the Zeidman & Pollie Shows for the coming season.

In the capacity of general representative of this amusement institution Mr. Pollie has accomplished almost unprecedented work this past winter. In fact, with the exception of the closing of four stands, the entire season, including fair and carnival dates, starting with the opening in Spartanburg April 11 until late in November, has been satisfactorily arranged, and it will be possible for the writer to issue a season route book when the show makes its initial bow this spring.

Now that he has once more taken over the reins of the Z. & P. organization, Mr. Pollie is extremely optimistic regarding the outlook for the coming season for the show which he and Mr. Zeidman founded 12 years ago, and with the addition this year of several novelties, including the Cliff Dwellers, the show seems destined to enter upon a new era of prosperity. M. W. Billingsley, custodian of the Hopi Indians, who will present the Cliff Dwellers, was a visitor to the show's executive offices and winter quarters in Spartanburg yesterday and expressed his astonishment at the amount of paraphernalia and work that was going on. The new front will be a replica of the Cliff Dwellers' Arizona abode, and the sensational feature of the exhibit will be the genuine Hopi Indian dances which have been for years heralded all over the world, and which attract thousands of visitors and tourists each year to the reservation.

An innovation which Mr. Pollie has made this year will be the acquisition of a sleeping car especially constructed for the working men, so that all employees of the organization can have comfortable sleeping quarters during the Sunday runs, etc.

George W. Whitmore has signed as secretary and is already on the job laying out his end of the executive work under the supervision of William Zeidman. It has been found necessary to enlarge the train to 35 cars, altho the additional five cars will not be added until after the train leaves Spartanburg.

**WILLIAM J. HILLIAR**  
(Publicity Director).

### Joe McDonald in Hospital

Baltimore, Md., March 4.—Joe McDonald, for two seasons with Evans & Gordon and who last season had the Break Animal Shows for them on the Rubin & Cherry Shows, is in the West Baltimore General Hospital to undergo an operation. He is optimistic of leaving the institution within a few weeks restored to health and in the meantime would like letters from his showfolk friends to make his stay in hospital less burdensome.

Lists will appear in the next issue.

## BAND ORGAN BARGAIN

ATTENTION, MR. PARK OWNER!

If interested in a big attraction to draw crowds and entertain, write for details on Style 165 Mammoth Band Organ we are now rebuilding like new. Just the instrument you want. Write or wire immediately. *This is your big chance!*

**THE RUDOLPH WURLITZER MFG. CO., N. TONAWANDA, N. Y.**

## MAX'S EXPOSITION SHOWS

We Own and Operate Our Own Rides  
OPENING FOREST PARK, ILL., APRIL 25TH

Winter quarters now open at Forest Park, Ill. Come out and see us. **WANTED**—One more Good Show Will finance good showman. **WANTED FOR CAPT. SORENSON'S DEEP SEA DIVING SHOW**—One of the best Talkers and Lecturers in the business. **A FEW CHOICE WHEELS OPEN.** The following fairs, all in State of Michigan, are booked, with contracts for a wonderful list of other fairs to follow: Allegan, Hastings, Grand Rapids, Kalamazoo, Hart, Hartford and Dowagiac. Address all to **MAX GOLDSTEIN**, 1053 Dunlop Ave., Forest Park, Illinois.

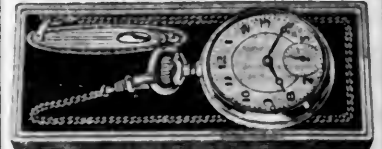
## PRINCESS OLGA SHOWS FIRST CALL

**WANTED**—One more title, Mix-Up preferred. Will furnish outfit for Athletic Show, Fire-Insure, or any other Walk-Through Show. **CAN BOOK** several more Concessions. Grand Stores, \$20.00; Wheels, \$30.00. Want to hear from first-class Concession Agents, also Working People for all departments. Opening at Mound City, Ill., April 11. Address all communications till March 29 to **MR. W. A. WADSWORTH**, 324 E. Third St., Jacksonville, Fla.; after that, Mound City, Ill.

## MINER'S MODEL SHOWS

OPEN APRIL 18 TO 25, TWO SATURDAYS, AT NORTHAMPTON HEIGHTS, SO. BETHLEHEM, PA. The home of the Bethlehem Steel Co. Everybody working day and night, with payday every day, and just let it across from the works, at Fourth and Williams streets, and is the Children's Playgrounds. **CAN PLACE** a few more Wheels, Shows and Concessions. Grand Stores, \$20.00 flat; Wheels, \$35.00 flat. So if you boys want to get a bank roll on the start, this is it. Address all mail to **R. H. MINER**, 161 Chamber St., Phillipsburg, N. J.

### 1925 SPECIAL ASK FOR OUR VALUE GUIDE CATALOG



No. B-162—Combination consists of gold-plated Watch, Waltham Chain and Knife. Put up in attractive display leatherette box. Price, Each, Postage Paid..... **\$1.95**



No. B-163—Genuine Leather Billbook. **\$2.05**  
Postage Paid, per Dozen.....



No. B-170—American-Made Straight Razor Assorted, Special while they last, Post-  
age Paid, per Dozen..... **\$3.00**

We guarantee you better service and lower prices than any wholesale house in U. S. We carry a complete line of Watches, Silverware, Hollow Ware, Jewelry, etc. We specialize in Carnival Supplies, Street Men's, Auctioneers', etc. All we ask to a trial order.

25% with order, balance C. O. D.  
**ELIAS SHAHEN COMPANY**  
Importers and Wholesalers  
337-339 W. Madison St., CHICAGO, ILL.

### WANTED TO BUY

Combination Sleeper and Privilege Car. Write **GEO CARSON**, care Nat Reiss Shows, Jeffersonville, Indiana.

### SALESMEN WANTED

Experienced in Carnival Trade. Write for our attractive offer.  
**CARL GREENBAUM & SON.**  
524 Grand Street, New York.

### LOOK—WANTED

Shows, Rides and Concessions. A few exclusives, but a limited number of Concessions. Showing in live towns in the working districts of the Ohio Valley. Open in April. Address **INDEPENDENT AMUSEMENT CO.**, Box 17, Bellaire, Ohio.

### Prize Candy Packages

If you handle Bally Sellers or Prize Candy Packages, let us send you our great money saving plans and show you how to greatly increase your sales. Particulars free. **SHOW PEOPLE'S CANDY CO.**, 603 W. Superior Avenue, Cleveland, Ohio.

**RED BALL AMUSEMENT**—Opening Roscoe, Tex., Monday, March 16, wants people for Vaudeville Show, top furnished. **WILL BOOK OR BUY** small Ferris Wheel. **CAN USE** few Concessions and Agents. Will play Colorado, Tex., Midland and Big Springs to follow. **P. M. STANLEY**, Manager.

### PIANO PLAYER WANTED

Who doubles Brass for Band, for L. J. Heth Shows. Other Musicians will. Season opens about March 20, Birmingham, Ala. Long season assured. Write immediately. Address **CINA'S FEATURE BAND**, Orange, N. J.

## TENTS

FOR CIRCUS AND SIDESHOW.  
Write for Circular and Prices  
**ENDICOTT-HAMMOND CO.**  
Phone: Whitehall 7298.  
155 Chambers Street, New York.

### VENDING MACHINE SALESMEN

Sensational new plan sells newly invented Combination Gum Machine by hundreds. Six machines in one. New slug-proof device. \$50 to \$250 weekly. **HURD**, Wholesale Dept., Ridge Bldg., Kansas City, Mo.

**USE MINTS AND CHOCOLATES FOR PREMIUMS.** Flashy packs, Sensational values, 10¢ brings samples. Always a winner. **HELMET CHOCOLATE CO.**, Cincinnati, Ohio.

NO. 4 4.98 NO. 7 \$3.88

**Send no Money**

NO. 8 \$8.96 NO. 9 \$3.98

**Marvelous Mexican Blu-Flash Gems**

Latest wonderful discovery with blue-white brilliancy guaranteed 20 years that positively matches genuine Diamonds side by side. Same perfect cut, same sparkling rainbow fire. Noted experts positively need their experience to detect any difference at all. Perhaps the Diamonds you admire on your friends are Mexican Blu-Flash Gems and you never knew it! Test one free. You risk nothing. Wear it 3 days side by side with genuine diamond. If you see any difference send it back for quick, cheerful refund. To get new customers and agents we offer these prices which are all you pay and just half our catalog price.

No. 4—Gent's Heavy Gymer ring, Platino finish, black inlay on sides, 1 7/8 ct. 1st Water Mex. Blu-Flash Gem \$4.99  
 No. 7—Lady's Solitaire, 1 ct. 1st Water Mex. Blu-Flash Gem, engraved Platino finish..... 3.88  
 No. 7A—Same but fine gold in plain or engraved..... 2.49  
 No. 8—Lady's selected fancy style, three 1/2 ct. studded with 10 smaller 1st Water Mex. Blu-Flash Gems, a blaze of fire, best Platino finish, exquisite production..... 8.96  
 No. 9—Gent's finest gold heavy engraved tooth Becher 1 ct. 1st Water Mex. Blu-Flash Gem..... 3.98

**WEAR THREE FREE SEND NO MONEY** just name, address and size of ring and slip of paper meeting around ring finger for size. State which ring wanted. We ship promptly. On arrival deposit price with postman. If you decide not to keep, return in 3 days and we will refund your money. Write today.

**MEXICAN GEM IMPORTING CO., Dept. NB3 Mesilla Park, N. Mex.**  
 Importers of Fine Gems for over 19 years

**\$125 Made in One Day**

For over ten years this has been an honest \$5. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many kinds in many languages.

For full info. on Buddha, Future Photos and Horoscopes, send 4 stamps to

**S. BOWER**  
 Bower Bldg., 430 W. 18th Street, New York.

**DUTCH SHOES**

Our Dutch Shoes are exact miniature reproductions of the Old Hollander wooden shoes, their size being 1 1/2 inches. Sold in tremendously large quantities last year in sou-venirs, favors, and were also used widely by many firms who hand-painted or decorated them. The name of your town or park can be burned on free of charge if desired. We will send you a sample dozen for \$2.25, postpaid, or 6 dozen for \$12.00, postpaid. Send for a sample dozen of these original Dutch Wooden Shoes and you will be sure to come back for more. One firm sold General Catalogue, listing over a thousand different numbers, will be sent you upon request. Ask for it today.

**BRADFORD & CO., INC., St. Joseph, Michigan**

**Zancigs Astrological Readings In Colors**

Just the kind for Fairs and Carnivals. Sample of 12, 25c. Learn Mindreading. Can teach you in one week. BOX 651, Asbury Park, N. J.

**LITTLE WONDER LIGHTS**

Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Griddles, Mangles, etc. Write for catalog and prices. Deposit required on all orders.

**Little Wonder Light Co.**  
 514 and Walnut Streets, TERRE HAUTE, IND.

**FUTURE PHOTOS NEW HOROSCOPES**

Magic Wand and Buddha Papers. Send 4c for samples. **JOS. LEDOUX.**  
 169 Wilson Ave., Brooklyn, N. Y.

**CHOCOLATE BARS** Plain and Almond. Best Premiums and Concessions. 10c brings samples and prices. **HELMET GUM SHOPS, Cincinnati, Ohio.**

It helps you, the paper and advertisers, to mention The Billboard.

**MIDWAY CONFAB**  
 BY DEBONAIR DAB

(Communications to 25-27 Opera Place, Cincinnati, O.)

The Spring Special? Next issue. March 1 was accompanied by a "roaring lion" in most of the North. Several caravans will make long jumps out of the South this spring. Henry Polle is again head executive of the Zeidman & Polle Shows.

The main confab around quarters these days is: "Gee, but I wish it was summer!" Jimmie Simpson sure sprung a surprise on almost everybody with his new affiliation.

Deb wants news squibs from all midway folks—show attaches, ride folks, concessionaires—in fact, everybody.

Charles H. Pounds, for years a familiar figure in the office wagon of the Greater Sheesley Shows, has decided to "stay at home—for at least one season."

**J. C. (JIMMIE) SIMPSON**



Mr. Simpson last week joined the executive staff of the D. D. Murphy Shows.

J. H. Roby, having about regained his health, is again a caravan head, along with Jim Chuesburg ("I. Collier Down" take notice).

How vastly different a feller that comes to mind talks (confidingly) about a show since he has changed to another one.

Originality commands critical attention—possibly success. But vain attempts at copying creates "nauseation", even in the newspaper field.

It was predicted by some folks a few weeks ago that Wait D. Nealand would go back to circus press agenting, but he didn't. He went to Rubin & Cherry.

Word came from Mt. Olive, N. C., that Chris C. Jernigan was resigning as assistant manager of the Aarons Pharmacy there to return to the L. J. Heth Shows, headquartering at Birmingham, Ala.

C. I. Levin, concessionaire for about 15 years in the Middle West, is conducting a candy and novelty store in East 15th street, Kansas City, Mo.

Thanks, G. H. McSparron, for the pictorial folder of scenes in and around Miami, Fla.—sort of "tempting" for a fellow in the North to take a slant at during cold weather.

Henry J. Polle passed thru Cincy the first of last week. It was before office hours, but he phoned "Howdy" to the editorial folks via the composing-room force.

Teacher—"Johnny, give me a sentence using the word 'diadem'."  
 Johnny—"People who drink moonshine diadem sight quicker than those who don't."  
 —THE OPTIMIST.

In connection with Carnival and Trade Week at Helena, Ark., which marked the opening of Hildreth's Dixieland Shows, a very auspicious front-page mention drew a seven-column "streamer" and a four-

column-wide "bank head" in *The Helena World*. In the article many good things were said about the Dixieland Shows.

Mrs. John ("Ma") Flanagan has booked her big new cookhouse with one of the big caravans and expects to leave her home, near Clarksburg, W. Va., soon for winter quarters.

Doc Waddell says T. A. Wolfe sure has "something different than was expected" for the coming season, and which will be a decided surprise to some showfolks when the official announcement is made.

Wallace G. Wade carries a protruding chest these days, and cigars were pruned off by him last week. The reason: an eight-pound daughter. See "Births" in this issue for further details.

Executive staff roster blanks were mailed a few weeks ago to all shows of which addresses were available (several were returned by the post-office department undelivered).

Roy Gray seems to be another manager who got sort of "located" in the Central South and decided to remain there, winter and summer, the past several years.

Have you been observing the rapid rise of the D. D. Murphy Shows? Watch them

**REMEMBER "DOC" GRANT?**



To most old heads of the carnival realm and street and lot sales Dr. Horace A. Grant, of Atlanta, Ga., is known personally or his name is very familiar to them. Among the prominent organizations he piloted was the Seaman-Millican Mardi Gras Company in 1904 and '05. "Doc," as he is familiarly known to friends, now owns a great deal of property in Atlanta, where he resides at one of the leading hotels. Incidentally he is the founder of the National Order of Pipe Smokers, and recently returned from an extensive trip, organizing locals in large cities. The above picture, a late one and the property of Doc Waddell, shows Dr. Grant and his granddaughter, Lydia Jean Love. Note the pipes!

keep on growing! Incidentally some executive staff they have been collecting—notice it in the rosters columns of next issue.

Jack Whitty and Charlie Chaplan are again to be on the lots the coming season with their pony game, which they worked remuneratively last fall at Eastern fairs, so it was infoed to Deb, last week.

When outdoor showfolks find a located moving picture house manager who does not belong to the "knockers' club" they not only patronize his box office at every possible opportunity but praise his place of business.

The Mind-Reading McHughes, formerly with the Greater Alamo Shows, John Francis Shows and Poole & Schneck Shows, are this spring with the Johnny J. Jones Exposition and likely will remain for the entire season.

Montgomery E. Dean, agent ahead of Norwood, the hypnotist in Missouri, writes that he met Mr. and Mrs. Harry

**No. 5 BIG ELI Wheels THE RIDE**

With a reputation. Good every season. A steady, dependable money getter.

The No. 5 Big Eli Wheel is the popular size for carnivals.

Write for prices and terms.

**ELI BRIDGE COMPANY**  
 800 Case Avenue, JACKSONVILLE, ILL.

**"IDEAL" THREE-ABREAST. "LITTLE BEAUTY" TWO-ABREAST. NO. 1 SPECIAL THREE-ABREAST. NO. 2 SPECIAL THREE-ABREAST. STANDARD THREE-ABREAST. STANDARD TWO-ABREAST.**

PORTABLE AND PARK CARROUSELS. Write for Catalog and Prices.

**ALLAN HERSHELL CO., INC.**  
 NORTH TONAWANDA, N. Y., U. S. A.

**THE NEW CHAIRPLANE**

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.

**SMITH & SMITH, Springfield, Erie Co., New York.**

**HEADQUARTERS FOR BAND ORGANS**

RECORD-BREAKING SEASON.

GET READY FOR 1925.

Get our new Improved Organ. Different sizes for all purposes. Our Organs are guaranteed. Let us figure on your repair work. Prices reasonable. Our music is true to time, perfect for band effect. Write for catalogue and about your requirements. **ARTIZAN FACTORIES, INC., North Tonawanda, N. Y., U. S. A.**

**FAIRS PARKS Carnivals**

**Taylor-Made Ball Games**

And the One-Shell Cat Outfits are tested money getters. Workmanship and material better than ever. Catalog? Yes.

**TAYLOR'S GAME SHOP, Columbia City, Ind.**

**Free Catalog Novelties**

Fully Illustrated. Write for Copy. We have just what you want.

**Midway Novelty Co., KANSAS CITY, MO.**

**GUERRINI COMPANY**  
 P. Petromilli and C. Platano, Proprietors.  
 HIGH-GRADE ACCORDIONS. Gold Metal. P. P. I. K. 27-29 Columbus Avenue, San Francisco.

Advertise in The Billboard—You'll be satisfied with results.

### SHOOTING GALLERIES ARE AGAIN POPULAR AND PROFITABLE

Nothing better, considering the small investment required, PARKER MECHANICAL GALLERIES have enjoyed a widespread popularity for many years. Artistic in design, substantial in construction and real money makers. Prices from \$75.00 up. Write for descriptive matter and price list. Also builder of the World Famous Parker Jumping-Horse Carry-Us-All, Parker Wheels, Playground Rides, Fun Houses and everything required for Carnivals, Parks and Outdoor Shows. SPECIAL BARGAIN in a rebuilt 9-Horse Carry-Us-All. Full information regarding any of these devices gladly furnished on request.

**C. W. PARKER, Leavenworth, Kansas.**  
World's Largest Manufacturer of Amusement Devices.

### THE PITCHMEN'S DELIGHT



BB. 3/0—The sensational novelty Wrist Watch. Engraved back and bezel and a flat crown that you can actually turn. Adjustable ribbon bracelet. Price on a card. **\$9.50**  
Gross  
BB. 3/1—As above, but a thinner **8.00**  
Gross  
BB. 3/2—Same as BB. 3/1. Each in a velvet-lined box. Gross **12.00**  
BB. 3/2—Aa BB. 3/1, with a leather strap bracelet. Each in a velvet-lined box, **\$9.50**  
Gross

HALF MONEY IN ADVANCE.

**M. GERBER**

Underselling Streetmen's Supply House, 505 Market Street, PHILADELPHIA, PA.



**\$80.00**  
EACH

In Lots of 5 or more, **\$75.00**

Practically new. Only used one to three weeks.  
**GUARANTEED**  
Why pay more? These are the latest side vendors.  
MINTS, \$13.00 a 1,000.

**Home Novelty & Sales Co.**  
2210 8th Ave., ALTOONA, PA.

### Attention Jobbers Umbrellas All Styles and All Grades

There is no article of Carnival Merchandise which shows the value and flash that our Umbrellas do.  
Once a customer, always a customer. Try us and be convinced.  
Samples and lowest prices sent upon request.

**J. Kupfer**  
124 W. 23rd St., New York City  
Telephone, Chelsea 4152.

### FOR SALE Large Floor Machines

Centuars, Ellipses, Singles, Twins, Triplets, Roundies, 5c and 25c play, Jack Pot, All Caille Bros. make. T. J. NERTNEY, Ottawa, Illinois.

**Wanted**  
The present address of MR. J. FRANCIS FLYNN, Had Merry-Go-Round and Ferris Wheel last season with Scott's Treasurer Shows. BOX D288, care The Billboard, Cincinnati.

**C. GONNELLA**  
MAKER OF ALL KINDS OF DOLLS.  
"Jerkie Dogan Doll", Shells, Plain Dolls and Lamp Dolls. We also have all kinds of Carnival Supplies. C. GONNELLA, 2034 West Lake Ave., Seattle, Wash.

**YOU CAN GET \$\$\$ VERY EASY WITH "MOOREMADE" PRODUCTS**  
New 1925 Games, Rides and many more money-making devices and Novelties. Stamp for particulars. "MOOREMADE" PRO. WKS., 20 Years in Business in Lapeer, Michigan.

BALL GUM—500 Balls, \$2.00; 1,000 for \$3.50; 2,000 for \$6.00; 5,000 for \$10.00; 10,000 for \$18.00. All colors and flavors. Send small deposit with order. HELMET GUM SHOPS, Cincinnati, Ohio.

Send your correspondence to advertisers by mentioning The Billboard.

McKay, blanket concessionaires, in Davenport, Ia., where they were doing nicely at a Shrine affair.

Lee J. Manskey and Ray Stipp, both well known with the caravans, have opened up their dandy pool and billiard parlor, titled Billiard Academy, at 4th and Liberty streets, Louisville, Ky., so Deb. was informed last week.

How can the movie-house men of Texas so deeply interested in "high license for tent shows"? Apparently each reader needs but one guess. Did you read the article that starts on page 5, also the "boxed" item in the upper right-hand corner of page 7 in last week's issue?

As mentioned in a headed article in last issue, B. F. (Benny) Meyers is doing nicely at Longview Hospital, Cincinnati, and it seems his stay there will not be long, altho no approximate date of his discharge has been determined by officials of the institution.

All carnival companies: Don't overlook or put off sending in your opening story for publication. In the past some organizations quite often delayed this until the show had been open for from two to four weeks. In such cases the opening data isn't the up-to-date news it should be.

Charles (Whitey) Pierce and wife, Elizabeth, who were with numerous caravans and during past several years have been operating a news and cigar stand at Hamilton, O., last week made a trip in their new five-passenger sedan (not a "lizzie"), to Zanesville to visit their old friend "Joe" Summers and family.

Jack Faust, well-known agent, the past couple of years away from the caravans (last with Siegrist & Silbon), is to spring a comeback into the ranks and only because he "likes it", as he is financially siving pretty, having had a very remunerative out-of-show-business occupation. Jack was a caller at the publication office of *The Billboard* last week.

Mrs. Joe O'Donnell, with the old Wilson & Marshall concessions, and with various caravans the past 10 years or so, writes from 651 East 8th street, Eugene, Ore., that she fears her husband has met with an ill fate, as she has not heard from him for some time, also that she has three children, is crippled and without funds.

A. L. Coen and George Mathis, the latter of the show bearing his name, recently were callers at *The Billboard's* Cincinnati office. Coen, who was out of show business the past year, has arranged to have his 10-in-1 with Mathis the coming season. He recently resigned his position with one of the big hospitals in Cincinnati. Mr. Mathis is making arrangement for the season's tour of his organization.

Mad Cody Fleming, whose shows are wintering in Cincinnati, has been busy on both engagement bookings and organization this winter. He intends carrying about four rides and four shows the coming season, so he informed while on a visit to *The Billboard* last week. His right ankle, which was broken about a year ago, is greatly improved, altho not yet capable of doing its part of Fleming's walking without his use of a cane.

It's a fact that one 20-car show can have 15 paid attractions and another 20-car show 10 paid attractions. It depends on how the paraperugia is loaded, as well as the number of sleeping and other cars they have in their trains. How then can anyone not in the actual "know" judge how many shows, rides, etc., a carnival has by the number of railroad cars it travels in? Who started that manner of guess work?

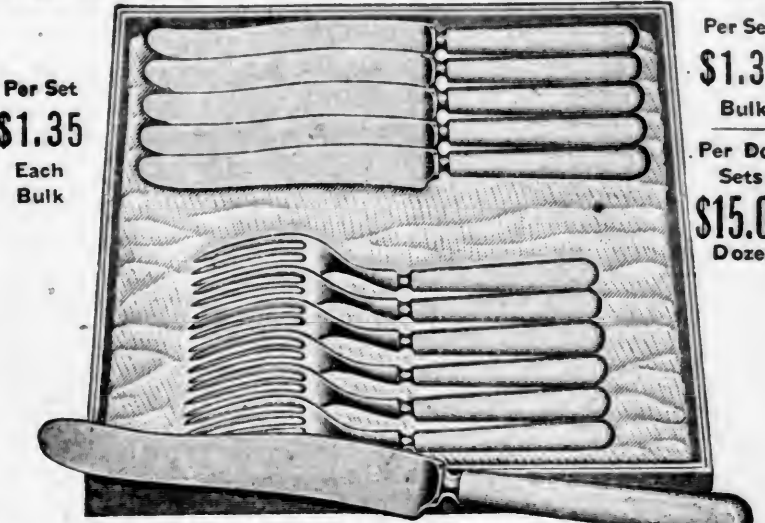
Al Fisher, now general representative of the Abner K. Kline Shows, in California, some months ago discarded the familiar big hat for a neat "skypiece" of less "rinnage", and even without consulting him most folks stopped calling him "Big Hat Al". For the sake of identification between two personages, however, he doesn't mind being still referred to by his old sobriquet prefix, as there is another Al Fisher, agent, ahead of a show "back East".

Since about last Christmas the first two pages of the regular carnival department have contained hot-off-the-bat news, and the change has been highly complimented by numerous showfolks. Items of special interest relative to individuals or organizations, etc., if received in time appear on those pages. The carnival editor would appreciate receiving such data as early each week as possible, for usually the first page, at least, goes to press in the first form off the presses.

An executive of the Hex Carnival Catering Co. sent in the following squib from Buffalo, N. Y.: Visitors here this week, nearly all Buffalonians, look for the best season in their career. Many have booked with caravans, others will play parks hereabouts. All look good and are itching to go. These include A. E. McCloud, Albert Cheery, Newt Lawson, Louis H. Wahl, Walter and Harry Reeb, Clay Mantley, Martin Reeb, W. Pierce, H. J. Ames, J. J. Daglish, J. Therrart, Art

(Continued on page 92)

### HERE IS ANOTHER OF OUR MANY BIG SPECIALS WHERE CAN YOU DUPLICATE THIS REMARKABLE VALUE? WE INVITE COMPARISON.



Per Set **\$1.35**  
Each Bulk

Per Set **\$1.35**  
Bulk  
Per Doz. Sets **\$15.00**  
Dozen

No. 50 BB.—French Blade Knife and Fork Set. This knife is made of highly tempered cutlery steel and is nickel and silver plated. The shape of the blade is the very latest and most practical design. Can be used as a steak and dinner knife. Big Auction and Premium Set. Also for Hotels and Restaurants, etc. Price, per Set of 6 Knives and Forks, in Bulk, no Box **\$1.35**  
PER DOZEN SETS, \$15.00.

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**JOSEPH HAGN COMPANY,** Manufacturers-Distributors, Dept. B, 223-225 W. Madison St., CHICAGO, ILL.

### "STURDI" CEDAR CHESTS

The Season's Hit

**\$15.00** Per Dozen, 2-Pound Size

2-lb. Size...\$15.00 Doz., F. O. B. Indpls.  
5-lb. Size... 24.00 Doz., F. O. B. Indpls.  
10-lb. Size... 36.00 Doz., F. O. B. Indpls.

Buy Direct from the Manufacturer. 25% deposit, balance C. O. D.

WRITE FOR QUANTITY PRICES

**HAMILTON MFG. CO.,**



2-Lb. Size, with "Sturdi" Lock. "The kind you have heard about."

Indianapolis

### CARNIVAL MEN AND CONCESSIONAIRES WE HAVE SOMETHING NEW FOR YOU. Write for information.

410 N. 23d St. **The Saint Louis CHOCOLATE COMPANY** ST. LOUIS, MO., U.S.A. Telephone, Bomont 841

### EVANS' LATEST! The Pony Track! TOP MONEY EVERYWHERE Price, \$75.00

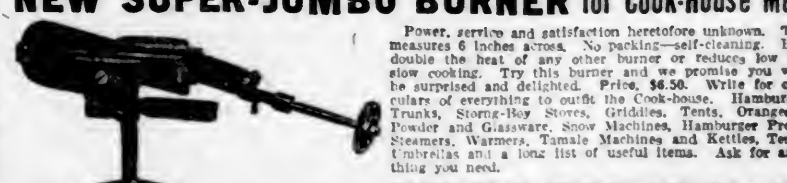


15-horse machine, mounted on 36x36 fold-up board. IMMEDIATE SHIPMENTS.  
COMPLETE LINE OF SUPPLIES FOR BAZAARS, INDOOR CIRCUS, ETC. Send for Our 96-Page Catalog of New and Money-Making Ideas.  
**H. C. EVANS & CO.** Show Rooms, 321 West Madison St., Office and Factory, 1578 W. Adams St. CHICAGO

### FRANK J. MURPHY SHOWS

Opening Haverstraw, N. Y.; April 17th  
WANT Help for Merry, Ferris Wheel and Whip, Man to handle 10-in-1. Also Man to handle Motordrome. Will furnish complete outfits for any meritorious Shows. All Concessions open, including some Wheels. Cook House and Juice open. Address FRANK J. MURPHY, Manager, 245 West 43d St., New York City. Winter Quarters, Haverstraw, N. Y.

### NEW SUPER-JUMBO BURNER for Cook-House Men



Power, service and satisfaction heretofore unknown. Top measures 6 inches across. No packing—self-cleaning. Has double the heat of any other burner or reduces low for slow cooking. Try this burner and we promise you will be surprised and delighted. Price, \$6.50. Write for circulars of everything to outfit the Cook-house, Hamburger Trunks, Storing-Ray Stores, Griddles, Tents, Orangeade Powder and Glassware, Snow Machines, Hamburger Press, Steamers, Warmers, Tamale Machines and Kettles, Tents, Umbrellas and a long list of useful items. Ask for anything you need.  
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Advertise in The Billboard—You'll Be Satisfied With Results.

The biggest flash of color you ever saw



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MUIR'S PILLOWS

for CARNIVALS and BAZAARS ROUND AND SQUARE

There is no article of carnival merchandise which shows the value and flash for the money like these beautiful pillows

Grind Stores These Pillows Will Attract the Crowd and Get the Play. Patriotic Designs for American Legion Events. Lodge Designs for Fraternal Order Bazaars.

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Looking For Something New?

ODD OR EVEN SALESBOARD

This new novelty board has tripled salesboard business wherever used. A game that amuses the public and makes quick sales and profit for dealer. The dice show twelve even combinations and ten odd—see the point?

Dice enclosed in unbreakable glass and metal case. (Patented July 8, 1924.)

3,000-HOLE ODD OR EVEN SALESBOARD

Average Take in \$170.00, Pay Out in Trade \$60.00. Price \$8.50 Each.

ODD OR EVEN SALESBOARDS can be had ranging from 200 holes to 3,000. Can be used for candy or merchandise. Write for prices.

25% with order, balance C. O. D. 20% discount on orders of \$75.00 or Over.

SAN JOSE NOVELTY CO.

43-49 N. 3rd Street,

San Jose, California

Bingo Corn Game

(Trade-mark reg. U. S. pat. office pending.)

ALL NUMBERS UNDER THE LETTER. A PROVEN SUCCESS.

Everybody knows BINGO. Fastest and most reliable game on the market. Played from coast to coast. ONLY ONE ORIGINAL CORN GAME, AND THAT'S BINGO.

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35-PLAYER LAYOUT .....\$5.00 170-PLAYER LAYOUT.....\$10.00

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We are the headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Pans, Griddles, Juice Jars, Juice Powders, Circus Lemonade Glasses, also Special Equipment to order. Order from this ad, wiring one-fourth deposit, or write for complete catalogue. We make immediate shipments.

WAXHAM LIGHT & HEAT CO. Dept. 15, 550 West 42d Street, NEW YORK CITY



Urn Burners (like cut), pressure only. 4 inch .....\$4.25 6 inch .....\$5.50

JOHN E. WALLACE ATTRACTIONS

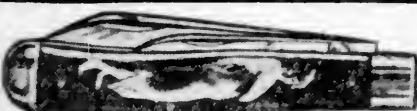
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The following Concessions are for sale: Hoop-La, Rail Games, High Striker, Long Range Shooting Gallery, Keg Game, Knife Rack, Country Store Wheel, Pan Game, Dart Game, Pitch-Till-You-Win and American Palmist. All exclusive except Ball Games. WILL SELL following Wheels: Canary Birds, Floor Lamps, Groceries and Fruit. CAN USE two hustling Wheel Agents. All those who wrote before, please write again, as mail was lost in being forwarded to Miami, Fla.

JOHN E. WALLACE ATTRACTIONS, 307 Sixth Avenue, New York, N. Y.

ZEBBIE FISHER CO.

LARGEST CONCESSION SUPPLY HOUSE IN THE WEST CATERING TO CONCESSIONAIRES EXCLUSIVELY. WRITE FOR PRICES AND CATALOGUE. 60 EAST LAKE STREET, - - CHICAGO, ILL.



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write direct to us. Ask for eight different sample Photo Knives priced at \$3.90. Save useless correspondence by sending check or money order for these knives. Money refunded if you wish to return the knives.

LACKAWANNA CUTLERY CO., Ltd., - - - NICHOLSON, PA

MIDWAY CONFAB

(Continued from page 91)

Johnson, J. G. Kroth, J. W. Miehlem, G. Stenger, G. Strong, C. Tothill, F. D. Mozan, Dewitt Thomas, Wm. Wallace, John Farron and Ed Fischer. Many plan on playing the carnivals that play Buffalo and vicinity, as word reaches us that two have already signified intentions of making this city this season, one for four weeks, in different spots about town.

One of the folks at the winter quarters of Dodson's World's Fair Shows postcarded that Marcus Wheeler and L. H. Hardin had the previous Sunday been seen flying a kite, and he wondered "What does that mean?" Well, it might indicate that all repair work was completed, high ideas for the Webb Circus Side Show or—well you can't tell about those two "scientists", possibly they were doing a Benjamin Franklin, with a view to finding a new system of "electrical effects" (tell Guy to keep a weather eye on 'em).

Sometimes Heard (and seen)—Agent: "Want one?" Staller (impressively): "Naw!" A little later "Mr. Staller" picks up "Mr. Somebodyelse's" and when chided about the incident replies: "Aw, I just want to look at the Letter List"—and stalling proceeds to "take 'er in" from cover to cover. The foregoing does not refer to those whose hearts (and speech) are in the right place, but is for the edification of a certain caliber of four-flushers who are too narrowminded to "come clean" even with themselves—and showfolks, seeing this, give 'em the "raz" on their inconsistency.

When you hear of some knocking movie-house manager pulling the bewhiskered propaganda against carnivals (presumably "So that I can rake in the shekels"), about "I have a business here the year round," "I am a home industry," etc., call the attention of the citizenry, including merchants, to the fact that provisions for the actors, "directors", producers and all help, and the horses, et cetera, with carnivals are purchased right in the towns where they exhibit; that all attaches of carnivals spend money with the merchants while their "films" (shows) are in town, and refer the town-folks to like amount of "home-town" expenditures on the part of the one doing the knocking.

"Pickups" from the Texas Kid Shows: Ed Lundgren and his Congo Snake Show joined at Hearn's, Tex. Bennie Smith is on the front. Incidentally Bennie sold his supply of Billboards (issue of February 28) before reaching Jimmy Ryan, but Jimmy didn't "borrow one". Instead he sent to Houston for a copy, even if it did cost him a "buck".

Seems that it took Fred Calkins to show 'em a store show could be run legitimately at San Antonio, and he had six weeks of honest-to-goodness business. Martha Lewis of Calkins' concessions, has returned from a visit home to Shenandoah, Pa.

The name of Al Hansen, who has seven concessions (last season with the Morfoot Shows thru Kentucky) was wrongly spelled in last issue of The Billboard (probably somebody wrote it too hurriedly with a pen or pencil).

There's none of the "let-me-look-at-the-Letter-List" Billboard readers with this outfit.

Texas Kid doesn't say a great deal (out loud), but he knows "where he is at"—his business.

A member of the Bridgeport (Conn.) Board of Police Commissioners was quoted as saying, in connection with the board "banning" all carnivals in that city after May 29, that "the local people must be protected." A local beach pleasure resort opens May 30. Two permits were issued, however, for local organizations to sponsor carnivals—provided they were concluded before the "ban" takes effect. Probably the police commissioners see a clear path ahead of them, but Deb. can't quite get it clear what "local people" are to be "protected".

ORIGINAL No. 7 FULL SIZE CALIFORNIA

DAHLIAS

6 Assorted Colors (Short Stems).

\$30.00 Per 1000

25% deposit required on C. O. D. orders. Sample assortment of 100 in assorted colors sent upon receipt of \$3.50.

KIRCHEN BROS.

Importers and Manufacturers, 221 W. Randolph St., CHICAGO, ILL.

"HENDRYX"

REG. U.S. PAT. OFF.

Cages Attract Customers



No.

274

Recommended by Harry Brown

THE ANDREW B. HENDRYX CO. New Haven, Conn.

You Still Have Time

But it requires quick action, as Last Advertising Form closes in Cincinnati March 15 for

The Big Spring Special Number of The Billboard WIRE YOUR COPY TODAY

AUSTIN, TEXAS, Office of Collector of Internal Revenue, February 28, 1925. The following described property seized of Con T. Kennedy Carnival Shows, under warrant of distraint for nonpayment of assessed taxes due, will be sold as provided by Section 7150, Revised Statutes, at public auction, on Friday, March 20, 1925, at 10 a.m., in front of the Post Office Building, at Waco, Tex.: 6 Flat Cars, 1 Box Car, 1 Pullman, 8 Flat Wagons, 5 Box Wagons and contents consisting of Seaplane, Mexican Derby and other carnival equipment. JAMES W. BASS, Collector of Internal Revenue.

AIRDOME FOR SALE

At Decatur, Ala. Have done fine business last ten years. L. W. CRENSHAW, Decatur, Alabama.

FOR SALE GLT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

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WILL NOT CLOG IN THE COIN TOP

**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

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Automatically shares the profits with purchasers of **Caille Quality Mints**

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The result of thirty years' experience

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Thick, thin, bent or mutilated coins quickly removed

**No Clogs Possible—Easy To Operate**

6241 Second Boulevard, **DETROIT, MICH.**

## COLTON'S GREATER SHOWS

Open April 18-25, Elmira, N. Y.

TWO SATURDAYS

Binghamton, N. Y., following week; then in coal region. Have three Rides, Merry-Go-Round, Whip, Ferris Wheel. WANTED---A few Shows and Concessions if O. K. Few good Wheels open. Cook House sold. Would like to hear from some nice clean Concessions, also good Wheel Men. Address all mail or wires to

**LEO COLTON,**  
New Armory Hotel, - - Binghamton, N. Y.

## SANDY'S AMUSEMENT SHOWS

"A Show with a Reputation. Not the Biggest, but One of the Best."

WANTED—Merry-Go-Round, SHOWS and CONCESSIONS. Rides. We have new Merry Mix-Up, new Rolling Wave, Baby Seaplane and a No. 12 Hill Ferris Wheel. CAN PLACE these more Shows. Will furnish outfit and finance any good attraction of merit. Concessions: PAN PLACE Wheels, Grind Stores and American Palmist.

PAID SECRETARIES AND COMMITTEES wanting 5 Rides, 10 Shows, 10-piece uniformed Concert Band and a Free Act and a limited amount of Concessions, get in touch with MR. EDWARD MURPHY, General Agent. All others address SANDY'S AMUSEMENT SHOWS, 1714 East St., Northside, Pittsburgh, Pa. New York Office, 858 East 156th St., Bronx, N. Y.

HELP WANTED in all departments. We buy and sell anything pertaining to Outdoor Shows. State your wants. Wrestlers and Boxers wanted. Savage Tulls, write CHIEF CREE, 121 Cleveland St., Lyria, Ohio.

## George T. Scott Greater Shows

Last Call. Open March 23, Strong Auspices.

Have opening for a few more Concessions, Grind Stores, \$25.00; Bill Game, \$25.00; Wheels, \$30.00. Any amount over 11 feet extra. This para all, including one transportation. CAN USE good All-Day Grinder and Working Act for Bill Show, Workmen for Rides. CAN PLACE any Show of merit that does not conflict and capable of getting money. Would like to hear from Chas. A. Pater, Shyky Walker, Frank Hillman. Address all mail to

**George T. Scott,** - - Box 306, Anadarko, Okla.

## NOTICE!

### HARRY COPPING SHOWS

OPEN APRIL 25TH

Have a few Concessions open. Knife Rack, High Striker or anything new and legitimate. Would like to have one more real show. Let me know what you have

**HARRY COPPING,** Reynoldsville, Pa.

### GERARD GREATER SHOWS

OPEN EARLY IN APRIL.

WANTED—American Palmistry, Corn Game, Hoop-La, Buckets, Pan Game, String Game, Fish Pond, Devil's Bowling Alley, Darts, High Striker, Spot-the-Spot, Ball Toss, or any other Grind Store.

FOLLOWING WHEELS OPEN—Leather Goods, Lamp Balls, Aluminum, Groceries, Floor Lamps, Birds, or any other Wheel that doesn't conflict. Experienced Help for Mangola Chair-O-Plane and Big Hill Wheel. Address all mail

**CHAS. GERARD,** Manager, Winter Quarters, Torrington, Conn. Phone 1346.

THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS. "BILLBOARD".

Surely not those of the citizenry who prefer attending carnivals at intervals as a change of entertainment; for instance, to being denied this privilege and being virtually forced to go to the beach resorts, "sit it out" in movie and other theaters or some other places of entertainment that they have the opportunity of visiting (week in and week out) thruout the summer months—the movies the year round. If past accountings have shown that carnivals being held in Bridgeport, week engagements, have attracted crowds of the citizens, thru which for a few days the carnivals lowered the usual attendance at the thruout-the-summer opportunities, does it not seem plausible to assume that those crowds of the citizenry impressively displayed that they sanctioned the "change"? Didn't they show by their attending the carnivals? If officially denied this privilege wherein is these "local people's" protection?

### Morris & Castle Shows

Shreveport, La., March 5.—The winter-quarters work of the Morris & Castle Shows is moving along smoothly and progress of building and rebuilding is showing marked success. The electrical department was opened last week by Electrician Frank South, who has bought a new transformer to add to the transformer wagon equipment to take care of the added load this season. This gives an electrical capacity of 200 k.w., with the usual overload.

Harry Calvert, manager of the Water Circus and "Noma" attraction, arrived this week from San Antonio, where he put in a most enjoyable winter. Roy Crane, the famous water clown, accompanied Calvert back to Shreveport. A letter from Capt. Fred Bond, the boy high diver who suffered a broken back during the Minnesota State Fair last season, states that he is getting along nicely and is getting about with the aid of a walking stick only, also that he will be back in time for the opening date. Howard Roderick has been enrolled on the executive staff as secretary, assisting Al G. Beck, treasurer, who celebrated his 25th birthday Tuesday. Art Elderidge, general superintendent of the 101 Ranch Show, was a visitor to quarters.

Mrs. John R. Castle entertained a large crowd of Shreveport friends with an old-fashioned barbecue, having the last-season cafeteria setup, which was decorated with pine-tree branches. All attending voted it a most novel and delightful affair. Music was furnished by Mrs. Castle's radio console, which was taken from the private car and placed among the pine bowers. Lynn Dunn is expected to start next week the building of the new front for the Wild West Show, which promises to be something unique in the way of fronts for like attractions. Zeke Shumway has completed his new Motordrome, the color scheme being black and white, making a most wonderful flash. Hazel Heien Kempf, niece of Bruce and Irving Kempf, was elected Queen of Mardi Gras at the Claiborne School of this city and was also selected as one of the maids at the Mardi Gras festival held at the Youree Hotel. Little Hazel is only 12 years of age, but a most talented and popular girl in spite of her tender years. **JOE S. SCHOLIBO** (Director of Publicity).

Lists will appear in the next issue.

## WANTED

### Bohemian Glass Blower

Who can work draw box and make stock. Good proposition in Ten-in-One Show on Venice Pier. **S. W. McGEARY,** Kinney Pier, Venice, California.

## BEANO or CORN GAME

The Fastest and Best of All.

Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT.....\$ 5.00  
70-PLAYER LAYOUT.....10.00

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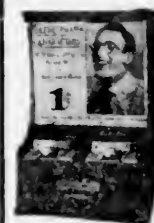
For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Pennants, Novelties, Balloons, Cakes, etc. Send today for our new Catalog No. 124.

## SLACK MFG. CO.

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## OPERATORS

TWO PROVEN PENNY GETTERS  
Run Anywhere—Steady Repeaters  
**MADE TO MAKE YOU MONEY**



### Ideal Post Card Vender

A great little machine to install in School Stores, Billiard Halls, Restaurants, etc. We publish about fifty series of Postcards for the Ideal. You just change the cards and display sign regularly and get the pennies all the time. Sells one to three thousand cards weekly. Send for descriptive circular of Ideal, Postcards and operators' prices.

### Duoscope Picture Machine

A steady money getter for operators in School Stores, Resorts, Arcades, etc. The Duoscope is the smallest picture machine made using our genuine photo views of art motifs and comedy pictures. Holds two sets of views. Requires no electricity. Operates by hand. One-cent or five-cent play. Send for descriptive circular of Duoscope, Views and operators' prices.



**ASK US HOW YOU CAN START IN BUSINESS.**  
World's Largest Makers of Coin-In-Slot Amusement Machines and Supplies.

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## FAMOUS NOS-NIVEL PEARLS

Guaranteed Indestructible, with Rhinestone clasp.

24-Inch, \$4.00 Per Dozen

30-Inch, \$5.50 Per Dozen

Beautiful Heart-shaped Push Boxes, \$4.00 per Dozen.

20% deposit must accompany C. O. D. orders. Have you our 1925 Jewelry and Novelty Catalog?

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**MINTS FOR MACHINE USERS.**  
1,000 regular 5c Packs, \$12.00. All flavors. Buy direct. Small deposit with order. **HELSMET MINT CO.,** Cincinnati, Ohio.



# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, BAZAARS, DEPARTMENT STORE AMUSEMENTS, STORE-ROOM SHOWS, RADIO SHOWS



(Communications to 25-27 Opera Place, Cincinnati, O.)

## Mecca Temple "Barn Dance" Big Success

New York, March 6.—The beautiful Mecca Temple Mosque was thrown open to the public Saturday for a barn dance, one of the neatest indoor attractions ever presented in this city. The spacious banquet room was turned into a side show and concession hall, all booths and decorations being furnished by John W. Moore, late owner of the John W. Moore Indoor Circus. Several well-known Eastern show owners and carnival men acted as operators of the different wheels, which were played enthusiastically.

In the theater were seen several fine acts, presented by Walter R. Johnson, which included Jessie Lee Nicho' and her posing horse and dogs, Snyder's trained goats and monkeys, and William (Red) Farrell's bucking mule, "Sarsaparilla". An eight-piece rube orchestra, under Harry Boylston, furnished music. In the freak and other acts were noticed Koo-Koo, the bird girl; Zip; Belle Barlow and her pets; Joe D. Cramer; Baby Bunny and Pete Robinson; Excello, contortionist; Montana Hank, Armless Martha Morris and Dora, bearded girl, a new attraction to this section. Doc Murray of the Sheesley Shows presented his sword-box trick on the band platform. All attractions were furnished from the office of John C. Jackel and presented under the direction of Floyd M. Woolsey. It is estimated 5,000 people attended.

## Flint (Mich.) Circus Under K. K. K. Auspices

Flint, Mich., March 7.—After a three weeks' layoff the John W. Norman Circus is to open a week's engagement Monday in the Lakeside Coliseum under the auspices of the K. K. K. Berry and Beck, owners, report that the Norman Circus played to big business at Saginaw and Bay City, Mich., under the same auspices. The advance sale here is said to be heavy.

A carload of circus properties arrived the past week and includes blues and star backs for 3,500 persons, as well as a ring bank and other equipment to be used under canvas. The show will offer 20 acts and 10 clown numbers.

The staff includes Jud C. Hackett, general representative; Chester C. Snow, Earl Reid and Mrs. J. C. Hackett, special agents; John Starkey, superintendent of seats; George Clark, equestrian director; Henry Frees, musical director; Fred H. Beck, secretary, and John Paul Jones, director of publicity. The show is booked to play Indiana, Illinois and Wisconsin territory and will open in Detroit under canvas in May.

## Ticket Sale Forces Added Performances

Pittsburgh, Pa., March 7.—Two additional performances of the Firemen's Death Fund Benefit Circus at Motor Square Garden next week will be given each of the last days of the affair, Fire Chief Shanahan said in announcing that all tickets, covering the number of performances originally planned, had been sold. Tickets for the extra performances were immediately placed on sale. The advertising car, which arrived in the city a week ago, thoroughly billed Pittsburgh and surrounding towns within a radius of 20 miles with posters depicting the attractions of the circus. Helen McCrackin, producing manager of the circus, announces the following as entertainers: Poodles Hanneford, the Fearless Flyers, the Nelson Family, Madam Berzac, Capt. Dickard, the Youngs, the Solts, the Mardoes and John Robinson's elephants.

## Poultry From U. S. in Show at Havana

Havana, Cuba, March 8.—Havana is having an International Poultry Show. Thomas Hughes is introducing it, the first such affair offered in Cuba. Many exhibitors are Americans, some of them being Mrs. Effie H. Harrop, of Orlando, Fla., 40 birds entered; Mrs. Jacob Tescher, of Evansville, Ind., who has 40 birds in the special "Sussex" breed; Mrs. Albert Schmidt, Barnard, Kan., has 4 entries of Narragansett turkeys; Mrs. S. Owen, of Seville, Ind., has four entries in bronze turkeys; Mrs. Maggie Stuffer, Centerville, Ind., has two entries in bronze turkeys, and Mrs. Jacob Tescher's collection shows some tri-color birds that made a hit with American fanciers. Much interest is being manifested in the show, which will be continued for two or three weeks at the Indoor Tennis Club Building.

## Took Feature Acts To Daytona Circus

Daytona, Fla., March 8.—Bob Morton's Shrine Circus, which held forth for six days on City Island, brought 20 feature acts. The grounds were thronged daily. Hank Sylow, clown policeman, and his dog, B-x, aided in amusing the audience. Mr. Morton instructed Dr. J. R. Pierson and a crew of local people in the art of spelling, and at the conclusion he de-

clared them among the best barkers he ever taught. Vic Graham's Band filled the air with music.

## Brownsville Indoor Circus

Brownsville, Pa., March 7.—Many novel features were introduced at the circus in the new Elks' home this week. The bill consisted of 10 big all-star acts and a troupe of clowns from the John Robinson Circus. With the troupe was the famous clown band.

## Shrine Circus at Utica Starts Auspiciously

Utica, N. Y., March 7.—Fred Bradna opened his second annual Shrine Circus here Monday under the auspices of the Ziyara Temple auspiciously. This season Mr. Bradna brought to Utica some of the cream of the circus world. There are several outstanding features with the show this year. And press and public are taking more of the Shrine Circus than ever before. Mr. Bradna deserves much credit in putting this high-class combination together.

It would take up much space to mention each individual act with the show, so to make it as brief as possible the show runs as follows, in 18 distinct displays: Opening with grand entry of clowns, introducing fast, furious comedy acrobatic feats by Gene DeKos, supported by Gaby and Charley Cheer; Harry De Mario, contortionist; Spader Johnson, in a comic entry; Aerial Smiths, a double trapeze act; Madam Ella Bradna and Company; Gene DeKos, acrobat; La Marlette, aerialist; Nalda Miller, girl on the silver thread; during intermission those four musical nuts—Gene and Gaby DeKos, Charley Cheer and Herman Joseph; three well-known clowns—Herman Joseph, Kid Kennard and Billy Hart, Miss Pallenberg and her wonder bears; Gene and Gaby DeKos, acrobatic act on stilts; Karol Brothers, a sensational mid-air performance; the famous Riefenach Family of bareback riders; Charley Smith, all by himself; Dan Darragh presents greatest baby elephant act; Buck Baker and his "Funny Ford"; Clown Band, with James Spriggs; Hilary Long, in his slide for life. Joe Basile and his all-star concert band is one of the big features of Mr. Bradna's circus.

## Harry La Pearl's Circus For Huntington, W. Va.

Edward A. Sabath, general representative of La Pearl's Circus Company, writes: "Everything is going along nicely for the show to take place at Bigg's Armory, Huntington, W. Va., under the auspices of the National Guard and American Legion the week of March 15. Some of the best circus talent has been engaged by Harry La Pearl, who also acts as producing clown. The show will consist of 20 acts, among the features being the Duttons' entire show, the Famous Fearless Flyers and Loose and Loose. Sam Prettall, wrestler, will be the feature of the concert. Mr. La Pearl produced the circus last year for the police and firemen and it was a big success. Judging from present indications this show promises to be another winner. Contracts also have been signed with the National Guard companies of Charleston, W. Va., for the week of March 30. This show will be known as an exposition of allied shows, and will consist of vaudeville, circus acts, style show and dancing. There will be several 10-cent side shows, also concessions of all kinds. Several ladies' societies are combining as backers of a girls' popularity contest also being staged."

## Display of Jewels In Atlanta Products

Atlanta, Ga., March 7.—The most extensive and costly display of jewels ever seen in the South will be made at the Atlanta Manufacturers' Exposition at the Auditorium March 16-21. More than \$250,000 is the value placed upon the diamonds and platinum to be exhibited by a local firm of manufacturing jewelers, which will install a plate-glass booth, watched by a special guard, in which the manufacture of platinum mountings will be demonstrated. Equally elaborate are displays to be made by numerous other concerns exhibiting Atlanta-made products.

## Moose Indoor Carnival

Salem, O., March 6.—Extensive plans are being made for an indoor carnival and exposition to be held March 19 to 23 under the auspices of Salem Lodge of Moose. There will be a change of program nightly. Vaudeville acts and variety contests will be offered.

## Yonkers Auto Show

Yonkers, N. Y., March 7.—The fifth annual Yonkers Automobile Show closed tonight in the State Armory after the most successful week in the history of such promotions here. James J. Callahan again had charge of the event. The previous week Mr. Callahan had a suc-

(Continued on page 95)

## TO AVOID DISAPPOINTMENT



ORDER YOUR COPY NOW From Your News Dealer or Direct. Fifteen Cents.

ORDER BLANK

THE BILLBOARD PUBLISHING CO., Cincinnati, O.

Please enter my subscription for one year, for which I enclose \$3.00. I understand the Spring Number, dated March 21, will be included in my subscription at no additional cost.

Name .....

Address .....

City..... State.....

**\$20.00 SPECIAL \$20.00**

## 25 Inch Diameter Wheel

Painted on both sides in any combination you desire. The outside rim is 1 1/2 inches thick. Hub and spokes are made of solid hard aluminum casting. Runs free on hardened ball bearings. Encased in rust-proof casing and cannot fall out. Heavy steel, nickel-plated, polished pins are used. Aluminum indicator holder. Beautifully painted, clear and easy to read from a distance. Wheel is accurately balanced. Satisfaction guaranteed. Prompt delivery. \$20.00 EACH. Also carry a full line of Carnival and Bazaar Supplies.

## E. A. HOCK COMPANY

171-173-175-177 NORTH WELLS STREET, CHICAGO, ILLINOIS. Our New Spring Catalog Now Ready, Showing Many Up-to-date Items.

## MAMMOTH INDOOR CIRCUS

QUINCY, ILL. 514 JERSEY ST., K. OF P. AUDITORIUM, ONE BIG WEEK, MARCH 30 TO APRIL 4. FOR BUILDING FUND, M. W. OF A. Over 1,000 members—everyone boosting. Three big Ladies' Auxiliaries (Royal Neighbors) selling tickets. Building right downtown, steam heated. Ceiling 24 feet. WANT CIRCUS ACTS, those who can double. WANT CONCESSIONS. All Show Wheels open at 25% of gross. \$15.00 deposit on each for space. Grand Shows the same. Also want Frozen Sweets, 50-50; Pop Corn Machine, Novelties, etc. WANT Banner Men. All address

PROMOTER M. W. of A. Circus, 116 South 3d St., Quincy, Ill.



(Communications to 25-27 Opera Place, Cincinnati, O.)

Sarasota Festival Is Great Success Would Have Races During Legion Meet

First Annual Orange Blossom Event. Proposed by Mr. Charles Ringling, Ends in Blaze of Color and Glory

Sarasota, Fla., March 7.—With a merry-making night in which all care was forgotten, Sarasota's first annual Orange Blossom Festival was brought to a fitting finish this evening, closing in a blaze of color and glory with the fireworks spectacle, Carnival of Venice.

The festival, which was conceived and proposed by Mr. Charles Ringling, was a great success from beginning to end, and Carl Hathaway, of the Ringling Bros. & Barnum Circus staff, is deserving of special credit as executive in carrying out Mr. Ringling's ideas.

Many thousands of visitors were brought to Sarasota, "Florida's Wonder City," to witness the pageants for which much of the paraphernalia came from the Ringling Circus quarters at Bridgeport, Conn. Resources of Sarasota were shown in an introductory pageant Tuesday night. Wednesday the entire afternoon was given over to the New York Giants, who have brought new laurels to Sarasota by holding spring practice sessions here. Manager John McGraw of the Giants modestly withdrew his name four times when proposed for King of the Festival, but the good citizens of Sarasota would not have it that way. John and Mr. Charles Ringling, of course, were the first thus honored. Each night elaborate pyrotechnics, by the Theatre-Duffield Company of Chicago, were allegorical portrayals of Florida progress. In addition the displays included representations of warfare in the skies and on the seas, as well as features in which well-known characters of the newspaper comic supplements appeared. The fireworks were easily the big feature of the festival, and were set off along the water front of Golden Gate Point. Power boat regattas Thursday and Friday, for which large prizes were offered, also were drawing cards.

California Jubilee To Be Seven-Day Festival

San Francisco, March 7.—The celebration of California's diamond jubilee in San Francisco will start September 5 and continue with a variety of spectacles until the night of September 12.

The executive committee of the organization announced that no change in the dates fixed would be contemplated. The decision followed a conference held to discuss the conflict in dates between San Francisco's Diamond Jubilee Celebration and the State Fair of Sacramento.

Negotiations are now under way to avoid this conflict if possible. It is suggested the State fair, like every other function to be held in the State this year, be made an integral part of California's Diamond Jubilee Celebration. The detailed program is being worked out by a committee under the chairmanship of Lewis F. Byington. No definite program has been mapped for the opening date, but it has been decided that the feature of that day's celebration will be a gorgeous night fete. Sunday will be a day of sport events and sightseeing tours. Labor Day will disclose the first pageantry of the celebration. A naval and military spectacle will hold the spotlight Tuesday.

The most spectacular of the day and night pageantry will mark the celebration on September 9, Admission Day. Through the medium of group and float and tableaux, every phase of California's history will be depicted in the pageantry planned for that day.

Wichita Pageant To Replace Wheat Show

Wichita, Kan., March 6.—The fall show, sponsored by the business men of Wichita, will be held the second week in November. Allen W. Hinkel, chairman of the fall festival committee, submitted a report in which the committee recommends the live-stock show be made the nucleus of the exposition. It was suggested that no attempt be made to revive the wheat show, but that there should be a fair of some kind, with carnival features in connection, and several parades and a grand pageant are proposed.

Akron (O.) Centennial

Akron, O., March 7.—E. Helm, business manager of the Akron Centennial Celebration, to be held the week of July 19, has opened headquarters here. Preliminary plans have been completed for holding the big event.

Omaha, Neb., March 6.—As a big outdoor attraction for the week of the American Legion convention here next October an effort is being made to secure the Pulitzer races, it was stated by William Ritchie, prominent attorney. Ritchie said that he had the assurance of Reed Landis, son of Judge K. M. Landis, who is said to have considerable influence in the organization handling the air races, and who favors this city, that Omaha could secure the air meet if a proposed large municipal landing field is completed in the near future. The Pulitzer races were held here in 1921, and it has been said that if the event could be brought to Omaha this year enough money would be obtained in admission fees to pay the cost of preparing a landing field of sufficient size to accommodate the large number of planes which would participate.

Spokane Moose Carnival

Spokane, Wash., March 7.—The Loyal Order of Moose has fixed the week of May 23 as the date of the annual circus, which will be in the form of a carnival on the local circus lot. The city council has waived the license fee.

Lists will appear in the next issue.

Water Carnival at Tarpon Springs, Fla.

Tarpon Springs, Fla., March 7.—Notwithstanding the conflict in dates with the Orange Blossom Festival at Sarasota, the Water Carnival and Illuminated Fleet attracted crowds that taxed the seating facilities to capacity. Special trains operated from St. Petersburg both days. The Community Players of Tampa presented Little Tugboat on the first night, and the Riddle of Isis, with an Egyptian ballet of 40 dancers the second night, from a floating stage in the natural water amphitheater. A trained dog act, which received great commendation at the Tampa Fair, was also featured. The Illuminated Fleet, the great spectacle of the carnival, had hundreds of entries, many persons pronouncing it the most gorgeous creation they ever witnessed.

Will Hold Pow-Wow Of 46 Indian Tribes

Ponca City, Ok., March 6.—A convention of Indians from every State having Indian population and from Mexico and Canada, will be held here May 18-21 under the auspices of the Oklahoma Society of Indians, of which Sylvester J. Soldani of Ponca City, an Osage Indian, is president. Forty-six different tribes will be represented. It is planned to make the "pow-wow" the largest held since tribal relations were severed. The Society of Oklahoma Indians, organized last year, had its first convention at Tulsa. Six thousand Indians were visitors. A tract of about 80 acres near the city will be obtained for the Indian camp. Large circus tents have been engaged to house the many attractions. The housing question will be solved partly by the majority of the Indians living in their own tepees. A pageant in which all the tribes will participate will be a special feature of the program on three afternoons. Each afternoon will be devoted to some special entertainment, the mornings being given over to business meetings of the society.

show was playing Williamsport, Pa. Excited from some source, the horse slipped its halter and got among some baggage stock in the barn, and was so severely kicked, it was found advisable to end its life by shooting. "Col. Fred" was one of the most intelligent horse actors on the road.

The date of the official opening for the summer season of Luna Park, Coney Island, is announced as May 16, at which time the well-known Luna Circus will be presented.

Henry Meyerhoff, Eastern show owner, entertained J. K. Palsley, manager of the Ottawa (Ont.) Exposition; William MacDonald, chairman of the midway committee, and former Mayor Frank Clamp, now city controller, all interested in outdoor amusements in that city, who were in New York for a few days last week looking over free attractions.

John Mitchell, president of the Brazilian Gypsies of the Southern and Eastern districts, announces that at a recent meeting held in New York it was unanimously decided that no more Gypsies would book with carnivals owing to the excessive amount asked for space. Mitchell said that they would return to the old game of booking independently.

Happy Harrison's Circus, consisting of leaping grayhounds, ponies and a bucking mule, has been engaged by Andrew Downie to fill the place made vacant by the death of the horse, "Col. Fred."

Charles Roth, former carnival concessionaire and now president of the Keen-Edge Knife Sharpener, New York, reports that business is great and that he expects large sales for his product this season.

M. Kraut, well-known owner of motor-dromes, recently acquired several pieces of good property on the Boardwalk at Rockaway Beach, and now controls a fine dance hall, motion picture house and skating rink, besides his World's Side Show and Motordrome on that famous walk.

Yonkers Auto Show

(Continued from page 9b) Successful auto show at Adams, Mass. Mayor Ulrich Wiesendanger, as was the case a year ago, opened the Yonkers show, and, being in the automobile business, had one of the largest exhibits. Yacona's Orchestra furnished music each day, and Emily Beglin, of the St. Louis Municipal Opera Company, and Evelyn Thomas, formerly in musical comedy, appeared in song numbers.

May Have Carnival

Peoria, Ill., March 7.—The Pekin Fans' Association, which has a committee looking over prospective sites for a baseball park, is planning to book a carnival for some time in May as one of the methods of raising necessary funds.

Cincinnati Radio Show

Cincinnati's first radio exposition is being staged at Music Hall this week. Besides elaborate exhibits, the entertainment features are on an elaborate scale, with broadcasting almost continuous. In addition to Cincinnati artists, out-of-town singers and musicians are being presented.

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

OUT IN THE OPEN - By Fred G. Walker - Communications to The Billboard, 1493 Broadway, N.Y.

General Chairman John Moon, of Lockport, N. Y., announces among others the appointment of Douglas Patterson, chairman of events and attractions, and George Grant, chairman of the concession committee for the Old Home Week and Centennial Celebration of the opening of the Erie Canal and 60th anniversary of the incorporation of the City of Lockport, combined events, slated for the week of July 20.

George W. (Doc.) Hamilton, well-known general agent, formerly with the Lew Dufour and other attractions, has signed in a like capacity with the Matthew J. Riley Attractions for the coming summer. Walter B. Fox will later join Mr. Riley in booking fair dates. Louie G. King will act as second agent.

"Old Wagon Show Days", by Gil Robinson, a copy of which we read recently, contains much interesting reading matter and numerous illustrations, all of which will appeal to those in the outdoor field. Names of managers, agents, performers, bosses, concerts and others who traveled with the John Robinson Circus from 1857 to 1893, are included in this book, a copy of which should be in the library of every showman.

Abraham Lower, well-known animal man, formerly of Columbia and Dreamland, New Jersey resorts, will this summer have the zoo at Twinbrook Park, Middletown, N. J.

Our annual letter from "Big Hat" Al Fisher, general agent, this season with Abner K. Kline, informs that he is well and doing, and may possibly appear on Broadway at the close of the season with his customary straw hat exclusively for winter wear.

Don't get discouraged; even an eagle cannot fly high until it first grows strong wings.

One complete performance of Miller Bros.' 101 Ranch Wild West will be given at the ranch April 18, four days previous to its opening at Oklahoma City, Ok.

John R. Nalon, lecturer and magician, who last season had the 20-in-1 on Layole's International Shows, recently arrived in New York and says he will have something entirely new for side-show visitors this season. Mrs. Nalon (Claire Thelma), crystal gazer, has been playing thru New England this winter. These folks probably will be at Coney Island this summer.

Andrew Downie dropped into New York for a short stay, early last week, and, incidentally purchased a new automobile. He has not announced his plans for after

the winter tour of the Keith-Albee Circuit, which terminates March 21.

The next meeting of the Outdoor Showmen's Association will be held at the Kermac Hotel, New York, March 13. Hon. Francis D. Gallatin, president, respectfully requests all members to attend as far as convenient.

Jessie Lee Nichols, well-known equestrienne, has accepted a route of five weeks on the Keith-Albee Circuit, over which she will present her posing animals. The act is under the management of Harry Allen.

Martin MacCormack, popular Eastern showman, is presenting his ZaZa Show on a tour thru South America and writes that business is very good. Mac carries a five-piece band and three autos, which take part in daily parades as a ballyhoo.

We are pleased to learn that Edward Russell Salter, press representative of the Johnny J. Jones Exposition, is again up and doing, and feeling fine.

Harry Eddels and Donald Siegal, well-known carnival men, who last season acquired Atlantic Beach Park, Newport, R. I., are placing a number of new riding devices and attractions. They have just returned from North Tonawanda, where they purchased from the Spillman Engineering Corporation a three-abreast carousel.

L. Bester, representing the Industrial Railway and Locomotive Works, of Germany, makers of miniature steam trains, announces having placed several trains in amusement parks and recreation establishments.

C. C. McCarthy, Inc., of a town in Pennsylvania, pulls something new in the way of a share-selling proposition to which only McCarthy's are eligible to purchase. The concern sells premiums and novelties to churches, lodges and organizations for bazaars and picnics. The name only counts. If you are not a McCarthy you cannot buy shares.

Jenny Zerado, entirely recovered from her recent illness which forced Les Zerados, equilibrist, to cancel temporarily with Andrew Downie's Keith Circus, played the Shrine Circus at Detroit, Mich., after which the act immediately rejoined Mr. Downie at Philadelphia. Les Zerados will open with the Ringling-Barnum Circus, March 28.

"Col. Fred," the horse with the "human brains," property of Otis Loretta, of Corry, Pa., and an attraction on the Andrew Downie Circus in vaudeville, was necessarily killed last week while the

WANTED For I. O. O. F. Reunion AT ALBANY, MO., AUGUST 25, 26, 27 Shows, Concessions, Free Arts and Balloon Ascensions and Parachute Leap. Prefer lady rider. No fat joints tolerated. Answer SECRETARY L. BOX, Albany, Mo.

I. O. O. F. No. 41 FESTIVAL GRAND RAPIDS, MICH. WANTS Independent Shows, Rides and Concessions, also good Painter. Four weeks, April 20 to May 16, in four different locations. Will book for one or four weeks. Everything open at this writing. Concessions positively will work. Address D. PERRY, Chairman, 813 Sheldon Ave., S. E., Grand Rapids, Michigan.

PENNS GROVE CHARITY INDOOR CIRCUS WANT all kinds of Concessions, Stock Wheels, Circus Acts, for March 16 to 21, 1925. Write or wire JOE MALLEY, Treasurer, 3 South Broad Street, Penns Grove, N. J.

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SPRING 1925

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# PIPES FOR PITCHMEN

BY GASOLINE BILL BAKER

(Communications to 25-27 Opera Place, Cincinnati, O.)

Next Issue, the Spring Special.

Many of the boys are restless—"road fever".

Among the paper boys working "up in the cold" of the Northwest during the winter, a la atto, were Carl Davidson and H. Tenney. Said they preferred the "snowballs".

Did some attache of the Keno Medicine Company, in Texas, send a pipe, including roster and notes on the personnel a few weeks ago? The communication wasn't signed by any individual's signature—just the name of the company. If okeh, please shoot again.

A report reached Bill last week that Dr. R. B. French lost his complete medicine show outfit—tent, trucks, wardrobe and stock—and several of the personnel injured, by fire some weeks ago at some point in Texas. Howcum some of you folks haven't kicked in with some details on this?

Heard that "Calculator" Shults had remarkable business during a string of weeks in a store in State street, Brooklyn, his coworkers being: Robert Riggs, oil; Maurice Steinfield, herbs; Fred Mann, salts; Zanger, the Mystic; Doc Miller, publicity, and Harry Goldstein, manager.

Hear that Chief Little Moon had an exciting experience in Pennsylvania a couple of weeks ago, and that he was "dipped" of the roll he had with him, his watch and a diamond ring. Two localities were held by the authorities on "suspicion".

Ed Hahn gave away a lot of souvenir keyrings about two years ago and didn't know what he was starting when he did so. Since that time so many lost keys have been sent Ed at Chicago that he now asks Pipes to say he wants the boys to come in, describe their lost keys and see if he has them.

### LIE CONTEST

(The contributor says: "I am hereby a contestant for the 'onion-skin balloon' prize!")

"I 'velveted' so much kale last season that I—well, it was enough to buy a 200-room apartment, upstairs—over a vacant lot!"—GEORGE B. FLUHRER.

The Toneka Comedy Company (in Wisconsin), J. and H. Gottsacker, owners; Harry Gottsacker, manager, and featuring Chas. B. Paul, magician and otherwise entertainer, and Harry Leonard, black-face comedian, recently added another one-ton truck to the outfit, making three trucks and a touring car, the latter for advance work.

Hear that from a general accounting receipts were not up to "per usual" at

either the Gasparilla at Tampa or the Mardi Gras at New Orleans. Well, even the prominent events can't always be red ones, and a fellow in the pitch business is accustomed to taking the bitter with the sweet, so, as Bill Hilliar, the magician says: "Ostagazuzulum!"

Anthony Wells, he of the broken back and braces, is back in Philly, working his cards and pencils (by special permit), after two weeks at Buffalo, where, he says, he personally met but two pitchmen, J. Sullivan, working patching paste, and another fellow working off. Anthony says Philly is decidedly "off-color" for the boys.

H. Bergman "shot" that he has been having good business with paper in Southern Oklahoma and Texas. Also: "Saw Al Green and a fellow named Green working pens and they sure were passing them out. Both good workers and they were sporting a new touring car. Am waiting for spring to start north. Let's have a pipe from 'Dad' O'Leary."

W. E. Todd recently piped from Oklahoma that while in Oklahoma City he had the pleasure of meeting a number of road folks, including: Eddie St. Mathews, with notions; Pete Ellsworth, working high; Doc Young, pens; Pete Thomas, med.; Dwight Wilcox, med., and Matt George and Claud West, paper. West having since started northward to Springfield, Col., to work Capper's to the natives of that section.

Understand that the "winter bunch" in and around Tulsa, Ok., sort of "broke up" recently, getting out for the spring and summer's grind. Giles, McKenzie and Fox, subscriptionists, had left for northern points; Burnsy and Silvers headed for a celebration in Arkansas with novelties; Lambert, with "Frozen Sweets", had gone to Hot Springs, and Margie McCarthy, the McAvoys and Sid Sidenberg were getting ready to migrate northward with the bluebirds.

H. W. Birdsell, altho not at present in the game, being located at Fresno, Calif., still takes an interest in Pipes and news to the boys. He wrote last week: "In a recent issue I noticed where Bill inquired about the Wanderwells. I was in San Francisco a few weeks ago and saw their car on Market street. They had just landed and were getting lots of publicity in the newspapers. I am still in Fresno and doing well. There is always the thought that I may sometime return to the road, but not in the immediate future."

From A. B. (Zip) Hibler, from Dallas: "This is my last stand in the State of Texas and I leave it with regrets. During the past four months I have visited and done business in practically every town and city of importance in the State and there hasn't been one incident where in I have felt unwelcome or have been denied my constitutional rights. Naturally, I am grateful to Texas and Texas people and I sincerely hope that this will promote a better understanding all around. To me it seems they are the 'squarest shooters' in the U. S. A., and it pays to be 'square'."

"Tuts" Goldman and Dave Kosloff announce that they are "still under canvas," even tho they are no longer pitching. The boys are operating the Theatrical Club at Milwaukee, Wis., and have put the place on the map as a rendezvous for showfolk. The heaviest handshakes, however, are given to pitchers dropping in for a now-wow and some chow. The place is attractively furnished and nicely stocked. The proprietors feel most at home behind the counter, tho, for over it they have stretched the canvas which kept out so many sweltering suns on the road. "We're still under canvas, but we don't think there'll be any more bad seasons for us," says Tuts.

C. R. (Big Boy) Cleveland, who has worked numerous lines of pitchdom during his years on the road, the past couple of years operating in the Middle West, dropped in for a few minutes' confab with Bill last week (he was looking for one of those "loudspeakers" for window work and was wondering why-in-all some manufacturer or jobber hasn't been advertising 'em). "Big Boy" (incidentally, he now wears one of those cute little mustaches) the past year has passed out many gross of safety razor blades, also the retainers—to individuals and to merchants. He thinks he is now "located" in Cinoy, however, being connected with a popular brand of washing machines.

Notes from the N. P. and S. P. A., Los Angeles, from Secretary George Slier: "At the last regular meeting of N. P. and S. P. A. No. 1 among the new members elected were: William A. Brann, James R. Allen, Harry Bozza, George H. Harris, Claud D. Lawes, Joe Kewitt, John F. (Doc) Eagan, F. C.

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Basketball Score, Gross.....	2.00	2.10	2.20
Perfume Vials, Gross.....	\$2.15	2.30	2.45
"Close Back" Collar Buttons, Gross.....	1.35	1.50	1.65
4-Piece Collar Button Sets, Gross.....	1.90	2.00	2.10
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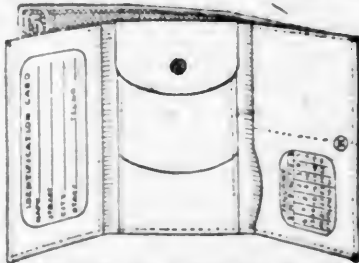
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Hodge and Floyd Sardvigen. Roy C. (Doc) Finney was elected treasurer. He succeeded Joe Silverstein, who resigned because of leaving the city indefinitely. Communications are still coming in and many applications are being sent out daily. A word to the boys: "Did you get yours yet?" There is a membership card waiting for each pitchman in the country.

Bill intended running the "meat" of the following pipe with some pictures in the Spring Special, but has found that the "snapshots" are too "weak" for clear reproduction—it is from Mr. and Mrs. W. J. Crawford—was received about two weeks ago: "We landed in Phoenix, Ariz., after New Year's, and sure did enjoy our six weeks' vacation there, including fishing trips (and we carried along our frying pans). We met Isadore Glass, the pearl king, and his '14-karat' crew. The natives must have been taking good care of Glass, as he is only 290 pounds 'light'. George Torney, one of our crew, left for New York recently to look up new stock for the coming season. Our crew now consists of ourselves, Isadore D. Glass, George E. Hildebrand, Thos. W. Coker, Daniel J. Ryan and Jack Martin and has been heading, with pearls, rugs and Spanish shawls, thru Eastern Texas and then into Florida."

Dr. George B. Fluhrer, owner and manager of the Best Comedy Company, writes: "I suppose a good many of my friends in the med. fraternity will think that I have 'kicked in', as it has been some time since I said anything for publication in the old 'standby'. I closed last Christmas, for the holidays, at Bath, Pa., and went up to Canada, my home, for the big turkey dinner. I have not reopened the med. opry, but the Mrs. and I have joined Eddie Ford's Broadway Masqueraders, a 16-people stock tabloid show at Toronto. I am the 'terrible villain' and general business actor, and Mrs. Fluhrer, chorus and bits. We are now in our sixth week and will no doubt be here until the glorious Fourth. Would like pipes from all the boys that I know in the game, including the Nortons, Jerry Frantz, Joe Burke, J. B. Robbins and Great Reno and Company."

Notes from Columbus, O.—There has been a nice lot of the boys here, located and transient, including those spending the winter in Columbus, altho occasionally one drops in and, despite information provided, tries to work on a spot that is restricted. An incident of this nature happened recently when an out-of-towner attempted to work at Fourth and Cherry streets, a narrow street location, and shortly after being considered by the officials (as to his American rights) and told that he must not collect a crowd he had almost the whole street blocked and his talk caused his arrest and he drew a fine on the charge of blocking traffic. It does not pay to be too defiant when there are other courses to pursue. None of the home boys tries to work the market except Silver Cloud, and he does not draw a crowd—just grinds. Doc Groom and wife have left for another section of Ohio. Dr. Stout has left for Cincinnati. (Continued on page 98)

**J. J. Brennan, Chicago, Ill.**

WRITES: "In 12 hours I sold 46 sets."

Profit, \$66.70

## You, Too, Can Make Big Money with Harper

NOT A CENT OF MONEY REQUIRED TO START.

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**HARPER'S TEN USE SET** washes and dries windows, scrubs, mops, cleans walls and ceilings, sweeps and mops the other things that sell housewives on sight. Complete set costs less than beans.

**Over 100% Profit**

Martin Buckley, New York City, writes: "Yesterday I sold 25 sets." Profit, \$36.25.  
 Wm. H. Hagan, Pa., writes: "I sold 30 sets in eleven hours." Profit, \$32.20.  
 Don't wait. Start today and send coupon for full particulars.

(Cut on dotted line and mail at once.)

**HARPER BRUSH WORKS,**  
 108 3rd Street, Fairfield, Iowa.

Please send me full particulars concerning your proposition and how I can start without investing a cent.

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**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

Just received Famous Combination Tooth Pick, Ear Spoon and Manicure Knife. Past seller. **\$4.00** Sample, 10 cents. Gross

Our Famous Peerless 5-in-1 tool. Big seller. Packed each in box with illustrated circular and instruction sheet. Gross **\$16.00**

**PENS** We are Headquarters for Self-Filling Fountain Pens and all Demonstrating Articles. Write for catalog.

**BERK BROS., 543 Broadway, New York**

Write for Canadian prices on these items to BERK BROS., Ltd., 220 Bay Street, Toronto, Canada

**A BIG ALL-YEAR MONEY MAKER**

Make Photo Postal Cards, Genuine Black and White Plates, and Prints with a Daydark Camera. No dark room. Finished on the spot. No waiting. Easy to operate and learn. Big profits. The Daydark Company originated the Modern Camera and was the first to offer the Operator a High-Class One-Minute Camera. Daydark supremacy began then and has been maintained.

In buying a Camera consider that you must choose the Daydark or something you hope will do as well and remember that the Daydark, the standard by which all are judged, costs no more. The Daydark Camera Line includes Six Models, from \$11.00 up.

Full line of supplies. Black Back Cards, 2 1/2x3 1/2, \$12.00 per 1,000. Mounts for same, \$4.00 per 1,000. 1 1/2x2 1/4, \$8.00 per 1,000. Mounts for same, \$2.75 per 1,000. Newly designed Mounts and Folders just out. Write to us for Illustrated Catalogue. It's Free.

**DAYDARK SPECIALTY COMPANY, 2621 Benton Street, ST. LOUIS, MO.**

**Silk Knitted Ties**

Are Fast Sellers  
 Easy to Make  
**\$15.00 A DAY**

Selling our regular 35c, 50c, 75c and \$1.00 sellers for the price of \$2.00, \$2.50, \$3.00 and \$3.50 per Dozen. These Ties go like wildfire. You can undersell everybody with big profits for you.

The POPULAR SELLER—Slim Joe Braided Ties, \$1.50 per Doz.

LATEST STYLED in Sport Bowe, per Doz., \$1.00, \$1.25, \$1.50 and \$2.00.

PRINCE OF WALES FAVORITE CRAVAT. Price \$3.50 per Dozen. 25% deposit with all orders.

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A permanent lifetime proposition for you in a substantial, unlimited industry.

Big Pay Jobs for Producing Salesmen

Our men have made from \$200 to \$1,000 a month and more. Our national magazine ads produce live leads for you. WRITE TODAY for full particulars and our FREE selling outfit of photos and profit charts on

**Windswept Silver Foxes**

Customers need have no previous fox experience or own any land—we ranch foxes for them—they reap the annual increase and pelt profits. A yielding investment for their dollars now. A steady income for the man who intends to retire. Field unlimited—sell prospects with \$5 or \$5,000. Many selling plans—full or part ownership, whole or time payment. Costs nothing to get full particulars. WRITE TODAY.

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**\$15.00 A DAY SELLING 3 IN 1 FILTER**

Stop Splash, Strains Water, Prevents Dish Breaking.

By our plan the "Bureka" 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.

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 (Estab. 1882.) C. P. Shinn, Pres.  
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**FOR ONLY ONE DOLLAR**

We ship you by registered mail the following Bonds: 10,000-Mark German Government Bond, or 5,000-Frankfurt, or 100-Li Roumanian Government, or 100-Doll Vienna, or 100-Hungarian Bonds, or 25,000-Austrian Government, or 10,000-Polish Currency Money, or 5,000-Austrian, or 20,000-Hungarian, or 500-Czar Rubles. All Bonds have interest coupons. Remit by name order. Write for complete list. Dept. 10, KAUFMAN STATE BANK, 114 N. La Salle St., Chicago.

**Burlesqued Membership**

Plus, Exemption and Permit Cards in the form of handy Pocket Calculators. Assortment of six postpaid for a dime. Agents and dealers wanted. JOHN O. BENNETT, Box 678, Rochester, New York.

**OLD DR. BROWN'S BOOK OF SECRETS**

Contains 2,000 Rare, Valuable, Tested Recipes for Mixers, Farmers, Mechanics, Manufacturers, Business Men, Medical and Household Use. Interest Tables, Ready-References, Measurements, Tables, Weights, etc. Illustrated, 100 pages. Only \$1.00.

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**AGENTS Some Seller at \$2.00**

Looks Like \$5.00 Worth Gives You \$1.10 Profit!

You should see our Nifty Nine Package. Our Representatives introduce our products with a first sale of beautiful combination sets of Toilet Articles, Soap, etc., at half store prices. No fancy talk—they sell on sight. Make twenty to thirty sales a day with \$1.10 profit on each.

**Easy to Average \$1000 a Week**

Could you ask more while introducing a line establishing a permanent business for yourself? Another plan calls for no deliveries—no investment—no delays. You bank immediate profits. Also a winning plan, a premium to each sale. Write today for illustrated circulars explaining our unique plans. Act NOW.

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**HERE IS A KNOCKOUT!**

The biggest and newest flash out. Sterling silver finish, hand engraved designs turned. Fancy Egyptian mounting, with a beautiful Mexican int. gem, 1K, with a blue-white glitter you cannot tell from the genuine. \$1.25 per Doz.; \$12.00 Gross. Stick Pins, \$2.75 to \$3.50 Gross. Stick Pins, 45c Doz to \$4.50 Gross. in bulk. Send for our new catalog and monthly circular.

**KING LEON, 19 South Wells St., Chicago, Ill.**





**ST. PATRICK'S DAY FAVORS**

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No. 10—Plain Silk Shamrocks.....\$0.90  
 No. 25—Red Celluloid Rose on Shamrock..... 1.75  
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 No. 70—Silk Amer. Flag Bow on Shamrock..... 2.50  
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 No. 500—Miniature Cell. Kewpie on Sham..... 2.50  
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 No. 12—In. Silk Irish Flag on Stick..... .75  
 No. 12—In. Silk Irish Flag on Pin..... .75  
 No. 12—Line Celluloid Buttons, "Erie Go Brush", Per 100..... 1.25  
 Green Tissue Paper Carnations, with Wire Stem..... Gross \$1.00; Gross, 1.75  
 No. 5819—Paper Blush Shillalah..... 4.00  
 Dozen, 35¢; Gross,..... 4.00  
 Im. Potato Candy Box..... Doz., 80¢; Gross, 9.00  
 No. 1391—Green Wira Snakes Doz., 80¢; Gr., 9.00  
 No. 4602—Flex. Wood Snakes Doz., 65¢; Gr., 7.50  
 No. 6291—Satin Heart Buses, Doz., 40¢; Gr., 4.75  
 No. 6292—Satin Heart Buses, Doz., 75¢; Gr., 8.50  
 No. 6115P—Assorted Crepe Paper Hats..... Doz., 40¢; Gr., 4.50  
 No. 5439P—Assort. Paper Hats, Doz., 80¢; Gr., 9.00  
 No. 1788P—Shamrock Emblem Squawker Balloons..... Doz., 30¢; Gr., 3.50  
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 25% deposit required on all C. O. D. orders.

**ED. HAHN, "HE TREATS YOU RIGHT"**  
 222 West Madison Street, CHICAGO, ILL.

of inactivity. It is about time that pitchdom should get out of the gutter and back into the middle of the road.

The history of the world could probably be searched in vain for an instance that would show of any body of men with a spirit of defense as weak as has been that of pitchdom.

Wouldn't you think that any sane body of men confronted by such a catastrophe as the end of their world would take the trouble to locate the cause of the impending disaster and use that cause for thought and wisdom to build up a great, strong bulwark of defense?

Pitchdom wrongs itself when it does not think of these discreditable things which have spattered it with the thick, clinging mud of shame and disgrace. Pitchdom again wrongs itself when it is afraid to discuss these things among its members who are silent when the roll is called. This silence, which is a discredit to intelligence, which is a flagrant violation of the pride and honor and a deplorable confession of weakness, seems beyond comprehension.

It is about time that pitchdom, also the jobbers, wholesalers and manufacturers who are the source of supply, consider the situation and devise an effective campaign which will offset an impending calamity which is gnawing at their very existence. The continual closing of towns must bring home the fact that they must pay the price if they do not arrive at a solution of this problem. The vital importance of the immediate necessity of this campaign is so undeniably plain that there can be no common-sense argument to refute it. Something must be done, and it must be done quick. There must be energetic steps to forestall an increase of this catastrophe, there must be an antidote and a remedy for the negligence of the past, and these things can only be achieved by a consolidation of forces, and they must be consolidated at once.

There is always a moral to every story. If you understand this story you should be able to find the moral. When you find it put it to practical use. Not tomorrow, because tomorrow never comes—do it now, today, as this is the only day you are sure of using.

## Speed Up Your Sales

FELT RUGS. COMFY RUGS. Fast Sellers. Big commission earners. \$100 a week the least you should make. They are washable, durable, strongly constructed. Large assortment of flashy patterns.

**Our New Oval Rugs** artistically and substantially made in latest patterns and sizes, are creating widespread demand. Cash in on it. Earning possibilities unlimited. Write for details. Attractive proposition for concessionaires.

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**Comfy Rug**  
 27x5 1/2  
 Sample, \$1.10



**\$35.00 Gross Sets**  
**\$ 3.25 Dozen Sets**

40c Sample Set.

Pen and Pencil Set. Fancy chased in color, self-filling Fountain Pen and Pencil, in attractive display box.

Hard rubber clip attached, lever self-filling Pen and Pencil, in attractive display box.

\$20.00 Gross Sets.  
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**NELKA WATCH PROTECTORS**

Protect the watch from pickpockets. Used on fob or Waldemar chain. You can remove the watch from pocket quickly, but the other fellow can't.

60c A DOZEN.  
 Gold filled. Can be sold for a quarter. Mounted. 1 Dozen to a Counter Display Card.

75c A DOZEN.  
**SPANGLER MFG. CO.,**  
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**S M A S H**  
**\$2.40 Gross**

Highly nickel-plated 3-inch Nail Files. 25-Gross Lots, \$2.25 Gross, Sample, 10c.  
 25% cash with all orders, balance C. O. D. Write for catalogue.

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A ball of gum and a shot at the 10-pine—all for 1c. Legitimate in all States. Operators, Parks, Arcades, write for price and circular.

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Made of radio alloy, set with a 1-Kt. Moontana Diamond, through which a picture of a Parisian Model can be seen. 25% deposit with order, balance C. O. D. \$3.50 PER DOZ. Sample, 50c.

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**BOSTON**  
**JACK F. MURRAY**  
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 821 Colonial Bldg., 100 Boylston St.

**With the Shows**

Boston, March 6.—Lent is here, and house managers in the Hub realize it fully because of the great number of Roman Catholics living in Boston and environs.

Two new shows will arrive next week. Balleff's *Chauve-Souris* takes the boards at the Shubert, which has been dark for one week, and *Spin-Drift* opens at the New Park.

Ed Wynn in *Grab Bag* is due at the Tremont March 16. *The Passing Show* arrives at the Shubert March 23.

Sam Shannon's *Sinners of 1925*, a musical revue, is said to be set for an early showing at the Tremont.

With Morris Gest in town in the interest of his Russian production the rumor is revived that *The Miracle* may come to Boston after all, but if it does it will hardly be before next fall or winter.

President Coolidge's inaugural address was broadcast to the matinee audience of *Ill Say She Is* last Wednesday, the doors being opened at 11 o'clock to all holders of matinee seat tickets.

**Circuses for Boston**

The Sells-Floto Circus was the only circus to play Boston last year, but it seems as tho there will be several of the big outfits in town this season. At least one of the American circus corporations shows—just which one doesn't seem to have been decided if we can credit the stories going round town—will get here, as will Miller Brothers' 101 Ranch, and perhaps Ringling Brothers-Barnum & Bailey may come in if they can secure a suitable lot. From what we can gather the dates being considered are within a period of two or three weeks. If that is so then Boston may be in for a billing war.

**Hub-Bub**

A good many circus agents and advance men have been about town lately. C. W. Finney, general agent for the 101 Ranch, was one of them.

Frank Braden recently made his third trip to Boston this season. He came in ahead of Dempsey, then ahead of Loew's Circus, and was in last with the Siamese Twins, who, by the way, broke the house record here, as they have been doing at other houses they've played so far.

A. P. Waxman, who has been at the Martin Beck Theater, New York, this season, has arrived in town ahead of *Spin-Drift*.

Townsend Walsh will finish up with *The Sunn* in another week, after which he will go back with the Ringling Brothers, joining the show at the Garden.

Roland Butler will soon settle up his affairs in the Hub and go back with the "Big One" also.

Clay Green is in town for Miller Brothers' Carnival. So it seems that this territory will be invaded by a large carnival this season. Clay's all over this territory and drops in for a visit between trips in and out of the Hub.

"Bozo" Snyder is standing them up at

**Streetmen, Demonstrators**

Here is something new. A sure money getter. Easy to handle, easy to operate. Every one works. Will sell any place. A mystery toy, one that appeals to grownups as well as children. Price per Gross, \$5.00, 114 toys, shipped parcel post, weight, 8 lbs. Send 15c stamps for sample. We are sole distributors for Rub-Dub. Terms: 25% with order, balance C. O. D. Everything in Novelties.

**THE MAGIC TOY**  
 "WHAT MAKES IT GO?"

**NOVELTY SUPPLY CO.,**  
 208 Wood Street, Pittsburgh, Pa.

**"Smallest Bible on Earth"**

YOU "TELL" 'EM! YOU "SELL" 'EM!  
 Great curiosity. About size of postage stamp. Contains 200 pages New Testament. Each in small printed envelope, price marked 25c. Goes over big at Fairs, Carnivals, Stores, Church Bazaars, Premiums, etc. Sample, 50¢; Gross, \$3.00; 500, \$25.00, or 1,000, \$40.00, prepaid.

**THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.**

**BE YOUR OWN BOSS**

Make \$20.00 per 100, stamping names on Key Checks. Either sex. Spare time. Send 25c for sample and instructions. **THE KEYTAG CO., Dept. B, Cohoes, N. Y.**

**AGENTS!! THE BETSEY ROSS, Six to Twenty Cts.**

**VETERAN'S SERVICE MAGAZINE**  
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Service men, come in on the holiday clean-up. Only monthly publication. New things. Special hot edition going strong. 6c each. Sells 25c. Agents wanted everywhere.

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IF YOUR INVENTION is new and useful it is patentable. Send me your sketch. **Z. H. POLACHEK, 70 Wall St., New York. Reg. Patent Atty., Engineer.**

**AGENTS AND DEMONSTRATORS**

Something new. Quick sales. Send 15c for sample. **LEAVER SPECIALTY, Dayton, Ohio.**

**MAKE \$20 A DAY.**

Selling White Shampoo and Completion Soap. Premium with each sale. Exclusive territory. Outfit 50c. Send money order. **W. T. HODGEN, Box 232, Campbellsville, Kentucky.**

**GREATEST SENSATION! 11-Piece Toilet Goods Assortment selling like blitzes at \$2.00, with \$1.25 14-essaymaker's Shears FREE to each customer. Winner for fifteen years. DAVIS PRODUCTS CO., Dept. 91, Chicago.**

**MAGAZINE MEN** Experienced on trade papers, Low turn-over. Write **TRADE PUBLISHERS' CH. CO., 1545 Madison Avenue, New York City.**

**GO INTO BUSINESS For Yourself!** Establish and operate a "New Boston Specialty Candy Factory" in your community. We furnish **Best Money-making opportunity unlimited. Either man or woman. Big Candy Booklet Free. Write for it today. Don't put it off!** **W. MILLER RAGSDALE, Drawer 42 EAST ORANGE, N. J.**

The Gayety Theater. Looks as tho he'll set the house record for this season.

We hear that Bill Gray, who has a chain of houses thruout New England, and who has been ill recently, has gone to Florida for his health.

Buddie Stuart reports he is doing big business at the Fenway Theater with *The Thundering Herd*.

George Doring, stage manager at the Colonial, took sick just before *Kid Boots* arrived in town, and has been temporarily replaced by William Brown from the Hollis Street Theater. Doring will be back on the job again as soon as he gets out of the hospital.

Will Stone was a pleasant caller recently and announced he is to give a Shakespearean recital here soon.

*The Torch Benders* went over so well at the Copley Theater last week that it has been held over for a second week.

**BILDFOLDS**

**ALL SOLID LEATHER**

Buy direct from the manufacturer. **BILDFOLDS** guaranteed all solid leather. No cloth lining. Black, Alligator.

**\$3.25 PER DOZEN, \$35.00 PER GROSS.**

Send 30c for sample, prepaid. 25% must accompany all orders, balance C. O. D. All orders shipped same day received.

**THE BANLEY CO.,**  
 Manufacturers of Leather Goods,  
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**AGENTS, CANVASSERS AND PITCHMEN**

"LET MISSOURI SHOW YOU" PRIZE PACKAGE. Auto Expense Record Book for Dealers' give away. Six Brass Clips or Book Markers, in colored enamel, a Follow-up System for Offices. Four big Crochet and Embroidery Books, a premium to open a woman's heart. Stamped Apron. Punch Needle for Automatic Embroidering. Double Action Rug-Making Machine. Small Tinted Rug. Fifteen samples. Every item a good seller. Value, \$1.00, postpaid for \$1.00. Returnable.

AGENTS—What do you think of selling this Prize Package at from \$2.00 to \$5.00?

**PUBLISHER'S SERVICE COMPANY,**  
 313 North 21st Street, St. Louis, Mo.

**\$69.50 in ONE DAY!**

\$69.50 in one day for J. R. Head, 1946 in one month for H. A. Frenzel, \$18,500 in three years for W. J. McCrary! These records show what some of our representatives can take orders for **COMER All-Weather Topcoats** and Raincoats. You can do the same in your community. No capital or experience needed. Big profits at one sale and a chance to get a Dodge Learning Car FREE! Write for details today.

**The Comer Mfg. Co.,**  
 Dept. C-48 Dayton, Ohio

**Free DODGE Touring Car**

**AGENTS**

The Monogram business, with Dealerships, franchises, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking.

**Motorists' Accessories Co., Mansfield, Ohio**

**AGENTS WE START YOU WITHOUT A DOLLAR**

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 200 items, 100% profit. Repeat orders enormous. We give agents big commissions. Experience unnecessary. Write today **Carnation Co., 140, St. Louis, Mo.**

**GET INTO THE MAIL ORDER BUSINESS**

We furnish you with 18-page Jewelry Catalogs with your name printed on cover. We furnish you with merchandise, etc. Write for Information. **H. REISMAN & CO., 551 West Lake St., Chicago.**

**GET MONEY BY MAIL**

With a few dollars, I started a Mail Order Business, spent time, and soon was earning \$10,000 a year. Let me start you. Enormous profits. The world yearns for. Advertising matter for your business FREE. Write TODAY!

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ADDITIONAL OUTDOOR NEWS

Carnival "High-License" Bill Passes in Indiana House

In a recent issue of The Billboard mention was made that a bill (H. B. Bill 332—by Sherwood) had been introduced in the Indiana House of Representatives as an amendment to a law of 1917 toward raising the license for carnivals in the State from \$5 to \$100 a day. March 4 this bill was passed in the house by a vote of 71 to 12, next to be introduced in the Senate.

Up to this writing, March 9, no data has been received from any of the carnival men as to what efforts they have made, if any, to present their side of the matter or protests to the State representatives.

C. F. Zeiger United Shows

Fort Dodge, Ia., March 4.—Mr. and Mrs. C. F. Zeiger, of the C. F. Zeiger United Shows, arrived here at winter quarters from Kansas City, Mo., recently. Mr. and Mrs. Wm. Slover and Bonnie Slover have leased a cottage on the fair grounds and are working over their concessions. H. J. Brazier has charge of construction, with four men. Mr. Brazier is building some new panel fronts for the Musical Comedy, Athletic Show and Dog and Pony Show. New canvas has been ordered from the Rogers Tent & Awning Co., of Fremont, Neb. Count Joseph Zaino, the midget magician, will again have the Circus Side Show, with new tent and front. Mike Eisenstadt, of Kansas City, will have eight concessions. Mrs. Dorothy Murphy will again have her palmist concession. There will be eight shows, including the oldtimers, Mr. and Mrs. Doc Turner, with their Wild Rose Show, and C. Mayer and his Glass Show. There will be four riding devices. Five cars will be used this season, the show having been enlarged on account of Mr. Zeiger booking some larger fairs. It will again play the Grain Belt Circuit of county fairs of North Dakota, this making the third year for the show on this circuit, starting at Bottineau, N. D., June 16. The season will be opened here April 25 on a downtown location.

W. W. BARNES (Press Agent).

Sarasota Briefs

Sarasota, Fla., March 5.—Carl Hathaway, of the Ringling-Barnum Circus, who is in charge of the Sarasota Orange Blossom Festival, was highly praised in an editorial published in the local paper, reports J. M. Staley. Two shifts of men worked on the floats which were entered in the festival parade tonight. Trappings and uniforms for the various sections of the pageant were furnished by the Ringling Bros.

The festival started off with a bang Tuesday night. The outstanding features were the merchants' parade and the fireworks exhibition, the latter being one of the prettiest displays ever seen in Florida. There was also an old-fashioned street dance. Wednesday afternoon was Glants' Day, two teams out of the lineup playing an exhibition game. Hank Gowdy, catcher, is in the lead as King of the festival, with Manager John McGraw in third place. Charles Jordan, of the Central Printing Co., of Chicago, furnished the bills and window banners for the festival. The Thearle-Duffield people are furnishing the fireworks. The handbills were the regulation circus size.

G. T. Scott Greater Shows

Anadarko, Ok., March 5.—Manager G. T. Scott, of the shows bearing his name, returned Friday from Fort Worth, Tex., where he ordered a new chair-plane, which will make three rides with the show. The new banners have arrived from Driver Bros., and they are beauties. There is one more new top (a black top) to arrive, from the Fulton Bag & Cotton Co., for Tommy Thompson's Fantana Show, which attraction will be a new creation. Doc Leonard will have the pit show, Earl (Brownie) Brig the minstrels, Albert Hayes the athletic show, Happy St. Clair in charge of the chair-o-plane, Edgar Mublock the Ell wheel, Frank Steinburg the carry-us-all, and "Bug House" the Over the Moon Show. D. S. Curtis, general agent, is on the job, and busy with his securing of dates. Everything is shaping up nicely and people arriving for the shows' opening, March 23.

MAE L. HAYES (for the Show).

KANSAS CITY

IRENE SHELLEY  
424 Chambers Bldg., 12th & Walnut Sts.  
Phone, Delaware 2084.

Kansas City, March 6.—With the beginning of March showfolk are commencing to stir themselves and several "flittings" have already taken place. They have gone to winter quarters to get things in readiness for the spring openings, and to fill their places or perhaps, we should say, to substitute for them, there will be an influx of repertoire and dramatic folk in the next week

or so, as this city is headquarters for that branch of the profession, and a great many of the tent shows equip and rehearse here.

Mr. and Mrs. George Engesser, the life and pep of both the Showman's Club and the Ladies' Auxiliary, left the latter part of February for St. Peter, Minn., to get their several Ole shows ready for the road. Their Barney Google shows have opened in Texas.

Mr. and Mrs. C. F. (Doc) Zeiger left March 1 for Fort Dodge, Ia., winter quarters of the C. F. Zeiger United Shows.

Louis Isler, owner and manager of the Isler Greater Shows, spent last Sunday and Monday in the city en route to Paola, Kan., to make ready for shipping some equipment recently purchased.

J. L. Rammle left yesterday for Paris, Tex., where he joins the John T. Wortham Shows with a string of concessions.

Mrs. Frank Ogile, wife of Frank Ogile, wrestler on the Lachman Exposition Shows, was taken to the General Hospital last week, suffering from scarlet fever. The Ladies' Auxiliary of the Heart of America Showman's Club sent her a lovely basket of flowers upon learning of her illness, altho she is not a member of the organization.

Blaine Young arrived February 24 from Texas and in a call at this office stated that he expected to be with the Wortham World's Best Shows again this season.

J. L. Landes, owner and manager of the J. L. Landes Shows, left the latter part of February for Abilene, Kan., his shows' winter quarters, and writes that he will open early in April.

F. Haas and wife, Madame Lottie, have arrived from their home in Decorah, Ia., to be with Billick's Gold Medal Shows. Mrs. Haas is to have the palmistry concession and Mr. Haas two or three other concessions.

Homer F. Lee, bandmaster of the Gentry Bros.-James Patterson Circus, was a caller here last week en route to

his home in Monett, Mo., for a short visit before the season opens.

Al Nation, who has the restaurant known as "Al's Midway Cafe" on the Abner K. Kline Shows this season, writes from San Bernardino, Calif., where these shows played the big National Orange Festival, that it certainly was beautiful with many, many gorgeous exhibits, and that the show got away with a bang.

Indian George Vandervilt was a caller at this office February 27. He informed that he had just bought a place in Atchison, Kan., and that his wife would start a chicken ranch there and would not go out this season with the Indian George Medicine Show. Paul E. Hunter is one of the people on the show. Indian George secured while here for his opening the latter part of this month.

Douglas Robson, of Chicago, author, poet and entertainer, was a caller today on his way to join his wife in California, working en route.

Life's Drama was the winning name for the nameless playlet presented last week at the Oupheum Theater by Elliott Dexter. Mr. Dexter announced his decision at the close of his sketch Saturday night and awarded Helen Hanson, the lucky contestant, the prize of \$50.

Eddie DeLoy, producing comedian, arrived in the city the first of March, after finishing a tour with George Hinton's Musical Comedy Company, which closed in Southern Kansas. Mr. DeLoy will make a short stay here.

Jark McBride, of the Lassies White Minstrels, was a caller February 28, the show having this open date, and he joined the company at Sedalia, Mo., where it played March 1. Mr. McBride reported business as holding up well.

Earle Cooke, banjoist, formerly of the Three White Kullins, is now located here, having opened a studio in the Studio Building. He is engaged in teaching banjo, mandolin, guitar and ukelele.

The California Trio has left for Drumright, Ok., to commence a vaudeville tour.

H. C. Long, who has been connected with the Dubinsky No. 1 Show in the capacity of agent for four years, arrived here the latter part of February for a little visit. Mr. Long informed when he called at this office that he would be with the Dubinsky Show again this season.

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Medium Size Hair Tonic or Benzoin Almond Cream, with Sanitary Cap, Dozen..... \$1.40  
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Big 4-Oz., 6-in. High, Gold Plate Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Liliac or Jockey Club Perfume, Ribbon, Cord Tied, Dozen, \$3.00; Big Flashy 8-oz. Size, Dozen..... \$5.50  
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 May 18.  
**ANNUAL LABOR DAY CELEBRATION AND HOME-COMING WEEK**, Gainesville, Tex., Sept. 7.  
**DOKEY'S FALL FESTIVAL**, Ft. Worth, Tex., September 14.  
**BIG FALL FROLIC**, Dallas, Tex., September 28.  
**COLLINS COUNTY FREE FAIR**, McKinney, Tex., October 5.  
**CENTRAL EAST TEXAS FAIR**, Marshall, Tex., September 21.  
**LAMAR FAIR AND EXPOSITION**, Paris, Tex., October 12.  
**NORTHEAST TEXAS FAIR**, Pittsburg, Tex., October 19.  
**TRI-COUNTY FAIR**, Kerens, Tex., October 26.

All Concessions open but Blankets, WANT Acts for Side Show, Show to feature, Platform Shows, Fat People for Fat Show, Talkers and Managers, Ride Help, Train Polers and Chalkers, or any new show that is in keeping with our high standard. Everything loads on wagons. We own our own train opening Ft. Worth, March 16, auspices Azotua Temple No. 175, D. O. K. K. If you want real money we go where you can get it. Address

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# PATENTS

Recently Granted on Inventions in the Amusement Field

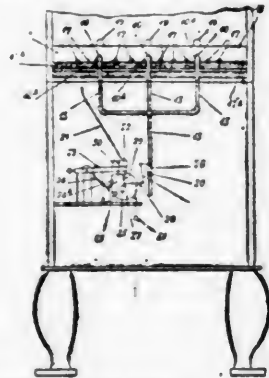
(Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

1,526,888. **WALKING FIGURE**, Paul Wenzel, Milwaukee, Wis. Filed December 4, 1923. Serial No. 678,497. 5 Claims. Cl. 46-40.)



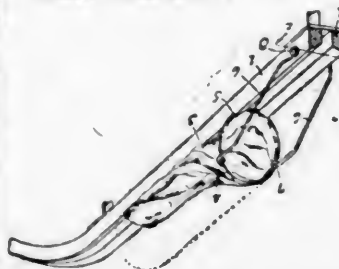
In an arrangement of the character described, a figure provided with jointed legs, means for supporting the figure spaced from the body of an operator and means connected to the arms of the operator for actuating said jointed legs to simulate walking.

1,526,341. **AMUSEMENT APPARATUS**, Walter Corretta Jeans, Leeds, England, assignor to The Leeds Kinematograph Repairing Co., Limited, Leeds, England. Filed April 1, 1924. Serial No. 703,414. 3 Claims. (Cl. 273-119.)



Amusement apparatus comprising a water pistol, a tank containing water, balls floating on the water, openings at the back of the tank thru which the balls may be directed by the fluid discharged from the pistol, means whereby the aim of the pistol may be adjusted, valves associated with the pistol for allowing the fluid to enter the pistol, mechanism for controlling the release of said pistol and coin-fed apparatus for releasing said mechanism.

1,526,426. **BOWLING-BALL CLEANER**, Louis Lunsford, Muskegon, Mich. Filed April 23, 1924. Serial No. 708,423. 7 Claims. (Cl. 273-47.)



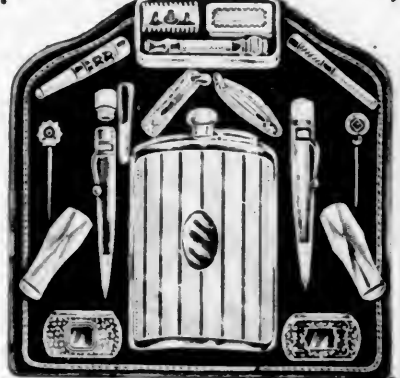
A bowling-ball cleaner comprising a way and a piece of fabric of substantial length supported in operative relation to said way so that as the balls travel on the way they engage the fabric, the fabric being supported so that it is free to engage and conform to the surface of the ball.

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**LOS ANGELES**  
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 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, March 3.—The past week was eventful in many ways. The annual Orange Show at San Bernardino closed March 1, and it was the most successful of the many yet held. It was rich in its artistic decorations and weather conditions were ideal all week. Housed in the new permanent building every exhibit was better and expressions of approval were heard on all sides. Due to the renewed interest given this year's show, more money and time will be the result next year.

The San Carlo Grand Opera Company closed its first week with receipts larger than expected and the success so great that this week promises to be better, even tho it is Lent.

Sunday, March 1, marked the end of a six months' run of Harry Carroll's *Pickings* at the Orange Grove Theater. It had to close to take care of its Eastern bookings. The show will return at the close of its tour.

Rehearsals at the Barnes winter quarters are called for March 7 and the opening announced for a week later. The show this year will not only be changed in many respects but will be the largest Al. G. Barnes has ever carried.

A movement is on foot here to give a mammoth out-of-door production of *Rip Van Winkle* in the Hollywood Bowl, with Thomas Jefferson, son of the original "Rip", at the head of the cast. Eve Unsell has consented to rewrite the play on a larger scale.

The Pacific Coast Showmen's Association has selected March 16 as the date for its annual ball. It was at first thought the ball would be abandoned, but as the Al. G. Barnes Circus is still with us the committee felt that a night spent among members of it would be the thing, hence the affair will be given in Anderella Roof Hall with all the fixings that will make it a fitting good-by to the Barnes showfolks.

Vic Levitt has arranged with the Radio Corporation of America for an enormous Super-Heterodyne to be shipped to Seattle, where it will be an exhibit of the High Frequency Electrical Exposition and then be made one of the attractions of his show this season.

Bill Young of the J. George Loos Shows and formerly the Young Brothers' Shows, visited Los Angeles the past week en route to Fort Worth, Tex.

Ten thousand seats were filled at the first open-air concert of the Philharmonic Orchestra at the Coliseum Sunday afternoon. It was a huge success from all angles, and several more like concerts will be given.

Col. Wm. Ramsden, who has been ill, is again himself. Col. Ramsden is one of the most widely known showmen in the country.

Vic Levitt and Sam Brown of the Levitt-Brown-Huggins Shows spent a busy week in Los Angeles, coming to attend the Orange Show at San Bernardino.

and left again for Seattle, where the show is wintering.

Gabe Laskin, while in Los Angeles, announced that his company had leased the Suzie Theater in Oakland, and will book it in conjunction with the Jefferson at Dallas, Tex. Gabe, who will manage the Oakland house, formerly managed the Cozy at Houston.

Levitt and Brown ordered more than 50 new banners for their show while here and purchased a number of monkeys, alligators and small birds. Among the latter were two hyacinth macaws, considered very rare in this section.

The performance of *Aida*, sung by the San Carlo Grand Opera Company, was broadcast February 25.

Evans' Freak Animal Show and Chas. Woodford's Trained Seals will tour this year with the Levitt-Brown-Huggins Shows.

Jode Mosselle, Ed. Smithson and C. A. Bosworth are to be the promoters in the Levitt-Brown-Huggins Shows and will leave shortly for Seattle.

James Sams has been given much publicity in his New Rosemary Theater at Ocean Park Beach, built in Spanish and Roman architecture the interior is very rich and imposing. The curtain is of red and silver and gold. Western Vaudeville acts are a daily part of the bill and the house is the biggest and most elaborate ever seen at a beach city on this Coast. The lighting effects are marvelous.

The Billboard Thought and Pleasure Club met last week at the residence of Mr. and Mrs. William Ramsden, Jr., in Santa Monica. Mrs. E. E. Garner assisted Mrs. Ramsden with the luncheon while the discussion on *What Constitutes a Winning Combination* was being thrashed out, led by Col. William Ramsden and Geo. H. Hines.

Sam Schwartz, of St. Louis, well known to showmen of the Middle West, is visiting in Los Angeles. He paid his respects to *The Billboard* representative with a dinner in his honor at one of the cafes.

Weber and Fields did the expected and packed the Orpheum Theater here all last week. Their work went over big, as in the earlier days of their career, and they will hold over for two weeks more.

Mike Golden and Chas. Curran, who are operating a museum on Main street here, have been so successful that it is rumored that they will put on trucks and take to the road as soon as the warm weather comes.

All picture studios are working full force and it is expected this will be the case the balance of the year.

Pickering Pleasure Park at San Bernardino has opened its season with a rush. The attendance has been above last season's, and Manager Ernest Pickering has installed some new attractions and otherwise made the park better.

Mrs. Park B. Prentiss writes from Hongkong, China, that she is exceptionally well pleased with her position and will prolong her stay there several months.

The Abner K. Kline Shows, after a most successful opening at the Orange Show at San Bernardino, moved over to Pomona for the next stand.

Building has started on the new Orpheum Theater at 5th and Broadway, to cost \$500,000. It is expected to be ready for the opening of the fall season.

The new amusement piers at Ocean Park are rapidly taking definite shape. Night and day forces are busy getting them completed for the announced opening May 1. These, it is claimed, will be the greatest amusement institutions of their kind, all built of solid concrete.

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**Attractions**

St. Louis, March 6.—The American Theater, dark this week, reopens Sunday night with George White's new *Scandal* at advanced prices, and according to the management the advance sale promises capacity houses for the week's stay.

At the Shubert-Jefferson Artists and Models has been playing to good houses. It was booked here for only five days on account of the Chicago Civic Opera Company's appearance at this theater tonight and for two shows tomorrow. Beginning Sunday evening and to run for a week is William Hodge in *For All of Us*. The Woodward Players are presenting

*Madame X* at the Empress Theater, with *The Good Old Days* to follow next week.

The San Carlo Opera Company is scheduled for a week's run at the Odeon, beginning March 23, during which time it will present *Tosca*, *Rigoletto*, *Aida*, *Cavalleria*, *Pagliacci*, *Butterfly*, *Lucia*, *Traviata*, *Lohengrin* and *The Barber of Seville*.

Ted Snyder's *Song Shop Revue*, with Al. Bernard, Russell Robinson and Fred Hughes, was held over for its fourth week as an added feature at the Missouri Theater. Fred Easter and Ruth Hazelton, dancers, and John Quinlan, tenor, are special features at Loew's State Theater, while both Jimmie Dunn and Kendall Capps were held over for another week at the King's Theater. Beginning tomorrow Ned Wayburn's *Dance Mad Revue* will be an added attraction at the Grand Central Theater.

**New Theater for the Shuberts**

It is an assured fact that the Shubert interests will build their new theater at 13th and St. Charles streets, immediately adjoining the Jefferson Hotel, owner of the site. J. J. Shubert was in this city 10 days ago looking over various locations, and at the time practically definitely decided on this spot. Lyman T. Hay, president of the Hotel Jefferson Company, is at present in New York City conferring with the Shuberts concerning the erection of the new theater. Plans call for a \$2,000,000 14-story addition to the Hotel Jefferson, in which the approximate cost of the theater will be \$500,000. It is understood that arrangements have been completed for financing the new theater and work on same and the hotel addition will be started soon. The entrance of the new house will be on 13th street, facing the Sunken Gardens just north of the Public Library. The Shuberts must vacate the Shubert-Jefferson Theater, their present home, by November 1 this year, as their lease expires then. It is expected that the theater will be torn down at that time to make room for an addition to the Union Electric Co.

**Mississippi Valley Showmen**

Acceptances have been received from several prominent statesmen and showmen with the assurance that they will be on hand for the gala banquet and ball to be held at the Main Ballroom of the American Annex Hotel Saturday evening, March 28, for the purpose of organizing a greater and better showmen's organization in the Mississippi Valley. Several surprises will be sprung on the gathering. The various committees are busy in their plans and arrangements and from all accounts it will be an outstanding success. The ticket sale is progressing rapidly and a record crowd is expected.

**Pickups and Visitors**

Walter Middleton, well-known animal man and member of the circus and carnival fraternity, has been in the city for the past four days on a secret mission. He paid several calls to *The Billboard* office.

H. H. Sanger, general agent for the C. A. Wortham World's Best Shows, returned here Tuesday after an absence of two weeks in Chicago and the North. He advises that he has his show practically booked complete for 1925.

Jimmie Simpson, who arrived in the city Sunday evening and signed contracts as personal representative for the D. D. Murphy Shows, feels right at home among all the carnival folk wintering in and near this city.

The Mystic Skidmore and Leo Kelly, upside-down strait-jacket escape artist and magician, who combined recently, have been playing dates thru Southern Illinois. They arrived in St. Louis Saturday and were callers at this office, at which time they advised that they were building a big illusion show to be called the 20th Century Illusion Show, which they expect to complete in a month, then to tour the West with same.

Mme. Fannie Bloomfield-Zeisler, 59-year-old pianist, who last week celebrated the 50th anniversary of her debut as a public performer, will give a recital at the Odeon March 20 for the benefit of the Musicians' Fund of America. The observance of her anniversary took the form of an appearance as soloist with the Chicago Symphony Orchestra in the Windy City last week.

William Heath, manager of the Royal Scotch Pipers, paid a visit to *The Billboard* Sunday morning en route to Maryland, Ok., where he will join the Miller Bros.' 101 Ranch Wild West to be with Doc Oyley. His Kiltie Band consists of Heath himself as piper, Ross Heath, double stick drummer; Mabel Heath, small drum, and Hazel Smith, piper.

Jersey Carr arrived back in the Mound City and advised that he had a very pleasant season with the Robbins Bros.' Circus, with which organization he probably will be again this year.

Billy Finkle, well-known clown and Charlie Chaplin impersonator, pulled into St. Louis Saturday after an absence of almost an entire year. He immediately signed contracts to appear at the St. Louis Police Circus next month under the direction of Sydney Belmont.

Amon Simms of the Simms Duo came in from Kansas City, Mo., having driven over the rough roads of the Show-me State to this city. He advised that he played many houses in Oklahoma, Arkansas and Western Missouri and, following a short stay at Highland, Ill., would go with a circus.

Doc T. W. Wilson, representative of the Ireland Candy Company of this city, left Wednesday evening for his first trip

South this year to visit carnivals in the interest of his firm.

Other showfolk in the city included: By Gosh, Gordon Sisters, Elsie Calvert, Tom (Blackie) King, Tom Willard, Josephine Sabel, Riley Covey, Rosa Raisa, Dan Bard, Jack Pearl, Jimmie Francis, Murry Stutz, C. H. Taylor, Charles (Tramp) McNally, George Rosener, Earl C. Riebe, George Weil, Charles Hackett, Ralph V. Ray, Octavia Bingham, Frank Duffell, Edith Mason, Johnnie O'Shea, Franz Hoffman, Frank A. Payne, E. C. Neville, Tony Ybanza, L. S. Hugan, Claude L. Myers, Jose Morin, Harry Kelly, Charles Irwin, Fred Schwarz, Neil Murphy, Van Brooks, Boots Woelker, Alexander Klipnis, Ed Jordan, Dick Halim, Forrest Lamont, William Groh, Leona Williams, Fred Reeb, Joseph Schwarz, Pearl Briggs, Edna Somers, Jack Halliday, Helen Harris, Alice Hamilton, Great Lester, Olga and Miska, William Beck, Arthur Hadley, Charles Drilleck, Chappie Becker, Herman Rudick, Dave Dadrick, Frank Lehman, Charles Oliver and wife, Tom Sharkey, Helen Low, Thelma Carlton, Myrtle Karma, Great Des Hazlett, Lorraine Welman, Lester Dorr, George Stone, Gladys Swarthout, Elizabeth Kerr, Ray and Rose Lyte, Grace Bowman, Doc L. W. Lewis, C. S. Reed, Kay Carlin, Victor Bozart and Will Lindhorst.

**TAYLOR'S CIRCUS TRUNKS**

Do not fail to see our new, improved Circus Trunk. Stronger than ever, at the same old price. Write for catalog.

**TAYLOR'S**

210 W. 44th St. NEW YORK 28 E. Randolph St. CHICAGO

**WANTED**

**Real Circus Act**

Family doing two or more acts, for my Wild West Show. Can also use Lady Bronk Rider. The best show of its kind on the road. All week stands. We pay all after joining. A real R. R. show. Year's work to right people. Jack Crane and family, wire me. J. DOUG. MORGAN SHOWS, Jacksonville, Tex., this week; Tyler, Tex., next.

**FOR SALE**

THREE LEOPARDS. Beautiful Specimens and the Largest in America. Two of them hybrids (cross between Leopards and Jaguars). They ate my own raisins, are broke and were worked all last year. Price, \$300 Each. Cash with order.

**BIG OTTO**

6620 So. Figueroa Street, Los Angeles, Calif.

**COLE BROS. AND COOPER BROS. COMBINED SHOWS**

Open in Little Rock, Ark., March 23. CAN USE a couple of good Acts or small Jap or Arab Troupe. FOR SALE—70 with two 30 mules, complete with poles, stakes and ropes. Top nearly new. Two Jelco Plants for sale. Address E. H. JONES, 1510 Gaines St., Little Rock, Ark.

**Want Musicians**

For Hinkley's Band, with Orange Bros' Circus, coming in two (2) weeks. Rehearsals start the 21st. CORNET, CLARINET and BASS. Others write in case of disappointment. FORTY-WEEK SEASON. Accommodations and Cook House the best and money sure. Write or wire quick to A. LEE HINKLEY, Ada, Oklahoma.

**SPARKS CIRCUS WANTS**

Chef and First and Second Cooks. Address C. E. HENRY, Steward, Hotel Macon, Macon, Georgia.

**FREE**

Bargain Booklet No. 34—Show Outfits  
**R. H. ARMBRUSTER CO.,**  
 SPRINGFIELD, ILL.

"PROTECTO SHIELD", new, patented Specialty of unusual merit, now sold by leading stores in Boston, needs the services of five-wire salesman \$15-\$20 a day possible. Everyone a prospect. Retail for \$100, costs you 60c, carriage paid. Send \$1.20 money order for samples. Money back if you want it within 30 days. LIPPI & GAUGE CORP., 116 Washington St., Boston, Massachusetts.



Pictured above is Nat D. Rodgers, sole owner of the Rodgers & Harris Circus, playing under auspices. This show had a very successful season last year, and will commence the 1925 tour early in April.

Open at Philadelphia, Pa., April 13th

WORLD AT HOME SHOWS, Inc.

An American Institution Under Personal Management and Direction of

IRV. J. POLACK

Long Tour of Fairs and Celebrations Including the Michigan State Fair

We want to complete the list of attractions for the 1925 tour, opening in the best section of Philadelphia Monday, April 13, the first show that has ever exhibited in Philadelphia on these grounds. The World at Home, as always, paves the way.

Table with 4 columns: SHOWS, RIDES, CONCESSIONS, HELP. Includes items like Motordrome, Caterpillar, Exclusive Corn Game, and Electrician.

Address IRV. J. POLACK, General Manager WINTER QUARTERS WORLD AT HOME SHOWS: 92d and Tinicome Ave., Philadelphia, Pa. VISITORS WELCOME

Billboard Callers

(New York Office) Louis J. Beck, well-known Eastern showman. Percy Morency, press representative, West's World's Wonder Shows.

Miner's Expo. of Rides

Phillipsburg, N. J., March 4.—The R. H. Miner Shows are fast taking shape for their opening April 18 at Northampton Heights, South Bethlehem, Pa.

John Francis Shows

Ft. Worth, Tex., March 5.—An augmented force of painters and mechanics is putting the finishing touches to the last of the show equipment of the John Francis Shows this week.

people and will produce the Tabloid Show. Ray V. Droner has a crew of five doing overtime on his new sidrome. Vincent Book is also working overtime to have the new whip on the lot for the opening.

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

M. J. Lapp's Shows

Ellenville, N. Y., March 4.—The winter quarters of M. J. Lapp's Greater Shows opened at the fair grounds at Poughkeepsie, N. Y., a few weeks ago and work has been going along very fast.

this week getting their concessions ready. Jay W. Newkirk will again be superintendent of concessions on the 20-car outfit. The Japanese panel front for Mr. Belckney's new Radio Show is about completed, and it is a beauty.

TO AVOID DISAPPOINTMENT The Billboard 15th Spring Special March 21 1925 ORDER YOUR COPY NOW From Your News Dealer or Direct. Fifteen Cents. ORDER BLANK THE BILLBOARD PUBLISHING CO., Cincinnati, O.

FLYING BIRDS Colored 33-in. Decorated Sticks, Gross... \$ 3.75 8-Feather Pin Wheels, 24-in. Sticks, Gr... 3.25 16-Feather Pin Wheels, Special, Gross... 4.50 DANCE NOVELTIES 100 Kazoos, \$3.50; 1,000 for... \$30.00 Shaker Horns, 14 in., Best Make, Gross... 4.50

Double Your Income with a Double Line HELIX SHIRTS plus HOSIERY mean \$10 a day at least for you. Most complete lines. Field unlimited. Highest advance commissions. Write for plan. HELIX MILLS 395 B'way, Dept. 10 New York.

OF INTEREST TO CIRCUS PEOPLE Sale in week or two of 28 Circus Wagons at public auction, strict sheriff New Orleans. Former property of Campbell Brothers' Show. Will be to the interest of HORTON CAMPBELL to get in touch with WALTER G. WEDIG, Attorney for Leonard J. Ciesl.

RUBY FREE To introduce our imported Mexican BLUE FLASHGEM, the only low priced gem exactly matching genuine diamonds, with same blue-white brilliancy and rainbow fire, guaranteed 20 years, we'll send free this beautiful, flashing fiery red Mexican Ruby. Just clip out this ad, mail with your name, address and 10c to partly cover handling cost and we'll mail FREE, with catalog of gems and special half price offer. Write today. Mexican Gem Importing Co., Dept. N85 Mesilla Park, N. Mex.

Rides & Concessions Wanted For twenty weeks' work in and around Atlanta, Ga., to be followed by eight weeks of Southern Fairs. WILL BOOK any Ride except Merry-Go-Round. CAN PLACE a few Concessions for the above twenty-eight weeks, commencing in Atlanta week of April 20. Write or wire GEO. W. LAMANCE, 37 Fortress Ave., Atlanta, Georgia. FERRIS WHEEL, MERRY-GO-ROUND AND WHIP WANTED. SEPT. 2, 3, 4, 5. COMANCHE COUNTY FAIR. Henry Knecht, Secretary, Coldwater, Kansas.

Enjoyable Party-Dance

Ladies' Auxiliary of S. L. of A. Honors All Past Presidents

Chicago, March 9.—The Ladies' Auxiliary of the Showmen's League of America held a bunco party and dance in its clubrooms Saturday night. There were 32 tables with all places filled and there was a large number of guests besides. Favors were given and dancing was enjoyed until a late hour, with good music. Mrs. Al Poyser was in charge of the evening's entertainment.

At the regular meeting of the auxiliary Friday night all of the past presidents were voted honorary vice-presidents. They were Mesdames John B. Warren, Walter D. Hildreth, Harry G. McVilvie and Tom Rankine.

John T. Wortham Shows

Paris, Tex., March 5.—Two weeks remain for the John T. Wortham Shows in winter quarters. Everything now under construction is rapidly nearing completion. An extra crew of five painters was put to work this week in order that nothing will be left undone by March 21, the opening date.

The publicity and promotion work is being handled here by Burr W. Gordon, who is billing the town in proper style. Khalid Grotto, the wide-awake auspices, is leaving nothing undone to make the opening stand a success. A special poster has been gotten out by it for the occasion and is much in evidence about town. John Stevens, boss hostler, brought the baggage stock, ponies and menage horses in from pasture—all "trolling fat"—and L. Glen Jones reports his crew for the season are nearly all here. Eighteen men are now out at the quarters working on the Jones interests. The Rocky Road to Dublin and A. N. Opsal's Fun House are among the attractions completed last week. All the riding devices have received their coats of paint and are now being reloaded on the wagons. Mr. and Mrs. Henry Knight were among arrivals this week. Jose Aguilar and his band of 25 men will arrive March 16 to rehearse. Mr. Aguilar has purchased all new uniforms for this season and special-designed velvet banners for up-town concerts. Bonnie Love, the wee little lady who makes the high dive in the Water Circus, is expected in the first of next week. Billy More and Whitey Quinn, clowns of the Water Show, write they will be in soon. Also J. L. Ramie and his company of 20 concession agents from Kansas City. ROY E. LUDINGTON (for the Show).

PHILADELPHIA

FRED'K ULLRICH

Phone, Tioga 3525. 908 W. Sterner St. Office Hours Until 1 P.M.

Theaters

Philadelphia, March 7.—No, No, Nanette, musical comedy, here for the first time, went over big at the Garrick Theater with excellent houses all week. Ziegfeld's Follies was a fine success at the Forrest Theater.

Holdovers

Sally, Irene and Mary, Walnut; Grounds for Divorce, Adelphi; Sweet

MILLER'S MIDWAY SHOWS

Want, quick, for spring opening: Pit Show Manager and Attractions, Hawaiian Dancers, Concessions all open, including Corn Game, Novelties, Hoopla, Knife Rack, Blanker and Candy Wheel, Pop Corn, Candy Floss and Juice. Also want Merry Mixup. Show opens March 21, Kenner, La. Write or wire

F. W. MILLER, Gen. Del., New Orleans, La.

WANTED

Experienced and reliable Boss Canvas Man, experienced and reliable Seat Man, Side-Show Manager and Performers. Experienced Talkers and Ticket Sellers, Candy Butchers. Can use good, reliable Circus People in all departments for the coming circus season. Show opens under canvas early in April. Address

CIRCUS, 7 East Second St., Dayton, Ohio.

LEW HENRY SHOWS

Now Booking for 1925 Season

OPEN EARLY IN APRIL, NEAR DETROIT.

WANTED—All kinds of Concessions. Will sell exclusive on Corn Game to reliable party. The management owns all Rides. Address

LEW HENRY, 281 Jones St., Mt. Clemens, Michigan.

Little Devil, Shubert; Dirie to Broadway, Lyric; Best People, Broad; Blossom Time, Chestnut Street Opera House. All doing good business.

Around Town

Mayor Kendrick served as host at the Boys' Concert tonight in the Metropolitan Opera House. The organizations participating were the Civic Junior Symphony Orchestra, Civic Junior Band and the Boy Council Harmonica Band, each body consisting of 115 players. The affair was under the direction of Conductor Albert N. Hoxie.

The beautiful colonial room in Independence Hall, at Fifth and Chestnut streets, is now used as the office of the Sesqui-Centennial Celebration. There can be found Col. David C. Collier, director general of the 1926 event, and his assistants.

The Stanley had as extra attractions this week Charles Wakefield Cadman, composer of Indian songs, and Princess Tsarina, Indian soprano singer, to interpret them; also Rita Owens from the Follies and the Joe Thomas Sax-O-Tet. The photoplay was Love's Wilderness.

The Fox Theater had the picture Excuse Me, and as extra attractions Tom Burke, Irish tenor; Felix Fernando and His Havana Orchestra and the 10 English Rockett Girls.

The Lost World at the Aldine is still going strong.

Jack Smith, inventor of the new Psycho Airplane ride, was here this week in consultation with General Director Col. D. C. Collier as to installing the ride at the 1926 celebration. The colonel was favorably impressed with the idea. It is possible the ride will be placed here for its first public appearance.

A delightful presentation of The Man from Toronto was given Wednesday night by the Three Arts Players at the Little Theater. Nina Halvey in her first dramatic appearance gave a remarkably fine portrayal in the leading woman roles of a cultured lady and a parlor maid. The

supporting cast were all good. Lack of space does not permit individual comment. The play was staged and directed by the well-known director, Leo Stark.

Carl Flesch, violinist, and Joseph Hoffman, pianist, both well-known artists, gave a recital at the Academy of Music Thursday night. The program was mainly of Beethoven sonatas. The attendance was very large.

All is bustle and haste around the winter quarters of the Narder Bros. Shows, World at Home Shows, Keystone Exposition Shows, Tip-Top Shows, Harglman United Shows and the J. F. McCarthy Outdoor Amusement Company. All look forward to a good season.

San Francisco

(Continued from page 4)

and portrayer of Italian-American parts on the speaking stage, is in town. Carrillo, who was last seen in San Francisco at the Alcazar Theater in Lombardi, Ltd., which was here in April, left New York a few days ago for a hurried swing around the Orpheum Circuit.

Fannie Hurst, famous novelist, will visit San Francisco under the auspices of Paul Elder to speak in the Celebrity Lecture Series in Scottish Rite Auditorium Friday evening, March 13. Her subject will be Let Georgette Do It.

The annual Saratoga Blossom Festival for this year will be held Saturday and Sunday, March 21 and 22. The two-day program will be featured by outdoor oratory and Dr. David P. Barrows, of the University of California, will be the principal speaker. Plans are being made for a colorful pageant as in former years.

Madam Galli-Curci, renowned grand opera singer, made a quick jump from London to San Francisco in order to be able to board the Ventura, which sailed Tuesday for Australia. Galli-Curci is under contract for 40 concerts in the Antipodes. In the party accompanying her are Homer Samuels, her husband and

accompanist, and Jack Salter, of Evans & Salter, her business managers.

The date for the Children's Pet Show is set for April 7 and 8 at the Exposition Auditorium.

Flori Gough, young San Francisco cellist, who has just returned after two years' study abroad, will make her San Francisco debut in concert March 10.

Clay M. Greene, well-known actor and playwright, has written a Biblical play titled Paul, which is to be produced at the University of Santa Clara when it holds its diamond jubilee next year.

The San Francisco White Collars Company will give its 100th performance Saturday at the Capitol Theater here.

Roland Hayes, Negro tenor, gave his second recital last Sunday at the Columbia Theater. Every seat in front of the curtain was occupied, a generous overflow on the stage and about as those who could be admitted for standing room.

As part of the Spring Music Festival four concerts will be given by the San Francisco Symphony Orchestra with a trained chorus of 600 voices and four soloists of international reputation. The soloists are: Madame Charles Calver, contralto; Helen Stanley, soprano; Rudolph Laubenthal, tenor, and Alexander Kiltis, basso.

Pauline Frederick, well-known actress, left here on the Ventura Tuesday. With her are 10 of the principals who will appear in the casts of Spring Chanson and The Lady, in which she is to tour Australia.

Frank Keenan, after a long absence, will return to the speaking stage next week at the Orpheum Theater in a one-act play called Man to Man. Keenan will be supported by his young wife, Margaret Keenan; Howard Truesdell and Harry Fenwick.

Snowy Baker, Australia showman, who has spent considerable time here of late, is returning home on the Ventura, which sailed Tuesday.

Allen Doone, old-time favorite with San Francisco audiences, has returned to this city after an absence of eight years. He was the understudy of the famous Irish actor, Joseph Murphy, and succeeded him in the principal role in Kerry Gane. Doone will be here for several weeks.

Erno Dolinnyl, famous Hungarian composer and pianist, will be the guest artist of the Chamber Music Society next week.

Katherine Vander Roest, Leginska pupil, who gave her initial concert in Paris last year, made her public debut at the management of Alice Seckels.

Mabel Riegelmann, local operatic soprano, formerly with the Chicago Grand Opera Company, who was taken ill with influenza in Seattle and in consequence was compelled to cancel her concert tour, arrived here Monday.

George Lipschultz, former conductor at Loew's Warfield Theater, is on a concert tour of the West Coast Theaters. Lipschultz has been leader of the orchestra at Loew's State Theater in Los Angeles, but is expected back here shortly to resume the leadership of the Warfield Music Masters.



Array of circus talent used at the Midian Shrine Circus, held in the Wichita Forum, Wichita, Kan., February 16-21. Fred G. W. Whitlock was managing director of the show, and Charles B. Fredericks equestrian director.



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:

FORBES APTS., Mrs. Clara Forbes, owner. Complainant, George (Mechano) Stevens, care The Billboard, Cincinnati.

LaFARIE, BABE, entertainer. Complainant, Thos. Sacco, Mgr. Sacco's Peacock Band, care The Billboard, Cincinnati.

Lippa Amusement Company

Alpena, Mich., March 4.—The winter quarters of the Lippa Amusement Company is a busy place, getting everything in shape for the opening, April 25, under the auspices of the Elks, at Alpena. Leo Lippa has been around here for the past 10 days. Leo Small has signed on the staff, to be connected with the advance for the coming season, to start work soon. Mr. Lippa is going ahead to make this one of the most progressive gilly shows on the road. William Bahnsen will add a second show to this organization for this season, an Animal Show. All of which according to an executive of the above company.

Benny Leonard Target for Eggs

(Continued from page 5)

and clothing of patrons. Leonard cut his act short and didn't take his usual number of bows.

Benny Leonard will be the guest of honor at a dinner to be given him by his friends March 15 at Hotel Astor. More than 1,000 are expected to attend, paying five dollars each to wish him good luck. It has been arranged as a farewell affair in celebration of Leonard's retirement from the ring.

Repeal of Tax on Admissions Causes Loss of \$24,179,000

(Continued from page 5)

this year the amount was \$5,300,000, a decrease of \$2,200,000.

These figures are based on reports from 34 of the principal collection districts. In five collection districts of New York, covering the same six months' period, ending January 31, the receipts were \$1,147,716 as against \$7,386,664 from the same period in 1923 and 1924. This is a drop for this city alone of more than \$3,000,000.

These phenomenal decreases are attributed to the preponderance of popularity for cheaper amusements—those below 50 cents, which are not taxable. When the

SERVICE FOR "HIGH BOY"



Special courtesy was accorded Eddie Doran in Columbus, O., when he advertised a cinema theater on the downtown streets, still walking being the specialty pursuit of the well-known clown during the off-circus season. The above picture, snapped at high noon, shows Eddie enjoying lunch in his working togs.

WILL BOOK WHIP

For entire season, or will buy Whip for cash. Will also book set of Miniature Rides for entire season. WILL BOOK flughouse or any Mechanical Show capable of getting results. CAN ALSO USE Hawaiian Show. Will sell exclusive on Cook House to reliable party. Also have a few Grind Sticks and Stock Wheels open. CAN ALSO USE two good men and two good Lady Motorcycle Riders. We furnish machines. Riders address SPEEDY WILLIAMS, 1103 Seventh Ave., Seattle, Wash. We play the entire B Circuit of Fairs, also ten other Western Canadian Fairs. Show opens Vancouver, B. C., Saturday, May 2, closing at Kamloops, B. C., October 10. Address all mail and wires, J. W. CONKLIN, Georgian Hotel, Seattle, Wash., until April 1; after that, Castle Hotel, Vancouver, B. C., Canada.

WANTED FOR THE GREAT EASTERN PRODUCING CO. SEASON 1925

This show plays under Canvas all year round, under the largest Fraternal Orders in America. Want to hear from useful Circus People to strengthen show. Clowns, Acrobats, Tumblers, people who do two or more acts. Write fully what you can do and name your lowest salary. CONCESSIONS—Can place any clean Concession except Cook House and Corn Game. WILL BOOK Doll Lamps, Mama Dolls, Groceries, Candy, Cedar Chests with Candy, Turkey-Buck, Cigarette Shooting Gallery, Candy Floss, Fish Pond, Ice Cream Sandwiches, Spot-the-Spot, Ball Races and American Palmist. This week, Clearwater, Fla., under auspices American Legion; Valdosta, Ga., March 19 to 28, inclusive, with Woodmen of the World, Atlanta, Ga., to follow. Performers wire GRACIE THOMAS. Concessions wire R. W. SCOTT, General Manager.

Granger's World's Fair Shows

OPENING STREETS OF LEAVENWORTH, KAN., APRIL 11, UNDER STRONG AUSPICES.

WILL BOOK One more Ride—Caterpillar or Whip. WANT Lady High Diver and Diving Girls, also Clowns for Water Circus. Tab. Performers and Chorus Girls. Ten-in-One People of all kinds. Colored Minstrel Performers in all lines. Speedway Manager who can talk. We will furnish beautiful carved wagon fronts to lead showmen for any legitimate shows. ALL CONCESSIONS OPEN except Cook House and Juice. Have opening for American Palmist. All people signed with us report by April 5 and acknowledge this call. CAN USE real Show People in all lines. Address all communications to GRANGER'S WORLD'S FAIR SHOWS (Dewey Campbell Secy.; Jack Granger, Mgr.), Care Parker Factory, Leavenworth, Kansas. (Keep your eyes on the Red and White Train.)



THREE TUBE RADIO AMBASSADOR

Set in handsome Hardwood Cabinet. Just the thing for Wheels or Sales Boards. \$13.95, \$5.00 deposit, balance C. O. D. WM. MEATH, 3 East 17th St., New York, N. Y.

MIDGET or DWARF

Wanted for C. A. Wortham's World's Best Shows. Must be entertainer. Prefer man who can lecture and handle front of giant show. Photos returned. Wanted To Buy—Balloon Racer. O. H. TYREE, No. 103, 3683 Olive St., St. Louis, Mo.

repeal measure became a law, however, the Government did not realize the popularity of amusement seekers swerved so strongly in that direction, and there is talk already of modifying the law so that the treasury may reap a benefit, tho slight, on cheaper admissions.

Cosmic Stars on Own Resources

(Continued from page 5)

was said about it being a stock-selling proposition.

Sam C. Haller, who has been handling the Los Angeles office for the Cosmic Production Corporation since the company went on tour, resigned from that position last week because of certain things not meeting with his approval having been done.

The movie stars' tour evidently has been meeting with "tough sledding" judging by daily newspaper reports. A Des Moines (Ia.) paper under date of March 5 carried the following:

"A co-operative company, with Bryant Washburn, stage and screen star, at its head and Harry L. Tighe as representative, will supplant the Cosmic Production Corporation and at least eight actors and actresses will continue on their tour, going first to Chicago by Saturday. It was announced this afternoon by Mr. Washburn.

"The announcement followed a conference between Mr. Washburn, Mr. Tighe and their colleagues, Anna May Wong, Ruth Stonehouse, Ena Gregory, Cullen Landis, Jack Dougherty, Carl Miller, Katherine McGuire and Mr. Washburn will make up the company. A conference was to be held this afternoon to determine whether Joe Murphy, the 'Andy Knupp', would join the organization or return to Hollywood at the conclusion of his engagement here.

"Dropped from the touring assemblage are three members of the directorate of the Cosmic Production Company, H. A. DeVaux, vice-president and general manager; D. S. Fridner, director, and Roy W. Kessler, secretary and treasurer."

Another Des Moines paper the same day said in part: "The moving picture players and directors who appeared at the Coliseum here Tuesday night faced a predicament early this morning when newspaper men informed them that orders had emanated from Omaha police authorities for the arrest of seven of them on a charge of leaving an unpaid hotel bill for \$207. Shortly after 2 o'clock, however, the party of film stars retired with the knowledge that all is well that ends well, for Bryant Washburn told the Hotel Fontanelle at Omaha over telephone that he personally would be responsible for the alleged lodging bill.

"Mr. Tighe told a reporter that he was now in complete charge of the party and that a former manager for the film stars, who had charge of the organization's affairs during the stay in Omaha, had hoodwinked him and the other members of the entourage. Tighe said that he and the others had no idea that the bill for

hotel accommodations at Omaha had not been paid until notified of the fact by newspaper men. Tighe is president of the Cosmic Production Company and says he had nothing to do with the finances of the tour. He said he had devoted himself to the artists' side of the arrangements.

"I am astounded that this man should have deceived us about such a matter as evidently has occurred at Omaha," said Tighe. "I talked with him about caring for our obligations in Omaha before we checked out of the hotel here and he assured me that everything had been taken care of. Now he admits that he gave the hotel management an I O U and places all of us in an extremely humiliating situation. He did this without either my sanction or that of other members of our party. He has placed our reputations in jeopardy and neither myself nor any of the stars intend to stand for it.

"I have been an actor for years and this predicament was brought about by placing too much confidence in one of my fellow men. The business side of the tour, such as bookings and finances, always has been left in other hands. My duties up until yesterday always have been to handle the artists' appearances and see that the production staged by members of the touring group ranked high."

"Bryant Washburn, who was not included in the Omaha hotel management's complaint, was selected yesterday by the other cinema stars as their spokesman in all future arrangements of the tour. He declared last night that Tighe's statements regarding the former manager echoed his sentiments exactly.

"H. A. DeVaux has been acting as vice-president and manager of the Cosmic Production Company. He refused to give out a statement this morning."

A Los Angeles paper under date of March 4 carried an article in which it was said that Phyllis Haver, one of the stars, was given her release, and Anna May Wong, the Oriental star of the organization, was told she could go back to California if she did not want to stop talking so much.

Committee Hotly Attacks Sunday Blue Law Measure

(Continued from page 5)

before the Codes Committee to argue against another bill introduced by Assemblyman Samberg of the Bronx to legalize dramatic performances on the Sabbath.

Realizing that the enactment of the Sunday closing bill would be highly injurious, if not fatal, to the outdoor show business, the Outdoor Showman's Association was not caught napping. It was represented at the hearing by the Hon. Francis D. Gallatin, who, besides being the association's president, is Commissioner of the Department of Parks of the City of New York and president of the Park Board.

His report follows:

"The Blue Sunday Bill is doomed. It is dying thru its own inherent viciousness, unregretted save by a few fanatics who would reduce the whole world to their own gloomy level. Medieval bigotry has received a stunning blow.

"The bill is not only a conglomeration of absurdities and insincerities, but contains two clauses which injuriously affect the show business. It forbids the transportations of materials on Sunday and closes all shows of every kind on that day. The enactment of these provisions would rob the showmen of two days per week by not allowing them to open on Sunday, and by preventing a show which completed its engagement on a Saturday night from opening on Monday morning in a new town.

"The protagonists of the bill spoke a great deal but said little. They were excessively bitter against the saucy game of 'duck pins' on Sunday, and were positively malignant in their opposition to Sabbath shaving, claiming that these noisy pastimes rob the community of its religious liberties. They objected to anyone but clergymen speaking for money on Sunday. They protested against fees being charged directly or indirectly for entrance to any public halls on Sundays, except churches.

"The danger for the present seems to be over. But eternal vigilance is the price of liberty. Next year they will be at it again. The Lord's Day Alliance boasts that it has unlimited moneys, a large and efficient lobby and that it will put it over. Forewarned is forearmed. Keep your eyes open."

Salesboard Operators

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# DEATHS IN THE PROFESSION

**ATWELL**—Mrs. Pauline Postelle, wife of Ernest T. Atwell, director of the Community Playgroup and Recreational Association of America, died at her home in Philadelphia, Pa., February 29 after a short illness. Mrs. Atwell was well known for her accomplishments in the musical world. She was a member of the well-known Postelle Family of Hopkinsville, Ky.

**BALL**—Clarence, 60, assistant stage manager at the Temple Theater, Syracuse, N. Y., died from heart failure February 26 while hanging a set. The deceased was a veteran of the stage crews and was widely known in the profession. He was for 12 years a member of some of Al Woods' productions. He later joined the Temple staff, remaining there until his demise.

**BEALL**—Howard, 60, well-known circus performer, heavy-weight lifter and cannon-ball juggler, died February 27. He is survived by a daughter, Hattie Beall, widely known in burlesque.

**BERNSTEIN**—William, Manhattan theatrical man, was killed recently in an automobile accident at Patchogue, L. I. Mike Glynn, manager of the Patchogue Theater, was in the car and escaped unhurt.

**BREMER**—George John, for 16 years organist and choirmaster of the Church of Zion and Saint Timothy, New York, died at London, Eng., according to wireless news received in this country March 4.

IN LOVING MEMORY OF OUR DARLING  
LITTLE GIRL,  
**BETTY BROWN**  
Who passed away March 9, 1923.  
MOTHER AND SISTER.

**BUTTERFIELD**—Everett, 40, stage director for the Shuberts, died March 6 at the Polyclinic Hospital, New York, after an illness of five weeks, following an operation for abscess. Mr. Butterfield made his debut on the stage as drum major and solo cornetist in the Red Hussar's Band. Later he appeared on Broadway as an actor, stage director and manager. In 1919 he played *A Regular Fellow* in Washington, D. C., at which time he was decorated with the Ribbon of the Black Star, brought from France by Col. Ernest G. Smith. His war record was most edifying, and this decoration was his reward. It antedates Napoleon, who superseded it in 1804 with the Legion of Honor. He was associated with Col. Booth and Basil Broadhurst in producing *Is Zat So*, and with them produced several plays for soldiers while in France. He also produced Ibsen's *Ghosts* at the Punch and Judy Theater soon after his discharge from the army, and played one of the leading roles in *Main Street*, which he staged for the Shuberts. Deceased was a member of the American Legion and the Lambs' Club. Funeral services were held March 8 in the Little Church Around the Corner, New York. He is survived by his widow, Leah Butterfield, who is at present with a stock company at Salem, Mass.

**CHEERIER**—Francis A., 92, musician, died in Cleveland, O., March 3 of cancer. Mr. Cheerier was born in Paris, where he received his musical education. He accompanied Louis Gottschalk, composer of *The Last Hope*, on a concert tour of South America. He gradually became deaf and had to give up concert work, making his living for 50 years by tuning pianos. Funeral services were held at the S. W. Mather Parlors, Cleveland.

**CLOWRY**—Col. Robert Charles, 86, for many years head of the Western Union Telegraph Co., died February 27 aboard a train returning north from Palm Beach. The deceased was a veteran of the Civil War and was one of the chief promoters of the World's Fair at Chicago in 1893.

**COYLE**—Michael J., manager of the New Balto Theater, Everett, Mass., died recently.

**DAWKES**—Mrs. (Rose Holloway), who for a number of years traveled with W. Holloway's Empire Theater, died recently at Cannock, Eng. Mrs. Dawkes was a well-known comedy actress and comedienne. She retired from the stage some time ago and settled down with her husband at Cannock.

**FAIRLY**—Verna Mae, nine months, daughter of Mr. and Mrs. Noble C. Fairly, Leavenworth, Kan., died at their home March 9. Mrs. Viola Fairly is president of the Ladies' Auxiliary of the Heart of America Showman's Club of Kansas City. The father of the deceased is owner of the Noble C. Fairly Shows. Burial was in the Leavenworth Cemetery.

**FENNELL**—Abyslus S., 75, tenor, and a well-known composer of sacred music, died at Washington, D. C., February 27. For many years Mr. Fennell was soloist in prominent church choirs at Washington, and was also identified with well-known choral organizations.

**FINN**—Susan, mother of Sue Milford, soubret with Griff Williams' *London Gayety Girls* on the Mutual Circuit, died recently at her home in Erie, Pa.

**FISK**—Harry C., known professionally as Harry Clark, 76, died suddenly February 28 at the Confederate Soldiers' Home, Richmond, Va. Mr. Fisk entered the show business in 1866, after serving in the Confederate Army, his activities covering a vast field. He was by turns a clog dancer, acrobat, gymnast, principal leaper, iron-jaw artist, originator of a radium dance, and an agent and manager. The deceased had traveled the world over and was up in seven languages. Burial was at Richmond.

**FLETCHER**—Robert, 39, well known in the theatrical and advertising world, died March 1 at his home in Los Angeles, Calif. The deceased was a member of F. O. E. 102, T. M. A. of Newark, N. J., and the Billposters' Union. He is survived by his widow, father, sister and brother. Funeral services were in charge of the Los Angeles Order of Eagles and burial was at Englewood Cemetery.

**FREEMAN**—Charles, brother of John Freeman, manager of the Strand Theater, Malden, Mass., recently passed away in Florida. The body was shipped to Charlestown, Mass., for burial.

**GALE**—John H., well-known confectionaire, died February 21 in a Buffalo, N. Y., hospital after a lingering illness. The deceased is survived by his widow, Olive Keefe Gale.

**GLANSON**—Emil, 40, billposter for 20 years with the Cusack Company, died March 2 at his home in Chicago. The funeral was in charge of Local 1, Billposters' Union, with interment in the Billposters' plot, Forest Home Cemetery.

**GRAY**—William, 79, father of Mrs. S. F. Harris, whose husband is auditor for the Gentry-Patterson Circus, died recently at his home in Streator, Ill. The widow, four daughters and five sons survive. Burial was in Riverview Cemetery, near the final resting place of "Honey Boy" Evans, a life-long friend of Mr. Gray.

**HALE**—Mrs. Marie Emelie, 28, wife of Mr. Osborn Hale, a showman in the Midlands (England), died at the University College Hospital, London, Eng., February 16. Funeral services were at Kelghley, Yorkshire.

**HAMILTON**—Jack (Shorty), 37, motion picture actor, was killed at Hollywood Calif., March 7, when his automobile crashed into a steam shovel standing on the street.

**HYMACK**—Mrs., wife of the celebrated English lightning-change artist, billed only as Mr. Hymack and who has included leading vaudeville circuits of the United States in his tours of the world, died suddenly in New Zealand, according to cabled advice reaching the Australian representative of *The Billboard* at Sydney January 22. At the time Mr. Hymack was under contract to Williamson vaudeville. Mrs. Hymack, while never seen by an audience, worked "behind" and was very necessary to her husband's act. She had attained the three-score mark in life. The Hymacks were greatly devoted to one another and were generally regarded as a model stage couple.

**JENNINGS**—George, 87, died February 7 at his home in Redditch, Eng. Mr. Jennings' mother was an actress, and his father, a musician, was associated for some years with Messrs. Bostock & Wombwell's well-known menagerie. The deceased is survived by a son, Edward Jennings, of the Opera House, Coventry, and a daughter, Mrs. Hudson. Interment was at Redditch Cemetery February 11.

**LAY**—Edward, 69, proprietor of the old Savoy Cafe, Milwaukee, a popular meeting place for theatrical stars 25 years ago, died in a Buffalo, N. Y., hospital February 27 of pneumonia.

**LEE**—Mrs. Gertrude, 26, a member of a musical show, died suddenly in Des Moines, Ia., March 2. The home of the deceased was at Amityville, N. Y.

**LEWIS**—Mrs. Frances Morton, 73, mother of Lawrence L. Lewis, well-known chautauqua and lyceum baritone, died in Bellevue Hospital, New York, February 22. The deceased was the wife of the late Captain Lewis, for many years manager of the Opera House, Great Bend, Kan. Funeral services were held at the residence of her son at Lynbrook, L. I., February 25, followed by interment in Greenfield Cemetery, Hempstead, L. I.

**LOCKE**—Mrs. Marguerite Hall, 63, widow of John M. Locke, and a noted contralto singer in concerts and churches for many years in New York and London, died at the home of her sister, Mrs. William Cary Brownell, in New York March 3. She was a daughter of David Culver and Edwin Hall, both musicians. Educated at Florence, Italy, she returned to the United States in 1879 to sing in oratorios and concerts on two tours with Camilla Neso, violinist.

**LUSARDI**—Giuseppe, for many years agent of the Metropolitan Opera Company, securing voices in Italy, died sud-

denly at Milan, Italy, according to news received by Mr. Gatti-Casazza, manager of the Metropolitan Opera. Mr. Lusardi was a close friend of Mr. Gatti-Casazza since the early days of the latter's career as opera director.

**MARTELOTTI**—Joseph, 34, opera tenor and manager of an opera company, died at Passaic, N. J., February 27 from blood poisoning. Mr. Martellotti sang on several occasions with the San Carlo Opera Company. Funeral services were held at the Cathedral, Passaic, with burial in Mt. Hope Cemetery. A widow and four children survive.

**PARSONS**—William A., veteran polo player, died at Brooklyn, N. Y., March 1. During the late '80s the deceased played on the Hartford and New Britain, Conn., polo teams. More recently he conducted a roller rink at Brooklyn, and had concessions at Coney Island and Atlantic City.

**PLOHN**—Mrs. Lottie, 32, mother of Edmond Plohn, former general manager for George M. Cohan and now producer of *Tangletoes*, and of Max Plohn, part producer of *Silence*, died at her home, 830 Seventh Avenue, New York, March 7.

**RICKSEN**—Mrs. Ingeborg, mother of Lucille Rickson, film star, died recently at Los Angeles.

**SANTO**—Frank S., 32, theater manager of Bristol, Pa., died February 28 of nephritis. The deceased operated the Riverside, a motion picture house of Bristol. Services were held from the home of his parents, with interment in St. Mark's Cemetery.

**SLATTERY**—Mrs. Florence Pangle, 22, daughter of William T. Pangle, manager of the Helig Theater, Portland, Ore., died February 25 at Wilcox Memorial Hospital, Portland. Mrs. Slattery was widely known in the profession, having been a constant companion to her father.

**SULLIVAN**—Patrick J., motion picture operator at the Majestic Theater, Holyoke, Mass., died March 4 at his home. His widow, Effie, survives.

**SULLIVAN**—Michael J., 68, an old-time actor, died March 4 at the Actors' Fund Home on Staten Island, New York. Mr. Sullivan was born in Dublin, Ireland. He came to America 50 years ago and toured the country in the shows of Evans & Hoey. For 12 years he was with their *Parlor Match* Company. For 25 years prior to his retirement he played exclusively in George M. Cohan productions. His last appearance was in support of Mary Ryan in *The Little Teacher*. Funeral services were at St. Malachy's Church, New York, March 7, under the auspices of the Actors' Fund of America and the Catholic Actors' Guild of America, and interment was in the Actors' Fund Plot in Evergreen Cemetery, Brooklyn, N. Y. A sister, Mrs. Eastman, of Point Shirley, Winthrop, Mass., and a nephew, Dr. D. W. Eastman, of Boston, Mass., survive.

In Memory My Dear Pal,  
**MIKE SULLIVAN,**  
Died March 13, 1924. **DUDE CROSLY.**

**THOMPSON**—Mrs. Edna, 28, wife of Fred E. Thompson, of the motion picture department of the Ford Motor Car Co., died February 23 in Detroit, Mich. Survivors of the deceased are the husband, son, mother and two sisters. Services were held at the Visitation Church, with interment in the Rosedale Cemetery March 4.

**VAN BUREN**—Alfred V., 45, well known in the show world thru his executive connections with the Billposters' Union, died suddenly March 6 at Miami, Fla., from heart trouble. Mr. Van Buren was vice-president of the Van Buren and New York Billposting Company, and treasurer of the United Advertising Company. A regular mass was sung at the Holy Family Church, New Rochelle, N. Y., with interment in Woodlawn Cemetery. The deceased is survived by his widow, two sons and a daughter.

**WOLFSON**—Mrs. Fannie Martin, 57, wife of Louis Wolfson, who has had charge of the press gate at Redland Field for many years, died recently at her home in Cincinnati. Mrs. Wolfson is survived by two brothers, owners of Chester Park, an amusement park of Cincinnati; the husband, and a son and daughter. Burial was in the United Jewish Cemetery, Walnut Hills.

**YINGLING**—Manuel, 52, well-known musician, died at his home in New-casterstown, O., March 7. The deceased formerly played trombone with Sousa's and John Weber's bands, and also with the Theodore Thomas Orchestra.

## MARRIAGES

### In the Profession

**BROWN-DREON**—George N. Brown, a champion walker and vaudevilleian, and Gracia Dreon, of the Dreon Sisters, in vaudeville, were married recently at the Elks' Club, Philadelphia, where they were tendered a dinner by vaudeville magnates and fellow professionals. The bride is now appearing with her husband in his act. Mr. Brown won many laurels as a walker, having once appeared at the Olympic games.

**DONNELLY-BOWERS**—Tommy Donnelly, singing and dancing juvenile in Chester (tuba) Nelson's *Bobbed-Hair Bandits* on the Mutual Burlesque Circuit, and Lee Bowers, a chorister of the same company, were married February 25 at the Presbyterian Church, New York.

**HENSON-ROSAR**—Harry G. Henson, well-known musician of Atlanta, Ga., was married March 4 to Eileen Georgianna Rosar, professionally known as "Demarest", a singer and actress. The ceremony took place in New York. The couple expects to honeymoon in Bermuda.

**HUGHES-DIAL**—Rupert Hughes, famous author, recently married Elizabeth Patterson Dial, dancer. They visited Los Angeles on their honeymoon, which has taken the form of a trans-continental tour.

**KIENER-HAST**—Marjorie Hast, daughter of Walter Hast, theatrical producer, and Harry Kiener, manufacturer, were married in Los Angeles in February.

**MORRISSEY-MILLER**—Middle Miller, musical comedy star, and Will Morrissey, comedian and producer, were married recently in Chicago. They returned to New York, where Mr. Morrissey is planning to produce another revue.

**RICE-CRAWFORD**—Earl Rice, the "Coca Cola" man of Springfield, Mo., and Anne Crawford, violinist of the act billed as Capman Boys and Fashionettes, were married recently at Springfield, Mo. The announcement was made March 4 at Louisville, Ky., when the members of the act tendered Miss Crawford a dinner in celebration of the event. The bride, whose home is in Ft. Worth, Tex., will continue with the act.

**RILEY-BRANDON**—Buddy Riley, juvenile of the *Marcus Show* of 1925, and Wanda Brandon, a member of the same show, were married on the stage of the Columbia Theater, Bristol, Tenn., just prior to the matinee of February 27. Only members of the company and theater attaches were present.

**SCHILDKRAUT-BARTLETT**—Joseph Schildkraut, famous portrayal of juvenile roles, and Elsie Bartlett, star in *Houses of Sand*, were recently married, the culmination of a romance that started on the stage. They have contracted a novel arrangement with each other in a duly signed, sealed and recorded legal document that for at least five years neither will criticize the other. The contract also stipulated that husband and wife should not appear in the same play.

**SHERIFF-WILDE**—Leslie M. Sheriff, well-known realtor, and Lois Wilde, 18-year-old beauty of *Ziegfeld's Follies*, were married March 8. The wedding was attended by a few friends of both couples and took place in the Central Congregational Church, Brooklyn, N. Y. This is the bride's third season in the *Follies* and will get her first speaking part in the show this week.

**STAFFORD-POLEY**—Raymond L. Stafford, nonprofessional of Greensboro, N. C., and Jessie Mae Poley, known in the theatrical world as Peggy Gilmore, were married March 1 in Fayetteville, N. C. Miss Gilmore is a toe dancer well known in vaudeville, burlesque and tabloid. She will remain for the time being with Frank Newman's *Fashion-Plate Revue*.

**STOCKTON-SIMS**—Sergeant Edward Stockton, 62d C. A., and Ophelia Sims, sister of Leon Errol, famous comedian, were married at Fort Totten, N. Y., March 1. Leon Errol gave away his sister and incidentally presented her with a \$2,000 check. Mr. and Mrs. Stockton will make their home in Honolulu.

**WESTON-FOX**—Dave Weston and Evelyn Fox were married in Chicago January 21, the announcement being made public March 1. Mr. Weston has been associated with his brother, Al Weston, a producer of acts, as a booker and publicity man. Miss Fox is a well-known artist, who has been working out of Chicago for several years on the Association Time.

## COMING MARRIAGES

### In the Profession

It is reported that Nell Drisdahl, of the Drisdahl Sisters, is engaged to marry William O. McKenna, a prominent lawyer of St. Louis, and that after the wedding Miss Drisdahl plans to retire from the stage.

The engagement of Freddie Ford, tenor singer of the Ross Lewis *Radio Dolls* Company, and Mabel Lance, of the same company, is announced. The wedding is expected to take place at the Globe Theater, Philadelphia, in May, while the company is playing there.

According to reports from Los Angeles Mrs. Frances Nunnally Wheatley, wealthy Atlanta, Ga., widow, and John Goodrich scenario writer, will be married there in April.

The wedding of Mischa Elman, violin virtuoso, and Helen Katten, of San Francisco, will take place early in May, according to an announcement made at Asheville, N. C., by the violinist. The exact date has not been designated. Mis-

Katten, a nonprofessional, comes from a prominent California family. Marie Saxon, principal dancer in My Girl, is to be married the coming summer to Sidney Silverman, son of Sime Silverman.

Flo Kennedy, of the Follies, will marry Primo Troubetzky, of movie fame, as soon as his contract with Carl Laemmle permits him to become a benedict.

Gene (Daredevil) Fontaine announces his engagement to Zeda Blake, of New Kensington, Pa. The wedding will take place at Cumberland, Md., about April 1. Miss Blake, an amateur dancer of some note, will join Fontaine in his novelty act.

BIRTHS

To Members of the Profession

A daughter, weighing eight and a quarter pounds, was born to Mr. and Mrs. James Montgomery Flagg in New York February 15. Mr. Flagg is a noted artist and illustrator. Mrs. Flagg posed for several of her husband's pictures previous to their marriage in May, 1924.

KGW, Portland, Ore., broadcasts that a son was born to Mr. and Mrs. Manny Cohen February 5. Mr. Cohen is a popular singer on the West Coast and has become quite a favorite over broadcasting station KGW.

Mr. and Mrs. Al Thurburn announce the birth of a son to them February 23 at Holmes Hospital, Canon City, Col. The boy weighed eight pounds and is named Albert Hunter Thurburn. Mr. Thurburn is band and orchestra leader and Mrs. Thurburn is pianist on Glen D. Brunk's Comedians. This is their third season with this show.

Born to Mr. and Mrs. W. E. Leach, a nine-pound daughter. Mrs. Leach is known on the stage as Virginia Earl, of the team of Earl and Parker.

A daughter, weighing nine and a half pounds, was born February 8 in Birmingham, Ala., to Mr. and Mrs. B. (Slim) Waller. Mr. Waller is well known around circus advertising cars. Last season he was on car No. 1 of the John Robinson Circus.

Mr. and Mrs. Wallace G. Wade are the proud parents of a daughter, born March 2 at Detroit, Mich. The girl was named Constance Elizabeth Wade. Mr. Wade is manager of the W. G. Wade Shows.

A daughter weighing seven pounds was born to Mr. and Mrs. Ted Pope recently. Mr. Pope is head of a colored tab. show.

To Mr. and Mrs. Thomas Carlola, a 10-pound daughter, March 5, at their home, 366 Solo street, Rochester, N. Y. Mr. and Mrs. Carlola formerly were with Miller Bros.' No. 2 shows.

DIVORCES

In the Profession

Edward N. Mitchell, nonprofessional of Cincinnati, was granted a decree of divorce March 2 from Elizabeth Victoria Mitchell, an English actress, address unknown. They were married in 1918 while he was in the Canadian Army and she was appearing on the London stage. Mitchell stated his wife returned to the stage after several years of married life.

Mrs. Effie Wilson, professionally known as Effie Aiken, received her final decree of divorce from Joe Wilson February 28 while playing the Gem Theater, Little Rock, Ark.

A separate decree of divorce was assured to Blanche Yurka, actress, from her husband and leading man, Ian Keith, in the New York Supreme Court March 4.

Both Miss Yurka and Mr. Keith are well known on the legitimate stage, having appeared in several successes.

In the issue of February 28 we published at her request a notice that Lorraine Wallace was suing Steve Batty for divorce. In our last issue we published a statement taken from a letter signed Mrs. Steve (Dorothy) Batty that she was the wife of Steve Batty and was not contemplating divorce proceedings. The past week we received another letter signed Mrs. Vera (Batty) Schusler, professionally known as Lorraine Wallace, from West Baden, Ind., claiming that the announcement about her suit for divorce in The Billboard of February 28 was correct, adding: "I married Steve Batty in Colombo, Ceylon, B. I., October 27, 1907, certificate of which marriage I hold, and if he has at any time secured a divorce from me and married again I have not heard anything about it. This closes the matter so far as The Billboard is concerned."

Flo Brown, actress, recently left New York for Washington, D. C., to prosecute her suit for divorce against Joseph Myerson a bookmaker, also known as Joe Myerson.

Application for alimony and counsel fees pending the trial of a suit for divorce, has been made by Lenore Masso Townsley, former Follies girl, film actress, and wife of Barry Townsley, theatrical producer, to Justice Mullian of the New York Supreme Court.

Attorneys for Mrs. S. L. Johnson, wealthy New York woman, are attempting to annul the marriage of her son, William H. Johnson, Jr., to Helen Grace, a dancer, of Cromwell, Ok.

Rubin & Cherry Shows

Within a few weeks the Rubin & Cherry Shows will inaugurate their new season's tour in Montgomery. Mr. and Mrs. Rubin Gruberg arrived today from Hot Springs, Ark., after a restful vacation. Back on the job and full of pep Mr. Gruberg at once assumed command and work is being speeded up in the various departments. Wilbur S. Cherry general representative, is at this writing in Montgomery, and the show is booked solid from the opening to the closing date, with a lineup of 20 fairs, which predicts a prosperous season. Joseph Nogato and family are getting the big carousel, whip and Ferris wheel ready for the long jaunt. Samuel Nogato is expected to arrive soon. Tom Simons is busy at quarters, and Tom Payton has the train about ready to roll. The electric transformer wagons have received a thorough overhauling, new features added, and Chief Electrician William Cain predicts that this year the midway will be a "Great White Way". Jim Dunleavy is here and making elaborate preparations for his big snake show. Artie Wells will have the giant crocodile and alligator show. Eddie Karns has blossomed out as an after-dinner speaker, so functioning at the regular weekly luncheon of the Junior Chamber of Commerce last week. Carl Lauther's two big circus side shows are being given the finishing touches. Jack Cullen says he has a wonderful lot of talent enrolled for his magnificent minstrels. Cash Witse has taken possession of the dining car and will have as his assistants F. B. Biddle and George Henderson. Herman Eagle has built a new portable midway restaurant for this year's tour. Berney Smuckler is a visitor last week. Michael J. Lewis, M. H. Lewis and Johnny King, concessionaires, have arrived from Los Angeles with a carload of new and attractive concessions. Malcolm and Phil Lewis will arrive during this week. Bonnie Harris and William Head have joined the Lewis Brothers. Raymond Karns, a brother of the Karns Twins, and chef of the party, has joined and taken charge of the Karns dining department. Showfolks are arriving daily at quarters and express amazement at the mammoth proportions of the show. Those who recall the opening season 10 years ago, when the Rubin & Cherry Shows started out with three baggage cars, realize what strides Rubin Gruberg's business acumen and progressive ideas have accomplished in that space of time.

WALT D. NEALAND (Publicity Director)

Sandy's Amusement Shows

Pittsburgh, Pa., March 5.—Work at winter quarters of Sandy's Amusement Shows is progressing smoothly. After being one of the small ones for a few years, this will be among the middle-sized shows this year. Four rides are already contracted (seaplanes, merry mix-up and rolling wave, owned by the show, and a new No. 12 Big-Ell, owned by Reynolds and Stone). The Athletic Show will be managed by Chief Cree, the Plantation Show by Charles Jones, Musical Comedy by A. J. Wester, Big Alligator by Alligator Jackie, Live Freaks by Jackie Bryant. The other shows are ready to put up, but managers have not yet been assigned. Eighteen concessions have been contracted so far: Mr. and Mrs. Jean Phagan, cook house; Mr. Stewart, juke; other concessions being Woodford L. West, Tom McDonough, Mrs. Madge Plorka, Mr. and Mrs. Lawrence Tamargo, John Bower, Wm. Gretsinger, and the writer will have three concessions; Edward Murphy, general agent, two (the Misses Mary and Ellen and Ellen Stevens being his agents); Mrs. Tamargo, wife of the manager, two.

The past week has been a week of surprises. Mr. and Mrs. Lawrence Tamargo moved in unexpectedly from New York (with a broken front wheel, a burnt-out bearing and a broken drive shaft). Friday morning General Agent Edward Murphy came in from the west of here, and with some promising contracts, is very optimistic regarding the season. Social festivities started last night when a party was held at winter quarters, dancing and cards being the chief forms of pleasure, alternated with the radio, operated by Maurice Levy. Edward Murphy was toastmaster (and comedian). "Sandy" was chief distributor of refreshments, Angle Daniels was chief musician (he is a "wow" at the piano when it has rolled), and the writer won the prize at pinocle (a box of the "rottenest" cigars that were ever rolled). Those in attendance were: Mr. and Mrs. Sandy Tamargo, Mr. and Mrs. John Bower, Mr. and Mrs. Wm. Schultzes, Mr. and Mrs. Wm. Gretsinger, Mr. and Mrs. Lawrence Tamargo, Mr. and Mrs. Chas. McNulty, Chas. Flinn, Edward Murphy, Maurice Levy, Alfred Tamargo, Angle Daniels, Capt. Joe, the Lissy Brothers, special agents: Esther Alister, Betty Leininger, Peggy Flinn, Mildred Tamargo and Mary Kadler. The party lasted until the wee sma' hours of morning, when they all retired wishing every one a prosperous season. (JACOB TAMARGO, Publicity Representative).

Mad Cody Fleming Shows

Things are commencing to shape up with the Mad Cody Fleming Shows, wintering in Cincinnati, so much so that it looks as if this show will leave the "but small" class and go into a "six-cylinder" rating. Three rides have already lined up. Clem (Dad) Robuck paid the show office a visit and joined with his merry-go-round, Jimmie Fisher with Ferris wheel, and Mr. McCleary will handle the circle swing. A new man will handle the Athletic Show—the writer hasn't his name. Other shows will include the pit show, Col. A. B. Griffin; animal show, "Sandy" Sanders, and big snake, in charge of Mrs. Burt Hamilton. Of concessions the writer will have one; C. E. Dowdy, one; Tiger Mick, four; Burt Hamilton, two; "Slim" Gowen, one; "Pop" Wheeler, one; John Cowan, one; Clem Robuck, one; H. Arnold, two, and Alex Saure has the cookhouse and juke.

The staff consists of Mad Cody Fleming, owner and agent; H. Aronid, assistant manager; Tiger Mack, lot man; John Cowan, contest man; Burt Hamilton, electrician; the writer, press. In addition to the above-mentioned attractions there are others, and the complete lineup will appear at the opening at New Richmond, O., April 18, the engagement there being under American Legion auspices.

NELLIE NELSON (Press Representative)

Rue de la Paix Is

Off to Great Start

(Continued from page 11)

into ecstasies of praise feasted the eyes of the most critical producers and managers, who were present in large number.

The show lasted for 35 minutes the first time out and, according to the response, it was a wow. Twelve principals trip thru a routine of 20-odd specialty numbers while the 28 chorus girls are constantly romping back and forth to the dressing rooms for changes. The principals other than Miss Green are Morris Diamond, Olive Vaughn, Billie Bann, Dave Mellon, Gladys Immaral, Lorelai, dancer, Peggy Hope, Joe Ross, Stroud Sisters, Helen McMann and Ethel Handmann.

The chorus is the result of careful selection, the members being picked from the best hits along Broadway. They are practically all short of stature and their forms are mostly sylphlike, while their faces cast off the impression that they are all very young.

Isham Jones and His Chicago Orchestra, which played at the College Inn in the Western City, are red hot when it comes to dishing up delectable syncopation. The outfit is said to take \$3,300 a week away for its share of the profits. There are 11 men in all. According to information that has reached The Billboard, the orchestra leader is part owner of the place and it was his original idea to acquire it. Jones has wanted to make a triumphal entry into this metropolis for some time and this is the way he has chosen to do it.

The place operates under a \$3 cover charge and \$7,000 per week is the cost of the revue. Willie Pogany, who gets first choice to decorate all of the best attractions along Broadway, never did a finer job than this one. The walls are of a purplish horizon blue with a soft brownish color for lattice window decorations. The ceiling is a multi-colored silk drape that hangs in a graceful and fluffy effect. The dance floor is of the latest design, parquet and oval in shape. A golden silk cloth of criss-cross design adorns the walls in the massive entrance. On either side as one is admitted will be found two paintings by Pogany. Many of the patrons were noticed to stay right there and fill their eyes with sweetness overflowing from these.

With clever management the place should be a success, the long and tedious effort for it likely will be necessary.

Lawrence Fay, owner of the El Fey Club, originally conceived the idea that this was the right spot for a night club. He failed to make it a success, however, and closed after four weeks' operation.

Second Act "Smalltimers"

For Two-a-Day Tour

New York, March 9.—The second act of the play, The Smalltimers, which closed at the Punch and Judy Theater Saturday night, is being considered for vaudeville by the Keith-Albee Circuit. It is said. The play has to do with vaudeville.

Keene and Barrett in St. Louis

New York, March 9.—Dick Keene and Virginia Barrett jumped from this city to St. Louis in order to open at the Orpheum there Sunday, March 8. The act is a new one and has been routed over the Orpheum Circuit up to August.

Brewster Merges Magazines

New York, March 9.—Motion Picture Classic, a screen fan magazine, and Beauty, both published by Brewster Publications, Inc., have been combined, and beginning with the April issue Beauty will be merged into the Classic.

"Holly", the double-faced "rube" single, has been booked over the Butterfield Circuit in Michigan, opening at the Jefferson Theater, Muskegon, March 12.

One-Man Strike

Mike Jolson Walks Out on Minstrel Show in Washington, D. C.

Washington, March 7.—Mike Jolson, brother of Al Jolson and who has been a feature of the annual Young Men's Hebrew Association theatricals in Washington, this week walked out on the minstrel show being produced by the association. Mike, who weighs more than 200 pounds and can sing mammy songs and do specialties with considerable ability, went on strike against the directors of the show, walking out from rehearsal Thursday night. Adlai Mann, who is directing the show, says if he does not return in a day or two the vacancy will be filled by someone else.

Bill Proposed To Amend

Canadian Copyright

New York, March 9.—The Canadian Parliamentary Committee is considering a proposed bill to amend the present copyright act aiming to better protect foreign and Canadian authors, composers, playwrights and artists against publishers, broadcasters and phonograph manufacturers.

Five prominent Canadian authors and playwrights gave evidence before the committee today. Tuesday there will be an active lobby against the bill, including broadcasters.

A Singing Prince

Chicago, March 8.—A Russian baritone, billed as Borowsky, the baritone of the Moscow Grand Opera, sang a few days ago before the Illinois Women's Athletic Club. Since then it has been learned that the singer is a Muscovite prince of the blood, Sergei Alexandrovich Borowsky, a son of Prince Alexander Borowsky, a famous general in the Russian army. Sergei was an army officer himself and was caught in the vicissitudes of his country during the world war. He has made several appearances before Chicago society.

"Brains, Inc." Title

of New Musical Comedy

New York, March 9.—Barry Townsley, who recently presented the musical comedy, Princess April, which had but a brief career, has another musical show, tentatively called Brains, Inc. Casting is now in progress and rehearsals are expected to begin within a week. Royal Stout, who last was stage manager for When Summer Comes, which lasted but a week out of town, will assist Townsley in staging this new production.

"Ma Pettengill" Opens

The premiere of Ma Pettengill at the Grand Opera House, Cincinnati, March 9, was viewed by Owen Davis, who dramatized the comedy from Harry Leon Wilson's Western stories of the same name that appeared in The Saturday Evening Post. The piece opens next week at the Blackstone Theater, Chicago, for a run.

"Devil Within" Displaces

"Houses of Sand"

New York, March 9.—Houses of Sand, Michael Mindlin's dramatic production, will close at the Hudson Theater next Saturday, and The Devil Within will go into that playhouse the following Monday.

Fog Dispels Coney Crowd

New York, March 9.—Two hundred thousand visitors to Coney Island yesterday deserted early when fog began blowing in from the sea. Until then concessions and rides had been doing nice business. Traffic congestion became severe, but was well handled.

Gloria Swanson Convalescing

Gloria Swanson, film star, left the clinic at Auteuil, near Paris, March 6, where she underwent an operation two weeks earlier. Marquis de la Falaise de la Coudray, her husband, accompanied her to a Versailles hotel for a period of convalescence.

Ruth De Wolfe's Mother Ill

New York, March 9.—Ruth De Wolfe, a member of the Withers Op'ry act, left for Whitehall suddenly last week, to attend her mother who is seriously ill. She will remain home until her mother is out of danger and will rejoin the act on the Orpheum Time within a few weeks.

Shuberts Sign Barrymore

New York, March 9.—Lionel Barrymore and Irene Fenwick, who closed recently in The Piker, have signed with the Shuberts, and will start rehearsals soon in a new dramatic play adapted from the German.

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







Additional Routes

(Received Too Late for Classification)

American Beauty Girls: (Alvin) Mansfield, O., 2-14;
Androff Trio: (Lincoln) Belleville, Ill., 12-14;
Charlie East St. Louis 15-18.
Alec A. Darling: (Hipp.) Cleveland 12-14; (National) Louisville 16-17.
Bassett Band: Philadelphia 9-14; Newark, N. J., 16-21.
Blossom Time (No. 3): Valdosta, Ga., 11; Waycross 12; Jacksonville, Fla., 13-14; Gainesville 16; Arcola 17; Lakeland 18; Tampa 19; St. Petersburg 20-21.
Booths, Thelma, American Beauties: (Rialto) Rock Hill, S. C., 12-14; (Strand) Spartanburg 16-21.
Carleses, The: Buffalo, N. Y., 9-14.
Checker Girls Revue: Harry Inalls, mgr.: (Strand) Shmokin, Pa., 9-11; (Globe) Philadelphia 16-28.
Clinton Expo. Shows, T. L. Snodgrass, mgr.: Gould, Ark., 9-11; Sheridan 15-21.
Cudney Bros. Shows, C. H. Cudney, mgr.: Columbus, Tex., 9-14; Flatonia 16-21.
Hendon Co., Mysteries of Orient: Del Rio, Tex., 12; Marfa 13; El Paso 14-18; Denning, N. M., 20.
Kelly-LaToll Co.: (Poll) Bridgeport, Conn. 9-11.
Lankford's, Walter, Band: Danville, Ill., 16-23.
Macy's Expo. Shows, T. O. Moss, mgr.: Austell, Ga., 9-14.
Marcelle, Miss: (Fairmont) Fairmont, W. Va., 12-14; (Lyceum) Canton, O., 10-18.
Model Shows: Griffin, Ga., 9-11.
Monumental Shows: Nashville, Ga., 9-14.
Mutt & Jeff, Frank Congrove, mgr.: Lebanon, Pa., 11; Wilkes-Barre 13-14; Sunbury 16; Reading 17; Portstown 18; Harrisburg 19.
Nell, C. W., Shows: (Correction) Rastrap La., 9-11.
Naughty Baby Revue, Art Kavanaugh, mgr.: (Lexington) Lexington, N. C., 9-14.
Reno, Great, & Co.: Pennsylvania, Pa., 9-14.
Rene Tom's Cabin: (Mason Bros.) Thos. Anton, mgr.: Wadsworth, O., 11; Garrettsville 12; Erie, Pa., 13-14; Ocean, N. Y., 15-21.
White's, Lasses, Minstrels: (Correction) Logansport, Ind., 16.

"Louie the 14th"

(Continued from page 10)

son. For intrinsic beauty it has few equals among the current Broadway attractions, and not many surpass it in caliber and degree of entertainment. Errol is at his best, Edward Royce is at his best, and Sigmund Romberg is nearly at his best, in Louie the 14th.

Here at last is one of those rare productions with a really comic libretto. An Englishman made the American adaptation from the German. Yet Englishmen are said to have no sense of humor.

A master hand wrought Louie the 14th. All thru the first act, lasting about an hour and three quarters, this hand is steady and sure. It weakens slightly after the intermission, but rallies for a dashing climax just before the final curtain. If the whole course of the second act were strengthened enough to at least equal the first half, the production would be the most solidly entertaining musical comedy of the season.

The locale of the play—France just after the Armistice—affords an opportunity to march in a company of well-drilled doughboys and other military characters. It is sure-fire stuff and could be worked up to much bigger effects if there were any desire to do so. Another rare feature about the production is that it is intensely human and alive. So many musical shows are mechanical from their overture to their finale. But not this one. Louie and his gang are alive. The book and the music are alive. And the scenery, too, is alive. There is life everywhere and the audience lives with it.

Leon Errol, who starts out in the play as a doughboy, gets left in France without funds and has to take a job as a mountain guide for American tourists, and finally sells his services as 14th guest at a magnates' banquet, never played more fluently nor with greater ease and precision that he does in Louie the 14th. His knees never wobbled more effectively. There is one scene in which he does a souse pantomime lasting several minutes that is as artistic as it is hilarious, and his comedy dance with Ethel Shutta is the number that furnishes the big kick just before the end of the show. Miss Shutta herself reaps a goodly number of fair hands. Her eccentric dance is a clever bit of work and it creates a desire to see more of this kind of performing by the winsome comedienne. But she is not laying as heavy on the comedy stuff as she did in Margerie, and consequently does not register so decisively. But she scores nevertheless. Miss Shutta has a line that mentions the play What Price Glory. This dramatic hit had not yet seen the light of day in 1919, when the action of Louie the 14th is supposed to take place. For the sake of consistency the reference ought to be omitted.

Doris Patston, the English girl, who was brought over to play the role of the heroine in this piece, is a fairly engaging Miss. She looks sweet, sings with a pleasing voice, and dances a little. But since Sally must come to mind at least once during the evening—she is far from a Marilyn Miller. Harry Fender plays opposite Miss Patston in his usually handsome style. He makes an especially handsome captain.

Pauline Mason dances her way into an appreciable hit, and a wild-headed member of the chorus just tops her with a series of epileptic dance motions that get her a couple of encores.

Federick Graham fills two roles admirably, Hugh Wakefield is equally good as an English major, Edouard Durand

gives an excellent portrayal of a French landlord, and commendable performances are contributed by Joseph Lertora, Alfred James, Judith Vosselli, Catherine Calhoun Doucet, Louis Casavant and the sprightly half-pint-size Simone DeBouvier.

Florentine Goshova does some beautiful ballet work and Evelyn Lay comes in for a few of her well-known kicks.

The gentlemen of the ensemble have the appearance of real soldiers, while the ladies are as charming a lot as ever graced a Ziegfeld show.

Sigmund Romberg's music, tho not as thrilling and stirring as his recent score for The Student Prince, is festive and well suited to the occasion. The march numbers are especially good. Homeland is the nearest approach to a song hit.

A gorgeously costumed Jean of Arc pageant is one of the features of the production. It comes at the end of the first act, and the manner in which this scene is built up to a climax is a notable piece of showmanship. Another beautiful effect is the entrance of the girls down the grand staircase in the banquet scene.

The scenery, including several fine curtains, has been designed by a delicate hand, guided by an imaginative and practical mind, and is of unusual beauty throughout. As for the costumes, there seems to be no end of elaborate sartorial delights. And every girl is fully clad. The staging is flawless and the orchestra is first class.

Louie the 14th ought to keep Leon Errol working steady for the next three years. DON CARLE GILLETTE.

"Michel Auclair"

(Continued from page 10)

in debt. So the big-hearted Michel helps them out of their difficulties.

The acting is little better than the play. This is chiefly due to the fact that there is almost nothing to act about. All that the role of Michel Auclair demands of Edgar Stehli is the endurance to talk, talk, talk. His voice is a perpetual monotone, his arms invariably hang limply at his sides and his movements are entirely devoid of expressive meaning. But perhaps that is the way the author intended Michel to be. Stehli certainly has demonstrated better ability and only recently as the grandiloquent poet in the revival of Gilbert and Sullivan's Patience.

Helen Freeman is the most genuinely alive of all, excepting perhaps Alice Chapin, who, by simply being herself, is as real as anyone can be in a stage part. Hugh Kidder, whose presence is required for only a few minutes, also gives a very convincing portrayal. Walter Abel is favored in physique but stiff in movement and elocutionary in speech. He acts mostly from the mouth. James Meighan handles a small role capably and Ian Ballantine, a young boy, merrily walks on once and has only a few words to speak.

The translation, said to have been made by Sidney Howard, is intelligent, sympathetic and in good literary style. The settings are compact and effective, and the staging is thoroughly done. DON CARLE GILLETTE.

"Starlight"

(Continued from page 10)

woman, then there was a flashback for several acts, winding up with an epilog which again showed her in old age. The piece wasn't much of a success and the reason may be ascribed to the fact that audiences don't like to see their youthful heroines and heroes grow too old. They want to carry the illusion of young romance home with them. That's what they pay their money for.

But this is only the least of Starlight's drawbacks. There are other and more deadly ones. Early in the voyage there is a good deal of excitement and some frank talk over the fact that Aurelle insists on performing at the theater right up to the minute of her giving birth to a child. That same child, at the age of seven, is made to deal out a line of talk sophisticated enough for the average adult. Three times he blurts out "I'll be damned if" something or other as "libby is the most profane cussier, and there is no remonstrance from his mother who sits right beside him. She even a rears amused at the linguistic versatility of her son. At 12 years the very same youngster—portrayed by another boy—is an equally surprising prodigy.

The author calls her play a comedy, but it is just as much a tragedy. Satire, farce and burlesque also run thru it, and the route is strewn with stock items of business, wise cracks that are invariably out of period, and other ludicrous and often painful looking. It is broad material and Miss Keane dishes it out broadly. A little subtlety and finesse might alleviate some of the coarseness, but in the face of it all, what's the use?

As for the acting, there are only a few bits of real merit. The most forceful and convincing performance is given by Frederick Vogeding as a theatrical manager and temporary husband of Aurelle. Both in figure and in speech Vogeding realistically portrays the life, trials and tribulations of the business man of the theater.

Charles Meredith, in the role of Aurelle's lover, is handsome and well spoken, but, like Aurelle herself, the passing of 25 years brings only a little extra white powder in his hair. His carriage remains just as straight and stalwart, his eyes just as clear and his voice

just as deep and full. Only in the final scene do he and Aurelle bow to weight of years. The transition then is great, and it jars.

Edwin Mills and William Pearce, the young fellows with the highly sophisticated lines to deliver, are capable little performers both. Florence Short gives an amusing impersonation of Aurelle's mother, Stanley Jessup does two bits capably, Frank Dawson plays the part of a candy magnate and angel to good effect, and there are fairly good performances by Philip Wood, Henry Mowbray and Borden Harriman. The others are lost in the rush.

The many settings are in good taste and the customing, a fashion show in itself, seems to be all right.

In a dramatic school, where it might be used as a vehicle for instruction, Starlight would serve its purpose admirably. But as entertainment for the general public it will not meet with great favor. Even if Miss Keane, who is likable enough when in her element, were able to make her Aurelle as dominating as the central character of a chronicle play should be, Starlight would still have enough faults to bring about its doom. DON CARLE GILLETTE.

"Pierrot the Prodigal"

(Continued from page 10)

are. Her scene with the baron (marred on this occasion by the overturning of a property screen) is quite the most enjoyable bit of the afternoon. The baron himself, portrayed by Clarence Derwent, is altogether excellent. And so is Jack Thornton, the Negro footman, who struts and smiles in perfect time.

Ivan Lazareff and Michele Burant are satisfactory as Pierrot's parents, although Lazareff often is too boisterous in his gestures.

George Copeland interprets the Andre Wormser piano score in perfect accord, producing a rare combination of rhythmic continuity and phrasing.

The setting for Phrynette's boudoir is fragile and artificial, as the background for Pierrot should be. It is composed of black drapes with an orange-colored edging, effectively set off by silvery furnishings, quite a contrast from the realistic atmosphere of the first and third acts.

The musical preludes to each curtain are a little long, causing the audience to get restless and talkative. In fact, the pantomime itself is rather too much of that sort of thing. This story of Pierrot could easily be compressed into the space of an hour or less, and certainly a little pantomime now and then would be a great deal better than a whole afternoon of it only once every nine years. DON CARLE GILLETTE.

What the Boston Critics Say

"Michel Auclair"

(Provincetown Playhouse)

WORLD: "A subtle drama of frustration... crawls along as drearily as a subway express in the rush hour."—A. T.
TRIBUNE: "A talky play and a dull one."—W. M.
TELEGRAM: "Shockingly miscast and dully done."—Gilbert W. Gabriel.
SUN: "A fine and useful comedy."—Alexander Woolcott.
EVENING WORLD: "A rustic romance that gets off to a wrong start."—E. W. Osborn.

"Starlight"

(Broadhurst Theater)

WORLD: "Seems like a burlesque of the conventional life of an actress."—Heywood Brown.
TIMES: "An episodic play, always entertaining."—Stark Young.
TRIBUNE: "The dull details of life in the comic world."—Fery Hammond.
POST: "Loosely related and devoid of cumulative effect."—John Anderson.
SUN: "A pretty good play, not artfully staged or cast or directed and quite disastrously acted by Boris Keane."—Alexander Woolcott.
TELEGRAM: "A scrumptiously scenic balderdash."—Gilbert W. Gabriel.
EVENING WORLD: "Ought to shine pretty steadily and for a long time."—E. W. Osborn.

"Louie the 14th"

(Cosmopolitan Theater)

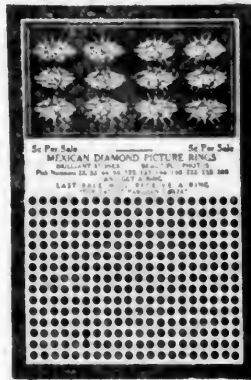
WORLD: "The world's finest entertainment of its kind."—Q. M.
TIMES: "An abundant and gorgeously staged musical show."
HERALD-TRIBUNE: "A double triumph for Ziegfeld."—G. D. Davis.
EVENING WORLD: "No doubt of the success of 'Louie the 14th.'"—Bido Dudley.
TELEGRAM: "A top-notch production with an immaculate sheen."—Frank Vreeland.
SUN: "A show that has everything anybody can ask for."—Stephen Hatbun.

"Pierrot the Prodigal"

(Actors' Theater)

TELEGRAM: "Seemed divided between good actors and fairly good dancers."—Gilbert W. Gabriel.
TIMES: "Not very notable."—Stark Young.
HERALD: "Recommended as being delightful."—W. M.
POST: "Interesting, charming."—John Anderson.
AMERICAN: "Pierrot pellucid and diaphanous, and a trifle heavy and lumpy."—Alan Dale.

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### "Kil" To Go to Paris Expo.

Insurance Man to the Showmen Will Review Ground Quite Familiar to Him Across Pond

Chicago, March 7.—Charles G. Kilpatrick will attend the Paris Exposition this summer, which is not as much of an event to "Kil" as it would be to some of us. He and "Genial Jim", his brother, have been international globetrotters so long that crossing the Atlantic is merely a detail.

Mr. Kilpatrick, who is virtually the official insurance man to the showmen in accident, health and public liability for riding devices in parks and on carnivals, as well as rain insurance for big events, continues to specialize on his \$20 show policy which covers show people in all of the English-speaking countries of the world. He has policies in force in nearly all of the countries where showmen go. "Kil" points out that this policy has done a lot for the show people who carry it. Furthermore, the famous one-legged outdoor showman comes as near being universally known to showmen the country over as any other one person. "Kil" wishes to thank his friends who, in helping themselves by taking these policies, have helped him, too. Charley also caters to the members of both national baseball leagues with his insurance and emphasizes that his policies are carried in only the highest-class companies.

### J. L. CRONIN SHOWS

De Land, Fla., March 5.—This week finds the J. L. Cronin Shows in De Land, playing the heart of the city, the first carnival on this lot this season.

J. L. Cronin, owner and manager, is very well pleased with the Florida dates so far and, all in all, it has been a successful season. This makes 49 straight weeks that this show has played without closing.

After next week, at Okeechobee, under the auspices of the Baseball Club, the show goes to Tampa for four weeks on different locations, and then Jacksonville.

The three rides have been painted by a scenic artist from Miami and all new tops and banners have been ordered. Mr. Cronin is to order two new riding devices and a new stateroom car, and when the show starts its summer tour it will be one of the flashiest gilly shows. Jack Loyd, trainmaster, is the proud father of an eight-pound baby boy, and it was named Jack DeLand. Capt. Snyder has framed a new water show and has been having wonderful success with it.

The writer is again the general agent and has just returned from a trip thru Virginia, Kentucky and Tennessee with fair contracts, some of which show had last season and a few new ones. The executive staff remains about the same. After six weeks more of Florida dates the show will make its long jump north, to open in West Virginia.

HARRY J. DEDERICK (for the Show).

### Postal Employees Grateful

The Billboard last week received the following letter, which is self-explanatory:

"110 E. 125th St., New York.

March 3, 1925.  
"Dear Friend—On Saturday, February 28, the President of the United States gave heed to the nation-wide appeal of postal workers by affixing his signature to the Postal Salary Bill, thus granting to them a long-deferred and sorely needed wage increase.

"This successful culmination of our long-drawn-out campaign could not have been successful had it not been for the loyal, whole-hearted support accorded to this movement by you and our many other friends in the business and professional world.

"Permit me, therefore, to extend to you our sincere and heartfelt thanks in appreciation of your deep interest in our cause. As a mark of enduring gratitude we pledge ourselves to continue to render to the American people the most efficient and faithful service in the performance of our duties as postal employees.

"Gratefully yours,  
"F. L. DOUGLAS,  
"Chrmn. Postal Employees' Joint Com."

## TOY BALLOONS!

### SHAMROCKS NOVELTIES

etc.  
No. 70—Heavy Circus Balloons, Gross \$2.45  
No. 70—Heavy Goo Transparent, Gross 3.25  
No. 75—3-Color Panel Prints, Gross 3.75  
No. 15—Slik Shamrocks, Best quality made, 1 Gross to a Box, Gross 90



No. 22—Wire-Covered Shamrocks, with Clay Pipes, Hats, Snakes, Flats, etc., Gross \$2.20  
No. 70—Round Green Balloons, Gross 2.45  
No. 16X—Green Paper Shamrocks, Doz., 45¢ Gross 4.50  
Asst. St. Patrick Green Hats, Doz., 75¢; Gross, 8.50  
21-in. Green Cardboard Snakes, Doz., 75¢; Gross, 8.00  
Samples of all above, 50¢, postage prepaid. Catalog free on request. 25% with all orders, balance C. O. D.

M. K. BRODY, 1118-1120 So. Halsted Street, CHICAGO, ILL.



### PEARLS PRICED TO PEP UP YOUR PROFITS

24-Inch...\$3.00 Doz.  
30-Inch... 3.50 Doz.  
36-Inch... 4.50 Doz.  
60-Inch... 6.00 Doz.  
72-Inch... 7.00 Doz.  
With Earrings, \$3.00 Dozen More.

Chokers, \$3.00 to \$12.00 Doz.  
Mouth-of-Pearl Necklaces, \$12.00 Doz.  
4-Strand Bracelets, \$6.00 Dozen.

OUR LEADER! 3-Strand Necklaces, \$9.00 Doz. Boxes, \$2.00 to \$4.50 Doz.  
Terms: C. O. D. 10% with order.

STAR BEAD CO., 15 W. 38th St., N. Y. C.



Get this Ring FREE \$625

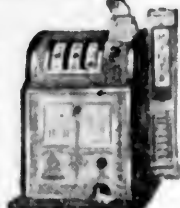
We want you to wear a marvelous imported Mexican Gem Ring without a single drop of expense to you! These beautiful Gems positively match genuine diamonds—same perfect cut, same dazzling play of rainbow fire. Stand intense and test of side-by-side comparison with genuine diamonds. Noted experts positively and their experience to detect any difference whatever. Wear it among your friends, let them admire its marvelous beauty and compare it even with exquisite stones setting for 1000 a carat. Watch them become enthusiastic and envious.

Here are the two rings included in our free offer to you!  
No. 1—Ladies' 1 ct. Solitaire, fine 18k gold \$3.95  
No. 2—Gentle's 1/2 ct. Solitaire, fine 18k gold \$2.75  
1 ct. 1st water Gem

OUR FREE OFFER enables you to own and wear one of these rings without paying us one cent and at the same time make a lot of money if you wish. PAY US NOTHING—simply write today, enclosing a slip of paper that meets around ring finger to show size. Say which ring you want. We only give one ring FREE. MEXICAN GEM IMPORTING CO., Dept. N 880, Mexico Park, N. Mex.

## MILLS

5c & 25c MACHINES



With or without vendets, used a short time, as good as new, at bargain prices. MINTS—Nearly a carload, at cost.

WINNER MINT CO. 3979 Cottage Grove Ave., CHICAGO, ILL.

5 Sticks of Chewing Gum to Each Pack for 1c  
Assorted Department and Funt Flavors. For Premiums, Solicitors and Concessions. Flashy boxes. Use the money Novelty packages. New Gum Ideas. Bull Gum, Give-Away Gum, etc. Deposit required. We are the biggest in the "premium gum" business. HELMET GUM SHOPS, Cincinnati, Ohio.



# NOVELTIES

100 Fancy Paper Hats	\$2.00, \$3.00, \$4.00, \$6.50
100 Mixed Horse Makers	4.00
100 Blow-Out Novelties	3.00
100 Oh, Boy, Pipes, Cigarette Holder	6.50
100 Mixed Toys, Souvenirs	3.50
100 Men's Coat Chains	4.00
100 Mixed Games	5.00
100 Mixed Pocket Knives	9.00
100 Note Books	3.75
100 Dandy Pencil Boxes	6.50
100 Art Photo Mirrors	5.00
100 Jokes, Puzzles and Books	5.00
100 New Beating Novelties	6.50
100 Dozen Silk Novelty Bloomers	4.25
100 Joke Trick Matches	4.50

FREE—CIRCULAR—FREE.  
 Terms: Half deposit. All goods sold F. O. B. Cleveland. No personal checks accepted. Post-Office or Express Money Order.

## NEWMAN MFG. CO.

1293 West 9th Street, CLEVELAND, O.

**40c** **40c**

PACKED TO CARTON

UNGER DOLL & TOY CO., 270-286 Fourth Ave., MILWAUKEE, WIS.

**TARGET PRACTICE** **LITTLE PERFECTION**

1c and 5c Play. 1c and 5c Play.

**O. K. VENDER** **OPERATOR'S BELL**

5c, 10c and 25c Play. 5c, 10c, 25c and 50c Play.

Write us if in Want of Machines or Sales-boards. Send for Catalog.

**REX NOVELTY CO.,** 2848 Southport Avenue, Chicago.

**RO-CO-CO**

**THE SUPER-NOVELTY KNIFE**

WRITE FOR ILLUSTRATED PRICE LIST

**Whitsett & Company, Inc.**  
 212-26 N. Sheldon St. CHICAGO, ILL.

**LATEST NOVELTY!**

**700 LITTLE WONDER CARD SHOOTING GUN.** This new novelty shoots scraps of paper cards. Has range of nearly 100 feet and is nine inches in length. Absolutely harmless and nothing to get out of order. Made in flash paper. Each in box, with generous supply of ammunition. Excellent for Street-vendors, Parks and Novelty Dealers. Sample, 15 cents. **\$6.00** Per Gross

162 11-in-1 Combination Tool Kit, Per Dozen **\$1.50**  
 2668 Asst. Scarf Pins, with Photos, Per Dozen **2.00**

**SLUM AND STREETMEN'S ITEMS.** Gross, Per Dozen

35 Gillette Type Razor Blades	\$1.50
104 Glass Bracelets, Ass't Colors	3.00
701 Large Mirrors, with Discs	3.50
G44 Wine Glasses	4.00
1257 Army & Navy Needle Books	7.20
5 Colwell Pencil Sharpeners	7.00
381 Bracelet Watches, The Good Kind	9.00
900 Genuine Harmonica Charms	9.00

**M. L. KAHN & CO.,** 711-13 Arch Street, PHILADELPHIA, PA.

**MUSICIANS WANTED**  
 CAN PLACE few more Musicians on all instruments. Report here March 28. Good car and top salary. Best engagement for good men. Address MAX HUNTER, care Dodson's World's Fair Shows, Fort Arthur, Texas.

## MILLER BROS.' SHOWS

Set Opening Date for Savannah, Ga., March 26

Savannah, Ga., March 4.—The preliminary arrangement for the opening of Miller Bros.' Shows here were completed last week. The beautiful carved and gold-leaf-embellished wagon fronts will roll their contents to the down-town location for a nine-day engagement commencing March 26. The lineup of attractions will be ready for announcement within the next two weeks; however, a minimum of 20 attractions will exhibit for the show's first stand. The contingent of five cars now touring the interior of Cuba is scheduled to arrive here on March 21.

Mr. and Mrs. Howard L. Benson arrived last week from Chicago. Charles Lorenzo drove in recently from Atlanta, Ga., after an extended tour of Florida.

Local newspaper reporters visited the shows' spacious quarters here at the Tri-State Fair grounds and gave their readers a fine description of the activities. The management of this show can do nothing but comment very highly on the courtesies the city officials and the energetic Board of Trade of this city have afforded to this organization.

Mrs. Morris Miller and Maurice Miller, Jr., are expected back from their winter vacation this week. Mrs. Miller writes enthusiastically about Havana, Key West and Miami's winter resorts. With but one week more in Jacksonville, Maurice, Jr., will again resume his studies.

**NORMAN D. BROWN, Secretary.**

## Sunshine Exposition Shows

Millen, Ga., March 4.—The work of making ready for the spring opening of the Sunshine Exposition Shows has started in earnest now that H. V. Rogers, owner and manager, has arrived in winter quarters from his home town, Bessemer, Ala. A force of men was put to work building, rebuilding and painting all show property.

Henry Ayers, manager the Eli wheel, and wife arrived recently. Henry has his crew getting the wheel ready to whirl. Mr. and Mrs. A. D. Rusher and Paul H. Beard have also arrived. Chas. Swartz, Mr. Rusher's head mechanic, says that within a week all concessions owned by the management will be ready. Ray Shomaker and the missus, with Determination Hoyt, armless and legless wonder, arrived last week, to get their platform show ready. O. C. McKinzie, scenic artist, will arrive here from Houston, Tex., next week to put the finishing touches to all fronts, ticket boxes, etc.

The opening date has been set for April 4, here in Millen, under the auspices of the Chamber of Commerce. General Agent F. N. Ogilshy has about finished the season's bookings. The route this season will be thru Georgia, Tennessee, Kentucky, Indiana and Alabama, including fairs and celebrations, closing about Thanksgiving. The lineup for the opening will be 3 (possibly 4) riding devices, 8 shows, 30 concessions and Professor Frank Weir's Scotch Highlanders' 10-piece band. The feature attraction will again be the Famous Sunshine Minstrels, with 15 colored singers, dancers, comedians and a jazz orchestra, with new scenery, costumes and all properties thru-out. This attraction will be under the management of H. V. Rogers, with the writer on the front and Mrs. Jackson in the No. 1 ticket box. The staff of the show will appear in the Spring Issue.

**L. M. JACKSON (for the Show).**

## Jake and Ike Faust Lined Up

Chicago, March 7.—Jake Faust will go with the Zeldman & Poffie Shows this season, handling several concessions. Ike Faust will go with the Royal American Shows, handling a number of concessions, and the plans of the third brother, Ben Faust, who is in New York, have not been announced.

## Showmen's League

### "Getaway" Party

(Continued from page 7)

Lake street. However, members and friends of the league who read this story and who intend to come to Chicago for the party can send in their money either to the league or to Mr. Fisher and tickets will be mailed. Also—and don't forget this—tickets will be on sale at the door of the Tiger Room on the night of the party.

Getaway parties are a part of the history of the league and always in the past they have been among the most successful social events the league has held. This year it is planned to make the party the best yet and there is every indication that it will be just that kind of an affair.

The relief committee announced that there were no sick members in or out of the hospital and that Ernie Young is back at his home after a long siege of illness in Mercy Hospital.

Edward P. Numann, chairman of tickets at the last party, reported that he had received \$154 the past week for tickets and that money is still coming in.

Zelb Fisher, chairman of the house committee, submitted the new rules and the secretary read them to the audience. After some comment they were handed to the Board of Governors for action by that body.

**SILVER KING**

**VENDING MACHINES \$10 to \$20 Daily**

INCREASE PROFITS

Have you one in your store doing this for you? If not, order one today. All element of change removed. A standard 3c package of confection vended with each 5c played. Ninety days' free service guaranteed. Price, \$125.00. Give this machine ten days' trial and if not satisfied with the results we will refund purchase price less the handling cost and our regular rental fee. You keep all the money the machine takes in during trial period. Machine filled with the 3c ready to get up on your counter and collect the nickels. We can also supply other makes of machines—Jennings, Mills, etc. Have a low rebuilt, refinished, re-nickeled machines in excellent running order. \$85.00 Each. Wire us or mail us \$25.00 and a machine will go forward the day order is received, balance of the purchase price billed C. O. D. Can supply MINTS, standard 5c size packages, \$14.00 per Half Case of 1,000 Packages. Also special short lengths to fit front vendors same price; full case, 2,000 packages, \$25.00. If ordered with machine, 5c TRADE CHECKS, \$2.50 per 100, \$18.00 per 1,000.

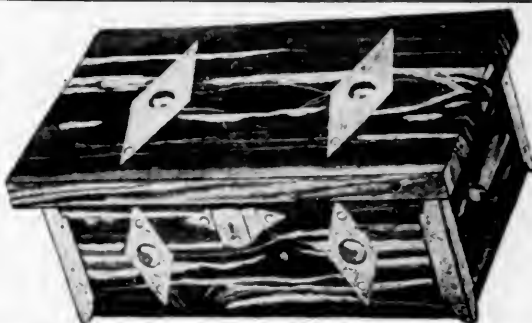
**SILVER KING NOVELTY CO.,** 604 Williams Building, INDIANAPOLIS, IND.

25% deposit, bal. C. O. D.

**Reel-cedar CHEST CO.**  
 302 W. South St., Indianapolis

**ORDER NOW.**  
**\$12.00 per Doz.**

With Lock  
 2-lb. size only.  
 F. O. B. Indianapolis.  
 Packed 12 to a case



**Ladies' 10 1/2-LIGNE, Wrist Watches**

**JEWEL**

No. B-3002—Small Tonneau, Hexagon, Cushion or Octagon Shapes. LEGITIMATE and ABSOLUTELY GUARANTEED 25-Year Quality Case, engraved Bezel, sides and back. Blue Sapphire in winding crown. Fancy Silver Dial. Complete in Flush Pad Hinged Box. Each, **\$3.35**

No. B-3022—Same as above, in Tonneau Shape only, with Luna Quality Platinoide-Finish Case and Nickel-plated Jeweled Movement. Each Only **\$2.85**

25% cash with all C. O. D. orders. For samples include 25c extra for postage and insurance.

Write for Our New Illustrated Catalog, "The Red Book That Brings Profits to You."

**KURZON-SAIKIN CO.,** Headquarters for Watches, Jewelry and Premium Specialties, 333-5 WEST MADISON STREET, CHICAGO, ILLINOIS

**For Bigger Profits "BUY LA BAROT PEARLS"**

DIRECT FROM IMPORTER.

Look at the Prices:

30-inch	..... \$3.00 Dozen
30-inch	..... 3.50 Dozen
36-inch	..... 4.50 Dozen
60-inch	..... 6.00 Dozen
72-inch	..... 7.00 Dozen

All the above have clasps with brilliant R. S.

**BOXES, \$2.00 TO \$5.00 DOZEN.**

Largest Stock of CRYSTAL AND COLORED BEADS, Lowest Prices. Send \$3.00 deposit for samples of Crystal Beads.

TERMS: 10% deposit, balance C. O. D.

**EAST SIDE BARGAIN STORE, 83 Orchard Street, New York City**

**Wanted--New Southern Shows--Wanted**

General Agent who can book auspices. WE CAN PLACE Eli Ferris Wheel and Chairoplane to join at once. CAN PLACE and will furnish outfits complete for Athletic, Hawaiian, big Pit or any Platform Shows.

WANTED—For our Colored Minstrels: Two first-class Teams, two fast Comedians, two Single Girls, also Colored Musicians that double stage or Orchestra. Sketeer Winston and Nelson Green, get in touch with BOB HENLEY at once. All others who worked for me before answer quick to MISS EVELYN, Foreman for Parrouset, also two Helpers for same. Several fast Concession Men or Women Agents, Trainmaster, Lot Man, Electrician, also good Carpenter that can build panel fronts, Scenic Artist (Harry Roll and Geo. Lindahl, answer). Local Carnival people in all branches come on. Route furnished to interested parties. Ben Davison, write me. All address.

**NEW SOUTHERN SHOWS, Anniston, Alabama.**

**Hansher Bros. Shows**

OPENING RENSSELAER, IND., APRIL 25. DOWN-TOWN LOCATION.

CAN PLACE THE FOLLOWING WHEELS: Candy, Fruit, Floor Lamps, Silver, Aluminum, Dolls, Paramount Balls, Leather Goods, Clocks and Birds, Blankets, Ham and Roasters, Groceries, Cedar Chest with Candy, or any other legitimate Wheels. ALL GRIND STORES OPEN. The management does not operate any Concessions. Will sell exclusive: Cook House, Joke, Corn Game, Palmistry, High Striker, Long Range Shooting Gallery, Penny Arcade, Candy Floss and Apple Candy. SHOWS: Ten-in-One or Five-in-One, Snake Show, Hawaiian Show, Illusion Show, Platform Show, Wax Show, Athletic Show, any Show of good merit. WILL BOOK Shows with or without their own outfits. Have 100-ft. Top for Ten-in-One, complete. RIDE HELP: Merry-go-round, Ferris Wheel, Whip and Chairoplane. This show will carry 4 titles, 8 Shows and a limited number of Concessions. All people connected with this show last year, will be glad to hear from you. WHITTY HOWARD, PAIPAN, wire. This show owns its own Rides and Shows. Write or wire to

**HANSHER BROS.' SHOWS, 133 Manhattan Bldg., 2d Floor, Milwaukee, Wis.**

**WANTED WANTED**

**For Hoosier Amusement Co.**

OPENING ON OR ABOUT APRIL 18.

WANTED—Merry-Go-Round, Shows. Good opening for Ten-in-One and Athletic Shows. Doc Skivers, write. Have Lew Jennings' Big Eli Ferris Wheel and Chair-O-Plane booked. Will carry 3 Rides, 4 Shows and 20 Concessions, Skivers' Big Balloon and 90-ft. High Dive. Wanted to hear from Net Divers at once. Kurtz & Bond, concessionaires, write. Opening spots to parties interested. Address all mail to **JOHN M. DALE, General Manager, 2021 Shelby St., Indianapolis, Ind.**

**WANTED FOR THE K. G. BARKOOT SHOWS**

SEASON OF 1925.

SHOW OPENS WEEK OF APRIL 20, AT DEFIANCE, OHIO.

Have five Rides booked. CAN PLACE Caterpillar Ride. Want to hear from up-to-date Shows of all kinds. Would like to hear from good, reliable people in all branches of the Carnival business. WANT—Promoters, Motorhome Riders, two Platform Shows and a real Ten-in-One Show. WANT legitimate Concessions of all kinds. All Concessions open except Cook House and Corn Game, which have been sold. CAN USE a few more Painters, Carpenters, Blacksmiths and Wagon Builders at winter quarters. Defiance, O. Address all correspondence to **K. G. BARKOOT SHOWS, 1016 Detroit Savings Bank Bldg., Detroit, Mich., until April 1; after that, Winter Quarters, Defiance, O.**

**READY TO SERVE THEM ALL—READY TO SAVE THEM MONEY**

BIGGEST AND BEST LINE FOR THE CONCESSIONAIRE—PREMIUM USER—SALESBOARD OPERATOR.

Write for Present Catalog Now—New 1925 Catalog Ready by April 1st.

**ASIATIC PEARLS**

Remarkably Fine for a Cheap Pearl  
 24-Inch Strings, \$ 3.75 Dozen  
 30-Inch Strings, 4.75 Dozen  
 36-Inch Strings, 5.50 Dozen  
 60-Inch Strings, 7.50 Dozen  
 Three-Strand, 12.00 Dozen  
 Good Display Boxes, 1.75 Dozen  
 Special Prices on Pearls in Gross Lots.

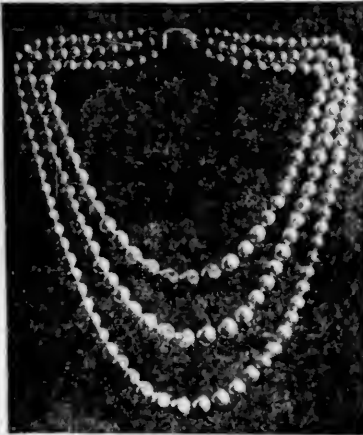
For Complete  
 Satisfaction  
 Trade With  
 Fair Trading

**SALESBOARDS**

At the Old List Prices  
 Special Quantity Rebates  
 Special  
 70-Chance Campaign Deal, Booklet and Card,  
 Seven Cents. Sample Set, Free.  
 80 and 100-Chance Deals,  
 10 Cents Per Set.

**FAIR TRADING CO., Inc., 307 Sixth Ave.,**

**NEW YORK CITY**



**YOU CAN'T BEAT THESE PRICES  
 SPECIAL**

3-Strand Indestructible Pearl Necklace  
 Sterling Clasp, Wonderful Lustre  
 With Colored Birthstones - - \$10 DOZ.  
 24-Inch Indestructible Pearls, \$3.25 Doz.  
 30-Inch Indestructible Pearls, 3.85 Doz.  
 60-Inch Indestructible Pearls, 5.75 Doz.  
 Complete Assortment of above Numbers, \$2.25,  
 including postage. No catalog.

**BOXES, \$1.00 Doz.**

20% Deposit With All Orders, Balance  
 C. O. D.

**KOBE IMPORT CO.,**  
 736 Broadway, New York City

**French Master Wheels and Games!!**

We maintain a high standard in manufacturing the finest aluminum double-side Merchandise Wheels, which are known as leading wheels almost the world over. French original master wheels are built perfect. There are no imitations with your customers or agents. Our wheels are built by expert wheel makers and machined on special built machines for this purpose only. No other wheels can compare with the French wheels. It will surprise you to see our two new, sparkling Mirror Wheels and new Games. Circulares ready March 15. Start your season right, and beware of any other cheap imitation aluminum wheels. Write for catalogue.

**FRENCH GAME & NOVELTY MFG. CO., 2311-13 Chestnut St., Milwaukee, Wis.**



**SALESBOARD ASSORTMENTS**

30% Discount in Lots of 12 or More. 5% Discount on Single Orders

NO. 75 ASSORTMENT.		NO. 1 ASSORTMENT.	
29 Boxes Chocolates.		37 Boxes Chocolates.	
20-40c Boxes Choc.	Price, \$6.45	24-40c Boxes Choc.	Price, \$12.00
3-50c Boxes Choc.		6-50c Boxes Choc.	
2-80c Boxes Choc.		2-75c Boxes Choc.	
3-\$1.00 Boxes Choc.		2-\$1.25 Boxes Choc.	
1-\$3.50 Box Choc.		1-\$2.00 Box Choc.	
600-Hole 5c Board FREE.		800-Hole 5c Board FREE.	

Terms: 25% with order, balance C. O. D. Write for Catalogue.  
 Theodore Bros. Chocolate Co., Inc., Compton & Park, St. Louis, Mo.

**Look into this MONEY GETTER!**

Let "MUTOSCOPE" Earn 1000% Profit a Year for YOU



"Mutoscope" is the original Penny Moving Picture Machine. Attractive, strongly built, yet light weight. Thousands now in use quickly turn pennies into dollars. Operators everywhere report big earnings. You can get your share. Write today.

**INTERNATIONAL MUTOSCOPE REEL CO., 641 Gardner St., UNION HILL, N. J.**

**COOPER RIALTO SHOWS**

Open Farrell, Pa., April 15

MERRY-GO-ROUND—Owing to disappointment have attractive offer for same. Can also use any other new Ride.  
 SHOWS—Will furnish outfit complete for any good show that does not conflict.  
 CONCESSIONS—All Wheels open exclusive, also Palmistry and Corn Game. Can place Grind Concessions.  
 WANT two good Promoters and Workingmen in All Departments.  
 All address JOHN L. COOPER, Mgr., Princess Theatre, Youngstown, Ohio.

**MURPHY BROS. SHOWS**

BILLY AND TOMMY.

All Rides hooked, all Concessions open. Cook House and Juice, Corn Game, Palmistry. Special Inducements to Shows with own outfits. WILL BUY FOR CASH, 100 2x30 Tops, complete. Must be in good condition. Help in all departments. Everybody address No. 12 West Stockton Ave., Apt. 12, Northside, Pittsburgh, Pennsylvania.

**TWO SPECIALS**

TAKEN FROM OUR BIG BARGAIN CATALOGUE

**"HARLICH'S KICKLESS SALES BOARDS"**

ARE THE BEST—THAT'S WHY WE SELL THEM

41 Jars Filled centers, assorted flavors and shape hard candy, all in air-tight jars, including a \$2.50 Jar for last sale and a 1,000-Hole Baby Midget Sales Board. When sold brings in \$50.00. Each assortment in \$10.50 wood case



12 fine medium-size, 2-blade, brass-lined, silvered-bolsters, classy Photo Handle Knives, including one extra large size for last sale. Put in a fancy cigar box that looks like the real thing, and a Midget 800-Hole Sales Board. When sold brings in \$40.00.

No. BB 1905—Sample Outfit, \$5.25.

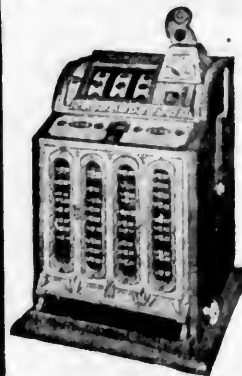
25 Lots—Each..... \$5.00

25% WITH ORDER, BALANCE C. O. D.

Send for our New No. 27 Spring and Summer Catalogue, full of items for Premium Users, Sales Board Operators, Carnival and Concession Men. Send for a copy and learn how to save money.

**HECHT, COHEN & CO., 201-203-205 W. Madison St. CHICAGO, ILL.**

**WE BUY, SELL, RENT, LEASE COIN OPERATED MACHINES OF ALL KINDS**



**PRICES**

New O. K. Front Mint Vendor, 5c.....	\$120.00
New O. K. Mint Vendor, 5c.....	110.00
New O. K. Mint Vendor, 10c.....	125.00
New O. K. Mint Vendor, 25c.....	130.00
New O. K. Mint Vendor, 50c.....	140.00

OPERATORS BELL.

\$10.00 Less on Each of Above Machines.

REBUILT MACHINES.

O. K. Mint Vendor, 5c.....	\$70.00
O. K. Mint Vendor, 25c.....	90.00

REBUILT OPERATORS BELL.

5c Machine.....	\$60.00
25c Machine.....	75.00

SECOND-HAND.

Dewey, 6-Way.....	\$75.00
20th Century, 6-Way.....	75.00
Owl, 5-Way.....	45.00

O. D. Jennings' Machines at Same Prices as Above.  
 WE REPAIR AND REFINISH ALL MAKES OF COIN OPERATED MACHINES.

MINTS. 1,000 .....\$13.00 | 50 TRADE CHECKS. 100 .....\$25.00 | 1,000 .....\$15.00  
 25% with all orders, balance C. O. D.

**ATKINSON NOVELTY CO., 4440 Cottage Grove Ave., CHICAGO, ILL.**

WE HANDLE A FULL LINE OF SALESBOARDS AND SALESBOARD ASSORTMENTS

**Pilbeam Amusement Co.**

WANT TO OPEN ON DETROIT LOTS, APRIL 11, 1925.

CHAIR-O-PLANE or MERRY MIX-UP. Shows with their own outfits. Will furnish Tent and Banquet for Bull's Peep-Show, with Colling Entrapped. Also Musical Comedy Show. WANT Fresh or Attractions for Platform Show. We furnish Platform complete. CONFESSIONS—We can place Floor Lamp, Cedar Chests, Electric Percolators, Bathing Belts and Bird Wheels exclusive. Grind Store to use and kind of stock. Bowling Alley, Fish Pond, String Game, Knife Rack, Ditch-That-You-Win Joints, Don't In Buckets. PALMISTRY or PHOENOLOGIST. Will sell exclusive. Address all mail and wires, 3433 Michigan Avenue, Detroit, Michigan.

# Salesboard Operators



**No. 63 Assortment**  
**35 Boxes**  
 20 - \$ .30 Boxes  
 4 - .75 Boxes  
 4 - .85 Boxes  
 1 - 1.50 Boxes  
 1 - 4.00 Box  
 for last sale  
**PRICE**  
**\$7.50**  
 600-Hole 5c Sales-board FREE

**No. 64 Assortment**  
**55 Boxes**  
 and Oriental Baskets  
 25 - \$ .40 Boxes  
 10 - .60 Boxes  
 10 - .75 Boxes  
 10 - .85 Boxes Cherries  
 1 - 1.50 Boxes  
 1 - 2.00 Basket Choco-lates and Cherries  
 1 - 3.00 Basket Choco-lates and Cherries  
 1 - 4.00 Basket Choco-lates and Cherries  
 1 - 7.00 Basket Choco-lates and Cherries  
 1 - 10.00 Basket for last sale.  
**PRICE**  
**\$19.50**  
 1,200-Hole 5c Sales-board FREE

**WEILLER CANDY COMPANY,**  
 1209 Clybourn Ave., Chicago, Ill.

# HAMILTON

**GUARANTEED SALES**  
**30 to 10000 BOARDS** PUSH AND PULL CARDS  
**BEST SALES BOARD IN AMERICA - BABY OR MIDGET.**  
 Wholesale Only.  
**HAMILTON MANUFACTURING COMPANY**  
 Hamilton Buyers MINNEAPOLIS, MINN. Valuable 32 Page Satisfied Customers U.S.A. Catalog Free to Buyers

# Franco-American Transparent GAS BALLOONS

**SPECIALY PRICED**  
**70-Centimeter Oversize Balloons \$2.75 Per Gross**  
**85-Centimeter Oversize Balloons \$3.00 Per Gross**



We have a limited amount of Franco-American Transparent Gas Balloons on hand which we offer at these very special low prices. Every balloon is guaranteed for good quality rubber. Orders will be filled in rotation as they come in—first come—first served. Place your orders early and avoid disappointments, as this offer holds good only as long as present stock lasts.

**70 Centimeter** Guaranteed Franco-American Balloons. One Gross in box. No. 85N13. \$2.75 Per Gross.  
**85 Centimeter** Guaranteed Franco-American Balloons. One Gross in box. No. 85N14. \$3.00 Per Gross.

# SHAMROCKS and ROSES FOR ST. PATRICK'S DAY

**SILK SHAMROCKS** — A perfect reproduction of the national emblem of Ireland. Covered with green silk, about 1 1/2 inches wide by 2 inches long. One gross in box.  
 No. 93N16. 80c Per Gross.  
 No. 93N15. Better quality. Per Gross 90c

**CELLULOID ROSE** — A splendid reproduction of a genuine Irish rose, green-leaf back, two-layer red rose, glass bead center. One gross roses in box.  
 No. 3N501. Per Gross 55c

Thousands of new and dependable items in our winter "SHURE WINNER" Catalog, No. 105. Yours for the asking.

# N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

SCENIC PILLOWS—New York, Coney Island, Washington, D. C., Niagara Falls, Etc.

# LARGE SIZE PILLOWS \$9.60 Dozen



**SILK-LIKE CENTERS**  
**NEW FREE CIRCULAR**  
 For Carnivals and all kinds of Merchants

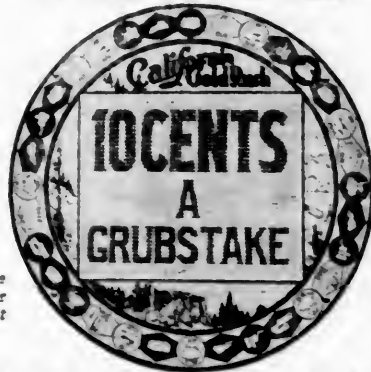


**BIG HIT SALESBOARDS**  
 Color Display on Boards  
 600 Holes, 8 Pillows... \$ 8.00  
 800 Holes, 12 Pillows... 11.50  
 1,000 Holes, 12 Pillows... 12.00  
 1,000 Holes, 16 Pillows... 15.00  
 1,500 Holes, 21 Prizes, 10 Pillows, 36 Pennants, 24 Dolls, Leather Pillow for Last Sale ..... 20.00

ALL KINDS OF LODGE EMBLEMS AND PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS.  
 SPECIAL PULL CARD WITH LEATHER PILLOW. 50 PULLS BRINGS \$9.00 FOR \$2.56.  
 For Quick Action Wire Money With Order. Ship Same Day Order Received. 25% Deposit, Bal. C. O. D.  
**WESTERN ART LEATHER CO., - DENVER, COLO.**  
 P. O. BOX 484 TABOR OPERA BUILDING.

# THE NEW "BABY MIDGET" GOLD BOARD --- A Treat for Your Trade ---

Price **\$7.00** for a Sample



**\$5.00** Each in lots of 12

Shipment made same day we receive your order. 20% discount on \$75 orders.

Free descriptive circulars on our line on request.

Beautifully printed in seven colors on a 15-inch circular board. This latest flash will create NEW SALES RECORDS throughout the salesboard world.  
 3,000 Holes, 10c Per Sale (board takes in).....\$300.00  
 Less Amount Paid Out in 32 Premiums.....\$115.00  
 Profit .....\$185.00

Manufactured by **THE FIELD PAPER PRODUCTS COMPANY, Peoria, Ill.**



Increase Your Sales 100% IMMEDIATELY

10 BIG FLASHES, 90 REAL BALLYS PER 1,000 PACKAGES.  
 An Article of Value in Each Package.

**CREAM CARAMEL WRAP CANDY**  
 \$45.00 per 1,000, \$22.50 per 500, \$11.25 per 250.  
 Deposit of \$10.00 required on each 1,000.

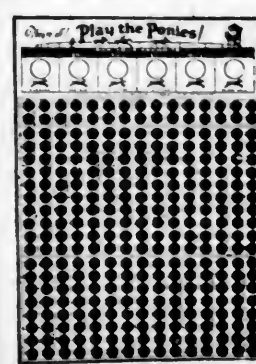
**THE DEE CANDY CO.**  
 728 W. Randolph St., Chicago, Ill.

## ATTENTION, OPERATORS!

Assure yourself of a substantial income by OWNING AND OPERATING a group of Seeburg Coin-Operated Musical Instruments.  
**J. P. SEEBURG PIANO COMPANY**  
 1510 DAYTON STREET. CHICAGO, ILLINOIS

**JUNE 1st WE WILL RELEASE TO OUR TRADE THE GREATEST SALES STIMULATORS EVER MADE - CIRCULAR ON REQUEST**

**HAMILTON MFG. CO.** 413 South 5th St. MINNEAPOLIS, MINN.



# The Sport of Kings PLAY THE PONIES The King of Sports

**ANOTHER WONDERFUL MONEY GETTER**  
 That will repeat and repeat and repeat. Made the same as our nationally known "PLACOLOR", and selling like "Hot Dogs" at a circus.

**A Most Thrilling and Fascinating Game**  
 THAT SELLS TO STOREKEEPERS AT  
**\$1.00 each, \$10.00 per doz., \$80.00 per 100**  
 PRICE TO SALESBOARD AGENTS AND JOBBERS  
 Sample, \$1.00, \$6.00 per doz., \$40.00 per 100  
 (Transportation charges prepaid.)

Terms: Cash with order, or one-third deposit on C. O. D. orders. Originated and Manufactured by

**ARTHUR WOOD & CO.**  
 219 Market St., St. Louis, Mo.

Size Not Folded, 12x17 inches  
 Size Folded, 6x12 inches.

# "GOLDEN MIST"

Quality 100%    Flash 100%    Sale 100%    Profit over 100%

Containing the most wonderful assortment of novelties ever enclosed in a ten-cent novelty candy package! Containing an entirely new, novel and delicious confection! *This confection will be a veritable revelation to the showman, concessionaire and the public!*



THE ULTIMATE PRODUCT OF YEARS OF EXPERIENCE! Embodying every essential necessary in the creation of a novelty candy package that is an absolute masterpiece. Combines novelties of enormous value, a confection without parallel, and a package which is an artistic triumph.

Conceived and originated to fulfill the requirements of the showman and the concessionaire handling the "FAMOUS FROZEN SWEETS" and "SMILES AN' KISSES," who, when playing for periods of time in the same location, finds the necessity of offering his patrons a change of confections in order to uphold their interest.

*Will Increase Your Sales 25 to 50 per cent*

## "GOLDEN MIST"

**\$45.00 Per Thousand Packages**

Packed 250 packages to a carton — Shipped in any multiple of that amount.

250 Packages	\$11.25	500 Packages	\$22.50	1000 Packages	\$45.00	2500 Packages	\$112.50
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\$10.00 DEPOSIT REQUIRED ON EACH THOUSAND PACKAGES ORDERED

Above Prices F. O. B. Chicago, Ill.---Fort Worth, Texas---San Francisco, Calif.  
ADDRESS ALL ORDERS AND CORRESPONDENCE DIRECT TO CHICAGO HEAD OFFICE

**UNIVERSAL THEATRES CONCESSION COMPANY**  
RANDOLPH AND JEFFERSON STS., - - CHICAGO, ILL.